

## Hogarth



**Roubiliac, Hogarth 1741**

**William Hogarth FRSA** (1697 – 1764) was an English painter, printmaker, pictorial satirist, social critic, and editorial cartoonist. His work ranged from realistic portraiture to comic strip-like series of pictures called "modern moral subjects", perhaps best known being his moral series *A Harlot's Progress*, *A Rake's Progress* and *Marriage A-la-Mode*. Knowledge of his work is so pervasive that satirical political illustrations in this style are often referred to as "Hogarthian".

He was by far the most significant English artist of his generation.

Hogarth was born in London into a poor middle-class family. In his youth he took up an apprenticeship where he specialised in engraving.

Young Hogarth took a lively interest in the street life of the metropolis and the London fairs, and amused himself by sketching the characters he saw. Around the same time, his father, who had opened an unsuccessful Latin-speaking coffee house at St John's Gate, was imprisoned for debt in Fleet Prison for five years. Hogarth never spoke of his father's imprisonment.

Early satirical works included an Emblematical Print on the South Sea Scheme (c.1721, published 1724), about the disastrous stock market crash of 1720 known as the South Sea Bubble, in which many English people lost a great deal of money.

In the following years he turned his attention to the production of small "conversation pieces" (i.e., groups in oil of full-length portraits from 12 to 15 inches (300 to 380 mm) high). Among his efforts in oil between 1728 and 1732 were *The Fountaine Family* (c.1730), *The Assembly at Wanstead House*, *The House of Commons examining Bambridge*, and several pictures of the chief actors in John Gay's popular *The Beggar's Opera*. One of his real low-life and real-life subjects was Sarah Malcolm whom he sketched two days before her execution.



**David Garrick as Richard III** 1745

Hogarth was also a popular portrait painter. In 1745 he painted actor David Garrick as Richard III, for which he was paid £200, "which was more," he wrote, "than any English artist ever received for a single portrait." In 1746 a sketch of Simon Fraser, 11th Lord Lovat, afterwards beheaded on Tower Hill, had an exceptional success. In 1740 he created a truthful, vivid full-length portrait of his friend, the philanthropic Captain Coram for the Thomas Coram Foundation for Children, now in the Foundling Museum.



**The Shrimp Girl** 1740- 45

His unfinished oil sketch of a young fishwoman, entitled *The Shrimp Girl* (National Gallery, London), may be called a masterpiece of British painting. There are also portraits of his wife and his two sisters, and of many other people, among them Bishop Hoadly and Bishop Herring.



**Hogarth's Servants** mid 1750's



***The Painter and his Pug*** 1745

In 1757 he was appointed Serjeant Painter to the King.



***The Gate of Calais - O the Roast Beef of Old England*** 1749

Hogarth produced the painting directly after his return from France, where he had been arrested as a spy while sketching in Calais. The scene depicts a side of beef being transported from the harbour to an English tavern in the port, while a group of undernourished, ragged French soldiers and a fat friar look on hungrily. Hogarth painted himself in the left corner with a "soldier's hand upon my shoulder."

While waiting in Calais, Hogarth decided to sketch the gate of the port and drawbridge which were still adorned with the English arms (Calais had been an English enclave until 1558 and still retained many English architectural features). His sketching of the fortifications aroused suspicion, and he was arrested and taken before the Governor. Most accounts relate that Hogarth showed his other sketches to his captors; and when it became clear that he was merely an artist, he was discharged into the parole of his landlord to await the changing of the wind and the boat to England.

Back home, he immediately executed a painting of the subject in which he unkindly represented his enemies, the Frenchmen, as cringing, emaciated and superstitious people, while an enormous sirloin of beef arrives, destined for the English inn as a symbol of British prosperity and superiority. He claimed to have painted himself into the picture in the left corner sketching the gate, with a "soldier's hand upon my shoulder", running him in.



***The Analysis of Beauty, Plate 1*** 1753

The Analysis of Beauty is a book written by William Hogarth (18th century English painter, satirist, and writer) and published in 1753, which describes Hogarth's theories of visual beauty and grace in a manner accessible to the common man of his day.

Prominent among Hogarth's ideas of beauty was the theory of the Line of Beauty; an S-shaped curved line (serpentine line) that excited the attention of the viewer and evoked liveliness and movement.

In The Analysis of Beauty Hogarth implements six principles, which independently affect beauty. Fitness, Variety. "Composed variety", Simplicity, Intricacy, Quantity.



***Satire on False Perspective*** 1754



***Beer Street and Gin Lane*** 1751

Beer Street and Gin Lane are two prints issued in 1751 by English artist William Hogarth in support of what would become the Gin Act. Designed to be viewed alongside each other, they depict the evils of the consumption of gin as a contrast to the merits of drinking beer.

On the simplest level, Hogarth portrays the inhabitants of Beer Street as happy and healthy, nourished by the native English ale, and those who live in Gin Lane as destroyed by their addiction to the foreign spirit of gin; but, as with so many of Hogarth's works, closer inspection uncovers other targets of his satire, and reveals that the poverty of Gin Lane and the prosperity of Beer Street are more intimately connected than they at first appear. Gin Lane shows shocking scenes of infanticide, starvation, madness, decay and suicide, while Beer Street depicts industry, health, bonhomie and thriving commerce.

The gin crisis was severe. From 1689 onward the English government encouraged the industry of distilling, as it helped prop up grain prices which were then low, and increase trade, particularly with England's colonial possessions. Imports of French wine and spirits were banned to encourage the industry at home.

In the heyday of the industry there was no quality control whatsoever (gin was frequently mixed with turpentine), and licences for distilling required only the application.

Set in the parish of St Giles—a notorious slum district that Hogarth depicted in several works around this time—Gin Lane depicts the squalor and despair of a community raised on gin. Desperation, death and decay pervade the scene. The only businesses that flourish serve the gin industry: gin sellers; a distiller (the aptly named Kilman); the pawnbroker where the avaricious Mr. Gripe greedily takes the vital possessions (the carpenter offers his saw and the housewife her cooking utensils) of the alcoholic residents of the street in return for a few pennies to feed their habit; and the undertaker, for whom Hogarth implies at least a handful of new customers from this scene alone. Most shockingly, the focus of the picture is a woman in the foreground, who, addled by gin and driven to prostitution by her habit—as evidenced by the syphilitic sores on her legs—lets her baby slip unheeded from her arms and plunge to its death in the stairwell of the gin cellar below. Half-naked, she has no concern for anything other than a pinch of snuff. This mother was not such an exaggeration as she might appear: in 1734, Judith Dufour reclaimed her two-year-old child from the workhouse where it had been given a new set of clothes; she then strangled it and left the infant's body in a ditch so that she could sell the clothes (for 1s. 4d.) to buy gin.



***An Election Entertainment*** 1755

### ***A Rake's Progress*** 1732-34

The canvases were produced in 1732–34, then engraved in 1734 and published in print form

in 1735. The series shows the decline and fall of Tom Rakewell, the spendthrift son and heir of a rich merchant, who comes to London, wastes all his money on luxurious living, prostitution and gambling, and as a consequence is imprisoned in the Fleet Prison and ultimately Bethlem Hospital (Bedlam)



**RP 1**

In the first painting, Tom has come into his fortune on the death of his miserly father. While the servants mourn, he is measured for new clothes. Although he has had a common-law marriage with her, he now rejects the hand of his pregnant fiancée, Sarah Young, whom he had promised to marry (she holds his ring and her mother holds his love letters). He will pay her off, but it is clear that she still loves him. Evidence of the father's miserliness abounds: his portrait above the fireplace shows him counting money; symbols of hospitality {a jack and spit} have been locked up at upper right; the coat of arms shows three clamped vises with the motto "Beware"; a half-starved cat reveals the father kept little food in the house, while lack of ashes in the fireplace demonstrates that he rarely spent money for wood to heat his home. The engraving at the right shows the Father went so far as to resole shoes from a leather cover from a bible so as not to pay a shoemaker for repairs.



**RP 2**

In the second painting, Tom is at his morning levée in London, attended by musicians and other hangers-on all dressed in expensive costumes. Surrounding Tom from left to right: a music master at a harpsichord, who was supposed to represent George Frideric Handel; a fencing master; a quarterstaff instructor; a dancing master with a violin; a landscape gardener Charles Bridgeman; an ex-soldier offering to be a bodyguard; a bugler of a fox hunt club. At lower right is a jockey with a silver trophy. The quarterstaff instructor looks disapprovingly on both the fencing and dancing masters. Both masters appear to be in the "French" style, which was a subject Hogarth loathed. Upon the wall, between paintings of roosters (emblems of Cockfighting) there is a painting of the Judgement of Paris.



**RP 3**

The third painting depicts a wild party or orgy underway at a brothel. The whores are stealing the drunken Tom's watch. On the floor at bottom right is a night watchman's staff and lantern-souvenirs of Tom's "Wild Night" on the town. The scene takes place at the Rose Tavern, a famous brothel in Covent Garden. The prostitutes have black spots on their faces to cover syphilitic sores.



**RP 4**

In the fourth, he narrowly escapes arrest for debt by Welsh bailiffs (as signified by the leeks, a Welsh emblem, in their hats) as he travels in a sedan chair to a party at St. James's Palace to celebrate Queen Caroline's birthday on Saint David's Day (Saint David is the patron saint of Wales). On this occasion he is saved by the intervention of Sarah Young, the girl he had earlier rejected; she is apparently a dealer in millinery. In comic relief, a man filling a street lantern spills the oil on Tom's head. This is a sly reference to how blessings on a person were accompanied by oil poured on the head; in this case, the "blessing" being the "saving" of Tom by Sarah, although Rakewell, being a rake, will not take the moral lesson to heart. In the engraved version, lightning flashes in the sky and a young pickpocket has just emptied Tom's pocket. The painting, however, shows the young thief stealing Tom's cane and has no lightning.



**RP 5**

In the fifth, Tom attempts to salvage his fortune by marrying a rich but aged and ugly old maid at St Marylebone. In the background, Sarah arrives, holding their child while her

indignant mother struggles with a guest. It looks as though Tom's eyes are already upon the pretty maid to his new wife's left during the nuptials.



**RP 6**

The sixth painting shows Tom pleading for the assistance of the Almighty in a gambling den at Soho's White Club after losing his "new fortune". Neither he nor the other obsessive gamblers seem to have noticed a fire breaking out behind them.



**RP 7**

All is lost by the seventh painting, and Tom is incarcerated in the notorious Fleet debtor's prison. He ignores the distress of both his angry new (old) wife and faithful Sarah, who cannot help him this time. Both the beer-boy and the jailer demand money from him. Tom begins to go mad, as indicated by both a telescope for celestial observation poking out of the barred window {an apparent reference to the Longitude rewards offered by the British government} and an alchemy experiment in the background. Beside Tom is a rejected play; another inmate is writing a pamphlet on how to solve the national debt. Above the bed at right is an apparatus for wings, which is more clearly seen in the engraved version at the left.



**RP 8**

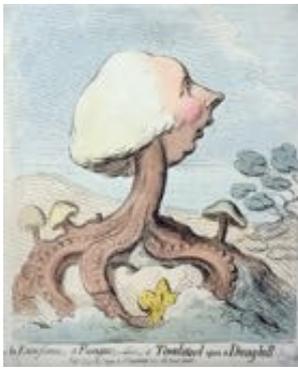
Finally insane and violent, in the eighth painting he ends his days in Bethlem Hospital (Bedlam), London's infamous mental asylum. Only Sarah Young is there to comfort him, but Rakewell continues to ignore her. While some of the details in these pictures may appear disturbing to 21st-century eyes, they were commonplace in Hogarth's day. For example, the

fashionably dressed women in this last painting have come to the asylum as a social occasion, to be entertained by the bizarre antics of the inmates.



**The Bench** 1758

### THE LEGACY OF HOGARTH



**Gilray An Excrescence** 1791  
An Excrescence - A Fungus: alias a Toadstool upon a Dunghill.  
A portrait of William Pitt.



**Gilray John Bull Taking a Luncheon**  
or British Cooks, cramming Old Grumble-Gizzard, with Bonne-Chère.  
Nelson feeding the French fleet John Bull.



**Gilray, A Sphere projecting against a Plane**  
William Pitt confronts Queen Caroline (?)



**Rowlandson, Discomforts of an Epicure** 1787  
A Self Portrait



**David Low**

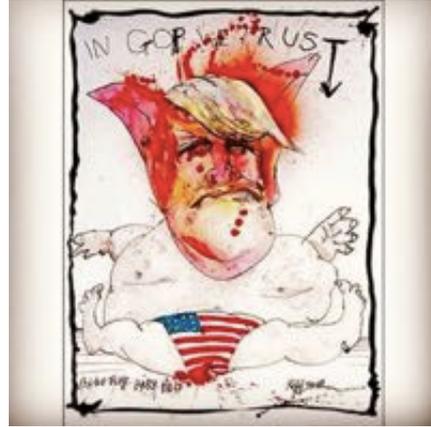
The National Government  
-1931 to 1940.



**Searle, *St Trinians***



**Steadman, *Nixon***



**Steadman, *Trump***