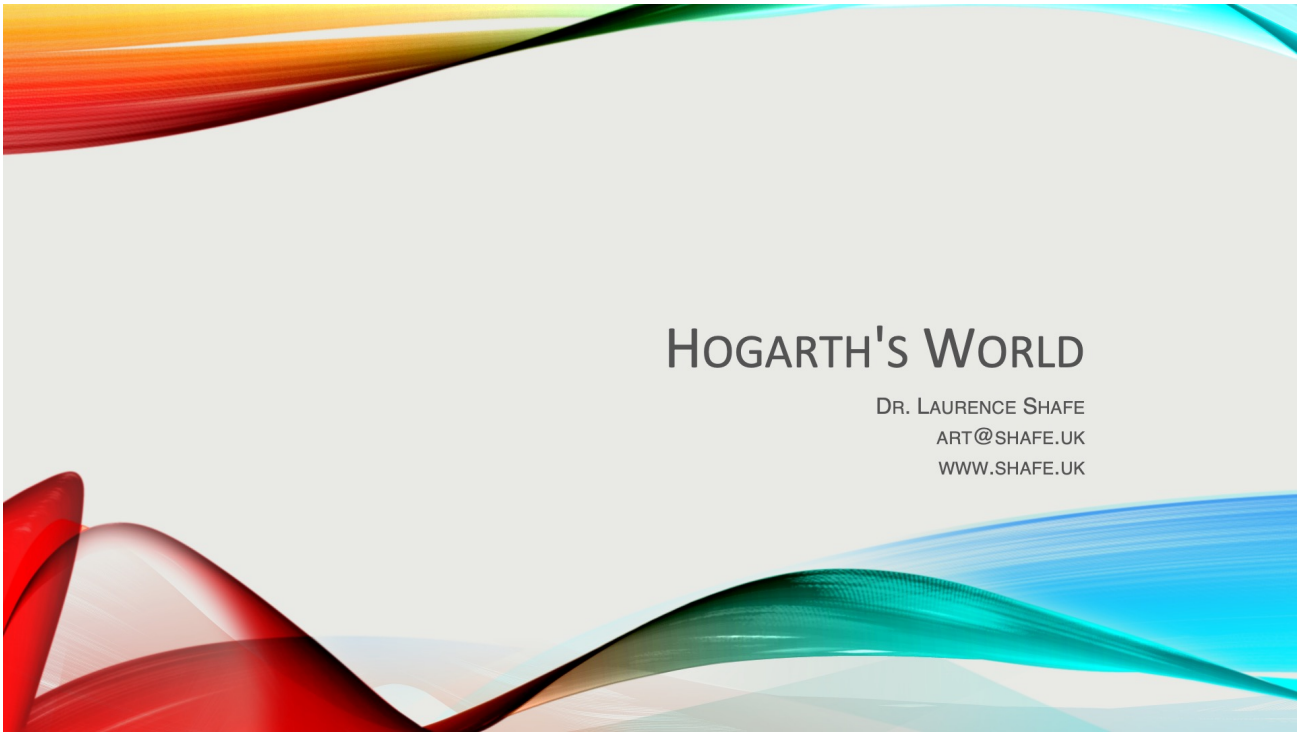


Today I am taking a different approach. I will start with a quick introduction to Hogarth's life but the rest of the talk will be about life in eighteenth-century London as illustrated by his series of prints. Luckily we have periodicals and newspapers of the period that commented on his "modern moral subjects", as he called them and so the interpretation is based on views at the time.

NOTES

- Hogarth's life and work through his 'modern moral subjects'. He also painted portraits and historical subjects, and wrote a book *The Analysis of Beauty* (1753)
- ***A Harlot's Progress*, 1732** (six paintings now destroyed and engravings)
- ***A Rake's Progress*, 1734** (eight paintings and engravings)
- *The Four Times of Day*, 1736-7 (four paintings and engravings)
- ***Marriage A-la-Mode*, 1743-45** (six paintings and engravings)
- *The Happy Marriage*, after 1745 (painted but never finished)

- ***Industry and Idleness*, 1747** (twelve engravings)
- *Beer Street* and *Gin Lane*, 1751 (two prints)
- *The Four Stages of Cruelty*, 1751 (four engravings)
- *The Humours of an Election*, 1754-55 (four oil paintings and later engravings)
- *Tall Piece* or *The Bathos*, 1764 (his last work, a single print intended as a tail piece to all his work)

References

The analysis of A Harlot's Progress and A Rake's Progress is based on the Master's thesis 'Hogarth's "Progresses": A Detailed Analysis' by Charles Crockford, 1971, University of Alberta. https://open.library.ubc.ca/cIRcle/collections/ubctheses/831/items/1.0102159 Accessed 19 July 2021

https://www.tate.org.uk/whats-on/tate-britain/exhibition/hogarth

https://open.library.ubc.ca/cIRcle/collections/ubctheses/831/items/1.0102159 (use Firefox), a master's degree thesis about the social background to *A Harlot's Progress* and *A Rake's Progress*.

Rake's Progress thanks to Met Museum https://www.metmuseum.org/search-results#!/search?q=a%20rake's%20progress

William Hogarth (1697-1764), The Painter and his Pug, 1745, Tate Britain

William Hogarth (1697-1764), *The Painter and his Pug*, 1745, Tate Britain

- **This is a self-portrait of William Hogarth and his pug which he called Trump. Hogarth came from a middling sort of family, his mother was a shopkeeper and his father an unsuccessful schoolmaster and publisher. Unfortunately, Hogarth's youth was overshadowed by the chronic financial problems of his father, who was imprisoned for five years because of his debts. This humiliating experience haunted Hogarth for the rest of his life.**
- **Hogarth started out as an apprentice to a silversmith** in 1714**, although never finished. Instead, he became an independent engraver and his early commissions were for cards, book illustrations and prints. Then, in 1720, he registered at John Vanderbank's Art Academy. Vanderbank was a leading English portrait painter who fell into financial difficulties and had to close the Academy. So, around 1726 Hogarth was taught painting by James Thornhill whose**

daughter Jane he married three years later. But he married without the permission of her father and Thornhill was a much higher social status, he was Serjeant Painter to the King, George I, he had been knighted and was a Member of Parliament. However, he seems to have forgiven Hogarth within a few years. The Hogarth's never had children although they fostered foundling children.

- **At this time, Hogarth was producing book illustrations, satirical prints and conversation pieces when he hit on a new idea based on the moralising tradition of Dutch genre painting. He called it, "painting and engraving modern moral subjects ... to treat my subjects as a dramatic writer; my picture was my stage“**

NOTES

- Britain had relative freedom of the press. Victims were more likely to bribe the publisher not to print than go to the courts and technological developments resulted in a switch from textual to visual satire. The coffee house and the club fostered a satirical, debating society and physiognomy provided a pseudo-scientific basis for revealing the mind through the face.
- Important precursors are found in the work of Thomas Patch, who painted caricatures, and James Sayer(s) (1748-1823), a caricaturist but William Hogarth (1697–1762) is the most significant early satirist. He satirised social institutions, such as arranged marriage, as in Marriage á-la-mode (1743–5), and these often became prints that were widely circulated.
- Hogarth hit on a new idea: "painting and engraving modern moral subjects ... to treat my subjects as a dramatic writer; my picture was my stage“

- He drew on the moralising tradition of Dutch genre painting.
- Hogarth married Jane Thornhill in 1729, daughter of Sir James Thornhill. They had no children.
    - *A Harlot's Progress, 1731*
    - *A Rake's Progress, 1735*
    - *Industry and Idleness, 1747*
    - *The Gate of Calais, 1748, Tate*
    - *The Four Stages of Cruelty, 1751*
    - *Gin Lane and Beer Street, 1751*
    - *Portraits, David Garrick, Captain Coram, The Shrimp Girl*
    - *Marriage à-la-mode, 1743-45*
    - *The Analysis of Beauty, 1753*
- At the end of the 18th century and the first two decades of the 19th century, James Gillray (1756/7–1815), Thomas Rowlandson (1756–1827), and George Cruikshank (1792–1878) established a tradition of visceral political and social visual satire in Britain that continues to this day.

- Hogarth was born in London, the son of an unsuccessful schoolmaster and writer from Westmoreland. After apprenticeship to a goldsmith, he began to produce his own engraved designs in about 1710. He later took up oil painting, starting with small portrait groups called conversation pieces. He went on to create a series of paintings satirising contemporary customs, but based on earlier Italian prints, of which the first was The Harlot's Progress (1731), and perhaps the most famous The Rake's Progress. His engravings were so plagiarised that he lobbied

for the Engraving Copyright Act of 1734 (also known as Hogarth's Act) as protection for original engravers.

- During the 1730s Hogarth also developed into an original painter of life-sized portraits, and created the first of several history paintings in the grand manner.
- On 23 March 1729 Hogarth married Jane Thornhill, daughter of artist Sir James Thornhill.
- Hogarth was initiated as a Freemason before 1728. Freemasonry was a theme in some of Hogarth's work, most notably Night, the fourth in the quartet of paintings (later released as engravings) collectively entitled the Four Times of the Day.
- He lived in Chiswick from 1749, when he bought the house now known as Hogarth's House and preserved as a museum; he lived there for the rest of his life. The Hogarths had no children, although they fostered foundling children. He was a founding Governor of the Foundling Hospital. Hogarth died in London on 26 October 1764 and was buried at St. Nicholas Church, Chiswick, London. Hogarth influenced German and French book illustration throughout the 18th and 19th centuries.
- Jane was a businesswoman who lived 25 years longer than Hogarth (he died aged 66 and she was 80). She managed to persuade Parliament to pass a bill that extended her copyright from 14 years to 20 years.

William Hogarth (1697-1764), Beer Street and Gin Lane, 1751

William Hogarth (1697-1764), *Beer Street* and *Gin Lane*, 1751

- **One of the big social issues of the period was the Gin Craze, as it was called. These two prints by Hogarth are intended to show the benign effects of drinking beer compared with the disastrous effects of drinking cheap gin. Incidentally, don't think of modern gin, the term "gin" was a catch-all for any spirit distilled from grain.**
- **In the first half of the eighteenth century the craze for gin almost destroyed society. In London there were 7,000 gin shops and for a few pennies hunger pangs were reduced, relief from the cold was provided and the drudgery of life could be forgotten. However, the consumption of this fiery spirit often led to violence, addiction, poisoning and social deprivation.** In 1721 **Middlesex Magistrates decried gin as the "principal cause of all the vice and debauchery committed among the inferior sort of people". The Gin Craze eventually ended in the 1750s partly because of the The Gin Act of 1751 and the rising cost of grain.**

1700-1750 Notes

- Perhaps the most significant event at the beginning of the eighteenth century was the War of the Spanish Succession (1701-1714) which was fought over whether the Spanish Hapsburgs of the French Bourbons should take over the vast Spanish Empire following the death of the childless Charles II.
- The power of both France and Spain was seriously eroded but Britain came out of it well and avoided war for quarter of a century enabling it to build its wealth.
- "Gin" was a blanket term for any grain-based alcohol. It was popularised by William of Orange in 1688 and it was an alternative to French brandy when we were at war with France.
- As I said Hogarth began his career as an engraver but he switched to painting in 1720, the year of the great financial crash known as the South Sea Bubble. Hogarth attended St Martin's Lane Academy and met artists from all over Europe, quickly establishing himself as a well-known artist on the London scene.
- Into this dynamic and exciting society Hogarth had the idea of producing a new type of painting he called "modern moral subjects".

William Hogarth (1697-1764), *Emblematical Print on the South Sea Scheme, c.* 1721

William Hogarth (1697-1764), *Emblematical Print on the South Sea Scheme*, c. 1721

- **Wealth and the population were increasing rapidly. The War of the Spanish Succession** (1701-1714) **had concluded in 1714 and Britain had come out of the war fairly well although with an enormous debt. Britain avoided another war for a quarter of a century and the wealth of the country grew. English merchants amassed huge fortunes and everyone was trying to make money. It wasn't all good news though, speculation in the shares of the South Sea Company led to a serious financial crash in 1720 when fortunes were lost and made. Hogarth's earliest satirical work** (*Emblematical Print on the South Sea Scheme*, c. 1721) **showed the foolishness of the crowd in buying stock in the South Sea Company.**

1700-1750 NOTES

- It was a dynamic period. The population was growing fast and

exceeded 10 million by 1730 but wealth was unevenly distributed. 5% of the population accounted for a third of the national income (although today 5% own 40% of all the wealth) and as Daniel Defoe pointed out the poorest "really pinch and suffer want". The poorest could die of hunger although most years there was enough to go around and this was crucial to social stability in Britain.

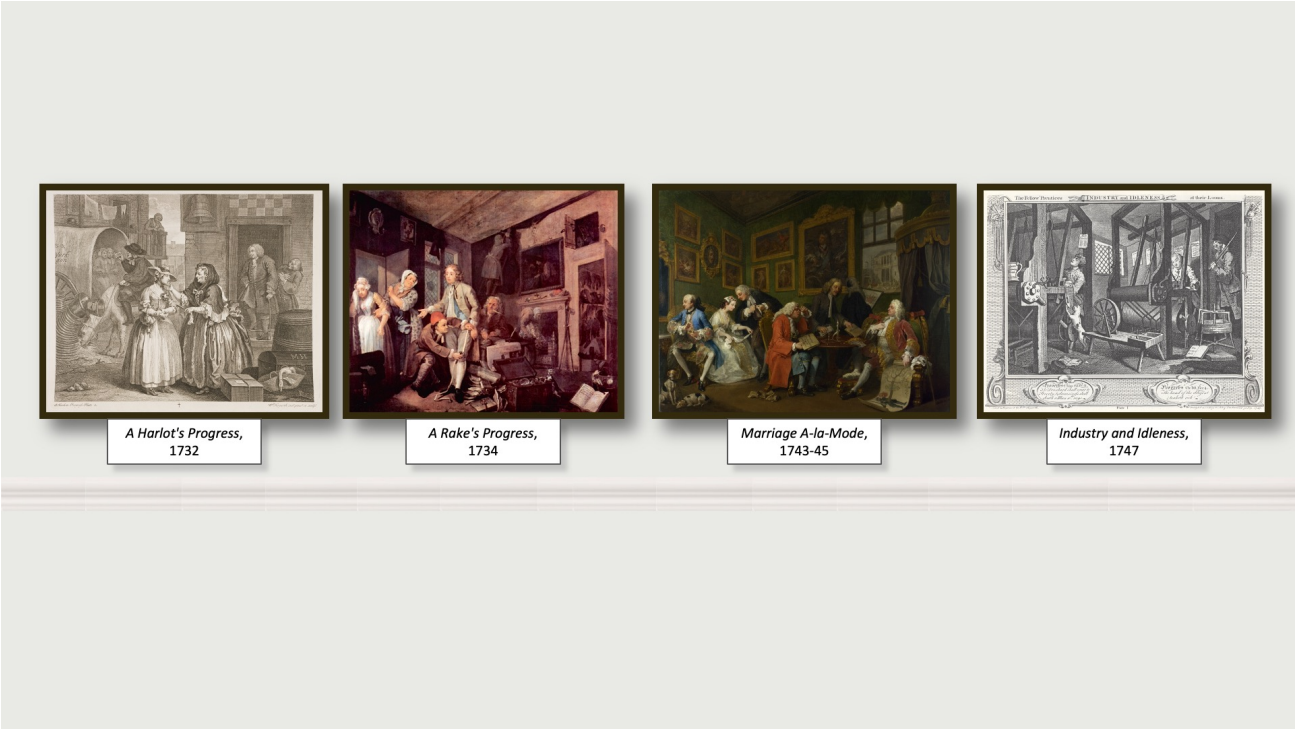
William Hogarth, *After* (First Version), 1730-1731, The Fitzwilliam Museum

William Hogarth, *Before* (First Version), 1730-31, The Fitzwilliam Museum

William Hogarth, *After* (First Version), 1730-1731, The Fitzwilliam Museum

- **Just before his first print series Hogarth painted three different versions of a young couple before and after a sexual encounter. This is one of the versions painted in 1730-31.**
- **He shows a wooded glade, a humorous reference to a French *fête galante* painting but whereas a *fête galante* was to do with titillation and flirtation Hogarth goes all the way. In this *Before* painting a young man makes ardent advances but his coy lover shies away. This shows a dialogue similar to that often shown by Antoine Watteau and other French artists. Note the apples falling from her lap, his knee point at her suggestively and his bulging trousers.**

- **However, Hogarth goes on to the consequence**. (CLICK) **In the *After* painting their faces are flushed and their clothes in disarray revealing her thighs and his private parts. Hogarth reveals the reality behind the coy scene of seduction. He leaves nothing to our imagination and it is a scene of a bewildered couple and a scene of undignified comedy.**
- **Let us see how he took these ideas and this honesty further...**



A Harlot's Progress, 1732

A Rake's Progress, 1734

Marriage A-la-Mode, 1743-45

Industry and Idleness, 1747

- **In the midst of all the social upheaval Hogarth went through his training and quickly became well known. He experienced his first big financial success with *A Harlot's Progress*, a series of six paintings from which he produced engravings in 1732 when he was 35. Only the engravings survived; the paintings were lost in a fire** in 1755**. It was a completely new kind of genre print that he referred as "modern moral subjects". Note they were intended to teach a moral lesson drawn from everyday society and they are realistic portrayals, there are no mythical creatures.**
- **After this success Hogarth published a male counterpart series, *A Rake's Progress* (1732-33) - a story in eight plates showing the decline of a promising young man into a life of**

drinking and immoral behaviour.

- **In 1743, the painting series *Marriage à la Mode* was completed. It is considered his masterpiece. In *Marriage à la Mode* Hogarth turned his satire on the follies of the upper classes.** Although the prints of *Marriage à la Mode* sold well, the paintings did not. Therefore most prints after that were created exclusively as prints without any painted counterparts.
- ***Industry and Idleness* is about the two apprentices you see here. It shows how through hard work one apprentice becomes Lord Mayor of London while his lazy companion ends up on the gallows. It is twelve prints so I will not have time to cover it today.**
- **Let us start with *A Harlot's Progress*.**

NOTES

- In 1747 followed the series *Industry and Idleness*, a moral story of an idle and an industrious apprentice in twelve plates.
- In 1753 Hogarth wrote his book *The Analysis of Beauty*, a wrap-up of his artistic and aesthetic principles.
- Hogarth was a controversial and individual character. Driven by a sense for justice, he missed no chance to get into a quarrel with his contemporaries. His most hated enemy was the British politician John Wilkes, whom he had ridiculed in one of his engravings.
- ***A Harlot's Progress*, 1732** (six paintings now destroyed and engravings)
- ***A Rake's Progress*, 1734** (eight paintings and engravings)
- *The Four Times of Day*, 1736-7 (four paintings and

engravings)

- ***Marriage A-la-Mode*, 1743-45** (six paintings and engravings)
- *The Happy Marriage*, after 1745 (painted but never finished)
- ***Industry and Idleness*, 1747** (twelve engravings)
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A HARLOT'S PROGRESS, 1732


Arrival


Mistress


Prostitute


Prison


Dying


Wake

- **Hogarth announced the sale of his engravings in the *Daily Post* on 8 March 1732. For a guinea** (£1.05) **the subscriber would receive six prints. The first he painted was number three, showing a 'common harlot' rising at noon for breakfast. Visitors praised her pretty countenance and her déshabillé, that is her scantily clothed body, and advised him to paint more.**
- **The heroine in this series is named after a famous prostitute called Kate Hackabout whose brother was hanged at Tyburn. This was reported in 1730 and was another element picked up by Hogarth from the papers and used to make his series topical. As we shall see a lot of the characters were based on well-known and recognisable figures of the period.**

NOTES

- *A Harlot's Progress* (also known as *The Harlot's Progress*) is a series of six paintings (1731, now destroyed) and engravings

(1732). The series shows the story of a young woman, M. (Moll or Mary) Hackabout, who arrives in London from the country and becomes a prostitute. The series was developed from the third image. After painting a prostitute in her boudoir in a garret on Drury Lane, Hogarth struck upon the idea of creating scenes from her earlier and later life. The title and allegory are reminiscent of John Bunyan's *Pilgrim's Progress*.

- Hogarth created the engravings using his skill as a silversmith. He produced a 'limited edition' of 1,240 sets for a guinea (one pound one shilling) a set. Pirate copies were soon being sold and Hogarth managed to convince MPs to pass the 1734 *Engraving Copyright Act.*
- The original paintings were destroyed by a fire in 1755 at Fonthill House, the country home of William Beckford (1709-1770).

References

https://en.wikipedia.org/wiki/A_Harlot%27s_Progress

https://www.tate.org.uk/whats-on/tate-britain/exhibition/hogarth/hogarth-hogarths-modern-moral-series/hogarth-hogarths

Arrival

Plate 1: *A Harlot's Progress*, 1732

- **You may wonder how accurate Hogarth's scenes were. Prostitution was rife. It was a necessity for many poor women and a convenience for men of all social classes so it was tolerated although brothel keeping was banned in 1751. It was not until the nineteenth century that prostitution was regarded as a terrible evil and criminalised** (in the Vagrancy Act of 1824)**.**
- **An analysis of newspaper reports and sermons of the eighteenth century shows that men believed women became prostitutes either because they were poor, or because they thought they could make a fortune or because they were unusually lustful. Attitudes changed during the century, in the first half most men thought women became prostitutes to satisfy their lust and gradually in the second half men increasing saw it as a necessity for poor women in order to survive.**
- **Coming back to this print, in an article in *The Spectator* the**

writer describes how as he sat drinking in an inn he chanced to hear in the next room an innocent young woman from the country saying her prayers with an older women that he recognised as a notorious brothel keeper. The 'beautiful Country-Girl' was then offered the job of maid to the woman who presented herself as an elegant lady.

- **In this first print we see a young woman who has just arrived at the Bell Inn. She is dressed as a country girl and has a trunk labelled M.H. She has a lot of luggage so appears to have arrived in London for an extended period and is probably looking for employment.** One of the luggage tags reads, "For my Lofing Cosen in Tems Street in London".
- **The "M.H." might stand for M. Hackabout.** Kate Hackabout was a prostitute and the sister of a well known highwayman called Francis Hackabout who had been hanged at Tyburn in 1730. **It has been suggested her name is intended to be Moll as this was a slang term for prostitute** (later it came to mean a gangster's female companion) **although it also meant "female companion" or simply "woman" and it was a familiar form of "Mary". She might also be named after Moll Flanders** (1722, Daniel Defoe)**, a popular story of the adventures of a big-hearted woman with loose morals.**
- **Let's call the woman in the picture Hackabout. She has scissors and a pincushion tied to her waistband suggesting she might be looking for employment as a seamstress. The rose in the bosom of her dress indicates freshness and innocence. As one commentator at the time wrote, "the modest simplicity of her manners, her native innocence, the bloom of youth,**

all concere to give an interest to her person, and render her an easy prey to the wiles of the wretch who is addressing her".

- **The woman on the right is the notorious Mother** (Elizabeth) **Needham who ran a brothel near St. James Street. Such women were called bawds and were hated by the public. She was tried in 1731 for 'keeping a disorderly house' and fined a shilling and ordered to stand twice in the pillory. You may think of the stocks as amusing but she was so badly treated by the public that she died the next day. In other words she was stoned to death** (see https://www.bl.uk/collection-items/extract-from-the-diary-of-francis-place-describing-the-pillory-1829)**.**
- The dead goose has the label round its neck I referred to just now and it may be there to suggest our heroine's fate.
- **Next, note the two men in the doorway of the inn. The man on the left has been identified as Colonel Francis Charteris who had died shortly before the engraving was printed. He was described as "infamous for all manner of vices" including being drummed out of the army as a cheat, lending money at exorbitant interest and running a bawdy house. His greatest infamy though was as a "seducer or rapist of women". He was sentenced to death twice for rape but both times friends in high places obtained a pardon from the king. He ran a bawdy house and his technique was to put agents at inns to spot girls newly arrived from the country and to offer them a job as a servant in his house.**
- **You will have noticed the sign for the Bell Inn but you may be unaware of the significance of the chequerboard above the door. It did not mean you could play chess there, it meant it was licensed to sell strong spirits.**

Across from the inn a woman is hanging stocking over her balcony and there are two inverted chamber pots on the railing. **The wagon looks as though it has just arrived from York. Note that it is a wagon not a coach and a wagon was the cheapest form of transport.** We can see two other women inside. **The journey was very slow and passengers sat or lay among the goods being transported. The journey would have taken many days and cost about a shilling a day, about a halfpenny a mile and as York is about two hundred miles from London the journey would cost about 8 shillings and take eight days.**

- **The gentleman on the horse is a clergyman and it is possible he accompanied her from York and is now returning. He is oblivious of what is happening as he has discharged his obligation and is looking at a letter that is addressed to the Bishop of London. His horse has knocked over a pile of buckets and their fall might allude to Hackabout's 'fall' which begins here...**

References

https://en.wikipedia.org/wiki/A_Harlot%27s_Progress

https://www.tate.org.uk/whats-on/tate-britain/exhibition/hogarth/hogarth-hogarths-modern-moral-series/hogarth-hogarths

https://www.h-net.org/reviews/showpdf.php?id=4028

Plate 2: *A Harlot's Progress*, 1732

- **She has completely changed and is now a kept woman, the mistress of a wealthy merchant. She wears an expensive low-cut dress and her right hand is making what is intended as a lady-like gesture while she kicks the table over to distract her wealthy benefactor.**
- The gentleman to the left of her is very well dressed and is Hackabout's provider and she his mistress. Commentators at the time identified him as of Jewish descent although no one states why. In 1290 Edward I had banished Jews from England and they were only allowed to return in 1656. If he is Jewish then Hogarth may have included him as an exotic rarity as there were only 7-8,000 Jewish families living in the country. It is also possible he disliked Jews and is making fun of them by showing the gentleman being cuckolded and her lover escaping.
- **The young man by the door who is being assisted to escape is Hackabout's lover.** The escape is being assisted by her tipping over the tea table with her foot and we see smashed

crockery and the teapot still falling. **The smashing crockery has startled a monkey whose face mimics that of the gentleman. At the time it was regarded as the height of fashion for a society woman to have a monkey or a parrot and, for those who could afford it, a black servant.** The servant boy is bringing a kettle just as the table is tipped over and his startled look adds to the shock.

- **On her dressing table is a mask implying she has been attending the fashionable masquerades a form of fancy dress ball, possibly with her young lover. Masks concealed the wearer's identity and the rich and famous would meet to flirt and intrigue. They were expensive, tickets cost about one guinea, a week's wages for a skilled labourer. In 1732 the most popular venue was Vauxhall Gardens which had opened three years before.**
- The two large pictures on the wall behind are scenes from the Bible that tell a moral tale. On the left is a scene from the story of Jonah when God protects him from the heat of the sun with a gourd which God then destroys leaving Jonah to suffer in the heat of the desert. Hogarth may be suggesting that Hackabout's provider has been protecting her but that protection will soon end. The second picture shows King Uzzah who is struck dead by God for touching the ark of God. This may complete the picture on the left by adding that if you break God's commandments you will die. The two small pictures have been identified and are of two well-known freethinkers.

Plate 3: *A Harlot's Progress*, 1732

- **Hackabout has gone from being a fashionable, well kept mistress to a common prostitute. At this time having a mistress was common and even mentioned with a 'knowing wink' between gentlemen but it was considered immoral by the majority of the middle-class. Brothels were also common and brothel keepers renowned although they were illegal and the public treated anyone associated with them harshly as we have seen.**
- **In the eighteenth century prostitution was organised by women and was largely a front for theft. A women or often a pair of women would search the streets for drunk men and steal their valuables, typically their watches, without actually having sex with them. Two women went together as they could overpower and rob a man. The profession most closely associated with prostitution was millinery and dressmaking which was regarded as synonymous with prostitution. Male pimps did not take over the running of**

prostitution until the nineteenth century.

- Look around the room, one commentator referred to "the deplorable appearance of every object in this wretched receptacle...".
- **Hackabout still has some fine clothes remaining and a pocket watch showing the time is 11:45 in the morning. As I said, the watch has probably been stolen.**
- She has lost her maid and now has a servant who is making what at the time was called "a slovenly dish of tea ...". She is not pouring a kettle into the teapot but liquid from a jug.
- On the table is Hackabout's breakfast. A knife hangs over the edge of the table, reminiscent of Dutch still life painting where it represents the fragility of life in the balance and also sometimes it is used as a phallic symbol. There is also a small bowl, a loaf of bread and some butter resting on a piece of paper that has written on it 'Pastoral letter to.' Pastoral letters were sent out by the Bishop of London, Edmund Gibson warning about the dangers of masquerades and placing butter on the paper indicates Hackabout view of his opinion.
- **Coming through the door on the right are at least four figures. The person leading them has been identified as Sir John Gonson, a London magistrate who the previous year became** (in 1730 and 31) **the 'harlot hunting magistrate' who would descend on 'night houses' and prosecute the prostitutes he found. The other men are bailiffs who may have come to seize the watch she is holding after a complaint the previous night from a disgruntled client.**
- On top of the bed is a box labelled "James Dalton his Wigg box". Dalton was a well known and bold highwayman who

once locked a group of watchmen in their watch house, seized a ship on which he was being transported and even tried to rob the Queen but he stopped the wrong coach. This shows that Hackabout is now associating with notorious criminals.

- The table on the right contains numerous items , the most notable are a letter addressed to Md. Hackabout in the drawer and a pewter measure on the floor with Drury Lane written on it, an area where prostitutes and brothels flourished.
- **On the window sill are two bottles of medicine indicating she is already suffering from some disease. The two portraits under the window perhaps indicate her ideals. 'Capt. Mackheath' refers to Macheath, a character from *The Beggar's Opera*** (John Gay, 1728) **who, although he was a highwayman was also a hero figure. The other is Dr. Henry Sacheveral** (pronounced 'sa-chever-all', 1674-1724)**, a Tory divine whose sermon in 1710 preaching against the Whig government led to riots in the streets and won widespread support.**
- The picture above the window is after Titian's *The Sacrifice of Isaac* and if the magistrate coming through the door is Abraham and Hackabout Isaac then Hogarth may be saying that she deserves mercy at this point.
- Finally, the witches hat and broom fixed to the wall are puzzling. It could be fancy dress for attending a masquerade are an item for satisfying flagellants and a comment on her life.
- **She is arrested and tried and sent to Bridewell prison...**

Prison

Plate 4: *A Harlot's Progress*, 1732

- **The location changes once again and we see Hackabout beating hemp in prison. The prison is usually identified as Bridewell Prison, Westminster but could be Blackfriars, the City prison. She is dressed in fine clothes which she may have worn to impress the magistrate or she might have wanted to look her best or it might simply be the one she was wearing when she was arrested in the last scene.**
- **Beating hemp was a common employment for prostitutes and was a step in preparing hemp fibres for weaving. Hemp's Latin name is cannabis** (*cannabis sativa*, along with bamboo among the fastest growing plants on Earth) **and is used to make fabric, rope and sail canvas. In fact the word canvas is derived from the word cannabis. Beating hemp stalks to soften them and separate the fibres was extremely hard work, some said worse than breaking stones and prisoners had to work from sunrise to sunset.**
- **Hackabout is clearly distressed and is being urged to work**

harder by the labour-master. He is pointing to a chain with a ring at the end used to shackle prisoners to the block. The labour-master forces prisoners to work using a whip or a cane as he takes all the profit from hemp making. The one-eyed woman next to him, who might be his wife, is fingering her bonnet ribbons and her dress fabric. We know from testimonies that well dressed women often had their fine clothes taken in prison. It is possible she has offered her lace in exchange for escaping punishment.

- **Behind them a man in hanging by his wrists from the stocks on which is written "Better to Work than Stand thus".**
- **There are eight other people in the scene, a gentleman wearing a fancy coat with his tricorn hat hanging behind him. On the floor in front of him is a torn eight of diamonds card indicating he is a gambler and perhaps tore the card in anger at his fate. Next to the right is a younger person leaning on her mallet and two other women beating hemp. There is a whipping post behind them with the words "The Wages of Idleness" written on it and to their right is a black woman with another person half hidden behind her.** The object hanging on the wall is a petticoat and **on the back wall is a shutter with a crude figure drawn on it with "Sir J G" written above it. This refers to the magistrate previously mentioned Sir John Gonson.**
- **Finally the two women on the right are not beating hemp. The one on the left is the servant from the previous picture who is now wearing Hackabout's shoes and laughing at her plight. The woman next to her is "destroying vermin in her clothes" as one commentator**

at the time wrote (Ronald Paulson, *Hogarth's Graphic Works* (New Haven: Yale University Press, 1970), p. 147).

Plate 5: *A Harlot's Progress*, 1732

- **It is now four of five years later which we can tell from the age of her son, the boy next to her. She is wrapped in sweating blankets and is dying or has just died. Her son is turning a piece of meat hanging in front of the fire.**
- **Her servant now seems to be defending her from the two gentlemen who have been identified as Dr Misaubin (pronounced 'mees-au-ban') and Dr Rock. Both were notorious quacks with fake cure-all medicines. Misaubin is the thin man and commentators at the time said it was a 'striking' likeness. He is mentioned in *The History of Tom Jones* by Henry Fielding and was known by everyone because of his 'Little Pill' that he claimed cured all diseases. The pill brought him a generous income even though he was so well known as a quack that Fielding caricatured him in his play *The Mock Doctor*. The other gentleman** was identified as Dr Ward but he didn't arrive in London until 1733 and it **is** more likely to be **Dr Rock as his**

name is written on the piece of paper on the right. Rock also sold a pill specifically for the cure of venereal disease. The two gentlemen appear to be arguing about whose pill Hackabout should take and the servant if telling them both to stop possibly because Hackabout has just died.

- **The woman at the left is going through Hackabout's trunk which we saw in the first plate** when she arrived as an innocent country girl from York**. The woman may be a nurse or the landlady looking through her paltry possessions trying to find enough to pay her for her work or the rent. She might also be the woman come to prepare the corpse and is looking for the nicest clothes to dress her in to be displayed at her wake.**
- Other details of the period include two candles hanging by their wick to the left of the door and a piece of what was called 'Jew's bread' above them used as a fly trap. There are medicine bottles on the mantelpiece and in the centre of the floor a small table has been knocked over sending the ink flying. There is a bowl and spoon which might have been some gruel Hackabout was being fed. **Also on the floor is a piece of paper saying 'PRACTICAL SCHEME' and 'ANODYNE' with a drawing of what could be a necklace. These necklaces were sold as a cure for children's diseases and for what a typical advertisement called 'the Secret Disease', that is a sexually transmitted disease.**
- To the right a pile of coal and a bedpan. On the object which might be a coal scuttle is a pipe and a Dutch spittoon.

Plate 5: *A Harlot's Progress*, 1732

- **Hogarth finishes the progress of Hackabout with her wake. She is hidden in the coffin on which is written 'M. Hackabout Died Sepr 2d 1731 aged 23'.**
- **On the left the parson has his hand up the woman's skirt. She looks pleased to receive his attention and he is so engrossed that he is spilling his brandy which may be a metaphor for another type of spilling. She is holding a sprig of rosemary which was thought to prevent infection.**
- **The woman to the right holding a bottle looks on disapprovingly. Hackabout's son sits under her coffin dressed as the chief mourner but unaware of what is happening. He is happily playing with a peg top.**
- On the floor by the boy and on the coffin are sprigs of yew placed there because they were also thought to prevent infection.
- **Her drunken madam mourns on the far right with a jug**

labelled 'Nants', that is brandy, beside her. Another mourner above her is a prostitute who pretends to mourn while she steals the undertaker's handkerchief another common article stolen by prostitutes.

- Behind her two more prostitutes are talking and one is showing the other her finger while behind them a women adjusts her appearance in the mirror.
- **The house has an ironic coat of arms hanging on the back wall. It has three spigots of taps indicating flowing alcohol, the 'spill' of the parson and Hackabout life spilt. The white hat hanging next to the coat of arms is a sad reminder of her original innocence, it is the one she wore when she first arrived in London.**

A RAKE'S PROGRESS, 1734


Inheritance


High Life


Low Life


Saved


Married


Gambling


Prison


Madhouse

- ***The Harlot's Progress*** **was wildly successful and Hogarth made £1,200 from the first series. However, soon after publication there were no less than eight pirated copies.**
- **Encouraged by the success of his first series of engravings he started work on another series with a wealthy man as the central character. The idea of the downfall of a wealthy rake was a plot that his audience would be familiar with as it had appeared in various literary works. Hogarth brought it to life with a series of eight engravings containing all the detail and paraphernalia of the period.**
- He placed an advertisement offering nine engravings of which eight were *The Rake's Progress* for one and a half guineas (£1.57). He later placed an advertisement saying that as he had introduced more characters the prints would be delayed. **It is now thought that he intentional delayed publication as the first run of prints bear the date 25 June 1735. That was the very day the new Engraver's Copyright Act came into force. This Act had been promoted by Hogarth who was the leader of a strong lobby group of artists. It was the first copyright**

act to be passed by Parliament for anything other than literary works and it protected his work from copying.

- Here we see the eight paintings on which the engravings were based.

A Rake's Progress, The Heir, 1734

A Rake's Progress, *The Heir*, 1734, 35.2 × 40.4 cm, Met

- **Note that with all the paintings of this series I have reversed the painting so that it matches the engraving and I will show you both** (CLICK)**.**
- **We see Tom Rakewell in the centre being measured by a tailor. He is trying to buy off his bethrothed Sarah Young because he has just inherited the wealth of his father. Her mother is rejecting the coins and pointing to her swollen abdomen indicating he has made her pregnant. The letters in her apron read "Dearest Life ... & marry you ..." And another "To Mrs Sarah Young in Oxford." Meanwhile, behind his back, his lawyer is robbing him.**
- **The man on the ladder is tacking mourning cloth to the moulding and as he does so a part of the moulding falls and some coins drop from the hole. Below the coins is a portrait of a gentleman wearing a fur lined hat and there is a matching hat on the mantelpiece. This suggests the room belonged to this man and he has recently died.**

- **The book at the bottom left mentions "My Son Tom" so we can assume it is Tom in the centre of the room. We find on the next Plate that their name is Rakewell which is appropriate for the father as he raked in money and for the son as he is a rake.**
- **Commentators at the time immediately deduce from his vacant face that Tom Rakewell is "formed by nature for a DUPE".**
- Written on the book at the bottom left is "Memodns: 1721 May 3d. My Son Tom Came from Oxford 4th. Dined. At the French Ordinance 5th. Of June--Put of my bad Shilling—".
- Behind Tom Rakewell is a person taking money from a sack. Various commentators say he is an appraiser, or the undertaker but another states that the old, uncurled tie-wig and the baize bag under his right arm clearly identify him as a lawyer. One document in front of him starts "An Inventory of ..." and others includes "Mortgages", 'India Bonds' and 'Fines & Recoverys'. The casket in front of him has bags of coins labelled '1000', '2000' and '3000'.
- By the fireplace is an old woman carrying sticks.
- **The question is, what will Tom do with the fortune he has inherited from his father?**

NOTES

- The eight paintings in William Hogarth's a Rake's Progress tell the story of Tom Rakewell, a young man who follows a path of vice and self-destruction after inheriting a fortune from his miserly father, finally ending up deranged and penniless in Bedlam, after his failure to establish himself in society. It was Hogarth's second 'modern moral subject', and followed the hugely successful A Harlot's Progress

(1730)." (Soane Museum)

- "Tom Rakewell, the son of a recently-deceased financier, has arrived home after inheriting his fortune. The scene is full of details underlining the wealth that has been hoarded in this unkempt, gloomy house. The family steward seated at the table, furtively steals some money. Tom, being fitted for a new suit, is seen attempting to pay off his pregnant lover/fiancée, Sarah Young, who stands weeping at the door holding a wedding ring in her hand. Sarah's mother angrily rejects the handful of gold coins being offered by Tom." (Tate)

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https://en.wikipedia.org/wiki/A_Rake%27s_Progress

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The Levée

A Rake's Progress, *The Levée* (pronounced 'le-vee'), 1734, 35.2 × 40.4 cm, Met

The Levée

- **He is clearly spending the money and living the high-life. A few years have passed and Tom is in his London home at his morning levée** (pronounced 'levy')**, attended by musicians and other hangers-on all dressed in expensive costumes.** London was described at the time as England's 'only great city' and Tom has assumed what he considers the manners and dress of a gentleman.
- **In his right hand he holds a note which reads "Sr. the Capt. Is a Man of Honour, his Sword may Serve you yrs. Wm. Stab." Tom is looking at the man who brought it, a surly looking person wearing a three-cornered hat. Behind him is a man blowing a hunting horn adding to the noise and suggesting Tom hunts.**
- **Bottom right a jockey holds a cup engraved "Won at**

Epsom. Silly Tom" suggesting Tom owns a racehorse.

- **To Tom's left is a man holding a paper on which is written 'Garden Plan'. The man is either the landscape gardener William Kent or Charles Bridgeman, gardener to George I and George II** (who replanned Kensington Gardens, designed Stowe, advised Pope on his pleasure gardens at Twickenham and who invented the haha').
- **In front of the gardener is a French dancing master and Hogarth strongly disliked all foreigners, particularly the French.**
- **The man with his arms folded is the prize fighter James Figg, pugilistic champion of England for 15 years. A typical fight consisted of a sword fight, a prize fight and a fight using cudgels and Figg was a master in all three, particularly swordsmanship. In front of him is a man adopting the classic fencer's stance and he is said to be the fencing master Dubois who was killed in 1734 in a duel with an Irishman who coincidentally was also called Dubois. Dubois was French and his recent death may be the reason he is included**.
- Behind them there are three pictures on the wall. The two cocks refer to another of Tom's sports, cock fighting and the central picture is the Judgement of Paris. At this time many pictures of this type were being imported from Italy and France and they were generally poor quality, heavily varnished and thoroughly despised by Hogarth.
- In the background in another room there are five men and one woman variously identified as a wig make ('perukemaker'), Taylor, hatter, milliner and, looking out of the window, a poet holding a verse titled 'Epistle to Rake'. Some commentators speculated that the woman is Sarah

Young his former betrothed.

- **Finally, the person at the harpsichord could be (George Frederic) Handel (1685-1759) or one of his arch rivals. Handel in his younger days was famous for his drawing room recitals on the harpsichord. The book whose page he is about to turn reads "The Rape of the Sabines, a New Opera", a fictional opera, and a list of performers including two of Handel's singers.** The scroll behind him contains a list of the gifts given to a famous singer called Farinelli. **Italian opera was described at the time as "the most frivolous of all amusements" and so this completes the picture of Tom being led astray by the tastes and dictates of fashionable society.**

NOTES

- "In direct contrast to the manner in which his father lived, Tom has quickly adapted to a life of luxury. He is seen here aping the fashionable aristocratic practice of the morning levee; an audience with visitors and tradesmen while the aristocrat prepares for the day. The crowd of people vying for Tom's attention, including those in the adjoining room, is meant to appear absurd, satirising both the taste and entertainments associated with high society and those members of the middle class, like Tom, who indiscriminately aspire to it. Indeed Tom's lack of judgement and pursuit of pleasure will be his undoing." (Tate)

REFERENCES

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The Orgy

A Rake's Progress, *The Orgy*, 1734, 35.2 × 40.4 cm, Met

THE ORGY

- **We see here how Tom has been led astray and is on a downward slope. It is set in a well known London establishment called the 'Rose Tavern', Drury Lane.**
- We know it is the Rose Tavern as it is engraved on the plate the man is bringing in the door. The plate is engraved 'John Bonvine at the Rose Tavern Drury Lane'. **The man at the door is the porter at the Rose Tavern and is a well-known personality called 'Leather Coat'. He was famous for his strong ribs and for a pot of beer he would lie in the road and let a carriage wheel ride over his chest. He is easier to see in the engraving** (CLICK).
- **Either side of him are two musicians and a singer, the woman with her mouth open. The singer is singing 'Black loke' and she is pregnant. 'Black Joke' was a well-known bawdy song containing the line "Her black joke and belly so white", with black joke referring to female genitalia. A**

number of ships were named 'Black Joke' and about 100 years later HMS Black Joke became one of the most successful anti-slavery vessels.

- **The plate he carries is connected with the woman at the front right removing her shoe. She is a 'posture woman' who will remove all her clothes and dance on the plate adopting poses.**
- **All the women in the picture are prostitutes and the one with her hand inside Tom's shirt has stolen his watch and is giving it to another woman. His watch tells us it is three in the morning.**
- **Going round the table clockwise there is a black woman laughing at the whole scene, a woman spitting her drink at another woman possibly because they are arguing as the other woman is wielding a knife.**
- **A woman standing on a chair setting fire to a map labelled 'TOTUS MUNDUS' or 'The Whole World'.**
- **The next woman is being strangled or caressed by a man whose wig she has just knocked or pulled off. Finally there are two women drinking. One is trying to drink from the punch bowl and is spilling the drink and the other is holding a bottle and drinking from a glass.**
- On the wall are portraits of the Roman Caesars but they all have had their faces cut out except for the most depraved 'Nero'. By the tip of Tom's sword is the torn out face of Julius Caesar indicating, perhaps, that Tom is about to be deposed.

NOTES

- Tom's sword is not in its scabbard and on the floor in front of him is a nightwatchman's lamp and a staff on which is the

arms of the City of London. This suggests that Tom got into a fight with a nightwatchman replaced his sword incorrectly as he was so drunk and stole his lamp and staff.

- In the third state of the plate the unlabelled portrait is titled 'PONTAC', a very expensive and fashionable London eating house.
- "This chaotic scene is set in the notorious Rose Tavern, a brothel-cum-tavern in Covent Garden. Tom, lolling drunkenly on the right, makes a risible contrast with his studied elegance in Scene 2. Near the doorway on the left, a street singer performs a bawdy song, which is probably more suited to Tom’s musical taste than the opera being played at the harpsichord in Scene 2. Standing to her left is a waiter who holds a polished salver to put on the table for the prostitute-cum-stripper, seen removing her clothes in the foreground, who will spin and pose upon it." (Tate)

The Arrest

A Rake's Progress, *Arrest*, 1734, 35.2 × 40.4 cm, Met

THE ARREST

- **Tom is being arrested for debt by Welsh bailiffs, as signified by the leeks**, a Welsh emblem, **in their hats. Tom is travelling in a sedan chair to a party at St. James's Palace which we can see at the end of the road** (CLICK)**. We know it is 1st March, St. David's Day as the man on the left has a leek in his hat. This also means it is Queen Caroline's birthday which was a Court day accounting for the carriages outside the Palace. Tom has been saved from being arrested by Sarah Young, the girl he had earlier rejected; she is holding out a bag of money for the bailiffs.** From the contents of the box falling from her grasp she is apparently a dealer in millinery**.**
- **At the bottom right a group of seven boys was added to the third edition of the print along with the flash of lightning, White's club is on the left shown by the sign over the door** and on the bollard at the right is the word'Black'**. White's started as a chocolate-house in 1693 but became the most**

notorious gambling house in London frequented by nobility and the very rich. The boys are engaged in gambling and theft and the additions indicate that Tom has massive gambling debts that the bailiffs have come to collect.

- **The boy at the back right is stealing Tom's handkerchief**. The two boys in front of him are playing cards but the boy wearing the wig is cheating as his accomplice is behind the other boy looking at his cards and holding up two fingers. The basket at the extreme lower right is a shoeblack's basket. The boy being cheated is a 'Mercury', that is a boy who sells newspapers in the street, which we can tell from the horn stuck in his belt (his cap read "Your Vote & Interest — Libertys").
- The boy about the throw dice from a cup has a star tattooed on his body and he is looking at another boy holding a jacket, possibly won from the first boy. The last boy is smoking a pipe and reading "THE FARTHING POST", a gossip sheet that was sold cheaply by evading the stamp duty. He has an inverted spirit glass and a noggin, a small container, so he is an unlicensed seller of spirits.

NOTES

- Tom narrowly escapes arrest for debt by Welsh bailiffs (as signified by the leeks, a Welsh emblem, in their hats) as he travels in a sedan chair to a party at St. James's Palace to celebrate Queen Caroline's birthday on Saint David's Day (Saint David is the patron saint of Wales). On this occasion he is saved by the intervention of Sarah Young, the girl he had earlier rejected; she is apparently a dealer in millinery. In comic relief, a man filling a street lantern spills the oil on Tom's head.

- A sedan chair containing a very richly dressed Tom has been stopped by two men with cudgels. This is not a robbery as one of the men holds a piece of paper with 'Arrest' written on it so they are bailiffs. The woman is Sarah Young, the woman he was originally betrothed to and she is restraining the bailiff and holding a bag of money.
- "The upshot of Tom's profligate lifestyle is shown in Scene 4, set in St James's, Mayfair. Tom is on his way to St James's Palace to be presented at court. Unfortunately he has been stopped by a bailiff who is about to arrest him for debt. He has been saved by the timely intervention of Sarah Young. In Scene 1 Tom had offered her mother a derisory sum of money to buy off Sarah who was pregnant with his child. Here she offers the bailiff her hard-earned wages. This demonstrates her generous spirit and enduring, if misplaced, love for him." (Tate)

The Marriage

THE MARRIAGE

- **Tom attempts to salvage his fortune by marrying a rich but aged and ugly old maid at St Marylebone Old Church. This church was known for holding private marriages as it was some way out of the centre of London** (CLICK)**.** It was constructed in 1400 and was in a bad state of repair as we can see. It was pulled down in 1741 and rebuilt.
- **Tom has a haughty look and his eyes seem to be examining the pretty maid to his new wife's left who is tying a bow in the back of the bride's dress.**
- **To make it clear he is getting married the clergyman on the right is reading a page headed "OF MATRIMONY". Tom Rakewell is holding a ring in his right hand and is about to place it on the finger of his betrothed.**
- The young boy at the front is placing a kneeling pad. He has a tear in his coat and was described at the time as a 'charity boy' who may have been hired for the occasion.
- **In the background, Sarah Young has arrived, holding their**

child while her indignant mother struggles with a 'pew opener' who is holding some keys above her head. They may be trying to enter the church to 'forbid the banns' or simply to change Tom's mind at the last minute by showing him his child.

- On the pew to the far left are some evergreens which where described at the time as "appropriate to the perennial quality of the [bride's] ... lust" although they also suggest it will be a "wintry marriage". The box below is labelled "THE POORS BOX" and a cobweb covers its opening suggesting it is never used. The engraving on the pew identifying them as over the burial site of Edward Forset and it was reported that such an inscription was to be found in the old church.
- The two dogs are wooing, mimicking the human situation.
- Behind the bride's head is the pulpit with 'IHS' inscribed on the front making a mock halo for the bride. Above the pulpit are two marks, the upper one was where the clergyman hung his hat and the lower one is where his rested his head and shoulders while preaching.
- **The tablet fixed to the wall on the right contains the last five commandments and a crack runs through VII to X them suggesting these have all been broken, namely adultery, stealing, bearing false witness and coveting.**

NOTES

- "The scene is set in Marylebone Old Church, north of Hyde Park, which was renowned for clandestine weddings. Having squandered his fortune, Tom attempts to appropriate another one, not through gainful employment, of course, but marriage. Having rejected marriage with the young, pretty and faithful Sarah, Tom’s bride is now an ageing, dumpy, one-eyed heiress. Sarah can be seen entering with Tom’s

child in the background. Her attempt to interrupt this shameful ceremony is prevented by a brawl between her mother and an overzealous church attendant. Any hope of salvation for Tom now appears to have gone." (Tate)

The Gaming House

THE GAMING HOUSE

- **We are now in a gambling house** (CLICK)**. The snarling dog in the foreground has a collar labelled "Covent Gar[den]" identifying it as in Covent Garden although it has also been suggested it's White's club.**
- **At the back a fire seems to have broken out. A nightwatchman on the left with a lantern and staff appears to be shouting and two people at the back are alarmed. It was suggested at the time that the smoke and the fire signified that Tom was in "another place", a reference to Hell.**
- **Tom is in the foreground on his knee pleading for the assistance of the Almighty. His chair has fallen over and his wig has fallen off and we can assume that he has just lost the fortune he acquired from his marriage.**
- **To Tom's right is a man with riding boots and spurs with a pistol in his pocket. He was identified at the time as a highwayman but there was some disagreement as to what he was doing.** He has either just lost his ill-gotten gains and is

in a dream and ignoring the boy next to him holding a glass on a tray or **he may be listening carefully to who has won so he can rob him later**. Behind him with his hat pulled down is a man biting his fingernails or possibly hiding his face who may be an accomplice of the highwayman.

- **On the left the man sitting is carefully noting down something in a book. He was later identified as Manners, the brother of the Duke of Rutland to whom the Duke of Devonshire lost the great estate of Leicester Abbey. Manners was the only person at this time who had amassed a considerable fortune from gambling by lending money to gamblers at extortionate rates.** In the book he has written "Lent to Ld. Cogg 500[l?]" And Lord Cogg could be the well-dressed man across the table leaning towards him.
- The person on the right could be turning away from the gaming table because of the nightwatchman's shout and the man in black may have just also lost a fortune at the table. The person with his left forearm on the table appears to be the winner as his hand is about to scoop the coins from the table.
- On the right are two people sharing coins, perhaps their booty from the evening's gambling.
- On the left at the back are three figures one of whom appears to be very angry. The angry man is holding the blade of a sword and may be using it to club the seated man. The well-dressed standing man appears to be trying to prevent the angry man from doing any harm.

NOTES

- "Tom is seen losing another fortune in a dingy gaming den. A number of fortunes are changing hands, underlined by the

reactions of the men around the card-table in the centre. Meanwhile a nightwatchman on the right sounds the alarm as smoke pours through the ceiling. Tom kneels on the floor, distraught. Like the majority of the people in the room, he is too obsessed with gambling to notice or care that the building is on fire. He looks angrily towards heaven with his arms extended and his fists clenched, railing against God or fate." (Tate)

The Prison

THE PRISON

- In the lower left corner on the scroll is written "Being a new Scheme for paying ye Debts of ye. Nation by T: L: now a prisoner in the Fleet". This shows **Tom has been incarcerated in Fleet Prison, a prison for debtors. It was on the east side of Farrington Street alongside the Fleet stream, a notorious open sewer** (CLICK)**.**
- **The head of the prison was the warden who was appointed by patent. This entitled the holder to sell the rights to the highest bidder. People bid to run the prison because of the extortionate fees they could charge the prisoners for liberties such as food, visiting rights and even the right to live outside the prison. Fleet Prison was known at the time for the cruelties it inflicted on prisoners.**
- **Tom was described as "helpless, bewildered, and despairing". From the papers on the table in front of him it appears Tom wrote a play which has just been rejected by John Rich, the manager of the Covent Garden Theatre.**
- **The surly young lad beside him is demanding payment for a**

mug of beer. The man behind Tom with the large key is the "turnkey of the Fleet". In his left hand he holds a book in which is written "Garnish Money", which is money taken from a debtor to pay his debts.

- **Tom's one-eyed wife is standing beside him shouting at him with clenched fists.**
- **On the left is a group of figures, the central person being Sarah Young who has just fainted. In front of Sarah her young daughter is crying. Her mother is about to slap her hand to try to bring her round while a younger woman is holding a bottle of smelling salts under her nose.**
- **Sarah is also supported by a man with a beard, a ragged wig and a dressing gown. He appears to be the person who wrote the documents falling to the floor which is a scheme for paying off the national debt. The war with France had resulted in a national debt that was double the gross domestic product and many people proposed schemes to reduce it hoping for a payout from the Government. The room is full of crazy schemes indicating Tom's descent into madness.**
- **In the background a man with a cap is holding something in a furnace, perhaps alchemy turning base metal into gold and above it is what appears to be a still for distilling spirits. The telescope pointing out of the window might be trying to solve the problem of finding a ship's longitude for which the government was offering an enormous reward.** Above the bed behind him are a pair of bird-like wings and on the shelf are three receptacles labelled 1, 2 and 3 and two books, one with "Philosophical" written on the spine.

NOTES

- Tom is incarcerated in the notorious Fleet debtors' prison. He ignores the distress of both his angry new wife and faithful Sarah, who cannot help him this time. Both the beer-boy and jailer demand money from him. Tom begins to go mad, as indicated by both a telescope for celestial observation poking out of the barred window (an apparent reference to the longitude rewards offered by the British government) and an alchemy experiment in the background. Beside Tom is a rejected play; another inmate is writing a pamphlet on how to solve the national debt. Above the bed at right is an apparatus with wings.
- "Tom is now in The Fleet, the debtors' prison. His previously plump wife, standing to his left, is now emaciated, indicating their desperate circumstances. In order to raise some cash, Tom has written a play, which lies rolled on the table next to him. Of course, this is as madcap a scheme as the alchemist seated at the back, attempting to make base metal into gold. This latest failure has infuriated his wife, who scolds him. Meanwhile, the jailer points at a ledger awaiting payment. With no course of action left to him, Tom has gone into a paralytic stupor." (Tate)

The Madhouse

THE MADHOUSE

- **Finally insane and violent, in the eighth painting Tom ends his days in Bethlehem Hospital (also known as Bedlam), London's infamous and England's first mental asylum** (CLICK)**.** It was founded in 1247 as a priory for the sisters of the Star of Bethlehem. It was first recorded as a hospital in 1330 and in 1547 **Henry VIII handed it to the City of London specifically for lunatics making it the first in England and the second in Europe** (the first being in Granada, Spain).
- **Only Sarah Young is there to comfort him, but Rakewell continues to ignore her. He is scratching his head and it was suggested at the time that the black patch on his chest indicated he had tried to commit suicide.** The person behind is comforting both of them and in some versions of the print he is wearing a clerical collar. The other man is either attaching shackles to prevent him committing suicide again or as some commentators suggested he is removing the shackles because Tom is dying.
- **While some of the details in these pictures are disturbing to**

21st-century eyes, they were commonplace in Hogarth's day. The two well-dressed women to the right of centre are visitors who have come to view the inmates. Visitors came to be entertained and amused and would delight in the inmates obscenities. In cell 55 is a man wearing a crown made from straw and holding a wooden sceptre. Commentators at the time noted that his is, in their words "making water". One of the women is feigning modesty by holding up her fan to hide what she has just seen while the other women is pointing and appears to be encouraging her to look again.

- On the far left in cell 54 is a semi-naked religious fanatic identified by the three pictures of saints in his cell.
- **Between the cells is a man drawing a diagram of the Earth with latitude and longitude marked. He is apparently trying to solve the problem of establishing longitude mentioned earlier and for which the government was offering a large reward.** The letters "L E" on the wall may refer to the dramatist Nathaniel Lee who went mad in 1684 and was confined to Bedlam.
- **The irony is that, while Tom had set out to mimic the aristocratic lifestyle, he finishes by being one of its entertainments**
- There are five other figures. One near the centre is holding a roll of paper to his eye like a telescope maybe also trying to solve the longitude problem. The other is a crazy tailor with a straw wig playing with a measuring tape.
- One the right is a man playing a violin with a book of music on his head. The man with the triple cross and the pointed hat was seen at the time as imagining himself as the Pope will reciting mass. The final figure has a band of straw round

his neck and a medallion containing a picture of a woman and was described as a "melancholy lover". On the handrail he has carved "Charming Betty Careless".

NOTES

- "The final scene is set in Bethlehem Royal Hospital (Bedlam), an institution for the poor and insane. He is lying in the foreground almost stripped of clothes and thus his social pretensions. Sarah weeps by his side knowing that Tom is beyond her help. Like prisons and other hospitals, Bedlam was open to paying visitors. Within this scene an aristocratic lady and her maid are standing towards the left, amused and disgusted by the antics of the unfortunate people around them. The irony is that, while Tom had set out to mimic the aristocratic lifestyle, he finishes by being one of its entertainments." (Tate)

Marriage A-la-Mode, 1743-45

This is *Marriage-Á-la-Mode* and I will use the paintings as they are in good condition. The series was not as financially successful as the previous two series. **The engraving are reversed left-to-right as the engraver would just copy the image and the print process reversed the image**.

The Marriage Settlement, 1743, 69.6 × 90.8 cm, National Gallery

- **This is the well known story of a man with a family history and a title marrying the daughter of a wealthy merchant for a large dowry. In the past wealth was based on land but increasingly a new professional and merchant class made money from trade.**
- **On the right is Earl Squanderfield who is suffering from gout, the disease associated with overindulgence in alcohol and rich food. The Earl is proud of his family tree which he points to showing his family goes back to William the Conqueror.** There is a broken branch on the family tree indicating a disowned marriage that did not inherit the title. This could have been a morganatic marriage, that is a marriage to someone outside the nobility, possibly a reference to the marriage settlement not passing on the title to his son.
- **The reason for the marriage is outside the window. The Earl has built a new mansion and did not check he could afford it. The architect stands by the window with a document that**

says "A Plan of the New Building of the Right Hon." (Right Hon. is a title used by earls, viscounts and barons.)

- **The man standing by the table is one of the Earl's creditors demanding payment and holding a document labelled 'Mortgage'.**
- **The man sitting at the table facing the Earl is the Alderman. He is the wealthy merchant whose daughter is being married to the Earl's son. The gold and bills of exchange in front of him is the dowry he is paying the Earl and he is holding a contract which says "Marriage Settlement of the Rt. Hon. Lord Viscount Squanderfield".**
- **The man leaning over his daughter is the lawyer, Silvertongue. He is sharpening a quill while ingratiating himself with the bride by whispering in her ear.**
- **The bride looks bored, discontent and resigned to her fate. She is listlessly fidgeting with her wedding ring, which she has threaded on her handkerchief. She has as much interest in the Viscount as he has in her.** Above her head is a painting of a Gorgon's head screaming from the frame as if horrified by the scene.
- **The son of the Earl is Viscount Squanderfield is on the far left looking away from his intended bride while taking snuff. He is foppish and effeminate and made to look absolutely ridiculous. He has just returned from the Continent and is dressed in the French style, with a giant black bow in his wig and red raised heels to his shoes** (Hogarth hated the French). **The mirror he is looking towards is cut in half by the pictures edge indicating he is half a man and the black patch on his neck is a sign of syphilis.**

- The two dogs chained together like the bridge and groom show as much interest in each other.

REFERENCES

https://en.wikipedia.org/wiki/Marriage_à-la-mode:_1._The_Marriage_Settlement

The Tête à Tête

- **The two are now married and show little interest in each other. The clock shows 12:20, probably in the afternoon. He has just held or returned from a debauched party. His wife has just woken up as have the servants who have still not cleaned the house.**
- **The husband has just returned from a brothel and the dog is sniffing at what could be a lady's nightcap in his pocket. The broken sword in front of him indicates he is impotent.**
- **In contrast to her husband, the wife looks content and pleased with herself as she takes a satisfied stretch. She sits in an un-ladylike pose with her legs wide apart, and has a large and strategically placed damp patch on the front of her skirt implying she has recently had sex. She is slyly looking to the right through half closed eyes and holding a pocket-mirror above her head – she seems to be signalling to someone, perhaps her lover, out of the picture. There is therefore a deliberate contrast between the unhappy**

impotent husband who has visited a brothel but was unable to perform and the contented wife who has recently had adulterous sex.

- **The steward on the left is holding a clutch of unpaid bills and his expression indicates he is disgusted with what is going on.**
- **The room is in the Neo-Palladian style which Hogarth despised as he found it degenerate. Ironically, the interior is based on the home of his friend Horace Walpole.**

References

https://en.wikipedia.org/wiki/Marriage_à-la-mode:_2._The_Tête_à_Tête

The Inspection

- **The Viscount is suffering from syphilis and is visiting a French doctor. The doctor is usually identified as Dr Misaubin who we saw in *A Harlot's Progress* although he looks different here. The open book on the right identifies the contraptions as for putting back shoulders and a corkscrew. The inventions are credited to Dr Pill, the nickname for Dr Misaubin.**
- **The meaning of this engraving has been much debated. The taller woman is opening a penknife and is looking angry while the Viscount and the doctor smile at each other. One interpretation is that the taller women is the mother of the girl and the Viscount has given the girl syphilis so she is seeking revenge. Her syphilis is indicated by her dabbing an open sore on her mouth. A twist on this that is more consistent with the period is that the girl already had syphilis and the mother introduced her daughter to the Viscount so that she could feign anger and get**

compensation and treatment for her daughter.

NOTES

- The book on the right reads, "Explication de deux machines superbes l'un pour remettre l'epaules l'autre pour servir de tire bouchon inventes par monsr de la pillule. Vues et approvees par l'Academie Royal des Sciences a Paris", which means "Explanation of two superb machines, one to put back the shoulders the other to serve as a corkscrew invented by monsr de la pill. Viewed and approved by the Royal Academy of Sciences in Paris".
- “Monsieur de la Pillule” (Mr. Pill) was the nickname of Dr. Jean Misaubin, who also appeared in Hogarth’s A Harlot’s Progress and whose patented pill purported to cure venereal disease.

REFERENCES

https://en.wikipedia.org/wiki/Marriage_à-la-mode:_3._The_Inspection

The Toilette

- **Earl Squanderfield has died and his son is the new earl and his wife a countess. This is indicated by the coronet over the bed and the mirror.**
- **It was the fashion at the time for aristocrats to hold a reception during their 'toilette'. This was held in her bedroom and could be at any time of the day. Hogarth ridiculed such silly conventions and by this period they were starting to become seen as old-fashioned, inappropriate and even lewd as men could attend and the lady would be wearing her undergarments.**
- **The word toilette obviously had a different meaning then but you might not know that it derives from the French word 'toile' or cloth referring to the cloth that covered a lady or a gentleman's shoulders while their hair was being dressed.**
- **The person lounging on the sofa on the right is the lawyer**

Silvertongue. He has his shoes off and clearly feels at home. He is making an assignation with the Countess as he holds a ticket to a masquerade and is pointing to a picture of one behind him.

- **On the left is an Italian castrato opera singer accompanied by a man on a flute behind him and the lady in white is based on Mrs Lane-Fox, later Lady Bingley, who was known to have a passion for Italian music.**
- **The man in blue is Lord Squanderfield in paper curlers. It has been suggested they give the appearance of horns implying he has been cuckolded by Silvertongue. There is another reference to horns as the black page boy is pointing to the horns of Actaeon with a smile.**
- **But how will this end?**

REFERENCES

https://en.wikipedia.org/wiki/Marriage_à-la-mode:_4._The_Toilette

The Bagnio

- **The new Earl has caught his wife with her lover, Silvertongue, and has been fatally wounded by him. The Countess has been to a masquerade with Silvertongue as we can see the discarded masks on the floor. The Earl must have followed them, burst in the door and found them in bed. There was a sword fight and the Earl has been stabbed twice. The Countess kneels begging for forgiveness. Silvertongue has dropped his bloody sword and is escaping through the window.**
- **The painting on the back wall is a shepherdess with the face of a well-known prostitute. The comical legs underneath are part of a tapestry hanging behind the picture.**
- **The papers on the floor indicate this is the Turk's Head Bagnio** (pronounced 'ban-yo') **in Covent Garden which actually existed and was run by a Mrs Earl. A 'bagnio' was originally a coffee house with a Turkish bath attached but**

by Hogarth's time it was a place where rooms could be hired for the night, no questions asked.

- **Violence was very common in eighteenth-century England, this included official punishments, the beating of wives, servants and children, robbery, tavern brawls and cruel sports such as cock fighting and bear baiting. 93% of murders were carried out by man and one of the most common reasons was male honour. Men felt that had to defend their honour to the death for the slightest of reasons. This declined during the eighteenth century, so by 1780, in Paris the jostling of coaches in a narrow street could lead to a fight and possibly death but in England bystanders would try to restore order and murder was very rare.**

NOTES

- London's population was 600,000 to 900,000 during the eighteenth century and the murder rate fell from 40 per million in 1698-99 to 6 per million in 1791. In 2020 it was 14.5 per million and in the twentieth century rose from about 4 to 20 per million.

REFERENCES

https://en.wikipedia.org/wiki/Marriage_à-la-mode:_5._The_Bagnio

https://eprints.whiterose.ac.uk/1629/1/shoemaker.r.b1.pdf
(Robert Shoemaker, 'The Taming of the Duel: Masculinity, Honour and ritual Violence in London 1660-1800', *The Historical Journal*, 2002, 45:3, pp 525-545

The Lady's Death

- **The Countess has returned to her father's house, the merchant we saw in Plate 1, and she is now shameful and torn by guilt and despair. Through the window we can see old London Bridge and it is the view Hogarth would have seen as a child when he visited his uncle.**
- **She has taken poison after having bribed her father's dim-witted servant to buy her a dose of laudanum. The empty bottle lies on the floor.**
- **The notice next to the bottle tells of the execution of Silvertongue at Tyburn with a report of his dying speech.**
- **Only her daughter and the maid show remorse at the Countess's death. The child is wearing callipers which indicates she has rickets which contemporary commentators associated with over indulgence not with deprivation. The child also has a black patch indicating she has syphilis that she contracted from her parents.**

- **The final irony is that the marriage was arranged to make sure the family line continued. We saw how proudly the old Earl displayed his ancient family tree. However, females cannot inherit the title and even worse, as a suicide, all the property and possessions she inherited from the Earl are now forfeit to the state. This means her father will lose his entire dowry except for the ring he is removing from her finger.**

REFERENCES

https://en.wikipedia.org/wiki/Marriage_à-la-mode:_6._The_Lady%27s_Death

A Harlot's Progress, 1732

A Rake's Progress, 1734

Marriage A-la-Mode, 1743-45

SUMMARY

- **Hogarth created a new type of art he called "modern moral subjects" that he turned to as, in his words, he could not make enough money producing conversation pieces to pay the expenses his family required.**
- The first of his modern moral subjects was "A Harlot's Progress" which we saw tells the tale of an innocent country girl who was misled and led astray by society. It was seen as a warning to all women about the dangers of being seduced by men.
- In the second, *A Rake's Progress*, it is hard to blame society as Tom was his own undoing. So, Hogarth is warning men that they are responsible for their future and this he makes even clearer in his next completed series called *Industry and Idleness* (1747, 12 plates). In this there are two apprentices, one works hard and the other is idle. The first goes on to become Lord Mayor of London and the other ends up a thief and is hanged.
- **Hogarth's modern moral subjects were very popular and very profitable. They were not seen as amusing tales for the uneducated but as serious moral lessons for everyone.**

- **Henry Fielding wrote, "**I esteem the ingenious Mr. Hogarth as one of the most useful satirists any age has produced ... **I dare to affirm that those two works of his, which he called the Rake's and the Harlot's Progress, are calculated more to serve the cause of virtue, and the preservation of mankind than all the folios of morality which have ever been written."**