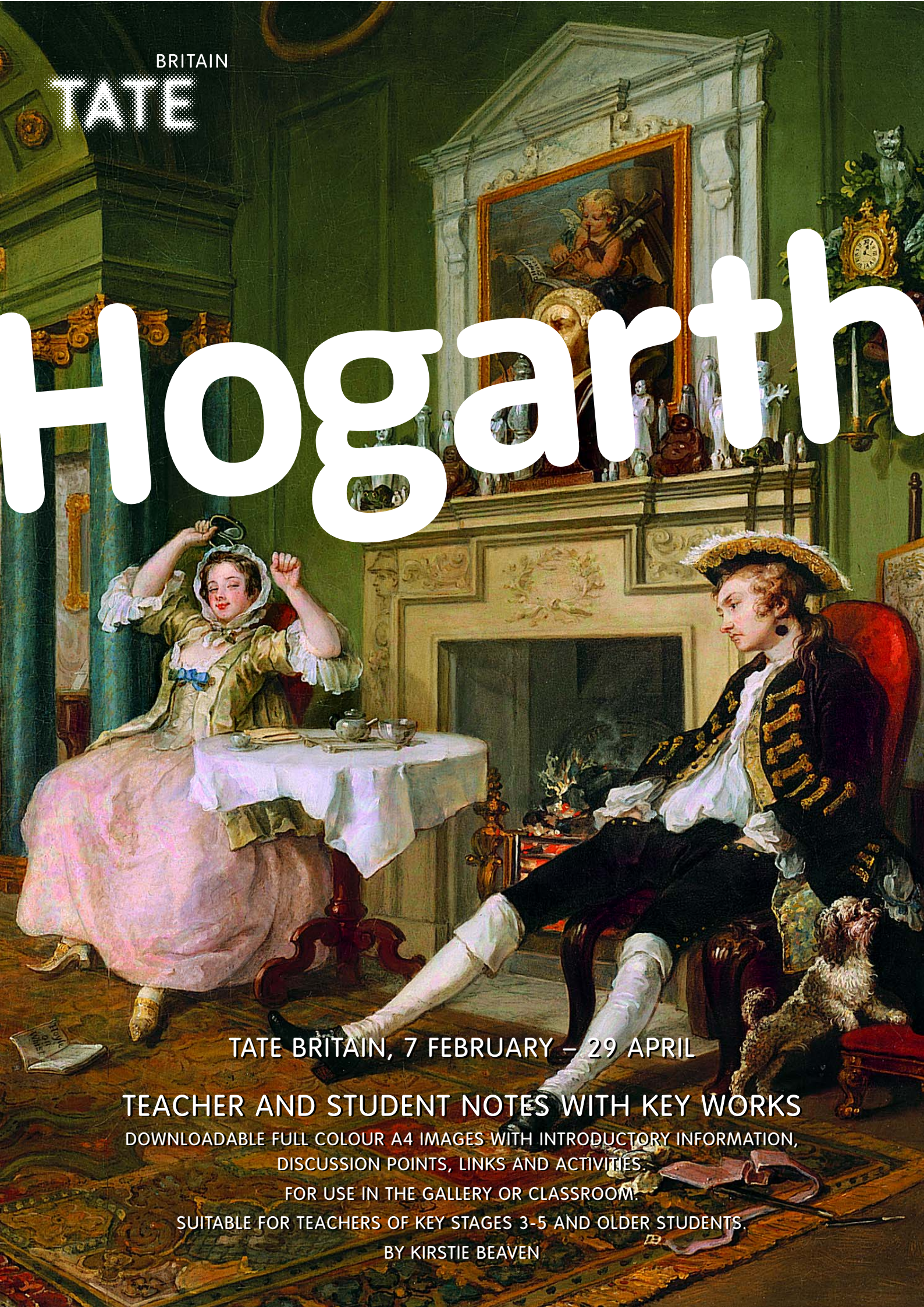
TATE BRITAIN

Hogarth



TATE BRITAIN, 7 FEBRUARY – 29 APRIL

TEACHER AND STUDENT NOTES WITH KEY WORKS

DOWNLOADABLE FULL COLOUR A4 IMAGES WITH INTRODUCTORY INFORMATION, DISCUSSION POINTS, LINKS AND ACTIVITIES.

FOR USE IN THE GALLERY OR CLASSROOM.

SUITABLE FOR TEACHERS OF KEY STAGES 3-5 AND OLDER STUDENTS.

BY KIRSTIE BEAVEN

Hogarth

BRITAIN

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Introduction to Hogarth

This major exhibition at Tate Britain introduces and examines William Hogarth's remarkable career and the full range of his work, from polite society portraits or 'conversation pieces' to London street scenes depicting the seedy side of eighteenth-century life. Though well-known for his brilliant satirical print series, Hogarth was also an accomplished and innovative painter, an art theorist and a vital voice promoting British painting and printmaking as comparable to the great works being produced on the continent.

Born in the City of London in 1697, Hogarth did not have an easy childhood. Though well-educated and of modest social standing, his father was never able to capitalise on his talents, and was imprisoned for debt when Hogarth was only ten. For four years, the family lived in debtors' lodgings near the Fleet Prison. Perhaps this example led to the determination with which Hogarth approached his own career. Apprenticed to an engraver at seventeen, by the time he was twenty three Hogarth had set himself up as an independent copper-plate engraver and enrolled in the Academy of Painting in St Martin's Lane. Throughout the following four decades he pursued both printing and painting with a mixture of skill, innovation and self-promotion, utilising his extraordinary talent in artistic endeavours as a way of supporting himself.

The historical influence of his vivid depictions and insightful social commentary cannot be underestimated; his work has come to define a period in British history and even now we often use the term 'The Age of Hogarth' when describing the first half of the eighteenth century. This exhibition gives us a chance to delve not only into Hogarth's art, but also into his world. In his wide-ranging career, spanning almost fifty years, Hogarth drew on the preoccupying themes of his time; however, they are themes that resonate with many of ours today – social decay, sexuality, crime and political corruption. Through his extraordinarily detailed and thoughtful works we are able to discover a Britain and a London that, through the stark differences and striking similarities, holds up a lens to our own time.

Visiting the Exhibition

Exhibition tickets for school groups of more than ten students are available in advance only at a cost of £4 per student and teacher (we ask for payment to be received two weeks before the visit). As tickets are limited it is essential to book well in advance.

To book a group in, please call the Education Bookings line on 020 7887 3959.

To avoid overcrowding, all groups with more than thirty students will be split and entry to the exhibition will be staggered at one-hour intervals.

You are welcome to use the Schools Area to have lunch or to use locker spaces; please book these at the same time as your tickets (there is limited space available).

As all exhibitions at Tate can get busy you cannot lecture in the exhibition rooms, but you can discuss works in a conversational manner with groups of no more than six students at a time. If possible, brief your students before they enter the exhibition, and if you have a large group, we recommend that you divide them into smaller groups and perhaps follow the suggestions in this pack.

About the Teacher & Student notes

To complement this show, there are works by contemporary artists including Yinka Shonibare and Paula Rego and a graphic representation of Hogarth's legacy on display in the Manton stairwell of Tate Britain, near the entrance to the exhibition.

This short pack is intended as an introduction to the exhibition and some of its themes and covers four works in depth, taking in the range of the show; Hogarth's works in series, his prints and paintings, as well as contemporary artists' responses.

It offers ideas and starting points for visiting teachers to use with all age groups, as well as for A-level and GCSE students to use on their own. Some of the activities or discussion points can be used as preparation for a visit, some are for use in the exhibition itself, and others will be more suited to class work after your visit.

The works discussed are reproduced at A4 so that you can print them out and use them as a resource in the classroom. The notes aim to give a few jumping-off points to explore not only the featured works but also the exhibition as a whole.

Other Resources

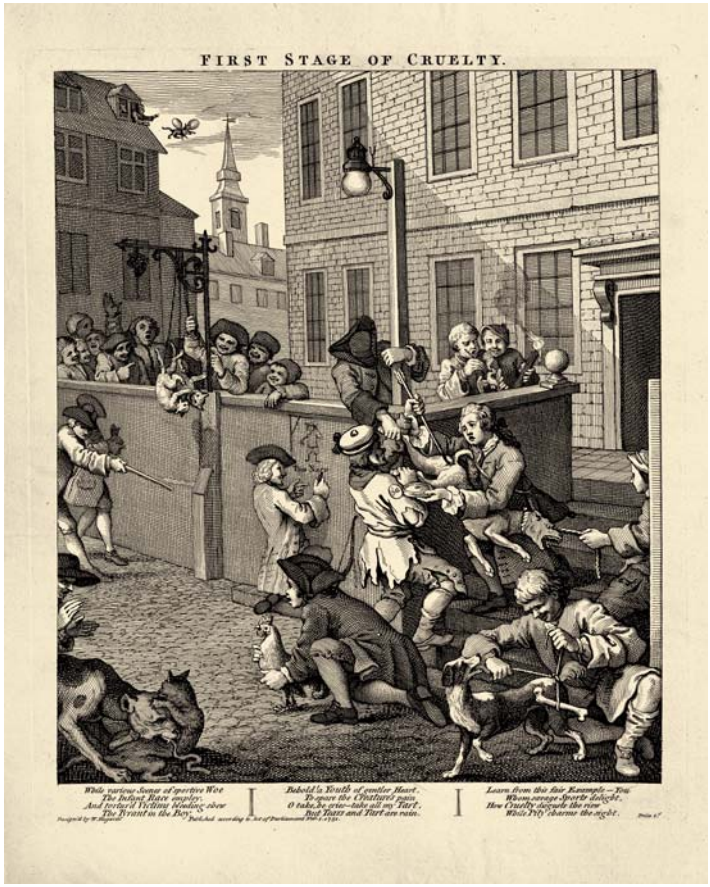
In the exhibition itself, in addition to the leaflet, there is an audio-guide, which gives further information about the works on display.

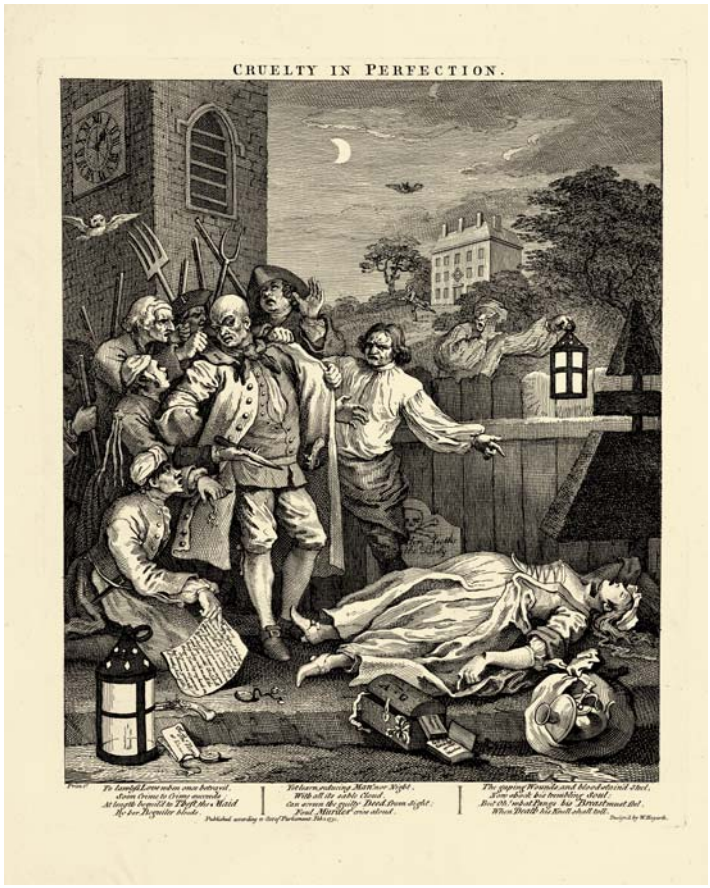
The catalogue, priced at £29.99, is available in the Tate shop, which also has a range of books, journals, postcards and other related materials.

Websites

Tate Online www.tate.org.uk/hogarth

Tate Learning www.tate.org.uk/learning
This site includes a dedicated area for teachers and group leaders as well as similar resource notes for other major Tate exhibitions.





The Four Stages of Cruelty February 1751
Top left: *First Stage of Cruelty;* Top right: *Second Stage of Cruelty;*
Bottom left: *Cruelty in Perfection;* Bottom right: *The Reward of Cruelty.*
William Hogarth
Andrew Edmunds, London

The Four Stages of Cruelty February 1751
William Hogarth

Etching and engraving
Lent by Andrew Edmunds, London
X14716, X14717, X14718, X14720

During the early eighteenth century, there was unprecedented migration of people from the countryside to London. This population boom was associated with a rise in social unrest, drunkenness and crime. The 'gin epidemic' (an explosion in the home-brewing of gin) from about 1720 to 1751, was seen by many as the direct cause of wider social evils – moral decay and criminality. Against this backdrop, Hogarth produced some of his finest moral propaganda pieces; *Industry and Idleness*, *Gin Lane* and *Beer Street* and *The Four Stages of Cruelty*.

In his *Autobiographical Notes* Hogarth himself says that *The Four Stages of Cruelty* 'were done in the hopes of preventing in some degree that cruel treatment of poor Animals which makes the streets of London more disagre[e]able to the human mind, than any thing what ever[,] the very describing of which gives pain'.

The central character of the series is Tom Nero, who starts out as a child in the care of the parish of St Giles-in-the-Fields; a poverty-stricken area in the east of London. The first scene shows a group of young boys abusing animals and birds: tying a bone to a dog's tail, hanging cats from a signpost and cockfighting. Nero himself is inflicting the worst cruelty, pushing an arrow into the anus of a terrified dog.

In the second scene we see Nero (now an adult) beating his horse after it has collapsed under the weight of the overburdened cart it is pulling. The passengers in the cart are oblivious to the suffering of the animal, and are not intervening. Hogarth is not only drawing attention to the cruelty of Nero, but also how it is ignored and therefore condoned by the rest of society.

In the third scene, Nero has become a highwayman and a murderer. Through Nero's grotesque appearance, Hogarth tries to present the reality of being a highwayman as widely removed from the romantic existence presented by popular Robin-Hood-style heroes.

Hogarth's fourth and final scene shows the reward of a life of crime and cruelty. Nero has been hanged at Tyburn (near the present Marble Arch in London) and his body is being dissected for anatomical studies. Not only has the ultimate punishment been meted out to Nero, his body will not be buried but kept as a specimen for further study.

The moral of the series is that condoning or ignoring small acts of cruelty, even from children, leads to greater acts of cruelty from adults. Hogarth tries to show that society itself then uses legalised violence (capital punishment) and finishes the cycle.

For Discussion

- Hogarth was middle-class in his time, and he felt he had a duty to educate and help the 'lower classes'. He produced series of prints and advertised them for subscription, as this was the best way of getting a wide audience for his work. Though Hogarth tried to produce them cheaply, they were luxury items and too expensive for the working classes. However, there are records of masters subscribing to Hogarth's prints and then presenting them to their apprentices to instruct them. Hogarth's other prints from this time like *Gin Lane* try to persuade people of the evils of drinking too much or not striving to work hard. What are the issues today that we worry about in our society, or try to get people to change about their way of life? Do you think one group of society should tell others what to do? Give your reasons.
- What do you think about capital punishment? Are some crimes so great that they deserve a punishment of death, or do you think no-one has the right to take another's life? What do you think Hogarth thought about it? What in the prints gives you that impression?

Activities

- Draw your own 'moral' series. Pick a central character who does something that is frowned upon by society today. Try and follow Hogarth's rather sensational example and show what might be the worst thing that could happen to them. It could be four scenes, or you could make your own comic strip or graphic-novel-style visual story. Perhaps look at another series in the exhibition, *Industry and Idleness*. What might be the opposite of your 'bad' character, and how could you show what the rewards might be of taking different decisions.
- Hogarth thinks that Tom Nero's cruelty to animals leads to his later lifestyle. Do some research into the debates about animal cruelty today. What are they focused on? In groups, take one side of the argument and produce an illustrated presentation to persuade the other group to your point of view. You could use newspaper cuttings, research from the internet or propaganda images from either side. Think about how you will persuade the other group that your points are right – what sort of language and images would you use?
- The prints are engravings and etchings. Each mark in the print is produced by scratching a line into a copper plate. When the plate is 'inked up', the ink remains in all the tiny lines in the metal and then it is transferred to paper by running it through a press. Nowadays, engraving is very rarely done as it is an extremely laborious process. Hogarth was a trained and highly skilled engraver himself, and his prints contain many different lines and marks as well as being highly detailed. Try making your own prints from lino cuts. Using lino-cutting tools, you can engrave the lines into the surface of the lino. Experiment with the lines and marks you can achieve and the different texture and detail they give.

The Four Times of Day 1736
Morning
William Hogarth
Upton House, The Bearsted Collection (The National Trust)

The Four Times of Day 1736
Morning
William Hogarth
Oil on canvas
Lent from Upton House, The Bearsted Collection (The National Trust)
X14762

In *The Four Times of Day* series, Hogarth takes us on a humorous tour of four areas of London – from Covent Garden to Soho, Islington and Charing Cross, places we can still see in London today.

Hogarth knew all these areas well, born just off Smithfield meat market in the City of London and spending all his life there, he was a true Londoner. By 1764, when Hogarth died, London had become the largest city in Europe, with a population of three-quarters of a million people. The City of London (though now very central) was then in the east, and was a strongly mercantile and financial area, which was becoming more and more associated with poverty and crime as the population expanded. On the other side of the capital was London's 'West End', fast becoming fashionable as a residential area for the super-rich, while the centre of London (areas such as Covent Garden, Charing Cross and the Strand), were full of printshops, clothes shops, jewellers, theatres, bookshops, artist's showrooms, auction houses, coffee houses and music rooms – catering for the aspirational and the aristocratic.

However, the eighteenth century was a time of great disparity, and there were areas of poverty and squalor within the glamour, including the slums of St Giles pictured in *Gin Lane* and the *Stages of Cruelty*. Hogarth knew the highs and lows of London life and drew upon such scenes and people continually in his art.

Once again this is a series of works, though this time they all take place within one day. The setting for the first painting in the series, *Morning*, is the west side of Covent Garden piazza on a winter's morning. Covent Garden is still an important retail hub and tourist destination, and despite the obvious changes in costume, the characters and situations we see could take place today against the very same backdrop. Hogarth shows the market-traders preparing for the day. However, for some the early hours of the morning are when the night starts to come to an end. Two aristocratic men or 'rakes' are kissing the young market girls while, in the foreground, beggars huddle around their night fire for warmth. Typically for Hogarth, in the background detail he makes some visual jokes. A wig is flying out of the door of the coffee house in the background – a drunken brawl has broken out. The whole scene is observed by a well-dressed woman on her way to church, perhaps disapproving of the excesses she sees.

The other works in the series are set in other well-known areas of London. In the second painting, *Noon*, we can see the church spire of St Giles-in-the-Fields in Soho, while in *Evening*, the location is Islington, then at the northern boundary of London (though now in the central Zone 1). The final scene, *Night*, is set in a street in Charing Cross, with two taverns, the Earl of Cardigan on the left and the Rummer Tavern on the right.

For Discussion

- Do you recognise any of these scenes or ideas from your home town? What different activities might be going on, early on a Sunday morning? What are the similarities or differences between what Hogarth shows of London and what you think of your local area? Can you characterise an area by simply one activity – or does that stereotype it? How are people's perceptions of an area different when they live there to how people from the outside see it?
- Hogarth is poking fun at all the characters in this series, satirising them and presenting them all quite one-sidedly. Can you think of things today that do that to well-known figures or ordinary people? Celebrities are often shown looking tired or badly dressed to be laughed at in magazines like *Heat* or *Closer*, while people who have taken part in reality TV programmes often say they were presented badly. What do you think the editors of a show like *Big Brother* choose to show about people or groups of people and why?

Activities

- In *The Four Times of Day* Hogarth shows different areas of London throughout the course of one day. What do you think might have been the result if he had shown all the areas at the same time? Or if he had shown the passage of a day in just one place? Take four photographs of one place you know well at different times of the day and consider what the differences are. Hogarth uses the colour and quality of the light to show clearly what time of day it is. Look at the quality of the light in your photographs and note how it affects the scene.
- Take your photographs and work them into a set of drawings or paintings or work on them digitally. They don't have to be exactly the same, but try and make it obvious where you are with some landmarks. Add some background details or visual clues that tell you something about the place – perhaps about the past of the area and how it has changed and is used or seen today. You can 'edit' the scene to fit the story you want to tell.

Heads of Six of Hogarth's Servants about 1750–5
William Hogarth
Tate. Purchased 1892

Heads of Six of Hogarth's Servants about 1750-5
William Hogarth
Oil on canvas
Tate. Purchased 1892
N01374

In this famous image, Hogarth paints the portraits of six of his household servants. It is one of Hogarth's most familiar paintings and one of his most spontaneous and accomplished. Its informality and directness indicate it is a 'friendship' portrait, painted either for the sheer love of painting or out of affection for the people represented, rather than a high art or classical illustration. His lifelike technique shows not only the physical appearance of the sitters, but also gives us some idea of their characters. Unlike in some of his other works, there is no suggestion of the grotesque or of stereotypes or caricatures – these are real people. Although it has no background details, the symmetrical layout and the single light source unify the faces. By painting them in this very close composition, Hogarth suggests to us that they are a close group, with whom he was of course extremely familiar. For Hogarth to paint his servants in this way, as portraits rather than as depictions of their roles or their daily routine, was totally unique. Hogarth gives them a collective sense of dignity and humanity.

Although we don't know for sure the identity of the individuals, there are some contemporary sources that tell us that the Hogarths had an old servant called Ben Ives, who could possibly be the old man in the top right corner. They were also known to have had a servant called Samuel and a housemaid, Mrs Chappel.

The work gives us an insight into Hogarth's character as well. We know that Hogarth had very clear ideas about what was and wasn't appropriate for all sections of society. He took his own moral responsibilities seriously and was a benevolent man, engaged in a number of charitable endeavours, including the setting up of Thomas Coram's Foundling Hospital. Hogarth was very much part of the eighteenth century class system and had experienced both ends of the social spectrum. Perhaps it was his early experiences of debt that formed his ideas about the benefits of hard work, determination and moral behaviour, and the duty of those in more privileged positions to help those who were not. The respect he obviously had for the people who worked for him is an indicator of the way he afforded respect to people in all sections of the extremely segregated society of the early eighteenth century.

This painting is a very personal work, but it could also be seen as a set of studies for the paintings and graphic work Hogarth produced for profit. Originally, the work was on display in Hogarth's studio where it must have advertised clearly to potential clients his skill in catching a likeness. Perhaps he was not only enjoying the opportunity to paint people who were as close to him as his own family, but also refining his skill in depicting men and women of all ages. Maybe they even represented the qualities of sincerity and deference Hogarth regarded highly and deemed appropriate for members of a servant class.

For Discussion

- What do you think about Hogarth's relationship with his servants? Remember that everybody of even quite modest standing had servants at this time, and that being in service was a respectable profession. Could you be a servant? What about working in the service industries – waiting on tables or working behind a bar? Do you think we still have a class system or hierarchy in our society today?
- Hogarth and his wife had no children of their own, but they fostered children from less well-off backgrounds, and were involved with the Foundling Hospital; a home for children who were not able to be looked after by their families. Although Hogarth saw this as a duty, it was also a pleasure. Do you think attitudes to looking after children are the same or different now?

Activities

- This painting is of people that Hogarth knew really well. Try to make a portrait that captures a likeness of someone you know, but also reveals something about their character – are they optimistic, melancholy, mischievous? You could use photography or drawing to do this, but try and convey the emotion through the face and the expression rather than props or clothes.
- Create a composite portrait of a group of people who know each other – work colleagues, a group of friends or a family. Photograph them separately, and then montage these images into a final piece. Remember how Hogarth used a similar light source and balanced his composition to make the separate images work together as one. Think about what you might want to say about these people as individuals and as a group.

The Betrothal: Lessons: The Shipwreck, after 'Marriage a la Mode' by Hogarth 1999
Paula Rego
Tate. Purchased with assistance from The Art Fund and the Gulbenkian Foundation 2002

Paula Rego born 1935

The Betrothal: Lessons: The Shipwreck, after 'Marriage a la Mode' by Hogarth 1999

Pastel on paper on aluminium
Tate. Purchased with assistance from The Art Fund and the Gulbenkian Foundation 2002
T07919

Paula Rego is a contemporary artist working in Britain today. For this work, she takes Hogarth's series of paintings *Marriage A-la-Mode* (about 1743) as inspiration. She interprets scenes from Hogarth's originals, setting them in her native Portugal and representing similar concepts updated for modern life.

Rego's work is a triptych – it consists of three separate panels to be viewed together. The first panel, on the left-hand side, is called *The Betrothal*, and it shows the engagement of two children being agreed by their mothers – an arranged marriage. The two young people obviously have no say in the transaction; the daughter is even asleep. This work refers to the first painting in Hogarth's series *The Marriage Settlement*, where two fathers sign a betrothal agreement for their own gains: money or a title, rather than for the good of their children.

In the central panel, *Lessons*, the daughter is sitting at her mother's feet, admiring her in the beauty parlour. Rego says that the daughter is 'not yet married. She is still learning', perhaps seeing what she hopes to become. The mother is also admiring herself – her obvious vanity relating closely to the vanity of the woman having her hair crimped in Hogarth's fourth scene of *Marriage A-la-Mode*, *The Toilette*.

The final panel, *The Shipwreck*, shows the eventual failed marriage of the couple – their desolate surroundings and isolation. They have been abandoned by their families even though they were brought together through their families' wishes. However, the woman remains strong, cradling her baby-like husband despite their misfortune. Rego's interpretation contains more hope than Hogarth's, as the end of his *Marriage A-la-Mode* is totally bleak – the husband killed in a duel by his wife's lover, the lover hanged for the murder, the wife dying of an overdose and the child already showing signs of syphilis.

> 'In my story what has happened is that he's spent all their money. There they are in the leftovers of what they own. They've had to sell the rest of the property… Anyway, everything has been dissipated. But, despite the misfortune, she's holding him on her lap to comfort him. The blind cat is there to defend them against the world. In Hogarth's last scene, *The Lady's Death*, the Countess kills herself, but my woman is left to do the clearing up and get things back to normal.'
> Paula Rego quoted in *Encounters: New Art from Old*, exhibition catalogue, The National Gallery, London, 2000

For Discussion

- What do you think about the idea of arranged marriage? How much influence should your parents have on your choice of partner? What about internet dating sites? Is there an ideal way to find a partner?
- Hogarth is pointing out the hypocrisy and immoral behaviour of the upper classes in his time – do you think Rego is making a satirical point with her work? Do you feel sympathetic to her characters? Why do you think she might have chosen to use Hogarth's series as a starting point?
- British artist Yinka Shonibare has taken Hogarth's *The Rake's Progress* as a starting point for a series of works (see www.tate.org.uk/hogarth). *Diary of a Victorian Dandy* from 1998 shows Shonibare setting himself as the central character in a story of the high life. He says:

  > 'In *Diary of a Victorian Dandy*, I wanted to explore the history of the representation of black people in painting, who usually occupied not very powerful positions, as in Hogarth's work… I wanted to recreate a history of art from fantasy… I used my own image of a black person in order to reverse the state of things.'
  > Yinka Shonibare quoted in *Be-Muse*, exhibition catalogue, Museo Hendrick Christian Andersen, Rome, 2002

  What might you update about Hogarth's work if you were casting yourself in one of the central roles?

Activities

- Rego uses pastels to create this triptych, while Hogarth's *Marriage A-la-Mode* is oil paint on canvas. Hogarth was aware of the status of materials in his time and chose oils as a medium that was used for 'high art'. Is there a hierarchy of materials now? How does the choice of materials and the way the medium is handled impact on what we think about a piece of work? Try to use pastels as Rego does, to represent a serious and detailed scene in a painterly way.
- Update a story from history. Lots of writers have done this – for example, *Bridget Jones's Diary* by Helen Fielding is based on Jane Austen's *Pride and Prejudice*. Either using the story of one of Hogarth's works or of a book you have read from before the twentieth century, write a similar storyline set today – it doesn't have to be exactly the same. You could either write a drama, a comedy or even a graphic storyboard.
- In Hogarth's time people were worried about the spread of sexually transmitted diseases – particularly syphilis, which was incurable and often passed on to children from their mothers as well – like the child in the final scene of *Marriage A-la-Mode*. Design an advertising campaign (for billboards, magazines or broadcast on TV or radio) that warns people about STDs either for today or in Hogarth's time. Work it up on a computer into a finished piece of graphic design or film.