Patrick Bade | The Age of Hogarth

- All right, so before I hand over to you, I just want to reiterate again that the text at the bottom of the presentations is there for a very clear reason. There are many people who have problems hearing, and so this is just an aid to help them so that they can enjoy the presentations and... Because, that's it in a nutshell. It's really for those people who need the visuals. And for those of you who find it offensive or obnoxious or if it gets in your way, you can turn it off. There is an option to turn it off. So we are going to continue it because we've had so many emails thanking us for this aid. So please be patient and please understand and be considerate of others who are not able to hear as clearly as you. So thank you, Patrick. Now, over to you. Thank you, Judy. Always thank you to Judy for your outstanding contribution. And over to you, Patrick. Thank you.

Visual slides are displayed throughout the lecture.

- Yes, thank you, Judy and Wendy. And I have, I'm the stupidest person in the world when it comes to computers, but even I managed to switch off the subtitles. So if I can do it, anybody can do it. And actually, if my lecture turns out to be too boring, it's an alternative source of entertainment. So what you can see on the screen is London as it was in the 1740s, midway through Hogarth's career. This is painted by Canaletto. Now, the astonishing thing about this image is that it was all new. The Great Fire of London had destroyed everything that you, way of the view that you see here. You can see where it started. You can see a very tall, slim column on the right-hand side. That's the monument.

That's the monument to the Great Fire of London of 1666, which started there, on the right-hand side of the image, and it spread all the way across the old city of London, destroyed St. Paul's Cathedral, and continued as far as Smithfield, which is actually outside the range of this image. So it's a booming city. Round about the time that Hogarth was born, which is 1697, it overtook Paris to become the most populous city in Europe. In 1700, Paris had 500,000 inhabitants. London had 550,000. And by the time that Hogarth died, London had over 700,000 inhabitants. It's booming. And there's a lot of money. And rather like New York or Chicago, early in the 20th century, it was attracting talent from all over the world. Oops, I've frozen again. Now, why is that? That's so strange. It was working absolutely perfectly just now. Dear, this is so maddening when it does this. Judy, do you think I need to come out of?

- [Judy] No, Patrick, don't worry. I think, what did you do last time? You just closed the presentation and reopened it, didn't you?

- Right. So stop share. Screen share. Oh good, yes, it's working.

- There we go.

- So this is George, we call him. George Frederick Handel. 'Cause he's really Georg Friedrich Handel from Saxony in Germany. And he, I'll talk more about him later actually. But he was

undoubtedly the greatest genius active in London in the first half of the 18th century. And he was recognised as such. He was a kind of national treasure in his lifetime. And we think of him as British. He really helped to create the sound of English music. And the statue you see on the left, amazingly was put up in 1735 by Roubiliac in a public place in his lifetime. It's not many people who'd lived to see a statue put up to them. He arrived in London in 1712, and he introduced Italian opera to London. "Rinaldo" was the first Italian opera ever to be presented in London at the King's Theatre in Haymarket, which you see on the right-hand side. And this is a performance of a Handel opera with his favourite castrato singer, Senesino, on the left-hand side. So, as I said, London is booming, it's growing. There's very splendid new architecture. This, of course, is the Royal Naval College at Greenwich. You've got the Inigo Jones Queen's House in the distance, but the bulk of it was created by Christopher Wren and Nicholas Hawksmoor at the beginning of the 18th century.

This is the great Painted Hall in Greenwich, which is by Hogarth's father-in-law, Sir James Thornhill. It's really his masterpiece. It's just, the cleaning and restoration has just been completed. Very frustrating, dying to go and see it. Everybody says it looks spectacular, but I suppose I'll have to wait till the end of lockdown for that. And I've mentioned already the so-called commissioner's churches. 1711, this commission was set up to build 15 new churches in London, of which only 12 got built. These are two masterpieces by Hawksmoor. Incredibly bold, muscular buildings. And sometimes when I hear so-called correct or authentic performances of Handel and baroque music from this period, and it sounds so weedy and so anorexic, I think, "No, no, no." The people who built these churches, they didn't, they weren't going to like performances that sound quite so thin and tasteful.

They want something a bit more vigorous. So the, as I said, everything's booming, and the British are very confident in this period. They've just come out victors in a major European war, the War of the Spanish succession, in which we won Gibraltar and many other important possessions. But in one sense, the British had, or the English, I should talk about the English 'cause, although from 1707, of course you've got the union with Scotland from 1707. It's sad to think that might come to an end very soon. But the unification of England and Scotland, the victory in the War of the Spanish Succession, as I said, put the British on a high. But they had an inferiority when it came to art, particularly painting. An inferiority complex that is. So the great English landowners, aristocracy, they loved art. They were buying art like there's no tomorrow. They all went off on the Grand Tour, and they filled up their country houses with paintings by dead, foreign painters.

And the English country houses are still the great treasure houses of the world, despite the fact that so many paintings have been sold off in the last 100 years or so. But, so they were prepared to spend lots and lots of money on dead, foreign artists, but not on living English artists. This is a self-portrait by a contemporary of Hogarth called Francis Hayman. And it shows him in his studio demonstrating a picture to a patron. And you can read quite a lot into this picture. Have a look at the body language. The wealthy aristocratic patron with his splendid paunch and his gold trimmings, lounging comfortably in an armchair, which is like a throne.

And look at the body language of the artist. How he's sort of kowtowing to the patron. There's something very obsequious about his whole manner. Well, there were two artists who wanted to change all this. They were absolutely determined. They wanted to found a school of English painting, which would rival the best continental schools, the Dutch, the Flemish, the French, the Spanish, the Italians, and so on, on their own terms. And they wanted to raise the status of British artists. In the end, they succeeded. And I think you can say the period from 1730, actually right up to the mid 19th century, is the great period of English painting. And in that period, British art rivals that of any other school in Europe. Might even, without sounding too chauvinistic, be the best in that period. But these two artists had very different strategems for doing this. In fact, their approaches, what we see here, actually, we see the battle lines of Brexit already in evidence. 'Cause you've got the patrician establishment, Sir Joshua Reynolds on the right-hand side. And he is a pro-European.

And he thinks that the only way for British artists to be good as European artists is to become European and to embrace European culture and civilization. And he recommends that every British artist who wants to get on should go on the Grand Tour, should travel around Europe, and should learn from our neighbours in Europe. On the contrary, Hogarth was an arch-Brexiteer. He was really the Nigel Farage of his time. He was a Little Englander. He wants to keep the foreigners out. He'll do anything to undercut and keep the foreigners out. And he is a violent xenophobe. He hates pretty well everybody if they're not kind of working class, middle class English Protestant. He hates Catholics. He hates the French, in a really visceral way. Hates all foreigners. Hates Jews, despises Blacks. Doesn't have much sympathy for the Scots or the the Irish. He's a complex character, and I don't want to denigrate him too much 'cause we'll see that he also has a very humane side to him, which is in some ways quite surprising for the 18th century.

Let's look a little bit more at this famous self-portrait in the Tate Gallery. It's very much in a late baroque style. We've already seen how the baroque loves ovoid shapes, and it loves illusionism. And you've got both here. You have an ovoid canvas placed within the, it's a painting within the painting. And you've got the splendid baroque, creased, lively drapery, both of his own clothing and of the swathe of curtain in the background. He's showing, if you go to the Tate, you can actually read the names on the three volumes. And it's Shakespeare, Milton and Pope. So he's making a point there that, of course, the strongest of the arts in Britain has always been the word. And there is a very literary element to Hogarth's art. He's a great storyteller, as we shall see. You've got the palette, which is there to represent his work as an artist. He's not ashamed of that. And he doesn't, he dresses himself up respectably, but not showily. He's not pretending to be what he isn't. On the palette, you see a double curved line, a serpentine line.

And the inscription says "The line of beauty." And he wrote a treatise on aesthetics called "The Analysis of Beauty," which is, in fact, really a justification of the late baroque, Rococo style based on all its curves. And there's a little irony in that in it is such a French, Italian style. And for all his chauvinism and his hateful attitudes to fellow Europeans, Hogarth was actually in

many ways a very European artist. One of the most European that England has produced. Now, in the foreground is his dog. People often say that you choose your pets because they're like you, or they look like you, have a similar... It's a pug dog. And one thing you could say about Hogarth is he sure was a pugnacious character. And he, as I said, he was born in 1797. Had a very, very difficult childhood. His father was what, to use a horrible American, modern American term, his father was a loser in life. Everything he touched turned to dust. He was a disastrous entrepreneur. And he landed up in debtor's prison, which I, and I think that, and you were thrown into prison with your entire family, and you were brutalised, and you were exploited. And I think this experience marked Hogarth for life. Now, I'm sure you'll be delighted to know that this very appealing little dog was called Trump. And it was quite a famous dog in its day.

And one Frenchman who Hogarth could tolerate and worked with was the sculptor Roubiliac. I think that's probably 'cause he was a Huguenot. And as long as people were Protestant, I suppose, Hogarth was a little bit more tolerant towards him. So this is actually a soft-faced porcelain sculpture of the dog Trump made by Roubiliac for the Chelsea porcelain factory. Now, Hogarth started off as an engraver on silver. And then he was apprenticed to Sir James Thornhill. And I think initially that he had ambitions to become a great history painter, a great mural painter like Thornhill, who became reluctantly Hogarth's father-in-law. Hogarth actually absconded with Thornhill's daughter. But these interesting rather quirky murals in Bart's Hospital, on the staircase, they're not the only examples of Hogarth trying to paint on a large, monumental scale, but they're the most significant. And I told you the story of how he got the commission by undercutting the Italian, the Venetian artist, Amigoni, who was to be paid a large sum. And Hogarth said he would do them for nothing in order to get rid of the Italian. Here is "The Pool at Bethesda." It's quite, it's juicily painted.

I think probably a sophisticated Italian or French artist would've found it clumsy and provincial. And in some ways it is. He found his way in 1728, when he went to a performance of "The Beggar's Opera." "Beggar's Opera" is not, is really a musical with a lot of spoken dialogue in English, and it's a kind of anti-opera. And Handel had been tremendously successful from 1712 onwards. But by the late 1720s, his operas were losing favour with the public. I think they got tired of the fact that they were always in Italian, and they always had these very pretentious, complicated plots. So "The Beggar's Opera," it was very political. It was so sharp in its political satire that it's usually credited with the introduction of theatrical censorship in Britain, that continued right up to the 1960s. So this probably shows you very much how it looked on stage. We see the proscenium arch. We see the curtain. In the centre, we have the highwayman, Macheath, in leg irons, and his two wives, Lucy Lockit and Polly Peachum, pleading for his life. So, and the whole thing is, it looks very much like a play with everybody gesturing and acting out the scene. So this became the first of Hogarth's, what he called his "modern moral subjects." So they're funny, they're satirical, and they're often making a really harsh political or social comment. And they're telling stories.

So for him, it was natural, as he's a great storyteller, to start painting series, where you had, it's like a novel. And each painting is a chapter in the novel. And the first of his series of paintings

was "The Harlot's Progress." Unfortunately, the original paintings were destroyed in a fire in the 18th century. So all we have of them now are a series of engravings. And this shows a young, innocent, fresh girl who's come from the countryside. She's come from York, as you can see, and she arrives in London. And as she arrives, she's immediately picked up by a madam of a brothel. And all the characters in these are all actually caricatures of real people. And they are identifiable. The madam introduces her to a wealthy Jew, and she becomes his mistress. How do we know that? Because think back to those Dutch paintings and the pictures on the wall in the background. And these are biblical pictures. And they're telling you that this man is a Jew. And so she's living a life of luxury. You can see she's got this very elegant Rococo coffee table. She's got a porcelain tea set on it.

And she's got the dernier cri of fashion accessory, which is to have a Black child as your page. And in this scene what is happening is that she's actually, she's being kept by the wealthy Jew, but she's betraying him. She has a younger lover. And she is kicking over the table to cause a distraction so that her lover can creep out the door without being noticed. But, in fact, her infidelity is discovered, and she is thrown out by her Jewish lover. And she ends up with common street walking, prostitution and theft. And here you see her in very reduced circumstances. She's holding a watch, which she's stolen, and the police are coming to arrest her. She lands up in prison. You see her here in the workhouse. She then dies from syphilis. And this is the wake after her death. A very characteristic piece of, I mean, these, I could, really any one of these images, they're so full of telling details. This he's learned, I suppose, from Dutch 17th century painting, but one could spend a whole hour analysing any one of his pictures really and everything that's going on. But I'm just going to pick out one very salacious detail from this. You can see that you've got the vicar or the priest who's presiding over the wake.

But we see that he's sitting next to a lady of ill repute, and she's holding her hat over his private parts, which she is presumably manipulating with the hand that we don't see. Now, the prints sold very well. But Hogarth didn't make as much money as he should have done because there were pirated additions. So he campaigned for a copyright act, and the very first ever copyright act was passed in England in 1735. And it's known as Hogarth's Bill. And he delayed publishing any prints from his next and most famous series, "The Rake's Progress," in order to have himself protected by, legally, by this new copyright act. So "A Rake's Progress," you can see these at the Wonderful Soane Museum. If you haven't been there, do go. It's my favourite museum in London. It's the most magical and enchanting place. And this is Tom Rakewell. And he has just inherited a lot of money from his miserly uncle.

And you can see they're searching around the house, and they're finding all this treasure that's been hidden away by the miserly uncle. First thing he does is to bring in a smart tailor to fit him up with smart, aristocratic new clothes. And his former lover is no longer, he feels she's no longer good enough for him. So you can see he's buying her off with money. She's holding the, she's previously had a ring, but the engagement is now broken. So I'm alternating here between the original paintings and the engravings that were made after him. And in fact, Hogarth, he did quite well for himself. As you know, he was able to afford a country house at Chiswick. And in

fact, it was the prints that bought him the country house. He made far more money from the prints than he did from the paintings. So this shows Tom Rakewell now very elegantly dressed as an aristocrat. And surrounding himself with hangers on, sycophants.

There's a French dancing master. Again, a typical Hogarth attack on the French. There's a jockey, there's a fencing master. And over on the left-hand side from the back is a caricature of Handel. Recognisable by, Handel had this monumental wig. Somebody once said Handel's wig was the kind of wig you could wear on a battlefield and shake out the bullets at the end of the day. And you can see over the back of the chair is a list, an endless list of all the operas that Handel wrote and have presented to the London public. Obviously, Hogarth doesn't like him. He's a German, and he thinks it's pretentious and ridiculous to have operas in Italian and so on. So Tom Rakewell, now he's really getting through his money. Here he is an a brothel with an orgy in full swing. And there's a prostitute in the background. She's setting fire to a painting. And on the top of the painting you can see "Totus mundus," the whole world. So this is sort of, and you can see music in the background. So it's Nero fiddling while Rome burns. So he gets through all his uncle's money, and he is arrested for debt. It's Saint David's Day.

We know that because one of the policemen who's come to arrest him is wearing a leek in his hat. And that's a Welsh symbol for Saint David's Day. We can see where this is. This is St. James's. You can see the gate tower of the Palace of St. James, which is still there, in the background of this image. Then, he has a second go at recuperating his finances by marrying a rich, one-eyed widow. And in the background, that moment in the wedding when they're saying, "Does anybody have any objections to this wedding?" We can see his former lover holding their baby, and her angry mother trying to break into the church to object to the wedding. But he gets through his wife's money. And he lands up in debtor's prison. And as I said, everybody was thrown in with you. So there you can see she's turning on him. She's nagging him. And the fainting woman is, again, his lover. And that's their child tugging at her skirts.

And he lands up finally in the madhouse, in Bedlam. And of course, in this period, the mentally ill or the insane, or whatever you want to call them, were treated with appalling brutality. It's not till you get to the Enlightenment and actually particularly to Romanticism in the early 19th century. Of course, when you get to Romanticism, it's quite cool to be mad as a Romantic. But the mentally ill, the insane, were treated as criminals. And you can see in the background the elegantly-dressed ladies. They will have paid to come and be amused by watching the crazy antics of the insane. And you can also see that there's Tom Rakewell at the bottom, his pose is taken from a very, what was a very famous or notorious sculpture over the gate into Bedlam by a Scot called Cibber. And it shows raving madness. Can't have been very encouraging for anybody having to pass underneath it into Bedlam. So all these pictures have a very theatrical quality to them. And this is another one of Hogarth's most famous paintings.

It's called "Calais Gate" or "The Roast Beef of Old England." And Hogarth never went on the Grand Tour, and he only left the sacred shores of England twice in his life, to go to France. And he was like those really ghastly English tourists that you encounter who do nothing but complain

that things aren't like they are in England. That you can't get baked beans, and you can't get industrial soggy bread, and all the wonderful delights of English cuisine. He thought French food was rotten. And he... I think, is it next week? Anyway, on the 10th of February, you're going to get a lecture on 18th century French furniture from my very dear friend, Robin Miller. I'm looking forward to that very much. And she's going to show you exquisite examples of Louis XVth furniture. But all Hogarth could see in French furniture and interior design, he said, "It's all gilt and shit," was how he described it. So nothing pleased him. And on the way home, he stopped in Calais. And the mediaeval fortifications of Calais were interesting to him because they had been built by the English. So he stopped to make sketches of them.

And this was actually a reckless thing to do because the British and the French were basically at war all the way through the 18th century. So he was arrested as a spy. And I don't know how well you can see this in this image, but you on the left, you can see Hogarth in profile sketching away, and you can just see a hand coming out from behind the building to grab his shoulder to arrest him. Well, they soon realised he was just a rather foolish artist, and they released him. And he came back to England. And this, in a way, is his revenge upon the French. As he put it, French poverty and superstition. This isn't the clearest image, I'm afraid. Go and see it in the Tate Gallery. In the background, you can see priests and people flagellating. So this is Catholic mumbo jumbo as far as he's concerned. You see these horrible fishwives in the left-hand side with crucifixes to show that they're Catholic. You can see the French soldiery who are ill-dressed and ill-disciplined and dirty. And they have nothing to eat except the, that is what, he thinks French food is disgusting slop. And you see a wonderful piece of British beef being brought, imported into France, and the evil monk gloating over it.

So he said the point of the painting was to castigate French poverty and superstition and to celebrate the superiority of English food. Well, I can only say that chauvinism cannot be taken further than that. And at the bottom right-hand corner, you can see his cruel mocking of a poor Scotsman. This is just post-Bonnie Prince Charlie and 1745. And many Scots had had to go into exile. So you see a shivering Scotsman with nothing to eat, but an onion. And here's the detail. Oh, you can see much better now. In the background, all of the Catholic mumbo jumbo. So he's a humorist. He's a moralizer. These are two of his most famous prints. "Beer Street" and "Gin Lane." And he's contrasting the effects of these two beverages. Beer is good because it's English. Gin, now we think of gin as being English. And I wonder how many people when they, well, those on this side of the Atlantic may be having a gin as I'm speaking or will have one very soon. And it's a very civilised thing to do. But as far as Hogarth was concerned, gin, it's from Holland. It's from Europe, it's bad.

And of course, in the 18th century, you could buy gin by the pint and drink it neat. So it probably wasn't such a good thing. But, so he's funny, but my God, can he be brutal. Like this image of this drunken woman who carelessly drops her baby to its death, which is a parody, of course, of a Catholic image, of Virgin and child. Humour, very English humour. This is pure "Carry On," isn't it? Do you all know what I mean? Well, Brits will know what I mean. "Carry On" movies, over 20 movies made in England in the 1950s and '60s with very earthy, very... Well, Americans

will know "Benny Hill." So that's a side of English humour, which is extremely dirty and smutty, and thinks that sex is, you sort of giggle about it in a smutty way. That is an English characteristic, I have to say. You find it in old seaside postcards. And there are two sets of these pictures of before and after the sex act. This is one of them. This is after, from the other pair. And the interesting thing is that stylistically, of course, it's very French. Juicy paint. You can see that he's aware of it all, the treatment of the drapery, the composition, the pyramidal composition, with the two figures leaning towards one another. But what a difference in attitudes to sex between the English on the left and the French on the right.

Another very famous series that Hogarth painted in the 1740s is "Marriage A-la-Mode." And he's, again, he's very much on his hobby horse. This time he's attacking the wealthy, old wealth and new wealth. And the fact that aristocrats... The secret, I think, of the success of the English aristocracy is that they have always been prepared to marry out, in contrast to a lot of European aristocrats who marry in a very narrow circle. Course, it's good for the gene pool, I don't think they understood that in the 18th century, but it's good to the gene pool to marry out, and it's very good for the bank account. So here we have the Earl, and he's run out of money. And we know why he's run out of money 'cause you can see a new wing to his town palace being built in the Palladian style in the background. And you can see lots of very expensive paintings bought by dead, European Catholic artists that he's bought on the Grand Tour on the wall. So that's where all the money has gone. So what he's got to offer is his family tree, and he's pointing to that. And you could, once again, look at the body language.

Hogarth is such a clever master of body language. This, the sense of entitlement, the sort of way he lounges in his throne-like chair. You can see he suffers from gout, and he certainly lives a very good life. So he's negotiating a marriage contract with a man who's made new money in the City. And look at his body language. It's totally different. It's very much that of the sharp businessman. On the left-hand side, we can see the bride and the groom. She's being chatted up by a young lawyer. And it's very obvious from their body language that they are completely uninterested in one another. And that is echoed and emphasised by the two dogs chained to one another who are indifferent to one another. So I thought of Hogarth a lot when all those pictures were being published in the 1980s and '90s, where again and again you'd see these pictures of Charles and Diana turning away from one another as though they couldn't even bear to look at one another. So this is the next in the series. The Earl has died, the young earl has inherited. We are inside that Palladian house.

And this is "Homes and Gardens," the most elegant possible interior you could possibly have in the 1740s, with very fine George II mahogany chairs. You could, in the background, you see a picture gallery, more paintings by, expensive paintings by dead, Catholic, foreign artists. You can see three saints. You can see a foot behind a curtain. That tells you you've got an erotic painting behind that curtain. And we see that this is a very badly-run household. You see the yawning servant in the background. The fact that there's a guttering candle that has been left to burn all night. You can see that the butler is in despair because none of the bills have been signed or paid. Musical instruments and playing cards on the floor telling you that this is a rather

debauched household. This is the young Earl. He's been out all night on the town, and he's not been alone 'cause you can see the little dog is sniffing out a lady's cap. It's not his wife's 'cause she's wearing hers. And she knows he's been out all night with a lover. And you can see from her body language, she doesn't give a shit. Now, there you see the yawning servant. And he's having huge fun mocking the pretentious taste of the rich. You can see an ugly Roman bust with a broken nose that's been brought back from the Grand Tour.

Very expensive Chinese porcelain. And an unbelievably hideous French Rococo clock. For years, I thought, "No, no, that's going too far. "There can never have been a clock that looked like that." But actually I have seen a number in auction at Christie's and in expensive shops in Paris. There is an example on the left of a Rococo French clock. In the next scene, this is the Countess's Levee. We have more paintings by dead Italian artists, all of subjects of seduction and perversity. Jupiter and Io, Jupiter and Ganymede, Lot and daughters, and so on. And so the Countess is having her hair done. She's being chatted up again by the lawyer who's gesturing towards the screen, which has, which is decorated with scenes of a sort of pleasure garden where he is inviting her and where they will consummate their relationship. It's a, this painting is such a document of the 18th century. You see the singer on the left-hand side, who's another caricature of Handel's favourite castrato singer, Senesino, and he's singing an aria accompanied by the flute.

And the bottom right-hand corner, you see her Black page boy with a turban pointing to the horns on the figure of Actaeon 'cause she's going to put horns on her husband. I think one of the... Oh, there you see the little Black page boy. And here I'd like to say how Hogarth, it's really unpleasant, I would say, his depiction of Black people. Grossly, grossly caricature. It has been said that the proportion of Black people in London was actually as high in the 18th century as it is in the 20th century. Of course, a lot of these were slaves or ex-slaves. Instantly, opera lovers may have spotted that the famous levee of the Marschallin in act one of "Der Rosenkavalier" has all the elements of this painting. It's obviously Hofmannsthal who's responsible for this. But you can see the page boy with a turban bottom right-hand corner. You can see the singer and the flute player, and the Marschallin having her hair done and so on. It's all taken from Hogarth. This scene, we have, the whole narrative actually turns very dark because this is the young Earl with his underage mistress. And he's infected her with syphilis. And he's taking her to a quack doctor. She's dabbing at a syphilitic sore on her mouth. And then you've got, this is so English really, farce. When did you last see your trousers?

The Earl catches the Countess with her lover. They fight a duel. The Earl is mortally wounded, and the lover climbs out the window minus his trousers. And in the final scene, the Countess is back in her father's house in the city, which, although he's very wealthy, is very different from the Earl's house. He collects Dutch paintings, not Italian paintings. And the whole interior is much more modest. So if you go and look at this picture in the National Gallery, again, you read it detail by detail. There's a newspaper on the floor. And that's a new thing, of course, in the 18th century. Newspaper. And the front page is an illustration of a gallows. And it says, "Councillor Silver Tongue "Last Dying Speech" because he's been hanged for murder. And the Countess

has been, she's taken poison. You see the empty bottle with the label on it on the floor, and she's dying. And of course, her father, not wanting to lose her valuable rings, is stripping the rings off her fingers. But the most terrible part of this image actually is the child of the Count and the Countess who has inherited the father's syphilis and has leg irons and a deformed nose resulting from hereditary syphilis. And there is that detail

Ooh, I really am going to run out of time tonight. But I don't want to, I'm just going to carry on because I'm not going to, I don't want to rush you. At my normal pace. This "Election," his last great series of the election, these are four big paintings. The most elaborate and ambitious of all these paintings of series. And it's a bitter, bitter attack on the corruption and the absurdities of the election. It's got quite a lot of resonance, I think, for recent elections, both here and in America. Two-party system. Orange flag for the Whigs, blue flag for the Tories. There was no limit on the amount of money that could be spent on bribing the electors in the 18th century. Both parties would spend huge sums on putting on banquets to win over voters. And what we've got, we've got a Whig party in here. We can see that 'cause we've got the orange flag. But you can see the Tories have been in this room before because the painting of William of Orange on the back wall has been slashed.

And, in fact, there's a Tory riot going on in the street. And it's very difficult for me to, I really had trouble getting sufficiently sharp images for this lecture. 'Cause you do want to, you could spend an hour explaining what's going on in this picture. You can see the Whig candidate kissing a widow on the left-hand side. Out the window, now can we see this? Not very well, I'm afraid. The Tories, there's an anti-Jewish riot. Think, what, 1740s? They're already having pogroms and riots against the Jews? There is an image of a Jew being carried through the street. And if you see the original painting, or, sorry, this is not clear enough to read, but there's a sign saying, "No Jews." Here again, this is the next part of the campaign with all sorts of bribery and corruption. You can see a figure representing Britannia with her lion. The lion is eating a French fleur-de-lis. This is, again, seems very current idea, the idea that a foreign power would try and intervene in the election through corruption and bribery.

We've got a Catholic priest or a bishop hiding in the house who's obviously given the money to bribe Britannia. And central in the picture, just immediately left of centre, you see a Jewish trader. And I think the idea really, again, is this idea of Jews somehow intervening and ruling the world or whatever. This is the actual election with people voting. And then this is the result of the election. It's presumably the Tory. He looks very Tory, fat and stupid. And you can see a goose flying over his head to emphasise that point. And once again, you can see everybody is dancing to the tune of a Jewish fiddler who you see over on the right-hand side. So some really not very nice aspects of Hogarth. I hope I haven't overdone that because I don't want to put you off him 'cause he's a wonderful painter. Look at this. Isn't this gorgeous? This is, he's such a... It's a rare thing with an English artist. He has that quality that the French have so often, which is la belle peinture. Boy, does he know to handle a brush.

How to handle a brush. It's juicy, gorgeous, sumptuous paint. You want to lick it, it's so

gorgeous. And how about this? Painted... People say to me, "How long did it take?" This might have been done in an hour or so. It's so rapidly painted, "The Shrimp Girl." I can still remember as a child seeing people in the East End of London selling pewter mug fulls of shrimps. She's got a basket full of shrimps on her head. This is, it's amazing. It's an impressionist painting made in the middle of the 18th century. And this, so I think the word, people, human beings are complicated, aren't they? We've heard, you've been hearing all week about the horrors of the Second World War and the Shoah and so on. But all German people, Germany allowed this to happen. But my guess is, if you've gone to Germany, if you've met individual people, you would've met people you would've liked, and you would've really liked or loved them as human beings. And Hogarth, he's got all this, I think, rather horrible side to him.

But look at this, these are his servants. And this is so extraordinary in the 18th century that somebody would think their servants were worth painting and would paint them in such a humane... I find this an incredibly moving painting every time I see it. And a very touching painting. Here he's visiting prison. This is Sarah Malcolm. She was a notorious murderess. She murdered her mistress and two of the mistress's companions. She was a triple murderess. And it was one of the most sensational trials of the period. Hogarth went to prison, and he painted her. I used to think that maybe this was a sign of humanity and sympathy. I'm not sure in this case. I think there's a very telling detail here. On the table is a rosary with a crucifix. And so he's telling us, "She's Irish, she's Catholic, so what do you expect?" He was interested in prison reform, and there was a big scandal when it was exposed that prison officials were torturing and abusing and exploiting prisoners.

And there was a commission set up. And Hogarth painted this portrait as a record of that commission. Now, I want to finish, I've only got less than 10 minutes, talking about him as a portraitist. This is the only full-length, life size, really grand portrait by Hogarth. Again, I wish I had a better quality reproduction. You have to go to the Coram Foundation to see this in London. This is Captain Coram. And I think it's a, when you see this, I've got some good, better details, I think. It's a wonderful painting. But you can see straight away why Hogarth had no success as a society portraitist. No aristocrat, no elegant person, wanted to be depicted like this. It's too truthful. It lacks elegance and dignity and all those sort of things. But Captain Coram was a wealthy sea captain, made a fortune. And one day when he was going home, he saw an abandoned baby in the streets. And it shocked him and horrified him. And he set up the Founding Hospital, which is now called the Coram Foundation. There's a print of him discovering the baby on the right-hand side. Yeah, this is better.

Gives you an idea of, again, how superbly this is painted, juicily painted and truthful. It's a very truthful portrait. There is this delightful portrait too of the great actor David Garrick and his Austrian wife. Playful, charming. It's more than a portrait, it's a scene from life. And it approaches what I want to finish with, which is the idea of the conversation piece. A conversation piece is a portrait where you have two or more people and something happening. It can be in an interior or an exterior. So it's not just a portrait of two or more people. It's their surroundings, it's their life, and something is going on. This is "The Graham Children," which is

in the National Gallery. And they were children of a wealthy doctor. And so you can see it's a very, I think Hogarth likes children, and he's very sympathetic towards them. He's very good at painting children. So this is much more than a group portrait. It's also, I think, a kind of meditation on the brevity of childhood. If you look at the clock that, as in Dutch paintings, this is a symbol of passing of time and eventual death. You see the little, the Father Time at the top is not a Father Time. It's a baby time. And you see the youngest child reaching towards the cherries, looking forward to the pleasures of life.

And the very naughty little boy here who's enjoying the terror of the bird as it's contemplated by this fabulous cat. Isn't that the most wonderful rendition of an evil, naughty cat? It's an image that later fascinated, if you look through a book of paintings by Balthus, you can see how he was haunted by the image, this image of a cat. Now, the conversation piece is a characteristically English genre, but it has French origins. You can say it's, I keep hearing from my French friends about le variant anglais of the virus. And you could say that the conversation piece is an English variant of a French genre, which is, the French genre being the fete galante invented by Watteau. So this is a French artist, a minor French artist called Philippe Mercier. And this is, I suppose it's full of kind of sexual symbolism here if you want to follow it through. This is a fete, scene of gallantry. He came to England, and he evolves in, the French fete galante evolves into the conversation piece. We're halfway there with this one. This is Philippe Mercier. And this, here we're there. This is a conversation piece. This is a painting of Frederick, Prince of Wales performing chamber music.

And lots of English artists take this up. This, Arthur Devis, his are always a little bit prim. People taking tea and sewing or whatever, bit reserved. Hogarth does quite a lot of these conversation pieces. This is "The Chumley Family," very lively. They're quite small-scale pictures usually, with small-scale figures within the picture. This is "The Fountain Family" by Hogarth. This is "The Hervey Family." There's, look this up actually, if you can. Hogarth, Hervey family. 'Cause I haven't got the time to tell you. And you'll find whole essays on this picture telling you what's going. And quite naughty things are actually going on in this picture. A relationship. There was a homosexual relationship between two of the men in this picture. And there's a hell of a lot going on here that I don't really have time to talk about in a lecture like this.

This one, I actually saw this picture my last exhibition I managed to go to, which was thanks to one of you who recommended me to go to Greenwich to see the pictures from Woburn Abbey. I stopped in front of this picture. I was very intrigued by it. It's a conversation piece by Hogarth, but particularly intrigued by the figure of the Black servant banging the drum on the right-hand side. It's the only painting I know of a Black person by Hogarth, which is not caricatural and demeaning. And again, you feel there's an awful lot going on in this picture. And I'm going to finish in two minutes with Johann Zoffany. He's a generation younger than Hogarth, but has... He's a German from Bavaria, but spends most of his, he counts as English school. He also has just one attempt at a full-scale fashionable portrait. This is "Mrs. Oswald" in the National Gallery. And it's one, again, it's a painting where you see immediately why he didn't have any success with that kind of elegant society portraiture. It's too truthful.

A very, it is incredibly literal. I think she must have been rather irritated, Mrs. Oswald, when the painting was delivered, and she noticed that Zoffany had laboriously painted all the seams on her skirts. But he's very good. Again, he's very good with children. And he's very good with these conversation pieces. Great liveliness and charm. This is David Garrick, again, at his country house near Hampton Court. And very good at painting children and relationships between generations, and good at dogs too. So, breathlessly, I come to a close on the dot, and I'm going to stop share. And I can see there are some questions. So let's go into questions. Somebody's asked about. No, I can't have my vaccine, sorry, until I get back to Paris. I'm supposed to, at London. I'm supposed to go back to London on the 14th. So. Right, let's see if I can get to some questions.

Q&A and Comments:

Lockdown University is wonderful. It certainly is. And I want to thank Wendy, and I want to thank you actually as well 'cause it sort of gives me a point to living really. It's still stuff about the text. Most people feel very positive about it, that's good. To the right of St. Paul's in the first slide is a building that looks like a modern office block. Yes, isn't it amazing? It must have been a warehouse, a purely utilitarian warehouse. It does look completely modern. Lots of anger in the eyes of his portraits. I'm not sure about portraits. It's certainly he depicts, I think he was an angry man. I think, I think Hogarth was a tremendously angry man.

And he certainly paints anger in a lot of his pictures. These volumes of Shakespeare, Milton. Could not catch the third, Pope. Ooh, this is a bit, this is a bit, this is a confusion here. So, I've created confusion. Kurt Weill's "Die Dreigroschenoper" is based on "The Beggar's Opera," which is not by Handel. "Beggar's Opera" was anti-Handelian. "Beggar's Opera," if you look it up, or you see it referred to, they'd say "John Gay's Beggar's Opera." John Gay wrote the text. He didn't write the music. And the irony is actually the music for "The Beggar's Opera" was written by another German called Pepusch. The plates in the John Soane Museum show a debtor's prison. There is a shoe attached to the grill. This indicates that a prisoner needs money for food, hence living on a shoe skin. I didn't know that. That's very interesting, thank you.

Q: Do I rate David Wilkie as good or similar to Hogarth?

A: David Wilkie was certainly influenced by Hogarth. No, I don't. He could be good. I think he's probably an underrated artist these days, but I don't think he's as good as Hogarth. But that's my personal view.

Q: My favourite museum in London.

A: My favourite one to take people to is the Soane Museum, S-O-A-N-E, on Lincoln's Inn Fields. Most utterly magical place. There are, in Paris there are a few small museums like that as well, which can give you much. They're not usually too crowded.

Q: Is Hogarth's country house Chiswick House?

A: No, it isn't, that was Lord Burlington. It's called Hogarth's House. It's by the Hogarth Roundabout on the way to Heath Row.

The mentally ill were treated with care and sympathy at the French Hospital in Finsbury in 1718. The French Hospital still operates, providing sheltered accommodation for descendants of the Huguenot refugees who settled there. Somebody's remembering the "Carry On" movies. My favourite one actually, it's so funny, is "Carry On: Don't Lose Your Head," which is about the French Revolution, which has every possible Anglo-French cliche you could come up with.

Q: Did he see himself as a storyteller?

A: I think he saw himself as a moralist, and yes, I think he... He says, there was a very famous quote, I didn't give it to you. "My pictures are my theatre, "and my men and women are my players." So I think he really did think of it in terms of story, theatre and storytelling. Strange combination, hates foreigners. But he doesn't, he attacks certain elements in English society. He doesn't like the rich and the privileged, but on the other hand, he doesn't like the underclass. What he likes are good, solid, ordinary English Protestants. And I do think he's a strange combination because I find it very strange, this horrible xenophobia, which I find the most unattractive, well, quality. I suppose you get it in every country, but I think in an island it tends to be worse. And yet at the same time, I think he, there are paintings which show great tenderness and humanity, but that's how human beings are. They're complicated.

So many chairs turned over, that's interesting. Yes, there are, aren't there? I suppose that's a sign of disorder. What is the significance of the skeletal dog in the father's house? Interesting, I need to think about that. I think it's, he tries to show you that although the man has a lot of money, he's actually a skin flint and quite mean. I think that's probably the meaning.

Q: Does Hogarth's greatness lie in his acerbic storytelling or in his skill as an artist?

A: Yes, you've got the right, both, I suppose. You're right, it does both. The storytelling in the end would be tedious if he were not a wonderful painter.

The Jew references, yes, thank you very much, is a reference to the Jew Bill of 1753. A minor measure to enable Jews to obtain naturalisation without attending an Anglican service passed by the Whigs. It was violently opposed by the Tories and repealed by the Whigs before the 1754 election. Thank you very much. The mugs for the shrimps were one pint, nuts were sold the same way. Yes, very important this point. Despite, well, I won't say his unpleasant personality. Despite unpleasant aspects of his personality, he was a generous supporter of Coram's orphanage. And so was Handel. Yes, please, that's a very important point. Did Hogarth change his attitude to Handel in the matter of... I don't know actually if they... London, despite having

700,000, was a small place. They must have come across one another. But I don't know if there are any records of what they said to one another. Could the anti-Jewish riot be anything to do with the opera house when Daniel Mendoza... That's later, your, Daniel Mendoza is a later generation.

Q: So did Hogarth support Coram to get in with the wealthy?

A: No, I don't think so. I don't think Hogarth, I think he was a sincere man, whatever his horrible ideas about some things. I don't think... "Did support Coram to get in with the wealthy." No, I don't think that's... I wouldn't say that of him, actually. Let me see. Did Hogarth mostly rely on a middle class audience to buy his pictures? Yes. I don't think he, the people who went on the Grand Tour and bought old masters weren't buying Hogarth. And as I said, the bulk of his income came from the prints, and they would've been middle class people probably too.

Q: Wouldn't other people have biblical scenes on their walls not only Jews?

A: Yes, but I think that it's very, the story in this is very clear that in this particular case it's meant to be an indication.

What was the name of the family of males? That was the, it's called the Hervey, H-E-R-V-E-Y, Conversation Piece. What do the overturned, I think overturned chairs signify disorder. Let me see.

Q: Were the frames chosen for the pictures and did they have a meaning?

A: Yes. There are certain frames which are, they can be integral to the picture and can continue the meaning of the picture. Let me see.

Q: Could I say more about his relationship with Captain Coram?

A: I don't really know in great detail about their relationship, except that, as somebody just said, Hogarth was a tremendous supporter and donated pictures to the Foundling Hospital. In fact, well, I can tell you something that is very interesting. Before the setting up of the Royal Society and before the setting up of the Royal Academy, which is just after Hogarth's death, that's in 1768, the first place in London where artists could publicly exhibit their work was the Founding Hospital. So Hogarth donated pictures to the Foundling Hospital so that the Foundling Hospital could charge people to come and see them. And that was income for the Founding Hospital. But also somebody, Hogarth did have possibly a self-interest in this because it was a good way to publicise his work as well. There is a very good, dense biography of Hogarth. Jenny somebody or other. I think it's "At Home in London." But probably if you look up on, A, books, Hogarth biographies, Jenny somebody. It's a really thick, juicy book, and it's a wonderful picture of London in the period. How are we going?

Q: How did Hogarth demonstrate his humanity?

A: Yes, certainly through the Coram Foundation. Through his concern about prison reform. But I think in the paintings, as I stressed, I think that painting of his servants is a very remarkable thing. I mentioned a collection. I think that was probably the Soane Museum.

Did Hogarth invent his "Morality Tales"? Were they based on... Sometimes they're based on real events, that is very true. As I said, in "The Harlot's Progress," for instance. And in the "Marriage A-la-Mode," there are people who have been identified who had been in the news for various reasons. Where is the "Election" series? It's also in the Soane Museum, two great series there. "Rake's Progress" and "The Election." Somebody's saying that they hadn't had... Yeah, people don't, I don't think you'll find that I'm the only person who's mentioned the depiction of Jews in Hogarth's prints. I think it's pretty common in the literature on Hogarth. Was Hogarth viewed as a rebel in his time?

He was moderately successful financially through the prints. He's not somebody, for instance, that a very establishment figure like Reynolds approved of. Are the majority of Hogarth paintings in watercolours? I don't know any watercolours by Hogarth actually. No, they're oils. And he's such a one, as I said, he's so good at handling the paint. It's very juicy, very fluid, the paint. Who is the artist who depicted the good and bad in etchings? I think, I don't know who you, I think probably, I think we're probably still talking about Hogarth. How does he compare to Cruikshank? Yeah, Cruikshank is much later of course, and a wonderful artist. Not a great painter, of course, like Hogarth. Cruikshank is essentially a draughtsman and an illustrator. Somebody saying the Soane Museum does visits by candlelight. I had heard that, I'd never been to one. It must be wonderful. I'm amazed that health and safety would allow it.

Q: Did he do any political cartoons?

A: Well, there's a political element in a lot of his work, but I don't know if you'd specifically call them political cartoons.

Right, where are we going from here? Somebody offering to donate a book of engravings. I think you probably need to contact Judy about that. Somebody's found one of my books. Oh dear, that's embarrassing. Right. Oh yes, that's true. Hogarth also raised money by selling subscriptions, although, in fact, it apparently it didn't work. Which was the series he tried to sell that way? I think it was "Marriage A-la-Mode," and it wasn't a great success. What kind of a family of his own did Hogarth have? I don't really know actually. I don't know if I can tell you much about his family life. He certainly had an awful family life as a child. That was pretty grim.

Yes, there was that idea. Well, I don't know if Coram got Hogarth to paint portraits, apart from commissioning his own portrait, of course. 'Cause the other Hogarths that were in the Foundling Hospital are not portraits. They're modern moral subjects. Is the preoccupation with sex common at this time? When is it not, I would say. But the 18th century, yes, is certainly much

more. I think there's always a preoccupation with sex. It depends how open people are about it. The 18th century was on the whole much more open about it than the 19th century. The two homosexual men, it's the Hervey Conversation Piece. It was the heir to, now Hervey family is the Earl of Bristol, isn't it? And it was, one of the men who's dressed as a priest and Hervey apparently had a homosexual relationship. And it may be referred to in that painting. Designed his own frames on occasion. Yes, notably for "Paul before Felix."

It's Lincoln's Inn, of course, the other place where there are large-scale decorative paintings by Hogarth. Dare we ask what your background is? Date of birth? What your background, date of birth, need museums and dates for all pictures. Well, I'm afraid you're not going to get that from me. That would be too out of, that would really be endless. Jenny Uglow, thank you so much. Yes, it's a really good biography. I recommend it. Thank you. I think why I'm probably running out of steam and running out... Oh, lots of people have put Jenny Uglow, thank you. Good. I think I'm going to stop here because this could go on forever. So, thank you, everybody.

- Thank you, Patrick. Thank you, Wendy, are you there?

- Right.

- [Judy] Well, thank you so much, Patrick, once again, for a fabulous talk, and thank you to all our participants. And we will see everybody next week.

- Yep.

- [Judy] Perfect, thank you so much, everyone. Bye-bye.

- Bye-bye.