
"Both Hogarth and Goya were masters of satire in their works," Aikin said. "But two different personalities could hardly be more different. They use the medium of print differently, attacking different evils with different premises." Aikin notes that the two artists were from different times, countries, and styles, and their works are not easily compared.

"Hogarth, a sort of moral economist, be found where the happiness one can achieve is limited by class, but not by industry or right living," Aikin said. Hogarth faults the man not the system; he believed that there is almost no hope for the lower class because normally they suffer from vices they cannot rise above.

On the other hand, Goya believed there was something wrong with the organization of society. For this reason Goya's prints indict whereas Hogarth's offer remedies.

"Hogarth believes in clear moral messages, while Goya gives us the ridiculous, the absurd and the irrational and makes his fantasies perversely attractive in a way which would have horrified Hogarth," Aikin said.

Goya's prints are visual, romantic and emotional whereas Hogarth's are literary, enlightened and intellectual.

The main difference between Goya's and Hogarth's prints is their composition and organization, Aikin said. Goya's works are off-centered, dark and obscure whereas Hogarth's are frontal, clear and staged, reminding us of scenes taken from plays or stories, Aikin said.

As a whole, the viewer can appreciate Hogarth's prints which are structured in the manner of the eighteenth century and the Enlightenment, the old world of natural order. Goya's works portray the chaotic world of the nineteenth century.