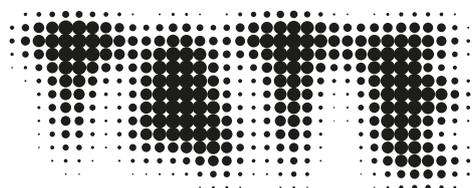


HOGARTH AND EUROPE

3 Nov 2021 – 20 Mar 2022

INTRODUCTION

LARGE PRINT GUIDE



HOGARTH AND EUROPE UNCOVERING CITY LIFE

This exhibition showcases works by the eighteenth-century English artist William Hogarth. His satirical and sometimes scandalous images of London life have been enduringly popular. Here, they are shown alongside paintings and graphic works that illuminate the many ways his art connected with the wider world. Also on display are works by other artists, mainly Hogarth's contemporaries in France, Italy and the Netherlands. These artists are all usually only considered in their separate national contexts.

In a period of rapid economic growth and profound social change, many European artists enjoyed new creative freedoms. They explored new modes of working, engaged new audiences and represented everyday experience in novel ways. Scenes of urban life by Hogarth and his contemporaries may appear liberated and socially relevant. Some of these images may still be funny and engaging today. Others might even appear subversive.

But this exhibition confronts the complexity and violence that were features of eighteenth-century culture too. Works shown here often express a critical view of society, but they also reveal the entrenchment of racist, sexist and xenophobic stereotypes. Artists may have celebrated individuality, but they also made representations of people

that are disturbing or dehumanising. This exhibition explores and critiques these images, connecting them to a larger history of social and cultural change.



EXHIBITION CONTRIBUTORS

This exhibition has been selected by a curatorial team at Tate. Working in dialogue with a small group of exhibition consultants, the curators have written the longer wall texts that set out the framing narratives for the show. A number of commentators were invited to write the shorter labels immediately alongside individual works. These texts bring a wider range of perspectives, expertise and insights to the exhibition. Many of these ideas are explored more fully in the accompanying exhibition catalogue.

CO-CURATORS

Alice Insley

Curator, British Art c.1730–1850, Tate, London, UK

Martin Myrone

Convenor, British Art Network, Paul Mellon Centre, London, UK

EXHIBITION CONSULTANTS

Esther Chadwick

Lecturer in Art History, The Courtauld, London, UK

Chadwick specialises in eighteenth-century British art, with a focus on printmaking and the intersections of art, politics and empire.

David Dibosa

Writer, curator, and Reader in Museology at Chelsea College of Arts, University of the Arts London, UK

Dibosa's research interests centre on exhibition practice, collections and museums, examining issues relating to national identity.

Raimi Gbadamosi

Artist, curator, writer. Chair of Fine Arts, Howard University, Washington DC, USA, and Research Associate, Wits Institute for Social and Economic Research, Johannesburg, South Africa

Gbadamosi's work addresses themes of identity, and the inter-relationship between race, power and language.

COMMENTATORS

Sonia Barrett

Visual artist and sculptor, UK

Barrett's practice centres on people, place, and object-based commodification, performing furniture to explore themes of race and gender.

Zirwat Chowdhury

Assistant Professor, 18th and 19th Century European Art, UCLA, Los Angeles, USA

Chowdhury's research and teaching explore the interconnected histories and historiographies of art and visual culture in Britain, France, and South Asia in the 18th and 19th centuries.

Janet Couloute

Social work academic and art historian, Tate Guide, London, UK

Couloute's research focuses on visual representations of madness and distraction in Western European artistic traditions, and more recently, visual representations of Black emotionality and melancholy.

Josephina de Fouw

Curator of 18th-century Dutch Painting and Frames, Rijksmuseum, Amsterdam, The Netherlands

De Fouw specialises in Dutch painting of the eighteenth century.

Meredith Gamer

Assistant Professor 18th- and 19th-century European art, Columbia University, New York, USA

Gamer's research interests include the relationship between art and violence, and representations of gender, sex, and motherhood, with a focus on Britain and the British Atlantic world.

Raimi Gbadamosi

Artist, curator, writer. Chair of Fine Arts, Howard University, Washington DC, USA, and Research Associate, Wits Institute for Social and Economic Research, Johannesburg, South Africa

Gbadamosi's work addresses themes of identity, and the inter-relationship between race, power and language.

Cora Gilroy-Ware

Associate Professor in the History of Art, University of Oxford, UK

Gilroy-Ware is a scholar and artist whose research seeks to reverse the gaze, looking critically and objectively at the Western art historical canon, with a particular interest in the classical form and its status over time.

Amy Griffin

Paintings Conservator, Tate, UK

Griffin's conservation work for this exhibition has led to a research project focusing on Hogarth's **A Rake's Progress**.

Lubaina Himid

Artist, and Professor of Contemporary Art, University of Central Lancashire, UK

Himid is known for her innovative approaches to painting and social engagement, uncovering marginalised and silenced histories, figures, and cultural expressions.

Gabriella Macaro

Paintings Conservator, Tate, UK

Macaro's conservation work for this exhibition has led to a research project focusing on Hogarth's **A Rake's Progress**.

Reyahn King

Curator, writer, cultural leader and CEO, York Museums Trust, UK

King was formerly a curator of British art. Her research has included producing a book and exhibition on eighteenth-century Black British writer and influencer Ignatius Sancho at the National Portrait Gallery.

Members of Museum Detox interpretation group

Museum Detox is a network of people of colour who work in and for museums and the cultural heritage sector.

Stacey Sloboda

Paul H. Tucker Professor of Art, University of Massachusetts, USA

Sloboda is a specialist in eighteenth and nineteenth-century British visual and material culture, with a research interest in the geographies of art and cross-cultural artistic contact.

Lars Tharp

Ceramics historian and broadcaster, UK

Tharp is a ceramics historian, film-maker and author, specialising in East-West cultural and material exchanges.

Joyce Townsend

Senior Conservation Scientist, Tate, UK

Townsend carries out paint analysis for works in Tate's collection, with a particular focus on its British paintings.

Hannah Williams

Senior Lecturer in the History of Art, Queen Mary University of London, UK

Williams' research focuses on the visual and material culture of eighteenth-century France, with a particular interest in social, material, religious and urban histories of the Paris art world.

Jonny Yarker

Art historian specialising in British painting and the Grand Tour, Director of Lowell Libson & Jonny Yarker Ltd, London, UK

Yarker's current research explores the British artistic community in Rome during the eighteenth-century.

Chi-Ming Yang

Associate Professor of English, University of Pennsylvania,
USA

Yang specialises in the literary and visual culture of race
and empire, with a focus on East-West cultural exchanges.

Clockwise from entrance

William Hogarth 1697–1764

Born, lived and worked in London, England

The March of the Guards to Finchley

1749–50

Oil paint on canvas

The Foundling Museum, London. Secured for the Foundling Museum by the National Heritage Memorial Fund with a supporting contribution from the Art Fund, 2005

X14648

MARCH TO FINCHLEY

Hogarth's art used recognisable images of contemporary London and its people to convey ideas about morality, modernity and society. Combining social observation with allusions to current affairs, myths and literature, his art confronted the modern world and suggested a new role for the artist as social critic. While responding to European influences, Hogarth's paintings, and especially his prints, were also hugely influential on his contemporaries around the continent.

This imaginary scene alludes to the many soldiers that assembled at the barrier of Tottenham Court turnpike in late 1745. They were called into action to defend London from the threat of rebellious Jacobites (supporters of the exiled Catholic Prince Charles Edward Stuart) marching from Scotland. The soldiers seem like an unruly mob – hungover or drunk, fighting, or groping women. But the guardsman in the centre is posed to evoke the dignified classical figure of Hercules, choosing between Virtue and Pleasure. The neat lines of soldiers in the distance present a patriotic ideal of what all these men might become in defence of the United Kingdom and the Protestant faith.

ROOM 1

MODERN PAINTERS

1. MODERN PAINTERS

European society and culture changed dramatically in the middle decades of the eighteenth century. In Britain, Hogarth produced images that seemed to capture all the dynamism, peril and unpredictability of present-day experience. Across Europe, artists were similarly creating images of modern life and aspiring to new roles as independent social commentators.

After a century of conflict and war, this was a period of relative peace, political stability and economic prosperity in much of Europe. Luxuries that were previously exclusive to the wealthy – including visual art, often in the form of prints – now became far more accessible. This was especially true among the growing middle classes of merchants and professionals. Images proliferated in the shops and markets of the main cities. Theatre and music flourished, there were new places to meet and be seen, and new ideas about family life. The formality and rigidity of older social hierarchies appeared to be crumbling.

This was an age of intellectual experimentation and innovation, but also materialism, moral uneasiness and hypocrisy. Yet the sense of progress, the ideals of liberty and politeness that many Europeans imagined characterised the era, were far from universal. These Enlightenment ideas were mainly produced by, and benefited, White men from the middle and upper classes. The concept of European superiority deepened, entrenching ideas about nation, personal identity and racial difference, manifested in the horrors of transatlantic slavery. Artists gave these supposed differences enduring visual form. Europe's polite society and wealth were founded on profound disparities in how men and women, the rich and the poor, property owners, workers and enslaved people were treated.



William Hogarth 1697–1764

Born, lived and worked in London, England

O the Roast Beef of Old England ('The Gate of Calais')

1748

Oil paint on canvas

Tate. Presented by the Duke of Westminster 1895

N01464



THE GATE OF CALAIS

While based on a real event (when Hogarth was arrested as a suspected spy in Calais in summer 1748), this picture serves as an allegory of English nationalism. To the left, Hogarth casts himself as a sharp-eyed social critic sketching his surroundings. But the rest of the picture depicts a collection of xenophobic stereotypes, including underfed and exploited French soldiers, exiled Scottish Jacobite rebels, and an overweight friar embodying the Catholic

church. The imported British beef he salivates over is in stark contrast to the watery French soup. To the bottom left, French women fall prey to superstition and see the face of Christ in the innards of a flat fish.

However, the seemingly staunch patriotism of the image is not straightforward. The painterly rendering of the beef echoes the still life paintings of French artist Jean-Siméon Chardin (displayed nearby), who Hogarth had met in Paris. The recognisable location and framing archway link it with **vedute** or city views, made increasingly popular by the Italian landscapist Canaletto's presence in London. The anti-French imagery draws on accounts from the large Huguenot (French Protestant refugee) community in London. Hogarth lived and worked closely with many Huguenots, including André Rouquet, the Swiss miniaturist. Rouquet's portrait of his friend hangs nearby, and in his writing he played an important role in promoting Hogarth's art across the channel.

Jean-Siméon Chardin 1699–1779

Born, lived and worked in Paris, France

Still Life: The Kitchen Table

c.1733–4

Oil paint on canvas

National Galleries of Scotland. Purchased 1908

X78292

André Rouquet 1701–1759

Born in Geneva, Switzerland; Lived and worked in London,
England and Paris, France

William Hogarth

c.1740–5

Enamel on copper

Lent by the National Portrait Gallery, London. Purchased,
1984

X14629

French miniature painter Rouquet made this portrait of Hogarth while he was temporarily living in London. In Paris, Rouquet was one of many French painters who lived in the Louvre. Before it became a museum, the Louvre was home to important art-world institutions, like the Academy, and to numerous artists' studios that Hogarth may have visited in the 1740s. Rouquet actually holds the dubious distinction of having been evicted from the Louvre, when a mental health episode and drug addiction led to a pattern of antisocial behaviour. He reportedly threw furniture out of windows and nearly set fire to his lodgings. This eventually became too disruptive for his artist neighbours and the palace authorities quietly removed him.

Hannah Williams

William Hogarth 1697–1764

Born, lived and worked in London, England

Self-Portrait Painting the Comic Muse

c.1757–8

Oil paint on canvas

Lent by the National Portrait Gallery, London. Purchased,
1869

X14627

Hogarth is seated in an early American colonial style chair, later known by antique dealers as the 'Hogarth chair'. In this self-portrait, Hogarth leans forward, animated and in motion. Is it not strange that he restrains that dynamism by sitting down? If you see the chair as a thesis supporting his work, maybe not. In the engraving made after this work, Hogarth props his treatise **The Analysis of Beauty** against the easel, in which he writes that the undulating line of a woman's body is the epitome of beauty. The curvaceous chair literally supports him and exemplifies his view on beauty. The chair is made from timbers shipped from the colonies, via routes which also shipped enslaved people. Could the chair also stand-in for all those unnamed Black and Brown people enabling the society that supports his vigorous creativity?

Sonia E. Barrett



William Hogarth 1697–1764

Born, lived and worked in London, England

The Painter and his Pug

1745

Oil paint on canvas

Tate. Purchased 1824

N00112

Self-portraits are the ideal opportunity for painters to showcase their artistry. Hogarth and his Dutch contemporary, hanging alongside, both opted to paint a portrait-within-a-portrait, unveiled by a curtain. In this self-portrait, Hogarth uses the books, the theoretical quote inscribed on the palette and the dog as a realistic counterpart to show what he stood for as an artist.

Hogarth's self-portrait was originally more like Troost's, with the painter depicting himself in a wig and a coat with gold buttons. He then adjusted it to give himself a more artistic appearance, in keeping with his self-image as a down-to-earth painter.

Josephina de Fouw



Cornelis Troost 1696–1750

Born, lived and worked in Amsterdam, the Netherlands

Self-Portrait

1739

Oil paint on canvas

Rijksmuseum. Purchased with the support of the Vereniging Rembrandt and the Stichting tot Bevordering van de Belangen van het Rijksmuseum

X78946

The Amsterdam painter Troost was already being compared to Hogarth in the eighteenth century. Both artists had a penchant for the theatre and for depicting scenes from plays. While Hogarth's work is sharply moralising, Troost indulged in a gentler kind of mockery. In his self-portrait, the Dutch painter presents himself as a gentleman every bit as elegant as his clients and with no hint of criticism towards the ruling classes. The palette, paintbrushes and drawing allude to his artistic practice. This is a demonstration, above all, of the painter's technical ability. The colours on the palette are not painted but laid on as thick daubs, blurring the boundary between illusion and reality.

Josephina de Fouw

Tibout Regters 1710–1768

Born in Dordrecht, the Netherlands; Lived and worked in Arnhem, Rotterdam and Amsterdam, the Netherlands

Portrait of the Engraver Jan Casper Philips

1747

Oil paint on panel

Loan from the Rijksmuseum

X78953

Andrea Soldi c.1703–1771

Born in Florence, Italy; Lived and worked in Aleppo, Syria, Istanbul (Constantinople), Turkey; London, England and possibly Scotland

Louis François Roubiliac

1751

Oil paint on canvas

Dulwich Picture Gallery, London

X81098

Italian painter Soldi made this portrait of the French sculptor Louis François Roubiliac while both were in London. It provides powerful evidence of the large number of European artists at work in London at this time. Soldi shows Roubiliac at work. The sculptor's left hand steadies his rotating modelling stand and his right hand holds an **ebauchoir**, or modelling tool, for working terracotta. The model of a female figure has been identified as the personification of Charity found on Roubiliac's monument of John Montagu, 2nd Duke of Montagu in the church of St Edmund in Warkton, Northamptonshire. The monument was a rare aristocratic commission. Roubiliac predominantly produced portraits of writers, professionals, and artists, including one of his friend Hogarth, displayed nearby.

Jonny Yarker

THE IMAGE OF THE ARTIST

The social changes of the mid-eighteenth century created new opportunities for some European artists. Many became less reliant upon the traditional patronage of the state, church or court. Instead, they became more like freelancers, working opportunistically in response to market forces. These men developed a stronger sense of professional independence, even as their economic situation became more vulnerable. Many had been trained in workshops, where their individual identities were meant to be secondary to a sense of tradition and collective identity. But now with public exposure and burgeoning sales of prints there were more opportunities to achieve celebrity as creative individuals, alongside musicians, actors and writers. This route was less available for women, but the commercialisation of culture did offer some prospects in terms of patronage, publishing and writing.

The images gathered here reflect on these various shifts, and the different national contexts in which they played out. Their humour and ambivalence suggest the tensions involved as the social type of the artist changed. The idea of the artist shifted away from being a kind of artisan or servant towards the modern, romanticised conception of a 'creative genius'.

Pietro Longhi c.1701–1785

Born in Venice, Italy; Lived and worked in Venice and possibly Bologna, Italy

The Painter in his Studio

c.1741–4

Oil paint on canvas

The J. Paul Getty Museum, Los Angeles. Purchased in part with funds realised from the sale of paintings donated by Burton Fredericksen and William Garred, 2011.20

X81318

This painting by the Venetian artist, Longhi, shows an artist at work on the portrait of an aristocratic woman, fashionably dressed and clutching a lapdog. Her **cicisbeo** – young escort – is shown hovering behind her chair dressed in the distinctive **bautta**, or masked costume, typically adopted during the Venetian carnival. Apparently bored, he looks eager to return to the festivities. The quiet interior is typical of Longhi's work: the limited number of figures, the curious, shallow room, the carefully observed costume and the suggestion of narrative. There is also just a trace of satire in the hinted relationships of fashionable life. It is perhaps not surprising that scholars have long drawn parallels between Longhi and the works of Hogarth.

Jonny Yarker

Étienne Jeaurat 1699–1789

Born in Vermenton, France; Lived and worked
in Paris and Versailles, France and Rome, Italy

Interior of the Artist's Studio

1755

Oil paint on canvas

Ferens Art Gallery: Hull Museums

X79788

Jeaurat painted **Interior of an Artist's Studio** when he was living on Rue des Fossés-Saint-Victor, near the Jardin des Plantes on Paris's Left Bank. He occupied that studio for over twenty-five years. While the painting isn't a direct portrayal of this space, it was presumably a source of inspiration for Jeaurat's scene. He captures a sense of everyday life in the studio at a moment when the master is absent (or observing from afar) and the young apprentices are occupying themselves. Some look at sketches, one traces at the window, and another warms his cold hands on the stove.

Hannah Williams

William Hogarth 1697–1764

Born, lived and worked in London, England

The Distressed Poet

c.1736

Oil paint on canvas

Lent by Birmingham Museums Trust on behalf of
Birmingham City Council

X14767

The poet gazes out of the window oblivious to the dog seizing the family supper and to the milk-maid demanding their account be paid. Among the pots on the mantelpiece sits a touch of ostentation – a redware teapot, probably Chinese. In the 1730s tea was still an expensive commodity, while porcelains from Asia became a cult luxury. To display a newly arrived Chinese dinner service; to cram a mantelpiece with porcelain figures; to serve punch from a bowl imported from the other side of the world; to preside over the etiquette of the tea ceremony – allowed the newly-rich to flaunt their taste, wealth and power. Chinese Porcelain as well as its many European imitations became highly visible endorsements of status – or, in the case of the poet, pretentious ambitions.

Lars Tharp

Middle of the room

Louis François Roubiliac 1702–1762

Born in Lyon, France; Lived and worked in Paris, France and London, England

William Hogarth

c.1741

Terracotta bust

Lent by the National Portrait Gallery, London. Purchased,
1861

X1463

French sculptor Roubiliac arrived in London in 1730 and quickly became part of the group of French and British artists, including Hogarth, who lived and worked around London's St. Martin's Lane. Like Hogarth, Roubiliac's portrait busts aimed to capture the character of his sitter. The informality of Hogarth's soft cap and open shirt, along with the tender precision of his set jaw and penetrating gaze, all rendered in the fleshy medium of terracotta, offers an intimate portrait of a brother-artist.

Stacey Sloboda

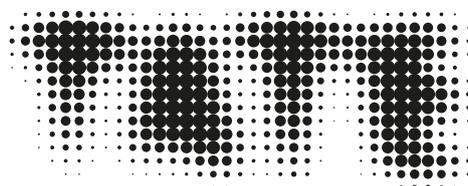
HOGARTH AND EUROPE

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ROOM 2

ARTISTS AND CITIES

LARGE PRINT GUIDE



The room is divided into 3 spaces.

Clockwise from the entrance of each section

2. ARTISTS AND CITIES

The four large maps displayed in this room show London, Paris, Venice and Amsterdam in the mid-1700s. The sheer size of these maps evokes the scale and complexity of the growing cities. Assembled from multiple printed sheets, they also demonstrate the flourishing art of engraving and the proliferation of prints as highly mobile commodities. Symbolic details allude to the wider world, the networks of empire and exchange that connected in these cities. While physical travel remained time-consuming and even dangerous, the thriving trade in printed materials meant that the world beyond most people's immediate experience could appear more readily accessible. This included other cities, countries and regions that were invaded and exploited by Europeans.

Most of the artists included in this exhibition were based in one or other of these European cities. Many visited or lived in several of these urban centres over the course of their careers, travelling to find work and new opportunities. The city became a major subject in art for the first time. Street scenes and urban views showed buildings, working life, and social encounters that might be deemed thrilling, funny, or even threatening.



Section 1. Clockwise from section entrance

Canaletto 1697–1768

Born in Venice, Italy; Lived and worked in Venice, Italy and London, England

The Grand Walk, Vauxhall Gardens

c.1751

Oil paint on canvas

Compton Verney Art Gallery & Park

X81095

Vauxhall was commercial London's answer to the aristocratic pleasure gardens of Italy and France. The straight alley of trees and the open pavilions set a stage for people of various walks of life to see and be seen. Canaletto's clusters and crowds of people show us something of the sense of sociability and performance that, along with the music, dancing, dining and drinking, must have been part of the thrill that made the gardens an unmissable attraction of eighteenth-century London.

Stacey Sloboda

Canaletto 1697–1768

Born in Venice, Italy; Lived and worked in Venice,
Italy and London, England

The Interior of the Rotunda, Ranelagh

c.1751

Oil paint on canvas

Compton Verney Art Gallery & Park

X81096

Jean Rocque 1709–1762 and John Pine 1690–1756

Rocque: Born in France; Lived and worked in London, England.

Pine: Born in London, England; Lived and worked in London, England and possibly Amsterdam, the Netherlands

**A Plan of the Cities of London and Westminster, and
Borough of Southwark; with the contiguous buildings
1746**

Engraving on paper

The British Library

X81092



LONDON

By 1760, London was the most populous city in Europe, home to approximately 740,000 people. It was a thriving centre of governance, banking, manufacture, retail and global trade. The city also played a leading role in the transatlantic slave trade. Its position on the Thames and the growth of the port in the east connected it with a network of commercial and increasingly imperial routes that spanned the globe. The rush of property development also extended westward from the City of Westminster, while the opening of Westminster Bridge in 1750 created new paths to the south of the city.

The city was highly cosmopolitan and vibrant, with new spaces for intellectual, philosophical and political debate. As the artists in this exhibition reflect – like the Italian landscapist Canaletto or French sculptor Louis-François Roubiliac – many people came to London, attracted by the commercial and cultural opportunities it offered. But there were other kinds of movement too. A large Huguenot (French Protestant) community was forced to emigrate from France because of religious persecution. London's position at the heart of a world empire also led to a growing Black and Asian population. It is estimated that 1–3% of the overall population of London had African heritage at this time.

CITY LIFE

As artists across Europe turned to the city as a subject in their art, street life emerged as a new theme. Hogarth was especially concerned with the hustle and bustle of urban London, capturing humorous exchanges and details, including those with the potential to slip into chaos. Here, Hogarth charts the social life of the city at four different times of day, in four identifiable London spaces: Covent Garden, Soho, Islington and Charing Cross. This sort of sequential format was lifted from European prototypes, such as sets of landscape paintings or the domestic scenes of artists like French painter Nicolas Lancret. The English artist Paul Sandby also drew on the European tradition of depicting street vendors, who made the city noisy with their cries as they advertised their wares.

William Hogarth 1697–1764

The Times of Day: Morning

The Times of Day: Noon

The Times of Day: Evening

(Engraved by Bernard Baron c.1696–1762

Born in Paris, France; Lived and worked in London, England
and Paris, France)

The Times of Day: Night

1738

Etching and engraving on paper

Andrew Edmunds, London

X82766–9

In **Morning** and **Noon**, Hogarth sets up a series of oppositions amidst the crowded London streets: rich and poor, restraint and excess, nature and artifice. In both prints the pretensions of the upper classes are highlighted, and Hogarth uses stereotyped Black figures to make his satiric point. In **Morning**, the hypocrisy of the woman in the centre is revealed as she flaunts her pious church-going but ignores the Black beggarwoman she walks past. In **Noon**, the airs and graces of those on the right are contrasted with the energy and rowdiness of those on the left, including the Black man and White cook-maid enjoying their tryst, and almost upsetting the pie the maid holds.

Alice Insley & Martin Myrone

Paul Sandby 1730–1809

Born in Nottingham, England; Lived and worked in the Highlands, Scotland and London, England

London Cries: Last Dying Speech and Confession

c.1759

Watercolour over graphite on paper

Yale Center for British Art, Paul Mellon Collection

X17063

At a time when public executions were popular entertainment, hawkers sold pamphlets that claimed to be the last words or confessions of the hanged to a bloodthirsty crowd. Sandby shows something of the horror of the event. With a limp body hanging from the gallows traced in the background, the focus is on the woman making her living from the spectacle of the event. The frenetic lines of her tattered clothes and hand, clutched against her grimacing face, contrast with the ease of the grinning man behind her. He swaggers toward the gallows with a pamphlet (perhaps one of hers) in his hand.

Stacey Sloboda

Paul Sandby 1730–1809

Born in Nottingham, England; Lived and worked in the Highlands, Scotland and London, England

London Cries: A Tinker and his Wife

c.1759

Wash, graphite and watercolour on paper

Yale Center for British Art, Paul Mellon Collection

X81322

Paul Sandby 1730–1809

Born in Nottingham, England; Lived and worked in the Highlands, Scotland and London, England

London Cries: A Girl with a Basket of Oranges

c.1759

Watercolour on paper

Yale Center for British Art, Paul Mellon Collection

X81323

Marco Ricci 1676–1729

Born in Belluno, Italy; Lived and worked in Venice, Milan, Florence and possibly Rome, Italy; Split, Croatia and London, England

Rehearsal of an Opera

c.1709

Oil paint on canvas

Yale Center for British Art, Paul Mellon Collection

X81326

Throughout the exhibition you will see pictures featuring characters in the margins or shadows. Some are poor or destitute, some are children, servants or enslaved people. Sometimes there are dogs or monkeys playing human roles. Although marginalised in the composition, these figures can play important visual or narrative roles and are worth looking out for. In Ricci's picture a Black servant stands at the far right, his silhouette strongly characterised or even caricatured as was often the case in European images of racialised figures.

Alice Insley & Martin Myrone

William Hogarth 1697–1764

A Scene from 'The Beggar's Opera' VI

1731

Oil paint on canvas

Tate. Purchased 1909

N02437

First performed at Lincoln's Inn Fields Theatre, London, in January 1728, **The Beggar's Opera** by John Gay was an instant success. Hogarth captures the climactic moment of the play: the imprisoned highwayman, Macheath, stands in red at the centre, while two women (both believing themselves to be his wife) plead for his release. Theatre and reality unite in the picture. Lavinia Fenton, the actor in white playing the heroine Polly Peachum, looks out at the audience, seeming to gaze directly at her lover, the Duke of Bolton, seated in the box to the right.

Alice Insley & Martin Myrone

Marco Ricci 1676–1729

Born in Belluno, Italy; Lived and worked in Venice, Milan, Florence and possibly Rome, Italy; Split, Croatia and London, England

Rehearsal of an Opera

c.1709

Oil paint on canvas

Yale Center for British Art, Paul Mellon Collection

X81325

This painting, by the Venetian artist Ricci, satirises a rehearsal for the newly fashionable Italian opera in London. Ricci was a talented and prolific caricaturist who delighted in sending up his theatrical friends. Here he captures a duet between the celebrated castrato, Nicolò Grimaldi, known as Nicolini, shown in a red jacket with full-bottomed wig, and the soprano, Catherine Tofts, dressed in white. The duet was probably for the revival of Scarlatti's **Pirro e Demetrio** arranged by Nicola Francesco Haym. This sharply observed work offers an important precedent for Hogarth's own theatrical satire, **The Beggar's Opera**, painted some twenty years later.

Jonny Yarker

Case in the middle of the room

William Hogarth 1697–1764

Beer Street (first state)

1751

Etching and engraving on paper

Gin Lane

1751

Etching and engraving on paper

Andrew Edmunds, London

X14712, X14714

These two prints were intended as propaganda supporting the Gin Act of 1751. The act curtailed the spirit's consumption, which was widely associated with rising crime and depravity among the urban poor. Hogarth vividly suggests the damaging and violent consequences of gin-drinking, picturing the city in disarray, an unruly mob, and people starving, neglecting their children and taking their own lives. In stark contrast, hearty beer-drinking becomes synonymous with national health and prosperity. The only figures less well-off are the ragged sign-painter and the Frenchman roughly hoisted off the ground by his belt.

Alice Insley & Martin Myrone

William Hogarth 1697–1764

The Enraged Musician

1741

Etching and engraving on paper

Andrew Edmunds, London

X14690

Section 2. Clockwise from section entrance

PARIS

After London, Paris was the second largest city in Europe, its population growing to around 600,000 people by the end of the eighteenth century. Although the royal court, and therefore the seat of governance, remained at Versailles, just outside Paris, the city entered a period of rapid urbanisation and expansion. As well as monumental building projects reflecting the power of the monarchy, new wealthy and fashionable suburbs catered to the aristocracy and bourgeoisie. These contrasted with the over-crowded streets of the city centre, home to Paris's poorer classes and migrant workers. Although a cosmopolitan city, Paris was less ethnically diverse than London: it is estimated that less than 1% of the population were Black, and there were only small Jewish and Huguenot communities.

Following the death of Louis XIV in 1715, Philippe II, Duc d'Orléans became regent until Louis XV reached maturity in 1723. This change in governance was felt in the social and cultural life of the city, as Paris emerged as a centre of fashion, taste and luxury goods, supported by global commerce and colonial expansion in the Americas

and India. Different trades became particularly associated with certain districts. For artists, this was often around the Louvre, where the Académie Royale, the leading institution for artists and sculptors, was based. Artists also lived in the Porte-Saint-Martin district, which was associated with the Guild of St Luke (the traditional craft or trade association). The area around Rue Saint-Jacques was a particular favourite with Paris's engravers because of its links with printing and bookselling.

Jean Delagrive 1689–1757

Born in Sedan, France; Lived and worked in Kraków, Poland and Paris, France

New Map of Paris and its Suburbs

Nouveau plan de Paris et de ses Faubourgs

1728

Engraving on paper

The British Library

X81094

Jean-Siméon Chardin 1699–1779

Born, lived and worked in Paris, France

The Governess

La Gouvernante

c.1738

Oil paint on canvas

National Trust Collections, Tatton Park

(the Egerton collection)

X81132

Giuseppe Maria Crespi 1665–1747

Born in Bologna, Italy; Lived and worked in Bologna and
Florence, Italy

The Flea

La pulce

1707–9

Oil paint on copper

Gallerie degli Uffizi

X78699

Crespi was an early innovator of paintings that took everyday life as their subject. Here, he shows a woman searching for a flea that has presumably bitten her. The mundane nature of the scene is emphasised by the clothes hanging above the bed, the shoes strewn on the floor, and the decorative jar of flowers. But the intimacy of the image, the woman's partial undress and softly lit flesh, would no doubt have also appealed to male patrons – and is perhaps why Crespi painted several versions of the picture.

Alice Insley & Martin Myrone

Pietro Longhi c.1701–1785

Born in Venice, Italy; Lived and worked in Venice, and possibly Bologna, Italy

The Dance

c.1750

Oil paint on canvas

The Art Institute of Chicago, Charles H. and Mary F.S.

Worcester Collection, 1932.52

X83157

Étienne Jeaurat 1699–1789

Born in Vermenton, France; Lived and worked in Paris and Versailles, France and Rome, Italy

Scene in the Streets of Paris

1757

The Market 'Des Innocents', Paris

c.1750

Arrest by the Watch

1753

The Place Maubert, Paris

1748

Removal of the Effects of a Painter

1754

Oil paint on canvas

Signed in Latin 'Stephanus Jeaurat'.

Madresfield Estate, England

X81967, X82021, X81969, X81968, X81970

Jeaurat's paintings of life in the streets of eighteenth-century Paris are extraordinary objects depicting ordinary life. Urban street life never became a dominant subject in French art of this period, because it wasn't particularly valued within the Academy's hierarchy of genres (or types of subject matter in painting). Jeaurat was actually a history painter (the highest genre) but intriguingly he chose to paint these so-called 'lesser' subjects. His series of urban observations offer a rare glimpse of everyday life in the mid-century city, from the commerce of street sellers and markets, to modes of transport and the policing of public behaviour.

Hannah Williams

William Hogarth 1697–1764

Southwark Fair

1733

Oil paint on canvas

Cincinnati Art Museum, The Edwin and Virginia Irwin
Memorial, 1983.138
X81317

Seated before her crockery stall, the tradeswoman plays at dice and is oblivious to the imminent ruin of her stock as the stage above gives way and teeters to ceramic destruction. Hogarth, the drama-director, nudges his players over the edge, thereby capturing the present and the future in our imaginations. The pottery appears to be of tin-glazed earthenware, a speciality of several Southwark, in London, 'delftware' manufacturers at the time. Other background tumblers and balancing acts amplify the sense of doom: the teetering slack-rope dancer, the monkey up a falling pole and the distant 'rope-flyer' about to hit the deck.

Lars Tharp

This picture of the annual Southwark fair easily lends itself to multiple interpretations. It is filled with individual characters and incidents, but the over-riding theme is the risk of ruination or collapse. This is signalled most clearly by the performers falling from the toppled stage to the right. Throughout, the distinction between theatre and reality is blurred, with costumed actors mingling in the crowds. In the centre, a Black boy playing the trumpet accompanies the drummer woman. To the left behind him, a dog walking upright is dressed as a gentleman. While mocking social class, the dog also makes a racist juxtaposition with the trumpeter, signalling deepening ideas of racial difference pervasive in eighteenth-century culture. Above all this chaos flies a Union Jack.

Alice Insley & Martin Myrone

VENICE AND THE GRAND TOUR

Unlike Amsterdam, London and Paris, Venice's economic and political position was waning by the eighteenth century. The Venetian Republic had lost significant territories through its conflicts with the Ottoman Empire, particularly between 1714–18. Its trade links contracted as competition from other Italian states and European nations grew. Despite this, it had a diverse population of around 130,000, including a significant but declining Jewish community, people from Venice's Eastern Mediterranean colonies, and its previously extensive trade networks connecting Europe, Africa, Asia and the Americas.

At the same time, Venice also became established as a fashionable tourist destination, notably among young aristocratic men undertaking their 'Grand Tour' through Europe. The city's cultural life thrived on the influx of tourists, who were especially drawn to the carnival season, which began in December. Mask-wearing was a prominent feature of this, lending pageantry to civic and social life, obscuring social divisions and inequalities, and in turn allowing greater social freedoms. The tourists to the city provided new audiences for music, theatre and other entertainments, as well as a new patronage base for artists in the city.

Section 3. Clockwise from section entrance

Antonio Guardi 1699–1760

Born in Vienna, Austria; Lived and worked in Vienna, Austria and Venice, Italy

The Sala Grande of the Ridotto, Palazzo Dandolo, San Moise
1755–60

Oil paint on canvas

The Syndics of the Fitzwilliam Museum, University of
Cambridge
X81099

This lively interior scene by the Venetian view painter Guardi shows the principal room of the Ridotto, or public casino, housed in Palazzo Dandolo at San Moisè, close to Piazza San Marco. Gambling was licenced by the state in eighteenth-century Venice and Guardi's painting shows figures in the **sala grande** at the height of the carnival. The widespread wearing of carnival masks, the low lighting and gambling, made the ridotti the actual and imagined setting for illicit encounters, crime and ruination. The playwright Carlo Goldoni set scenes in the Ridotto and Guardi, Longhi and Giambattista Tiepolo all painted the distinctive interior.

Jonny Yarker

Lodovico Ughi

Probably lived and worked in Venice, Italy

Iconographic Representation of the City of Venice

Iconografica Rappresentazione Della Inclita Città Di Venezia

1729

Copperplate engraving on paper

The British Library

X03567

Giuseppe Maria Crespi 1665–1747

Born in Bologna, Italy; Lived and worked in Bologna and Florence, Italy

Courtyard Scene

c.1710–5

Oil paint on canvas

Pinacoteca Nazionale di Bologna

X78697

Pietro Longhi c.1701–1785

Born in Venice, Italy; Lived and worked in Venice, and possibly Bologna, Italy

The Tooth Puller

1746–52

Oil paint on canvas

Pinacoteca di Brera, Milano

X78696

Longhi depicts a Venetian carnival crowd watching a tooth puller triumphantly display a recently extracted tooth. Quack dentists were a regular subject for painters, and a frequent spectacle at Venice's annual carnival. But is this real life or theatre? The setting is real enough, in the portico of the Doge's palace. However, the tooth puller was a scenario performed in **commedia dell'arte**, the improvisational theatre often put on during the carnival. A figure with dwarfism in the foreground makes the sign of the evil eye to ward off malevolent curses. While some individuals were locally celebrated, particularly in Italy, the image also plays into stereotyped representations of people with dwarfism being expected to amuse and entertain.

Jonny Yarker

Cornelis Troost 1696–1750

Born, lived and worked in Amsterdam, the Netherlands

**Misled: The Ambassador of the Rascals Exposes himself
from the Window of 't Bokki Tavern in the Haarlemmerhout
c.1739–50**

Oil paint on canvas

Loan from the Rijksmuseum

X78948

At first glance one wonders where the spectacle lies. What are the two image-punctuating trumpeters in blackface calling the people to see? Then there is the moment of recognising the bottom with a face drawn on it, the excitement of outrage and the insult to the onlookers that follows. And yet while the grounded masses look up at the posterior, a young man looks longingly at a woman through a window, oblivious to the display happening above him. In the painting blackface is used as a device to separate people. Troost allows a moment for black-face and white-bottom to meet, or Racism and White supremacy, challenging the audience within and without the painting.

Raimi Gbadamosi



Cornelis Troost 1696–1750

Born, lived and worked in Amsterdam, the Netherlands

Johanna and the Jewish Merchants

1741

Oil paint on panel

Rijksmuseum. Gift of Mr and Mrs Leopold Siemens-Ruyter,

Blaricum

X78951

Troost's theatre scenes were immensely popular in the Netherlands. This one is based on the popular comedy **The Spendthrift or The Wasteful Wife**. The extravagant Johanna sells her expensive new clothes to a pair of Polish-Jewish dealers. In reality, they are her father and her husband, who have disguised themselves to expose her behaviour. The negative stereotyping of Jewish retailers in the play, and in Troost's painting, shows the social divide that existed between them and the wealthy middle classes. The dealers are referred to in the play by the word **smousen** – a derogatory term relating to Jewish retailers, which was also used until recently in the title of the painting. The term has been removed, but the historical title has been retained as part of the painting's records.

Josephina de Fouw

Gerrit de Broen II 1692–1774

Born, lived and worked in Amsterdam, the Netherlands

Amsterdam

Tot Amsterdam

1720–30

Copperplate engraving on paper

The British Library

X81093

AMSTERDAM

While the seventeenth century is often considered the 'Dutch Golden Age', Amsterdam continued to flourish during the eighteenth century. It was an important trading centre with a large harbour, the city itself organised around a network of canals. Amsterdam was one of Europe's largest cities with a population of around 200,000. Many of these people were immigrants, settling in the city because of its wider commercial networks and reputed social tolerance. This included a large community of Protestants from Germany and France, Portuguese and Spanish Jews, and a growing Black population. Slavery had been illegal in the city since 1644, yet the Dutch transatlantic slave trade continued throughout the eighteenth century. The administration of the city however, remained limited to a small, closed group of families who held disproportionate political power.

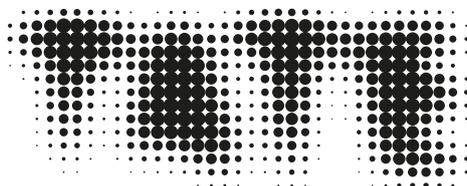
As commerce and trade thrived in the city, so did the arts. There was a rich coffee-house culture and a lively theatre and music scene that attracted companies from around Europe. Visual art and drama came together in the theatre. It was not unusual to find artists, like Cornelis Troost, painting scenery or even taking to the stage themselves.

HOGARTH AND EUROPE

3 Nov 2021 – 20 Mar 2022

ROOM 3 MODERN MORAL NARRATIVES

LARGE PRINT GUIDE



Wall text is to the right of the entrance, then clockwise from the room entrance

3. MODERN MORAL NARRATIVES

The early 1700s saw the emergence of a new kind of story-telling painting across Europe. While this drew upon seventeenth-century Dutch and Italian paintings of everyday life, it was novel in the way it set out more elaborate narratives based on contemporary experience. Artists tackled urban themes with a startling frankness, following the adventures or misadventures of individual characters and creating brazen images of drunkenness and depravity. A particularly important innovation was telling these narratives over a sequence or series of images. Such stories were intended to engage and entertain the growing metropolitan audience for art.

The Italian painter Guiseppe Maria Crespi created innovative single images of everyday life and an influential series on the dramatic ups and downs of a female opera singer. In England, Hogarth's 'modern moral subjects' (as he called them) presented stories and characters of his own invention but which spoke to contemporaneous social types and preoccupations. While revealing all the temptations of the

modern city, Hogarth's series also offered distinct moral lessons about the dangers of disrupting the social order. Hogarth appears to take a conservative view of class mobility and change.

Reproduced and distributed as engraved prints, these innovative works became internationally famous and enormously influential. Hogarth produced his own prints after the paintings, boldly cutting out the publishers who normally profited from engravers' works. Even so, they were widely copied and plagiarised. These series represent Hogarth as an archetypal artist-entrepreneur, creating urban narratives that directly addressed a modern public.



A HARLOT'S PROGRESS

Over a series of six paintings (destroyed by fire in 1755), a story of lost innocence, cynicism and tragic decline unfolds through the figure of Moll Hackabout. In the first scene Moll arrives from the countryside, only to be drawn into life as a sex worker. She becomes the mistress of a stereotyped Jewish merchant, enjoying a life of luxury and indulging in other love affairs. Presumably because her lovers are found out, her situation steadily deteriorates: she ends up in prison, and dies a sorry death. Moll's funeral is attended by people demonstrating various shades of indifference, cynicism or self-interest. Her fate becomes an indictment of the heartlessness of eighteenth-century society. Throughout Hogarth's work, sex is another form of social currency, but here he associates female sexuality and sex work with moral decline.

William Hogarth 1697–1764

A Harlot's Progress, plates 1–6

1732

Etching and engraving on paper

Andrew Edmunds, London

X14671–6

Plate 2

As she snaps her fingers, Moll Hackabout's carefully rendered breast appears unbound from her décolletage. The patron of her sexual labours is captivated, not to mention racialised per the period's antisemitic visual conventions. Like Moll's clothing, he comes undone as the teacups and table topple before him – aided by a discreet nudge from Moll. Yet one figure remains firmly bound – Moll's Black attendant, whose enslavement is marked by his silver collar. Unlike the polished surface of the tea kettle, which reflects the space outside, the collar's shine deflects any contact between the enslaved flesh that it encloses and the exterior world. As Moll's lover inches towards the door, one might imagine the attendant widening his eyes, not at Moll's indiscretion, but at the prospect of running towards his own unboundedness.

Zirwat Chowdhury



A RAKE'S PROGRESS

Following the huge success of **A Harlot's Progress**, Hogarth painted and engraved another series, offering a counterpart story of masculine waywardness and debauchery. Tracing the moral tale over eight pictures, Hogarth weaves together recognisable London sites and social types. The role of the 'Rake' (the social type of a reckless, amoral male spendthrift) is taken by Tom Rakewell, a merchant's son who squanders his fortune mimicking an aristocratic lifestyle which is not his 'birth right'. Although finding a short reprieve through marriage to a wealthy bride, Tom still ends up in debtors' prison and, finally, Bedlam hospital. Here, his mental breakdown becomes a cruel spectacle for supposedly respectable visitors. Despite Hogarth's critical stance towards materialism and his exposure of the pretensions of polite society, in scenes 3 and 4 especially there is a painterly evocation of luxurious surfaces and glitter reminiscent of contemporaneous French painting.

William Hogarth 1697–1764

A Rake's Progress

I: The Heir

II: The Levée

III: The Orgy

IV: The Arrest

V: The Marriage

VI: The Gaming House

VII: The Prison

VIII: The Madhouse

1734

Oil paint on canvas

By courtesy of the Trustees of Sir John Soane's Museum,
London.

X14632–9

III The Orgy

The contradictions of eighteenth-century society are apparent here. At the same time as adopting the fashions and tastes of high society, Rakewell spends his nights drinking, fighting and paying for sex – the woman undressing in the foreground is about to perform upon a plate, revealing glimpses of her genitalia in its reflection. Tom's moral decline is encapsulated by the sex-worker in the background quite literally setting fire to the world. In the margins, a Black sex-worker appears to laugh at the debauchery. Hogarth uses her presence to make a racist visual pun about the 'Black joke', which was at this time both slang for female genitalia and the title of an obscene popular ballad.

Alice Insley & Martin Myrone

VIII The Madhouse

Hogarth's Bedlam scene is a medical treatise on insanity. A religious fanatic, a urinating fantasist and would-be king, a maniacal Britannia. In the midst of more civilised displays of distraction, such as the love-sick youth, lies the dying figure of the Rake. Enslaved by savage behaviour and overindulgence in foreign luxury goods, there is an inevitability to his end. More lame animal than raving madness. But no less savage and uncivilised. With reason lost, and soul destroyed, shackled and near naked, like the enslaved African, he possesses an assumed corporality and sensibility quite distinct from 'the norm'

Janet Couloute



A RAKE'S PROGRESS: MATERIALS, TECHNIQUE AND COMPOSITIONAL CHANGES

In preparation for this exhibition, Tate has collaborated with Sir John Soane's Museum to carry out a technical study of **A Rake's Progress**.

Hogarth frequently made many changes during his painting process. He tended to work out his ideas directly on the canvas with his brush, rather than fully planning the composition before painting. This fluid working method is particularly evident when we look beneath the paint layers using X-ray and infrared imaging.

An unexpected change was discovered below the painted sky in **IV The Arrest**. A mysterious hidden figure lurking beneath the clouds is revealed in the infrared image, showing us an earlier version of Hogarth's composition (figs.1 and 2).

Although this figure's identity remains uncertain, one theory is that it depicts a life-sized effigy of a Welshman wearing a leek in his hat, suspended from a post. A paint cross-section confirms that there are paint layers for this figure beneath the blue sky paint (fig.3). Contemporary accounts suggest it was common in the eighteenth century to display effigies to celebrate St David's Day, when this scene is set.

We can only conjecture at why Hogarth erased this figure and made other compositional changes as this painting developed.

For more information about how Hogarth made the paintings and changed his compositions, scan the QR codes.



tate.org.uk/hogarth-materials



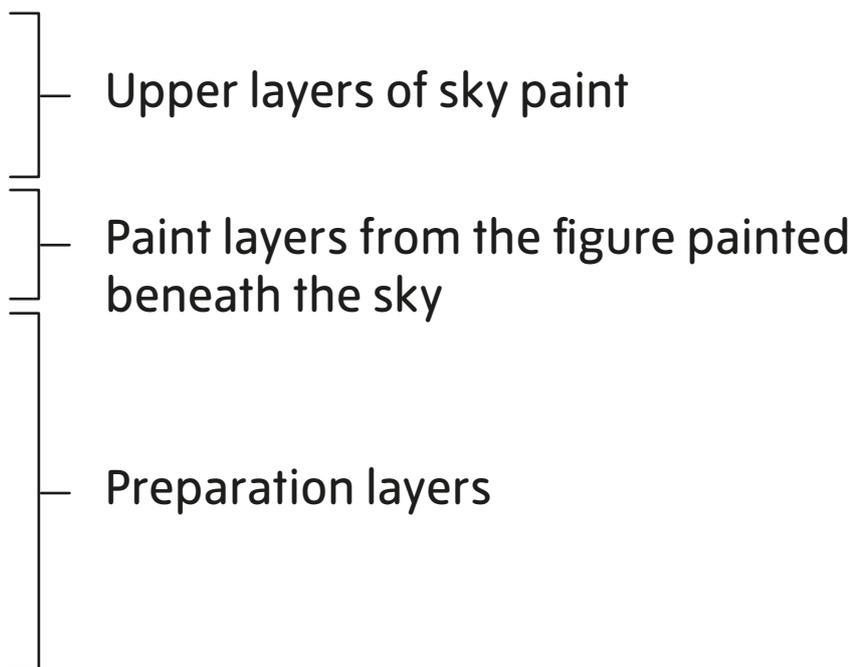
tate.org.uk/hogarth-changes

Figure 1. **IV The Arrest**, normal light. © Tate photography

Figure 2. **IV The Arrest**, infrared reflectogram.

© Tate photography

Figure 3. Paint cross-section of the sky from **IV The Arrest** (x250 magnification). © Tate photography



Materials, techniques and composition continued

Infrared and X-ray imaging shows that in the process of painting Hogarth frequently altered outlines of objects and figures, as well as adjusting the position of a hand, or the angle of a limb or hat. You can see an example of these compositional changes in an infrared image of **II The Levée** (fig.4).

We had thought Hogarth completed his paintings before engraving copies, that differed slightly, for his prints. Studying the X-ray of **VIII The Madhouse**, however, brings this idea into question as it suggests Hogarth may have returned to rework the painting after making the prints.

The X-ray of the painting reveals that the central protagonist, Tom Rakewell, was once painted much closer to the position seen in Hogarth's print (fig.5). Tom's right arm was originally raised, his body more upright with both legs bent, and his head positioned higher.

Between the prison cell doors in the background of the painting, three ghost-like figures are just visible. They appear in more detail in the X-ray and infrared imaging. Unlike the alterations to Tom, these early compositional changes show Hogarth developing his ideas. He probably did this before making the engravings, as the figures are not represented in any of the prints (fig.6).

Image credits 2nd panel

Figure 4. **II The Levée**: detail in normal light (left) and infrared reflectogram detail (right). The latter showing alterations to the position of the fencer's leg and arm.

© Tate photography

Figure 6. **VIII The Madhouse**: X-ray detail of painting (left); infrared reflectogram detail of painting (centre); detail of etching and engraving on paper, inverted (right). X-ray and infrared show figures in the background of **The Madhouse** which do not appear in the printed series and are likely to have been painted out by Hogarth as the composition of the painting developed. © Tate photography

Figure 5. **VIII The Madhouse**: detail of the painting X-ray (top); detail of etching and engraving on paper, inverted (centre); painting detail in normal light (bottom). The X-ray shows that Tom's original position in the painting of **The Madhouse** matched that of the position shown in the print.

© Tate photography

Giuseppe Maria Crespi 1665–1747

Born in Bologna, Italy; Lived and worked in Bologna and Florence, Italy

A Woman Looking for Fleas

c.1715–20

Oil paint on canvas

The Henry Barber Trust, the Barber Institute of Fine Arts,
University of Birmingham

X81090

Middle of room

Meissen Porcelain Factory

Plate featuring scene II of Hogarth's 'A Harlot's Progress'

c.1740

Hard-paste porcelain, painted in enamels and gilded

Victoria and Albert Museum. Purchased through the
Bequest of Capt. H.B. Murray

X81302

This plate was made at Europe's first porcelain manufactory at Meissen (near Dresden, established in 1710). Patrons often asked porcelain painters to copy some of Hogarth's risqué prints either onto Chinese porcelain or, once European porcelains got under way, onto Continental porcelain. The image here is scene two of **A Harlot's Progress**. To enable her young lover to escape from the master bedroom, Moll distracts her wealthy protector by kicking over the tea table with its precious Chinese wares. The plate painter closely follows most details in the painting, even down to the teapot sailing through the air, still pouring. It was painted by an independent decorating studio and is possibly just one piece from a whole 'Hogarth-subject' tea service.

Lars Tharp

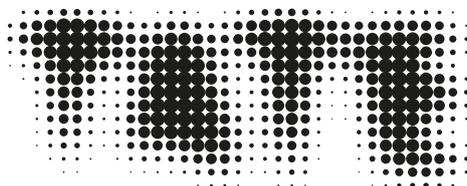


HOGARTH AND EUROPE

3 Nov 2021 – 20 Mar 2022

ROOM 4 IN THE COMPANY OF MEN

LARGE PRINT GUIDE



The room is divided into 2 spaces

Section 1. Wall text is to the right of the entrance, then clockwise from the room entrance

4. IN THE COMPANY OF MEN

The raucous humour, visual excitement and apparently subversive tone of Hogarth's narrative pictures have attracted huge admiration over the centuries. While catering to eighteenth-century male tastes, his pictures have often been located at the beginning of a modern tradition of social criticism in art. 'Hogarthian' was a term in use even during the artist's lifetime, suggesting an all-encompassing worldview: satirical, independent and insightful.

This flattering interpretation of the Hogarthian perspective helped attract clients for his portrait practice. This is perhaps surprising, as his likenesses could be disarmingly frank, including elements of unconventional behaviour or appearance.

Sometimes this involves relatively gentle humour: a portly frame or spindly legs, signs of aging beneath fancy headdresses and fine silks. Among male subjects, this quirkiness could become outrageous, even blasphemous. Occasionally the intention appears to have been satirical, but far more often the sitters were in on the joke – what might be considered ‘laddish’ humour today. It flattered men who saw themselves as free-thinking, humorous and unconventional. The irony is that for men to tolerate such rough treatment – being cast as odd, eccentric or disreputable – they needed to enjoy a degree of power, status and stability.



Cornelis Troost 1696–1750

Born, lived and worked in Amsterdam, the Netherlands

Guardroom Scene

1747

Oil paint on canvas

Mauritshuis, Den Haag, on long-term loan from the Friends of the Mauritshuis Foundation, since 1980

X82520

Troost began painting military scenes in the 1740s.

While drawing upon the seventeenth-century tradition of guardroom subjects, where soldiers were shown off-duty and merry-making, instead he shows officers displaying exemplary behaviour. Their leisure time is spent studying maps and discussing tactics, seated beneath heraldic shields and a globe alluding to the Dutch Republic and its empire. These patriotic overtones may have been because of the real threat of French invasion as the War of the Austrian Succession continued.

Alice Insley & Martin Myrone

William Hogarth 1697–1764

The Hervey Conversation Piece

1738–40

Oil paint on canvas

National Trust Collections, Ickworth (The Bristol Collection
(acquired through the National Land Fund and transferred
to The National Trust in 1956))

X14764

All the men in this picture were closely connected through friendship, family and politics. In the centre John Hervey, 2nd Baron Hervey of Ickworth, seems to bat away the architectural plans held by Henry Fox, in blue, the Surveyor-General of the King's Works. Fox's brother, Stephen, is seated at the table. Both he and Hervey were bisexual and known for their intense friendship. To the right, in red, is Charles Spencer, 3rd Duke of Marlborough and Thomas Winnington, a Whig politician. On the left, the clergyman may be Reverend Dr Conyers Middleton. His visual teetering may reflect his unsteady position in the group and the tensions between them. Middleton's radical views may also be suggested in the telescope, a symbol for truth, that he levels at the distant church.

Alice Insley & Martin Myrone

Jacques Autreau 1657–1745

Born, lived and worked in Paris, France

**The Wine Drinkers, or The Poet Piron (1689–1773) at
Table with his Friends Vadé and Collé**

**Les Buveurs de vin. Ou: La poète Piron (1689–1773) à
table avec ses amis Vadé et Collé**

1747

Oil paint on canvas

Paris, Musée du Louvre, Department of Paintings

X81305

William Hogarth 1697–1764

Captain Lord George Graham, 1715–47, in his Cabin

1742–4

Oil paint on canvas

National Maritime Museum, Greenwich, London,

Caird Collection

X14646

If scene VIII of **A Rake's Progress** reads as a treatise on eighteenth-century madness, then this 'conversation piece drawn by Mr Hogarth', is the cure. Lord Graham has fallen victim to what the physician, George Cheyne, described as the 'English Malady', a nervous disorder of the affluent and refined. Insulated by a fur-lined robe, he is enjoying the soothing effects of a chibouk or Turkish tobacco pipe. He recalibrates his nerves with genial company and sobriety, substituting 'the roast beef of old England' for roast fowl. Enclosed in the harmonious musical scene, the Black musician is as integral a player as the singer he accompanies.

Janet Couloute



William Hogarth 1697–1764

Sir Francis Dashwood at his Devotions

c.1733–9

Oil paint on canvas

Private collection

X14799

Hogarth swaps 'saint' for 'sinner' in his depiction of Francis Dashwood. Dashwood was an infamous politician and rake. Hogarth seems in on the joke that aristocratic men like Dashwood enjoy, impersonating other powerful White men and flouting conventional morality with impunity. Misbehaving working class men were denigrated as 'ruffians', but aristocratic bad behaviour was known as harmless 'high jinks'. The fruit on the floor suggests that the table of decorum has been upset, the table standing in for an altar. Dashwood was known for his own 'table performance', rising from meetings to 'attend to his devotions' (satisfy his sexual appetite). In an adjoining room, a woman would be laid out much like the female figure he gazes upon here. The work is full of body part innuendos – Hogarth dares us to spot them all.

Sonia E. Barrett



William Hogarth 1697–1764

Francis Matthew Schutz in Bed

c.1755–60

Oil paint on canvas

Norfolk Museums Service (Norwich Castle Museum and Art Gallery). Purchased with assistance from the National Heritage Memorial Fund, V&A Purchase Grant Fund, Art Fund (with a contribution from the Wolfson Foundation), Pilgrim Trust, Esmée Fairbairn Charitable Trust, Friends of Norwich Museums, J. Paul Getty Charitable Trust, PF Charitable Trust, Norfolk County Council 1990

X14750

Tradition has it that this picture was commissioned by Susan Schutz, Francis's wife, in an attempt to curb his drinking. Hogarth unflinchingly portrays Francis hungover and dishevelled, vomiting into a chamber pot. The inscriptions in Latin above the lyre and by the bed are lines from the Roman poet Horace. They suggest that as well as drinking, Francis also indulged in extramarital affairs (in 1771 he stood trial for committing adultery with his brother's wife). Later on, his descendants felt the picture was too unflattering and painted over the chamber pot so it instead looked like Francis was reading in bed (this late alteration was removed in 1990).

Alice Insley & Martin Myrone

William Hogarth 1697–1764

Charity in the Cellar

1739

Oil paint on canvas

Private collector, London

X82719

This painting seems to celebrate over-indulgence. The group of men are shown drinking to excess in a dimly lit cellar, slurping straight from the bottle or even flat on their back, downing wine from the tap of a barrel. It apparently marks the friends' commitment to drinking a hogshead of claret (the equivalent of 63 gallons). But in his arrangement of the figures, Hogarth creates an ironic visual link between the men and the small sculpture representing charity on the right. Far from being charitable though, it is possible that the picture also subtly alludes to their avoidance of excise-tax by importing French wine via Italy instead.

Alice Insley & Martin Myrone

William Hogarth 1697–1764

A Night Encounter

c.1738–9

Oil paint on canvas

Private collection

X16430

The men depicted here are Gustavus Hamilton, 2nd Viscount Boyne, and Sir Edward Walpole, shown embroiled in a drunken escapade. Apparently returning from a heavy night drinking, Walpole is sprawled on the floor having fallen into the street gutter. Lord Boyne steps across him to fight off the watchman who was presumably attempting to keep the peace. At the same moment, Walpole narrowly misses being trampled by a coach. While it might appear to depict a compromising situation, the picture also commemorates the friendship of the two men.

Alice Insley & Martin Myrone

Centre of the room

Showcase on the left as you enter from room 3

Jan Punt 1711–1779 and Pieter Tanjé 1706–1761,
after Cornelis Troost 1696–1750

Punt: Born in Amsterdam, the Netherlands; Lived and
worked in Amsterdam and Rotterdam, the Netherlands

Tanjé: Born in Bolsward, the Netherlands; Lived and worked
in Bolsward and Amsterdam, the Netherlands

Troost: Born, lived and worked in Amsterdam,
the Netherlands

Guardhouse of Dutch Officers

Corps de Garde van Hollandsche Officiers

1754

Engraving on paper

Collection Rijksmuseum Twenthe, Enschede (NL)

X81315

After Troost's death in 1750, his paintings, pastels and drawings, were copied and engraved as a set of thirty-one prints. This print was part of the series and has an inscription in both Dutch and French, reflecting its wide circulation in Europe.

Alice Insley & Martin Myrone

William Hogarth 1697–1764

The Cockpit (or Pit Ticket)

1759

Etching and engraving on paper

Andrew Edmunds, London

X14734

Showcase on the right as you enter from room 3

William Hogarth 1697–1764

John Wilkes Esq.

1763

Etching and engraving on paper

Andrew Edmunds, London

X14725

William Hogarth 1697–1764 and George Vertue 1684–1756

Vertue: Born, lived and worked in London, England

The Reverend Mr Benjamin Hoadly, BD

1704–16

Engraving with annotations in ink and gouache
on paper

Probably acquired in the nineteenth century; Lent by
Her Majesty The Queen from the Royal Collection

X81127

This formal, rather solemn engraved portrait of the Reverend Hoadly has been 'customised' to include devils' horns, asses' ears and reptilian wings. The early history of the print and a personal testimony suggest that these additions were made by Hogarth. A handwritten inscription in Latin extends the joke further, satirically stating 'Painted from life by his wife'. Hoadly's first wife, Sarah Curtis, was a professional artist before her marriage and it was probably through her that Hogarth's close relationship with the family began.

Alice Insley & Martin Myrone

William Hogarth 1697–1764

Simon, Lord Lovat

1746

Etching and engraving on paper

Andrew Edmunds, London

X14726

Section 2

QUESTIONING HOGARTH

Hogarth has been acclaimed as a subversive social critic. But he often seems opposed to social change – later in life he outspokenly supported the government and he hankered after the position of painter to the King. Some aspects of his work, such as the sexual violence, antisemitism and racism, are also often overlooked.

The explicitly racist print **The Discovery** is rarely acknowledged as part of Hogarth's canon. It appears that Hogarth made the engraving in 1743 for the private amusement of a small group of his friends, and it includes recognisable portraits. Hogarth's lost painting of **A Midnight Modern Conversation** has, by contrast, achieved iconic status as an image of comically outrageous male conviviality. It has been copied, reproduced, and emulated multiple times in a range of media.

A copy of **A Midnight Modern Conversation** is shown here alongside a derivation painted by the North American artist John Greenwood. The elements of exploitation and subjection latent in Hogarth's image are brought to the surface in Greenwood's work and are far more easily seen. Although certainly not Greenwood's intention, the picture exposes the stark inequities that underpinned the production of the tobacco, coffee and sugar widely consumed in Europe. The picture might be disregarded as merely an offensive colonial variation on an authentic and far more appealing Hogarthian type. But perhaps, too, the Hogarthian point of view should also be questioned?

Content Guidance: Artworks in this room include racist imagery and themes of racial and sexual violence.

Anticlockwise from wall opposite room introduction

HIDDEN HISTORIES

While the global histories of some artworks in this exhibition are more readily apparent, there are many more where these connections and associations are not immediately obvious, or are even hidden.

Often it is the vividly rendered material luxuries that reflect the expanding networks of trade and exploitation, be that through tea, coffee, rum or sugar, porcelain, china or mahogany. Art itself was also a material luxury with its own wealthy patrons and collectors, many of whom benefited from a culture based on commerce and colonial exploitation. Hogarth's **Southwark Fair**, painted for Mary Edwards, was subsequently owned by William Atherton, who joint-owned two plantations in Jamaica and lived there until 1783, retiring to Prescott in Lancashire in 1787. Both Hogarth's painted series, **A Harlot's Progress** and **A Rake's Progress**,

were bought at auction by William Beckford of Fonthill. Beckford's family were powerful plantation-owners in Jamaica and his own extensive estates amounted to 22,021 acres of land. At his death in 1770 he owned 1,356 enslaved people.

William Hogarth 1697–1764

A Midnight Modern Conversation

1733

Etching and engraving on paper

Andrew Edmunds, London

X17036

A Midnight Modern Conversation

1733

Etching and engraving printed in red on paper

Acquired for the Royal Collection by 1845; Lent by Her Majesty The Queen from the Royal Collection

X81129

A MIDNIGHT MODERN CONVERSATION

Hogarth's original painting of a raucous drinking scene is long lost but proved to be hugely influential. He advertised his engraved reproduction in 1732, soliciting subscriptions for the print rather than depending on publishers to distribute it. If Hogarth's production of the print was an assertion of his commercial independence, the picture itself represents masculine freedom run riot. The image immediately became hugely popular, with multiple printed versions and painted copies or variations making it famous around the world. The painting shown here is probably among the earliest adaptations, stretching out the composition so that it could serve as a decoration over a fireplace or doorway – perhaps in the kind of private room of a tavern shown in the picture itself.

While the picture is superficially moralising, we are clearly meant to find the men's woozy misbehaviour funny.

However, we might also consider that the punch they drink and the tobacco they smoke are material links to a wider world of commerce, exploitation and slavery.

Unknown artist after William Hogarth, 1697–1764

A Midnight Modern Conversation

c.1732

Oil paint on canvas

Yale Center for British Art, Paul Mellon Collection

X14778

A company of men gather about a table, ladling glasses from a steep-sided punchbowl in the centre. Each participant personifies a graduated degree of intoxication, from pleasantly squiffy to simply catatonic. 'Midnight'? – the long-case clock reads four-o'clock; and 'Conversation'? – any sensible discussion has long-since become slurred. The punchbowl is decorated with a blue and white landscape which could be Chinese or European. So popular did punch become that English potters copied the print of **A Midnight Modern Conversation** onto mugs, jugs and, of course, punchbowls.

Lars Tharp



Punch, a cocktail of five basic ingredients, all easily procured in the warmer climes of the Asian trade routes, had strong maritime connections. Hogarth's portrait of Captain Lord Graham in his cabin, displayed nearby, includes a notably large Chinese punchbowl standing on the floor.

Lars Tharp

Both the Chinese export-ware punchbowls displayed here are decorated on one side with a colourful rendition of Hogarth's **Midnight Modern Conversation**. Painted in China half a century after Hogarth's original image (1733) and twenty years after his death, they are eloquent testimony to Hogarth's continued 'reach' in time and place. The two bowls encapsulate the highly cosmopolitan trade between China and Europe. Both potted and painted in Canton, both bear a Chinese copy of an English image, one was probably destined for England, the other ultimately intended for a member of the Mørck family in Norway via Copenhagen, the home port of the Danish East India Company.

Lars Tharp



Middle of the room

Showcase nearest the wall

Unknown artist after William Hogarth 1697–1764

**Punchbowl decorated with a depiction of Hogarth's
'A Midnight Modern Conversation'**
c.1775

Porcelain with coloured enamel

Chen Art Gallery, Torrance, CA USA
X81327

This **Midnight Modern Conversation** is paired with a scene of Chinese gentlemen depicted in civilised discourse around a table. The two images create a satirical contrast of Chinese and European manners: Hogarth's post-midnight roisterers are out-classed in civility by Chinese literati sharing a meal, modestly sipping their wine.

Lars Tharp

Unknown artist after William Hogarth 1697–1764

Punchbowl featuring Hogarth's 'A Midnight Modern Conversation'

1780s

Chinese export porcelain

KODE Art Museums and Composer Homes, Norway

X81182

One side of this bowl is filled with an enamelled version of Hogarth's **A Midnight Modern Conversation**, copied in China from a monochrome print. The print, with detailed instructions for the order, would have arrived in China via a ship, like the one pictured here. The other side is painted with the Danish East Indiaman 'Mars', named at the stern beneath the Danish flag centred with the badge of the Danish Asiatic Company (DAC). The DAC traded regularly out of Copenhagen, from 1733 to 1807, to India and to Canton (Guangzhou). On the interior of the bowl's rim there is a Danish-Norwegian toast commending moderation in drink.

Lars Tharp

John Greenwood 1727–1792

Born in Boston, America; Lived and worked in Boston, America; Paramaribo, Surinam; Amsterdam, the Netherlands and London, England

Sea Captains Carousing in Surinam

c.1752–8

Oil paint on bed ticking

Saint Louis Art Museum, Museum Purchase

X79444

'It is at play that we learn the true statement' is a rough translation of a Yoruba proverb, and in this painting the truth of the setting and the painter is told. The imagined Black presence in Surinam's contemporaneous life is laid bare, alongside the free abandon of Whiteness as power. The relative size of the Black subjects is noteworthy, along with their state of undress, used as markers of their state of civilisation, ironic, considering the debauched scene. The cheating, vomiting and general overindulgence do not question the social and racial order: the then recognisable Rhode Island Captains of Industry are secure in their exploitative trade, enjoying their spoils, even in the face of those they exploit.

Raimi Gbadamosi



Why is the body of the enslaved man in the right foreground so small compared to the European-descended men around him? His shadow blends with that of a man cavorting in front of him, creating a play of disembodied legs on the floor. Shadows claim the bodies of two other men in the far-left corner. In the top-left corner we glimpse another enslaved man, this time with his face revealed. With vacant eyes he passes a punchbowl to one of the revellers. His arms are oddly short and seem to blend into the vessel he holds. This suggests that his body, too, is no more than an inanimate thing, a mere means to a debauched end.

Cora Gilroy-Ware

Nicolas Lancret 1690–1743

Born, lived and worked in Paris, France

The Gascon Punished

Le Gascon puni (La Fontaine, Contes)

c.1738

Oil paint on copper

Paris, Musée du Louvre, Department of Paintings

X81186

The figure in the bed is a man wearing nightclothes designed for a woman. Lancret's painting serves as a cautionary tale to men who boast of their sexual conquests. The man in the woman's chemise and nightcap had been overheard claiming to have had sex with the woman shown closest to him. Seeking revenge, her friend, far left, tricks him into dressing as a woman for the night, only to expose him in this humiliating state before his supposed lover in the morning. The woman he bragged about then exposes her breast as if to say, 'you'll never have me!'. Complex yet playful, the narrative is challenging to follow even in the literary source: a fable of the same title by French poet Jean de la Fontaine. This picture is often cited as a visual source for Hogarth's print, **The Discovery**, displayed nearby.

Cora Gilroy-Ware

William Hogarth 1697–1764

Qui color albus erat, nunc est contrarius albo.

'The Discovery'

c.1743

Etching on paper

Purchased by Queen Victoria in 1845; Lent by Her Majesty

The Queen from the Royal Collection

X81128

Only a few impressions of this print were made during Hogarth's lifetime. After his death, Hogarth's wife, Jane, had the original copperplate destroyed. The Latin inscription meaning 'what was once white is now the opposite', is taken from Ovid's **Metamorphosis**, where it refers to a raven who has been turned black as punishment. This inscription was added by hand to this copy of the print, apparently by Hogarth himself.

Alice Insley & Martin Myrone

Hogarth described race as a visual phenomenon.

In **The Analysis of Beauty**, his treatise written in 1753, the artist attributes variations in skin tone to 'different colour'd juices' attached to a thin transparent outer layer. Hogarth makes a point of saying that without this external structure, all people look fundamentally the same. **The Discovery** presents a less egalitarian view of human difference.

The woman is marked out as Black not just by the colour of her skin but by her wanton gesture caressing the man's chin, which aligns with eighteenth-century British views of Black women as embodiments of sex and shame. Notice that the irises of the woman's eyes are imperceptible compared to those of the men surrounding her, as if they are rolled back into her head. Together with the wanton pose, this detail further strips her of dignity and undermines her humanity.

Cora Gilroy-Ware



William Hogarth 1697–1764

Taste in High Life

1742

Oil paint on canvas

Private collection

X14758

In **Taste in High Life**, global commerce is there for the taking. With an elaborate shop front, the world is their oyster. We see this literally in the pearl earring of the page, and metaphorically in his turban, feathers, silk breeches, the Chinese mandarin that he holds, the papier mache pyramid, and his collared bondage. On a pedestal, brutally caricatured as a miniature fop, he displays the woman's sexual depravity. The figures' powdered White complexions mimic the whiteness of porcelain, and are contrasted with the ornamented Black skin of the page. It is as if Hogarth's worst fears are being realised, with the figures corseted into the objects of their enslavement.

Janet Couloute



In this commissioned satire on fashionable society, Hogarth included an enslaved Black child wearing a turban and metal collar. Within the system of transatlantic slavery, British women kept young, enslaved boys as a status symbol that reflected colonial wealth. These children were dehumanised and treated like pets wearing collars with their 'owner's' name and were often sent to work on plantations later in life.

Although unlikely, the child pictured has been said to be Ignatius Sancho, the British writer and composer. Having been 'owned' and mistreated by three sisters in Greenwich, Sancho managed to run away and successfully free himself from slavery.

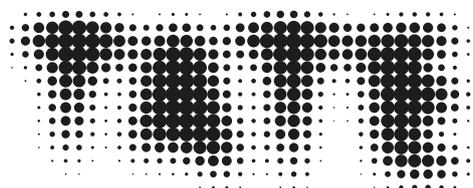
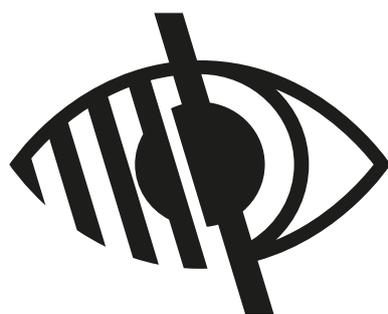
Members of the Museum Detox Interpretation Group

HOGARTH AND EUROPE

3 Nov 2021 – 20 Mar 2022

ROOM 5 HIGH LIFE

LARGE PRINT GUIDE



The room is divided into 2 spaces

Section 1. Clockwise from entrance

5. HIGH LIFE

The theatres, marketplaces and pleasure gardens of the eighteenth-century city created opportunities for the classes and sexes to mix as never before. In these public and semi-public spaces there was a more fluid sense of identity than had prevailed within the rituals and physical divisions of the old, aristocratic world. Visual representations blurred the distinctions between performance and reality. An exchange of glances, a seemingly knowing pet, or a still-life detail could suggest sub-texts and ironies. The delicious handling of paint and evocation of rich textiles and consumables – the glittering ceramics, silver and exposed flesh – sought to engage the senses and suggest ironic interpretations.

In France, Jean-Antoine Watteau developed the **fête galante** genre – genteel garden or parkland scenes characterised by the suggestive interplay of reality and fantasy, the theatrical and the everyday. This seemingly light-hearted imagery

became highly influential around Europe, as artists and artworks travelled. Hogarth's narrative series **Marriage A-la-Mode** self-consciously evokes French art and style. But his is a hard-hitting story of greed, self-delusion and immorality.

The elements of erotic play and satire in eighteenth-century images of high life underpinned a generally flattering self-image for Europe's wealthy classes. But as Hogarth's pictures reveal, there were also fault-lines that could contradict the claims to enlightenment and glamour, exposing tenuous relationships that might, at times, even tip into violence.



Middle of the room

Unknown artist, French school

The Hunting Lunch

Le Goûter de chasse

1710–15

Oil paint on canvas

Musée des Beaux-Arts, Orléans

X78684

René Gaillard 1719–1790 after François Boucher 1703–1770
Gaillard: Born, lived and worked in Paris, France
Boucher: Born in Paris, France; Lived and worked in Rome,
Italy and Paris, France

The Modiste

Le Marchande de mode

c.1755

Engraving on paper

Victoria and Albert Museum. Bryan Bequest
X81304

Reproducing a famous painting by French artist François Boucher, this print shows a fashionable lady at her dressing table. She is enjoying a range of accessories offered by a saleswoman kneeling on the floor – the **marchande de mode** (fashion merchant) described in the title. Gaillard, the engraver, made and sold marketable prints like this in his shop, in-between a wigmaker and linen-seller on Rue Saint-Jacques. This was an important street on Paris's Left Bank that Hogarth would certainly have visited on his trips to the city, because it was the centre of the book and printing district and so the preferred neighbourhood of Paris's engravers.

Hannah Williams

Johan Zoffany 1733–1810

Born in Frankfurt am Main, Germany; Lived and worked in Regensburg, Germany; Florence and Rome, Italy; London, England; Vienna, Austria and Calcutta and Lucknow, India

David Garrick

1762–3

Oil paint on canvas

The Ashmolean Museum, University of Oxford. Accepted by HM Government in lieu of Inheritance Tax from the estate of Mrs Joan Cecily Conway and allocated to the Ashmolean Museum, 1999

X81089

David Garrick was a celebrated actor and theatre producer, and well connected in the London art world. It was common in eighteenth-century polite society for men to wear wigs. Underneath, the head was normally shaved for hygienic reasons. Uncovering the bald head had erotic or violent undertones, making Garrick's choice to be shown wigless confrontational and striking.

Alice Insley & Martin Myrone

Philip Mercier 1689?–1760

Born in Berlin, Germany; Lived and worked
in France, Italy and Portugal; London and York, England

A Scene from 'The Careless Husband'

1738

Oil paint on canvas

York Museums Trust (York Art Gallery)

X79749

The Careless Husband, by the English writer and actor Colley Cibber, first premiered at Drury Lane theatre in 1704 to great success. Mercier depicts the crucial moment of the play: the 'careless' husband, Sir Charles Easy, is caught asleep with the maid by his wife (here, the fallen wig signals his infidelity). Instead of waking them, Lady Easy places her scarf over his head so that he doesn't catch cold, but also so he knows she has seen him. This 'tact' reminds him of her virtues and ultimately leads to their reconciliation.

Alice Insley & Martin Myrone

Cornelis Troost 1696–1750

Born, lived and worked in Amsterdam, the Netherlands

The Lost Sentry, tenth scene

De Verloren Schildwacht

1745

Watercolour and gouache over graphite on paper

Purchased by George IV in 1815; Lent by Her Majesty The Queen from the Royal Collection

X81130



Troost illustrates a section of the play **The Lost Sentry** 1686 by Joan Pluimer, where the fashionably dressed Leander arrives to declare his love to Isabel, who looks down from the balcony. Leander is stopped by the **Lost Sentry**, in blackface, harlequin suit, woman's dress and bonnet. The empty bottle and wine glass by his hut are meant to signal the sentry is drunk. His usefulness as a sentry is mocked by the placement and nature of his neglected spear. The black-faced sentry is an object of derision, a stereotyping of Blackness as feckless, amusing, and demeaning. Pictures like this Troost reveal the long cultural history of blackface in Europe, which remains a live debate in discussions about Zwarte Piet (Black Pete).

Raimi Gbadamosi

Jean-Antoine Watteau 1684–1721

Born in Valenciennes, France; Lived and worked in Paris,
France and London, England

The Pleasures of the Ball

Les Plaisirs du bal

c.1715–7

Oil paint on canvas

Dulwich Picture Gallery, London

X15682

Watteau is celebrated as the creator of the **fête galante** – a dreamy genre or type of painting, hovering between reality and fantasy. In these scenes, elegant aristocrats mix with actors, musicians, figures in historical costumes, and sometimes even sculptures. In **The Pleasures of the Ball**, the theatricality of the genre is heightened by the architectural frame that makes the foreground feel like a stage set. Characters from **commedia dell'arte** (like Pierrot and Harlequin) mingle in the crowd. But with Watteau, it's never clear where the performance begins and ends. Even the park beyond, peopled with ghostly figures, gets drawn into this imaginary escapade.

Hannah Williams

Philip Mercier 1689?–1760

Born in Berlin, Germany; Lived and worked in France, Italy and Portugal; London and York, England

Comedians by a Fountain

c.1735

Oil paint on canvas

First recorded in the Royal Collection in 1818; Lent by Her Majesty The Queen from the Royal Collection

X79801

Nicolas Lancret 1690–1743

Born, lived and worked in Paris, France

Group Portrait in a Landscape with Amorous Couple

c.1737

Oil paint on canvas

Krannert Art Museum, University of Illinois Urbana-Champaign, Museum Purchase through the Ellnora D. Krannert Fund

Krannert Fund

X81319

In this enigmatically and evasively named work, Lancret makes reference to sexual violence, although in an understated way. The woman's refusal of the man's attentions is apparent. Yet in this composition, as in many others of the time, much is left to our imagination. We do not see the facial expression of the resisting woman, nor do we know what the ultimate outcome of her resistance will be.

Meredith Gamer

Nicolas Lancret 1690–1743

Born, lived and worked in Paris, France

Lovers in a Landscape (The Turtle Doves)

c.1720–30

Oil paint on canvas

The Henry Barber Trust, the Barber Institute of Fine Arts,
University of Birmingham

X8109

Hubert François Gravelot 1699–1773

Jean-Étienne Liotard 1702–1789

Francis Hayman 1708–1776

Gravelot: Born in Paris, France; Lived and worked in Haiti; London, England and Paris, France. Liotard: Born in Geneva, Switzerland; Lived and worked in Lyons and Paris, France; Florence, Milan, Naples, Rome and Venice, Italy; Constantinople (Istanbul), Turkey; Jassy, Moldavia (Romania); Vienna, Austria; Frankfurt and Darmstadt, Germany; London, England; The Hague and Amsterdam, the Netherlands and Geneva, Switzerland. Hayman: Born in Exeter, England; Lived and worked in London, England

**The Hon. Mrs Constantine Phipps being led to greet
her Brother, Captain the Hon. Augustus Hervey, later
3rd Earl of Bristol**

1750

Oil paint on canvas

National Trust Collections, Ickworth (The Bristol Collection (acquired through the National Land Fund and transferred to The National Trust in 1956)).

X81131

This family portrait was begun in Paris by the French painter Gravelot, but with the faces painted by the Swiss artist Liotard. However, the painting's progress was delayed when Captain Augustus Hervey, on the right, left Paris, France. His mother, Lady Hervey, seated on the right, then found the picture unsatisfactory and refused to pay Gravelot. It was most likely completed in London by Francis Hayman, although Liotard may have worked on it again when visiting England in 1775. All the sitters, including Lady Hervey's daughters and their husbands on the left, enjoyed cosmopolitan lives, spending time in Britain, Ireland, France and Italy.

Alice Insley & Martin Myrone

Hubert François Gravelot 1699–1773

Born in Paris, France; Lived and worked in Haiti; London, England and Paris, France

A Game of Quadrille

c.1740

Oil paint on canvas

Yale Center for British Art, Paul Mellon Fund, in honor of Brian Allen, Director of Studies, Paul Mellon Centre for Studies in British Art (1993–2012)

X81324

In this scene of polite sociability, a group of fashionable men and women play Quadrille, a card game developed at the French court. While they form a closed group, exchanging glances and intimate moments of conversation, a maid and enslaved servant discreetly bring in the tea tray on the right. The maid gazes at the cardplayers, to the apparent amusement of the enslaved boy. Is she simply worried about where to place the tea, is she intrigued by the game, or does she wish to be part of the group? This interplay underscores the social hierarchies of the work, with the enslaved figure confined to the shadows.

Alice Insley & Martin Myrone



Section 2. Starting from Marriage A-la-Mode, then clockwise from entrance.

MARRIAGE A-LA-MODE

Hogarth advertised this series in 1743, promising the pictures would be engraved by 'the best Masters in Paris' and travelled to France himself to secure their services. The six paintings follow the story of young Lord Squanderfield and his unnamed wife, the daughter of a wealthy city merchant. The first scene begins with the marriage settlement, arranged by their fathers, who trade money for status. Soon adopting a flamboyant aristocratic lifestyle, the pictures set out in excruciating detail the couple's extravagance, self-delusion, infidelities and downfall (ending in murder and a despairing act of suicide). In contrast to the tragic content, the painted style is emphatically French, evoking the colour, glitter and sensuality of contemporary paintings of fashionable life. In this, Hogarth's style of painting seems a parody of the narrative, lampooning fashionable tastes.

William Hogarth 1697–1764

Marriage A-la-Mode:

1, The Marriage Settlement

2, The Tête à Tête

3, The Inspection

4, The Toilette

5, The Bagnio

6, The Lady's Death

c.1743

Oil paint on canvas

The National Gallery, London. Bought, 1824

X14619–24



2, The Tête à Tête

Dissolute White people correspond with shiny white objects in this scene of domestic disarray. My eye moves from the mantelpiece's crowd of Buddhist and Daoist Chinese porcelain figurines, to the china-loving Lady's squinting, smiling appearance (elsewhere Hogarth wrote, a 'little narrow Chinese eye suits a loving or laughing expression best'). Her habits explain the unpaid bills in the exasperated steward's hands. In his pocket, the booklet 'Regeneration' references a sermon by the Methodist evangelist George Whitefield, who preached moral purity in North America and Britain while helping legalise slavery in colonial Georgia in 1751. However indirectly, in this painting the atrocities of Atlantic investments are invoked in relation to the outsized expenditures on Asian luxury goods –overall, a picture of White degeneracy.

Chi-ming Yang

3, The Inspection

In this work, sexual aggression is alluded to in the most disquieting way through the figure of the young girl on the right. She dabs at a sore in her mouth, an early symptom of syphilis. The clear implication is that she has been sold into the sexual services of the series' debauched protagonist, Lord Squanderfield, who sits proprietarily beside her.

Meredith Gamer

4, The Toilette

My name is Oumar and I am a butler-cum-manservant from Mali. However, my main function is to make this unimportant aristocratic household look exceptionally wealthy. The Countess treats me with disdain almost all of the time, but she loves the way I can be a delightful African Gentleman when she needs me to take that role. To her I am simply a Black body rippling with exotic otherness. My adorable little compatriot, who is pretending to sit quietly, is actually the cleverest person in this room. We work together and spend an inordinate amount of time laughing. We know however, that this family is doomed, ruined by boredom and greed. But we will fall before they do and we can never hope to recover.

Lubaina Himid

6, The Lady's Death

The civilised and savage, the natural and unnatural, innocence and guilt, permeate most, if not all, of Hogarth's works. In **Marriage A-la-Mode**, acquired wealth and blue blood do not mix. The dying scene makes clear the sexual hedonism of the Lady. A hysterical disorder of sorts is punished not by the honourable duel that befalls her husband, or the lawful hanging of her murderous lover, but by suicide. As a symbol of inherent female sinfulness, she is visited by her syphilitic heir, disinherited by the pox of his father. Her wedding ring is removed by its original broker, severing all contractual ties.

Janet Couloute



William Hogarth 1697–1764

Before

1730–1

Oil paint on canvas

After

1730–1

Oil paint on canvas

The J. Paul Getty Museum, Los Angeles,

78.PA.204, 78.PA.205

X14781–2

Before and **After** depict the prelude to and aftermath of a sexual encounter. **Before** appears quite clearly to be a scene of rape – a term which began to acquire its modern meaning in the very years these works were painted. The man, whose gold-trimmed trousers bulge visibly at the crotch, grabs the woman's skirts as she twists violently away. She claws at his face and overturns a nearby dressing table and mirror. Yet in **After**, she gazes imploringly up at him, possibly sexually aroused. In the context of dominant eighteenth-century ideas about female sexuality, this turnabout would have made a troubling kind of sense. Roman poet Ovid's dictum in **The Art of Love** that 'force is pleasing to girls' remained a commonplace of the era. It was routinely used to justify what were, in fact, acts of sexual aggression.

Meredith Gamer



William Hogarth 1697–1764

The Lady's Last Stake

1759

Oil paint on canvas

Collection Albright-Knox Art Gallery, Buffalo, New York.

Gift of Seymour H. Knox, Jr., 1945

X14783

Hogarth sometimes represents his female subjects not as sexual victims, but instead as sexual agents in their own right. Look, for example, at the decidedly ambiguous expression of the aristocratic lady in this painting, as she contemplates the possibility of an affair with the dashing young officer beside her. Here is a woman who is awake and alert to her own sexual appetites, and of a mind to satisfy them. No doubt, such sexualised figures must have been pleasing to Hogarth himself, and to his many male patrons and buyers. But plenty of women saw his pictures too – and they could draw their own conclusions.

Meredith Gamer

Cornelis Troost 1696–1750

Born, lived and worked in Amsterdam, the Netherlands

Unseemly Love, perhaps a scene of the Widower Joost with Lucia, 2nd scene from the play 'De wanhebbelijke liefde' by C.J. van der Lijn

1720–50

Oil paint on panel

Loan from the Rijksmuseum

X78950

Pierre Subleyras 1699–1749

Born in Saint-Gilles-du-Gard, France; Lived and worked in Toulouse and Paris, France and Rome, Italy

**The Amorous Courtesan, from a Tale by Jean de la Fontaine
La Courtisane amoureuse d'après un conte de Jean de la Fontaine**

c.1735

Oil paint on canvas

Paris, Musée du Louvre, Department of Paintings

X81307

Nicolas Lancret 1690–1743

Born, lived and worked in Paris, France

The Four Times of Day: Morning

by 1739

The Four Times of Day: Midday

1739–41

The Four Times of Day: Afternoon

1739–41

The Four Times of Day: Evening

1739–41

Oil paint on copper

The National Gallery, London. Bequeathed by

Sir Bernard Eckstein, 1948

X78287–90

Like Hogarth, Lancret was a painter who liked sets. His **Four Times of Day** may even have been part of an artistic conversation with Hogarth, given certain connections with **A Harlot's Progress** and **Marriage A-la-Mode** in terms of composition and costume. But while Hogarth's series offered legible narratives with a moralising tone, Lancret's series is more enigmatic, full of unexplained details and puzzling disconnects. Why are there four coffee cups at a flirtatious breakfast for two? What is at stake in the afternoon game of tric-trac? And why does a day of urban activities end in a mysterious moonlit wood?

Hannah Williams

Jean-Siméon Chardin 1699–1779

Born, lived and worked in Paris, France

The White Tablecloth

1731/32

Oil paint on canvas

The Art Institute of Chicago, Mr. and Mrs. Lewis Larned

Coburn Memorial Collection, 1944.699

X79526

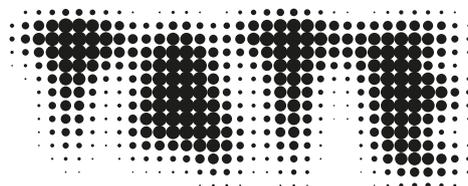
HOGARTH AND EUROPE

3 Nov 2021 – 20 Mar 2022

ROOM 6

THE NEW EUROPEANS

LARGE PRINT GUIDE



Wall text to the right of the entrance, then clockwise round the room

6. THE NEW EUROPEANS

Portrait painting was the most dependable source of income for artists across eighteenth-century Europe. It had traditionally required the support of the state, monarchy and aristocracy, who could afford to pay for flattering self-images. But as the century progressed, a wider range of people commissioned portraits and the character of portraiture changed. Instead of the rigid hierarchies of status and the stiff poses of earlier portraiture, there was now an emphasis on individuality, informality and ease. Hogarth was an innovator of the 'conversation piece', a form of smaller-scale domestic portraiture, and became known for the apparent honesty and directness of his likenesses.

The artworks across the exhibition by Hogarth and others expose the emergence of new ideas about society and the individual. They do so in the way they show cities and communities, in the stories they tell and the social types they present. The images assembled in this final room bring greater focus onto historical individuals.

In their frank expressions, casual poses and apparent realism, many of these images seem to address us directly across the centuries. In this, they reflect the new sense of personal freedom and individuality that emerged in the mid-eighteenth century, and which remains familiar today. But sometimes, where these images suggest subjectivities rejected or compromised by the dominant ideas about race, class and gender, they hint at the unfulfilled promises and contradictions of modern European society as well.



CONVERSATION PIECES

The eighteenth century saw the emergence of new ideals of family life and relationships, many of which are still current today. The most direct expression of these ideas was the 'conversation piece' – often small-scale, group portraits that present the sitters informally, engaged in conversation or sociable activity. Rooted in historical portrait types, the conversation piece became prevalent in early eighteenth-century Dutch, Flemish and British art. The genre was a key influence on the development of more informal styles of portraiture across Europe. The spread of the conversation piece was itself a demonstration of how different European nations shared cultural attitudes, even where very different political and economic values were in place. Sitters in such portraits were often shown in domestic settings and posed in family units that were both highly structured and apparently casual. They seem poised between an old world and a new one – the modern Europe we might recognise today.

William Hogarth 1697–1764

The Cholmondeley Family

1732

Oil paint on canvas

Private collection

X14759

This family portrait hinges upon the subtle interplay of looks, gestures and telling details. Mary Walpole, the wife and mother, is set slightly apart and is the only figure to look out at the viewer. The cherub floating above signals her recent death and the painting may have been commissioned to commemorate her. Her husband, George Cholmondeley, Viscount Malpas, seated in the centre, gazes solemnly towards her. In contrast, the two boys to the right disrupt the formality of the scene – the younger about to kick over a stack of books.

Alice Insley & Martin Myrone

William Hogarth 1697–1764

**A Performance of 'The Indian Emperor or The Conquest of
Mexico by the Spaniards'**

c.1732–5

Oil paint on canvas

Private collection

X14770

Hogarth's ambitious high society portrait commemorates a performance of John Dryden's play **The Indian Emperor** 1665 by a group of aristocratic children. They are gathered at the house of John Conduitt, Master of the Mint. Among the elite audience, in a special box by the fireplace, are younger members of the Royal Family. The play deals thematically with the Spanish conquest of Mexico, indicated in the feather headdresses worn by the girls, appropriating (inaccurately) the role and dress of the Aztec women. Playing into colonialist tropes, they both declare their love for the imprisoned Spanish hero, Herman Cortez.

Alice Insley & Martin Myrone



Tibout Regters 1710–1768

Born in Dordrecht, the Netherlands; Lived and worked in Arnhem, Rotterdam and Amsterdam, the Netherlands

Portrait of the Van den Broeck Family

Portret van de familie Van den Broeck

c.1760

Oil paint on canvas

Collection Rijksmuseum Twenthe, Enschede (NL). Loan Family Van Katwijk

X81316

Cornelis Troost 1696–1750

Born, lived and worked in Amsterdam, the Netherlands

Portrait of a Lady

1741

Oil paint on canvas

York Museums Trust (York Art Gallery). Presented by F.D. Lycett Green through The Art Fund, 1955

X79751

MARY EDWARDS AND FEMALE AGENCY

Women in eighteenth-century Europe, even among the established social elites, had far fewer opportunities open to them than men. Although there were women artists, few achieved celebrity, least of all with the kinds of imagery dealing with contemporary life featured in this exhibition.

But there were women who nonetheless asserted their independence, and sat for portraits that suggest more assertive female identities. Mary Edwards was one of Hogarth's most important patrons, owning both **Southwark Fair** and **Taste in High Life**. She is defiantly pictured with a large hunting dog, a celestial globe, and busts of Alfred the Great and Elizabeth I, all accessories more typically found in male portraiture. The papers by her elbow also include a proclamation of individual rights from Joseph Addison's classical play **Cato** 1712. She asserted her own freedom by refusing to acknowledge her husband, describing herself as a spinster in order to retain her estates and fortune. Elsewhere in this room, Anne and Mary Hogarth, the painter's sisters, are also pictured in more intimate, small portraits. They achieved their own independence by owning a shop in London.

William Hogarth 1697–1764

Miss Mary Edwards

1742

Oil paint on canvas

The Frick Collection, New York. Henry Clay Frick Bequest
X79443



Jacques-André-Joseph Aved 1702–1766

Probably born in Douai, France; Lived and worked in Amsterdam and The Hague, the Netherlands; Paris, France and Brussels, Belgium

The Marquise de Castellane with her Embroidery

1743

Oil paint on canvas

Manchester Art Gallery

X79787

Aved is often held up as the French painter most similar to Hogarth, for both the realism of his portraits and his luscious handling of paint, especially in drapery and still life details. Hogarth may have seen this painting in Aved's studio in Paris in 1743, when the French painter was working on a series of family portraits to mark the Marquise's son's wedding. Despite the tantalising stylistic similarities between Aved's portrait and Hogarth's painting of Mary Edwards, the latter was painted the year before Hogarth visited France.

Alice Insley & Martin Myrone

William Hogarth 1697–1764

Heads of Six of Hogarth's Servants

c.1750–5

Oil paint on canvas

Tate. Purchased 1892

N01374

In its naturalism, informality and seeming spontaneity, this study of Hogarth's servants appears to give visual expression to new ideas of individuality that extended to a wider range of subjectivities, in this case the working class. But the picture may also have served as a kind of advertisement for Hogarth's skills as a portraitist, intended to attract wealthier clients who would have been able to see the painting in Hogarth's studio.

Alice Insley & Martin Myrone

William Hogarth 1697–1764

Lavinia Fenton, Duchess of Bolton

c.1740–50

Oil paint on canvas

Tate. Purchased 1884

N01161

CREATIVE FIGURES

If female figures featured in traditional images relating to the idea of creativity, it was generally in the form of allegory. They might be depicted as a 'Muse', the embodiment of 'Painting' or 'Music'. But in Hogarth's portrait of the actor David Garrick and his wife, the dancer Eva Maria Veigel, we are presented with a lively sense of Veigel's presence and personality. The informality and new interest in domestic life apparent in literature and the visual arts around Europe in the mid-eighteenth century allowed for more equitable relationships between men and women to be expressed. However, this was far from being the case legally and economically, and it was still almost always men producing these representations.

This picture is richly suggestive of the multiple migrations and connections that underpinned European culture. It features an English and Austrian couple, who were both performers.

William Hogarth 1697–1764

David Garrick with his Wife Eva-Maria Veigel

c.1757–64

Oil paint on canvas

Purchased by George IV before 1826; Lent by Her Majesty
The Queen from the Royal Collection

X14644

William Hogarth 1697–1764

Portrait of Elizabeth Betts, Mrs Benjamin Hoadly

1741

Oil paint on canvas

York Museums Trust (York Art Gallery). Purchased with the aid of grants from the Heritage Lottery Fund, the Victoria and Albert Museum Purchase Grant Fund, The Art Fund, York Civic Trust and the Friends of York Art Gallery in their fiftieth anniversary year, 1998

X19229

Elizabeth Betts was the first wife of Dr Benjamin Hoadly (son of the Revd. Benjamin Hoadly given devil's horns by Hogarth earlier in the exhibition). By the 1740s, painting a bust-length portrait within a feigned oval as Hogarth does here, was rather outdated. Hogarth may have adopted this format to explore the relationship between sculpture and painting, perhaps even competing with his French contemporary Roubiliac's sculptures. Comparison with the lively naturalism of Roubiliac's bust of Arabella Aufrere, shown nearby, is striking.

Alice Insley & Martin Myrone

Louis François Roubiliac 1702–1762

Born in Lyon, France; Lived and worked in Paris, France and London, England

Arabella, née Bates, Wife of George Aufrere

1748

Marble

Private collection

X78281

William Hogarth 1697–1764

Mrs Salter

1741

Oil paint on canvas

Tate. Purchased 1898

N01663

William Hogarth 1697–1764

George Arnold, Esq.

c.1740–5

Oil paint on canvas

The Syndics of the Fitzwilliam Museum, University of
Cambridge

X14747

George Arnold sits in an animated way, engaged with the viewer. His hat is in his hand as if he has just come in from some noble industrious activity and taken a seat. It looks as if he may get up again soon. This is in stark contrast to the idle way some of Hogarth's other sitters languish in their chairs, as if recalling or recovering from sexual ecstasy. Arnold was newly rich, a member of the ascendent class of English merchants, many of whom profited from colonial trade. A subtle lack of symmetry in the face suggests Hogarth is presenting a portrait of the man without flattering him, despite the vast difference in their fortunes. Does this tell us more about Hogarth, or Arnold?

Sonia E. Barrett

Pieter Tanjé 1706–1761 after Philip van Dijk 1683–1753

Tanjé: Born in Bolsward, the Netherlands; Lived and worked in Bolsward and Amsterdam, the Netherlands.

Dijk: Born in either Amsterdam or Oud-Beijerland, the Netherlands; Lived and worked in Amsterdam, Rotterdam, Middelburg and The Hague, the Netherlands and Kassel, Germany

Portrait of Pastor Jacobus Elisa Capitein

Portret van predikant Jacobus Elisa Capitein

1742

Etching on paper

Rijksmuseum. Gift of Mrs Brandt, Amsterdam and Mrs Brandt, Amsterdam

X82348

Capitein died aged thirty, but made his mark. Sold into slavery at the age of eight from Ghana, he was then adopted by the man he was gifted to. At the University of Leiden, he wrote a thesis that upheld human enslavement, drawing a distinction between physical and spiritual slavery. Later he returned to Ghana as an ordained missionary. In his portrait, the hair, clothes, posture and accoutrements all tell of a man who identifies with his enslavers, yet is comfortable with his own position. The many 'firsts' that he represents rest on the solace he gave to the enslavers; he could say what they wanted, but with the authority that only Black skin could allow. Another portrait, by Frans van Bleyswyck, is captioned 'His skin is black, but white his soul'.

Raimi Gbadamosi



James MacArdell 1727/8–1765 after

William Hogarth 1697–1764

MacArdell: Born in Dublin, Ireland; Lived and worked in
Dublin, Ireland and London, England

John Pine

c.1756

Mezzotint on paper

Museum of Freemasonry, London

X82720

BLACK EUROPEANS: JOHN PINE, JACOBUS CAPITEIN AND MASCULINE PORTRAITURE

Hogarth's portrait of his friend, the engraver John Pine (1698–1756) – who also featured as the friar in **The Gate of Calais** – adopts the dramatically lit style of the seventeenth-century Dutch artist Rembrandt. From at least the late nineteenth century, Pine has been identified as of African descent, especially in Freemason literature, which claimed him as an early 'Black Mason'. Perhaps tellingly, modern art-historical literature has been dismissive of this claim, but it is entirely possible: by the mid-eighteenth century there were many thousands of Black people in Europe. In London, between 1 and 3% of the overall population of 740,000 had African heritage. Although almost always rendered as marginal figures in eighteenth-century art, some Black Europeans achieved social prominence. Jacobus Capitein (c.1717–1747), born in Ghana (Gold Coast), was educated at Leiden University and became a minister, missionary and writer, although he defended slavery. Ignatius Sancho (c.1729–1780), once said, without foundation, to have been portrayed by Hogarth as a young boy, was born on a slave ship travelling from Guinea to the Spanish Caribbean. He went on to gain prominence in eighteenth-century London as a musician, abolitionist, business owner and writer. His letters, shown nearby, reflect the cosmopolitan culture of eighteenth-century London.

William Hogarth 1697–1764

James Quin, Actor

c.1739

Oil paint on canvas

Tate. Purchased 1904

N01935

William Hogarth 1697–1764

Mary Hogarth

c.1740

Oil paint on canvas

Anne Hogarth

c.1740

Oil paint on canvas

Yale Center for British Art, Paul Mellon Fund

X81320–1

These portraits depict Hogarth's younger sisters, Mary and Anne. The lively handling of paint and small scale add to a sense of immediacy and intimacy. The portraits were intended to be hung as a pair, facing each other. This seems apt, as the two sisters worked closely together. From 1725, they co-ran a draper's shop, later moving premises to Cranbourn Passage, near Covent Garden, where they catered to a fashionable clientele. After Mary's death in 1741, Anne gave up the shop and went to live with Hogarth and his family, helping with the sale of his prints.

Alice Insley & Martin Myrone

Middle of the room

Letters of the late Ignatius Sancho, an African: in two volumes: to which are prefixed memoirs of his life

Edited by Frances Crewe (1748–1818)

Published posthumously in 1782

Frontispiece portrait of Ignatius Sancho (c.1729–1780)
engraved by Francesco Bartolozzi (1727–1815) after
Thomas Gainsborough (1727–1788).

Courtesy of Senate House Library, University of London
Z76167

Sancho's letters were published in 1782 to great success, selling out within six months. Bartolozzi's 1781 engraving after Gainsborough's famous portrait of Sancho was used for the frontispiece. Like his Letters, the portrait is notably vivacious and shifting in mood. Sancho's expression seems both amused and quizzical as if about to speak or laugh. He is shown without any attributes of his talents, nor is he portrayed offering up an object as many unnamed Black servants or enslaved people in paintings are when they are represented as of secondary importance. Instead, he is depicted in the gentlemanly 'hand-in-waistcoat' pose adopted by portraitists. Sancho's portrait, with its relaxed but elegant and socially acceptable pose, allows his individuality to shine without distraction.

Reyahn King

Outside exhibition

Credits

Hogarth and Europe

3 Nov 2021 – 20 Mar 2022

Curated by Alice Insley, Curator, British Art c.1730–1850 and
Martin Myrone, former Senior Curator, pre-1800 British Art,
Tate Britain

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