

**William Hogarth (1697-1764), *Marriage A-la-Mode* (1745)**



**Marriage a la Mode: Plate 4 (The Domestic Life of Squanderfield's Bride)**

William Hogarth's *Marriage a la Mode* (Plate 4): The fourth scene of *Marriage a la Mode* concentrates upon the domestic life of Squanderfield's bride. Beside her, lolling on a couch, is Silvertongue. Their gestures leave little doubt that an affair is in progress. To make the matter even clearer a black servant boy plays with a broken horned statue in front of them, suggesting that Squanderfield is cuckolded. Finally, the paintings deal with scenes of mythological or biblical sex. Silvertongue's portrait assumes a favorable position on the wall to the right. To the extreme right a fat castrato is singing to musical accompaniment. One lady is enraptured by his voice. The expressions on the faces of the other characters range from boredom to vacuity.

*Marriage a la Mode* consists of six engravings first published by William Hogarth in 1745. Exploring the dire consequences of an arranged marriage, it examines both the foolish and dangerous natures of the aristocracy and the aspiring merchant class. Hogarth stated that he engraved the heads and faces in each scene. The backgrounds, however, demanded more technical expertise and he thus commissioned three French engravers working in London to complete the series. They are, Louis Gerard Scotin, born 1690 (plates 1 and 6), Bernard Baron, 1696-1762 (plates 2 and 3) and Simon Francis Ravenet, 1706-1774 (plates 4 and 5). Both Baron and Ravenet also assisted Hogarth in some of his other engraved sets.

This original engraving was designed by William Hogarth, engraved by Simon Francis Ravenet and published by William Heath in 1822. (Complete Set of Six Original Engravings)

Title: **Marriage a la Mode: Plate 4 'The Domestic Life of Squanderfield's Bride' (Complete Set of Six Original Engravings)**  
Designer: **Hogarth, William (London, 1697 - 1764)**  
Engraver: **Ravenet, Simon Francis (Paris, 1706 - London, 1774)**  
Date: 1745 (Heath Edition: 1822)  
Medium: Original Line Engraving & Etching  
Publisher: William Heath, London

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In the fourth, the old Earl has died and the son is now the new Earl and his wife, the Countess. As was the very height of fashion at the time, the Countess is holding a "Toilette", or reception, in her bedroom. The lawyer Silvertongue from the first painting is reclining next to the Countess, suggesting the existence of an affair. This point is furthered by the child in front of the pair, pointing to the horns on the statue, a symbol of cuckoldry.

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*The Marriage Contract*



*Shortly After the Marriage*



*The Visit to the Quack Doctor*



*The Countess's Morning Levee*



*The Death of the Earl*



*The Suicide of the Countess*