

## William Frith (1819–1909)

England

### *Pope Makes Love to Lady Mary Wortley Montagu* 1852

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Sir Frank Mappin, 1974

I mau pū i a William Frith tōna aronga ki ngā kaupapa toikupu, ā, ka whakakaupapahia e ia ngā peita maha e pohewa ai i ngā whakawhitinga i waenga i ngā makau e rua. Ko tā tēnei peita he pohewa i te wā i puakina ai e te kaitito toikupu rongonui a Alexander Pope tōna mateoha nui mōna ki a Kahurangi Montagu, ā, he whakapeka te hua. Kei te whakaaturia te pakaru mai o te kata i te rukea whakahawea o te pane o Kahurangi Montagu, ka mutu kei te kitea te māteatea ratarata o Pope i taua tokoreko. He mea miramira i te mamae tā Frith tāpiri i tētahi whakapakoko ki te papamuri; e ai ki ētahi ko tērā ngā makau mate kanehe a Abelard rāua ko Heloise. Ko tā ngā taputapu a Kahurangi Montagu he whakaatu i tōna mana nui hei hoa rangatira o te māngai kāwanatanga o Peretānia ki Tākei – he kāmata Tākei, he turipi, he tēpu e kī ana ki āna tuhinga me āna reta. Kei te titiro whakamua a Pope; kāore tōna hake i te kitea. He rerehua a Kahurangi Montagu, kāore e kitea ngā nawe o tōna mate koroputaputa – tēnā pea he whakamihi tēnei i tāna mahi hei kaihapai i te whakamahi rongoā āraimate ki te patu i taua mate i Ingarangi. Ko te tauwehenga o Pope rāua ko Montagu – ka hua ko te pakanga ā-tuhituhi kikino – he rangiwhāwhā nei te rangona, he whakamanioro. E ai ki a Frith tonu, ahakoa i runga i te whakapōhēhē:

Tē taea e au te kaupare i te pānga whakahiamo o te tokorua nei— te pukuriri e iki ana i a Pope, te katakata tāwai a te wahine. Tēnā pea he pai ake kia tukuna mā tōku kauuanu ki a Pope e aukati tōku ringa peita i tāna mahi whakahawea, mahi e taunu nei i te tangata mana nui. *Mea culpa! mea culpa!*

William Frith maintained a constant interest in poetic subjects and devised several pictures that imagine lover duets. In this work he imagines the moment when famed poet Alexander Pope declared his adoration for Lady Montagu and his ardour was rebuffed. He depicts the instantaneous laughter that has caused Lady Montagu to throw her head back in derision and Pope's incandescent humiliation at being so snubbed. To add insult, Frith has inserted a statue in the background, possibly of Pope's passionate lovers, Abelard and Heloise. Lady Montagu is given accoutrements that indicate her learned and worldly position as the wife of the British Ambassador to Turkey – an Ottoman scarf, a tulip and a table full of her own writings and letters. Pope is depicted frontally, his hunchback obscured. Lady Montagu is shown as attractive, without the evident scares of her smallpox affliction – perhaps in recognition of her role in bringing the application of vaccination against the disease to England. Pope and Montagu's rift – resulting in a war of acerbic writings – was infamous and cruel. Frith himself confessed, somewhat disingenuously:

I could not resist the dramatic effect of the two figures – the consuming rage of Pope, contrasted by the cruel laughter of the lady. My admiration and respect for Pope should perhaps have prevented me from exposing so great a man to ridicule and humiliation. *Mea culpa! mea culpa!*

## William Frith (1819–1909)

England

### *A Sketch: The Proposal*    date unknown

oil on cardboard

Mackelvie Trust Collection, Auckland Art Gallery Toi o Tāmaki

bequest of James Tannock Mackelvie, 1885

Ko āna whakaahua takiraha pāpori rongonui, he whakautiuti te whakarite, he kī tonu ki ngā tāngata o te porihanga Wikitōria, ka pērā hoki te whakariterite a William Frith i tāna pakihi toi hei waka e kawea ai i te pānga ataata, i te rorotu ki te kaimātakitaki. Kitea ai i roto i ngā taipitopito kōrero o tāna haukiri, he tangata e mārama pai ai ki te māketete, e mūrere ana ki ngā hiahia o te kiritaki, e mataara ana ki te wairua, ki te hā o te wā. Ko te kakare he kaupapa nui i te wā o Wikitōria, he āhuatanga i arahina ai e Kuini Wikitora rāua ko tōna hoa rangatira a Albert; he rawe ki a rāua ngā kaupapa mate kanehe, kaupapa whakawhaiāipo, e kawea ana e te ariari pū a te Tiamana. He pai ki a Frith te kaupapa ‘he tono’, ā, e toru ngā peita, he nui ake rānei, e whakamau nei i taua ingoa. Ko tā tēnei huahua he whakaatu i tētahi kōhine taiwhenua rāua ko te whaiāipo. Kei te whakamahia e Frith tētahi o ngā tāera hanganga e pai ai ki a ia; kei te titiro te kōhine ki te kaimātakitaki ānō nei he whakatenetene nōna, kei te aro kē te whaiāipo ki ōna whakararo, te tuarā ki te kaimātakitaki, he nanakia te mahi. Ehara i te mea he mahi kino kei te haere, heoi kei te whakamātautauria ōna kaha, ā, he āhuatanga e kitea nuitia ai i te wā o Wikitōria.

Like his celebrated and fastidiously arranged social panoramas populated with people of Victorian society, William Frith similarly organised his artistic business as outputs for visual effect and audience appeal. From his highly detailed autobiography we gain a sense of man acutely aware of the market, astute about patrons, alert to the mood and tastes of his time. Sentiment was high on the Victorian agenda, led in no small part by Queen Victoria and her consort Albert, whose sensibilities were attracted to the slightly schmaltzy and romantic with a crisp, German precisionism. Frith was fond of the theme of ‘a proposal’ and there are at least three pictures recorded by this title. This sketch shows a moment between a country lass and suitor. In a compositional format often employed by Frith, the lass looks out to the viewer as if to demur while her suitor invades her space from below, with back turned in a roguish act of clandestine encounter. She is not in peril, but her virtue is being tested, which was a common Victorian conundrum.

# Walter Dendy Sadler (1854–1923)

England

## ***Married*** 1896

oil on canvas

Mackelvie Trust Collection

Auckland Art Gallery Toi o Tāmaki

Ko tētahi kaupapa i rorotu haere ai i te wā o Te Pirinihi me te wā o Wikipitōria i Ingarangi, he tāne pīkaokao, he aesthete, e kitea ai ngā taitama e whai ana i ngā tuhinga a te kaihuritao kaupapa hinengaro, te kaituhi, te kaiaroahaehae toi, a Walter Pater. Nā Walter Dendy Sandler i hanga ngā peita paki e kī ana ki ngā tohu e whakaatu ai i ngā whakamahukitanga me ngā tīwhiri ki ngā tikanga huhua e huna ana ki mua i te aroaro. Kei te kitea atu, nā runga i te ingoa, ko *Married*, 1896 he takirua whakamā, e noho ana ki te kokonga māra putiputi. Heoi, kei te utaina e Sandler te peita nei ki ngā tīwhiri, ki te taunakitanga e whakaatu nei i te whakawehenga tē taea te whakatika. Ahakoa te huhua o ngā tikanga o te reo ā-tinana, tē taea te karo i te tikanga o ngā pukapuka kirikau e uhi nei i te ure o te taitama, i te pūkura ngohe kei te papamua, te honu e whakaeneene ana, ngā putiputi paroparo kei runga i ngā turi o te hoa kōhine. Kua auhi tōna ngākau. Kei te aronui kē ia ki te toikupu, ki te whakahuatau, e ai ki ōna kākahu rerehua o taua wā. Ko ia te momo i whakahorihoritia e W T Courthope i roto i āna tuhinga, 'kei te whākorekorehia ngā matenui whakawahine e kōkirihia ai e Mr Pater, te māngai o tō tātou "ahurea" toi.' I te pakari haeretanga o te matatika whiwhita, ka huri te whakawahine hei kupu huna mō te tāne mate tāne.

The cult of the dandy, or aesthete, which grew in popularity during the Regency and Victorian eras in England saw young men follow the example and writings of philosopher, writer and art critic, Walter Pater. Walter Dendy Sandler created narrative paintings full of symbols that suggest asides and clues to multiple meanings hidden in plain sight. Ostensibly, as the title indicates, *Married*, 1896 is about a shy young couple sitting in a garden nook. But Sandler loads this work with inklings and evidence that suggest an irreconcilable schism. If their body language can be read ambiguously there is little uncertainty about the leather-bound books that cover the young man's masculinity, the limp cock in the foreground, the dawdling tortoise and the wilting bouquet in the lap of the young wife. She is distraught. He is devoted to his poetry and the pursuit of refinement exemplified by his modish attire. He is that type that W T Courthope denounced when he wrote, 'we repudiate the effeminate desires which Mr Pater, the mouthpiece of our artistic "culture", would encourage in society.' As the Victorian era progressed its zealous morality, effeminacy became code for homosexuality.

## Marcus Stone (1840–1921)

England

### *Her First Love Letter* 1889

oil on canvas

Auckland Art Gallery Toi o Tāmaki

gift of Moss Davis, 1930

He wawe te piki haere o te angitu o Marcus Clayton Stone RA nā runga i te tautoko a Charles Dickens, nāna ngā kupu whakamihi mō te ‘kaha me te pito mata whakamīharo’ o Stone. Nā te tino whakapono a Dickens ki te pūkenga o Stone, nāna i whakapakepake tōna kaitā pukapuka ki te whakamahi i a ia hei kaitā pikitia māna. Nā reira i tā ai a Stone ngā pikitia mā ētahi atu kaituhi tae atu ki a Anthony Trollope, he kaituhi i whakamahia nuitia e ia te ‘reta’ hei nuka hanga kōrero ki te kōkiri kaupapa, ki te aihe i te tāhū kōrero. Kei roto i te *Her First Love Letter*, 1889 kei te whakaaturia e Stone tētahi kōhine e pānui ana i te tuhipoka a tētahi whaiāipo. Kei te uraura te kanohi, ko te whakaihiihi ki ngā kōrero te take. Kei tōna taha tētahi wahine, e ai ki tōna āhua, kua mōhio kē ia ki te tere o te tinei haere o tēnei mea te ngākau whiwhita. Ko te ngeru kei raro i te tēpu he tīwhiri ki te nuka pea a te wahine, ko ia pea tētahi e mārama nei ki te mahi tinihanga a te kaituhi.

Ko Marcus Stone, ‘te ringa peita i ngā whaiāipo’, he ringa toi mana nui i roto i te kohikohinga a Toi o Tāmaki. Ko ia te kaikōwhiri mā te Mackelvie Trust, ā, nā tāna whakapau kaha i tukuna ki Aotearoa ngā mahi toi ‘kakare’, ka mutu ko aua mahi toi he wāhanga whakahirahira o te kohikohinga mō ngā wā o mua.

Marcus Clayton Stone RA gained success in his early career aided by the patronage of Charles Dickens, who praised Stone’s ‘remarkable power and promise’. Dickens was so taken with Stone’s talent that he persuaded his publisher to commission him as his illustrator. This led to Stone drawing stories by other writers and, importantly, Anthony Trollope, whose plots frequently used the ‘letter’ as a narrative ploy to turn events and propel plot. With *Her First Love Letter*, 1889 Stone depicts a young woman receiving a suitor’s note. She is flushed with the excitement of its contents. Looking on is a slightly older woman whose countenance conveys the knowledge that passion soon wanes. The cat under the table hints at the possibility of deception on the part of the older woman, who perhaps knows the fickle nature of the writer.

Marcus Stone, the ‘painter of sweethearts’, also made an important contribution to the Gallery’s collection. As selector for the Mackelvie Trust he was responsible for ‘sentimental’ works being sent to New Zealand which form an important foundation of the historical collection.

**Ed Ruscha** (born 1937)

United States of America

***Love Chief*** 1986

acrylic on canvas

Auckland Art Gallery Toi o Tāmaki

purchased 1989

Ko te tino kaupapa ki a Ed Ruscha ko te reo kai parāoa o Amerika, inarā ko tō Los Angeles. Kua whakahurihia e ia ōna āhua takiraha me ōna kupu kia toi Arotini tāera Tai Hauāuru kē. He paki whaiāipo nō LA te *Love Chief*, 1986, e tirohia ana mai i te rererangi, ā, he mahi toi nō tētahi rōpū i oti i a Ruscha e whakaatu ana i tētahi koromeke rama tiriti e whakakā nei, e hua nei i te tāonenui o ngā anahera, he mutunga kore te pūkoni, te kauruku whakahāngai. I tēnei mahi toi kei te whāwhā a Ruscha i te toi tahanga taetahi kōangiāngi, kua peita tuaruatia ki te tukutuku tingotingo wera me ngā taukapo kua paraihe kōkōhautia. Ka whakauruhia tētahi kupu angarua ā-tuhinga ōpaki: 'Love Chief'. Pērā i ngā mihimihi whakatuwhera o te kiriata – he haukura e rewarewa ana i te rangi o California – he ngāwari, he whakapoapoa ngā kupu a Ruscha, ānō nei he kōhimuhimu patipati a te māngai reo irirangi i te atapō. Ko tā te ōrangihiko he tāpiri i te wairua matapōuri. I te tau 1986, ka mahi a Ruscha i roto i tētahi whare waka rererangi i taea ai e ia te whakamahi i te whakatakotoranga takiraha; nā reira i miramirahia ai tōna rata ki te kiriata me te noir. I te whakamahi ia i ngā tikanga paraihe kōkōhau; ka hua ko te rerehua tino kiripūtauhuka e rite ana ki te kiriata. Kei te noho a *Love Chief* ki waenganui i te atarua me te mato, ka mutu he kōnanutanga rawe rawa atu i te arotini, te tahanga, te tuhinga kupu.

American vernacular, and particularly that of Los Angeles, is Ed Ruscha's subject of desire. He has turned its vistas and words into a West Coast variation of Pop art. *Love Chief*, 1986 is an LA love story viewed from an airplane, and belongs to a group of works Ruscha made that suggest a festoon of streetlights that illuminate and delineate the city of angels as it sprawls and cross hatches endlessly for miles. In this work Ruscha tinkers with cool monochromatic minimalism, overpainting it with a grid of airbrushed hot spots and twinkles. He then introduces a word play in informal script: 'Love Chief'. Similar to the opening credits of a film – a neon floating in the California sky – Ruscha's words sound cruisy and sexy, like a low come-on from a late-night radio host. The Prussian blue lends it a kind of melancholy. In 1986 Ruscha was working in a large hangar shed, which allowed him to move into a bigger, often more panoramic format that emphasised his attachment to cinema and noir. He was using airbrush techniques that produced a particularly celluloid aesthetic akin to film. *Love Chief* lives between the blur and the crisp and perfectly combines Ruscha's pop, minimal text pursuits.

# Marie Shannon (born 1960)

New Zealand

Left to right

***I.L.Y#2*** 2005

***I Love You #2*** 2005

***I Love You #1*** 2005

selenium toned gelatin print

Chartwell Collection

Auckland Art Gallery Toi o Tāmaki

purchased 2008

Ko ngā tuhipoka whaiāipo a Marie Shannon he kauawhiawhi, he pono. Kei te tango whakaahua ia i ēnei karere pakupaku kei runga i te tēpu, i te tūpapa, i tētahi atu wāhi rānei i rō whare e taea ai e te kaiwhiwhi – i tēnei wā ko te ringa toi – te kite. Aroha ana ki a koe. A.A.K. xxx. ooo. Ko ētahi te ringa poto o te whanaungatanga kei waenganui i a Shannon rāua ko tōna hoa rangatira, a Julian Dashper, he ringa toi ia. He māmā, he pīroiroi hoki, kei te hopukia e ēnei tuhipoka te aroha me te momo piripiri whakangākau; kei te hunatia te pīroiroitanga e te pono rekakore, tene hoki. He mea tūmataiti i mua, he mea tūmatanui ināianei; kua whati te kauawhiawhitanga i taua wā tonu e whakanuia ana tētahi aroha nui e tāpaehia ai hei whakatātare. Nā te tamaiti a Shannon, nā Leo ētahi atu tuhipoka. He tuhituhi kōtakataka, hīrorirori, e ūhia katoatia ana ki ngā manawa, ngā tohu awahi, ngā kihi, ngā tohu whakahau; kua āta hangaia ēnei tuhipoka hei whakapuaki i te aroha o te tamaiti ki tōna māmā; kāore he kaupapa kē atu.

Marie Shannon's love notes are intimate and genuine. She photographs these scattily written messages on the table, bench or somewhere else in a house where the recipient – in this instance the artist – will find them. I Love You. I.L.Y. xxx. ooo. Some are the shorthand of the relationship between Shannon and her partner, artist Julian Dashper. Simple, yet complex, these notes chronicle devotion and a kind of affectionate glue, the complexity of which is belied by their seemingly naff and spontaneous sincerity. Private once, they are now public; a poignant breaking of intimacy that simultaneously celebrates a special love and offers it up for scrutiny. Other notes are from Shannon's son, Leo. In wonky rounded writing and extravagant with their hearts, hugs, kisses and exclamation marks, these notes have been made with special care and without agenda declare the love of a child for his mummy.

# Alicia Frankovich (born 1980)

New Zealand

## *Lover* 2010

coat hanger, neon  
Chartwell Collection  
Auckland Art Gallery Toi o Tāmaki  
purchased 2010

Ka whakamahia ngā rawa paku noa iho, ka āhua tāpirihia te aronga Arte Povera, ka tohutoroa ngā haukura a Bruce Nauman me ngā purama kōrekoreko a Dan Flavin, ka mutu ko tā Alicia Frankovich he hanga i te aho hinatore hikohiko mō te tamō me te awenga hei whakaputa i tētahi toi e whakaatu i te pūrehurehu o te kotahi kia whakakotahihia kahatia te kotahi me te tau o tōna ate. Ko tēnei toi wera me te kōangiāngi he waka pai rawa atu hei kawē i te mōrearea whakamanawarū o te kōingo. Whakairihia ai ngā mea ki te whakairi kōti ngoikore, huraina ai ngā waea. He taputapu mōrearea. Ko tā te uauatanga o te kore me te katoa o *Lover*, 2010 e iri ana ki te miro tautaka, he whakaatu i tōna ake hēhē, i tōna ake anipā. Ka hoki ngā mahara ki tā Roland Barthes huritao mō te tamō:

Ko te tamō o te aroha he ahu ki te huarahi kotahi, e puakina ai e tērā e noho ana, kore rawa e tērā e wehe ana: ko *au* e noho ai roa rawa atu, e taea noa iho ai e *koe* e tamō ai roa rawa atu.

Using the slightest of materials, an almost Arte Povera attitude, with a nod to Bruce Nauman's neons and Dan Flavin's fluorescents, Alicia Frankovich creates an electrified luminescence of absence and presence to conjure something that represents the blurring of selves in the heady merge of one and a beloved. This hot and cool work perfectly conveys the intoxicating precariousness of desire. Things hang by a flimsy coat hanger, wires are exposed. The whole apparatus is dangerous. The conundrum of the void and the totality of the *Lover*, 2010 hanging on by a thread presents its own paradox and suspense. It calls to mind Roland Barthes' rumination of absence:

Amorous absence functions in a single direction, expressed by the one who stays, never by the one who leaves: an always present *I* is constituted only by confrontation with an always absent *you*.

## **Geoff W Perry (1900–1959)**

New Zealand

Left to right

***(Man in Tuxedo with Two Montaged Ephemeral Heads)*** date unknown

***(A (Levitating) Man and Woman Montaged over a Large Clock Face)*** date unknown

***‘Fairy’: Montage of a Woman in Costume on Honeysuckle***

gelatin silver prints

Auckland Art Gallery Toi o Tāmaki

purchased 2010

He kaitango whakaahua arumoni i Te Whanganui-a-Tara a Geoff Perry i ngā tau 1930, 1940, ā, ka whai, ka mātau ā-wheako, ā-tūmataiti hoki, i taua mahi. I ētahi wā, ka whakatōpūhia ngā tikanga, pērā i ēnei whakaahua ā-toi pohewa mō tētahi tāne me tana wahine i runga i te karaka nui; me te kiritoa mau hūtu ōkawa e noho rangirua ana i waenganui i ngā manawakura e rua, he wahine tētahi, he tāne kauwae piko tētahi. He pūkenga nui o Perry ki te whakamahi i ngā utauta torutoru noa iho ki te whakaputa i ngā whakaari pehapeha iti noa mō te aroha, te mate konehe, te pūhaehae, te rangiruatanga mō tēhea ira tangata. Ko āna mahi he āhua whakahorohoro, he aronga whakauruuru.

A commercial photographer in Wellington during the 1930s and 40s, Geoff Perry also pursued a private, more experimental practice. In some cases he combined approaches, as seen in these two surrealist-inspired photographs of a husband and wife with large timepiece, and the tuxedo-wearing protagonist torn between two muses one female and the other an androgynous male. With economical and well-crafted means Perry provides us with little melodramas of love, unrequitedness, jealousy and sexual indecision. His works are subtly provocative and confidently cosmopolitan in their attitude.



# Studio of Antonio Canova

(late 18th–early 19th century)

Italy

## *Venus Italica* 1802 {copy circa 1812}

marble

Auckland Art Gallery Toi o Tāmaki

gift of Moss Davis, 1931



Kei te whakakīhia e Canova tōna *Venus Italica*, 1802/1812 ki te wairua o te oranga, ki te whakaari, ki te hāngaitanga onāianeī. Kei te hunia e Venus tōna kiri kautanga ki te taora nā te mea kua whakatumekehia, kua whakapōreareatia i tāna horoi tūmataiti. Kei te titiro whakamuri ānō nei ka wero ia i te kaimaoho. Ehara i te ata e kitea nuitia ai mōna e puta mai ana i te moana; kei te *bagno* kē, e tohutoroa ana e te tūru rūma horoi whai waewae ngeru. I tonoa tā Canova *Venus Italica* hei rīwhi i te *Venus d'Medici* rongonui i kahakina ai e Napoleon i te tau 1802, ā, ka haria ki te Louvre (kua whakahokia ināianeī). Kei roto i te taura Medici he Venus takapū ake, māhaki ake, he aihe kei tōna taha e tohutoroa ana i ngā kōrero pūrākau mō tōna whānautanga i te moana. He mea rerekē te whakakorenga a Canova i te pūrākau mō Diana e whakatumekehia ana e te kaiaru a Actaeon, ka aro kē ki te Venus whakaraerae. Tēnā pea ka arotahi a Canova ki a Diana hei whakarite i tētahi anō tono, te āhua nei ko tāna *Venus Vitrix*. Ko tōna hiahia he tārai i tōna kaitono a Pauline Bonaparte hei atua takakau, heoi ko tāna tono kē he tārai i te atua whakawai, kiri kau a Venus – te atua mō te aroha.

Canova imbues his *Venus Italica*, 1802/1812 with a sense of life, drama and contemporary relatability. Venus, with her bath sheet scooped up to conceal her nakedness has been surprised and interrupted from her private toilette. She looks over her shoulder as if to encounter the intruder. The fact that she is in her *bagno* and not in her usual iconography emerging from the sea, is indicated by the small paw-footed bathroom stool. Canova's *Venus Italica* was commissioned to replace the famous *Venus d'Medici* seized by Napoleon in 1802 and removed to the Louvre (now returned). In the Medici version a stouter and more stolid Venus is accompanied by a dolphin to indicate her original mythical sea birth. Curiously, Canova has collapsed the myth of Diana, surprised by the hunter Actaeon, with his version of the vulnerable Venus. Perhaps Canova focused on Diana in preparation for another commission, likely his *Venus Vitrix*. He had hoped to sculpt his patron Pauline Bonaparte as the virgin goddess, but she requested to be a seductive, nude Venus – the goddess of love.

**Thomas Cook** (1744–1818)  
**William Hogarth** (1697–1764)  
England

***Marriage à la Mode*** 1796

steel engravings  
Auckland Art Gallery Toi o Tāmaki  
purchased 1955

Ko tā William Hogarth raupapatanga a *Marriage à la Mode*, 1796 he kōrero matatika, he kōrero pūhohe mō te kaumingomingotanga o ‘te aroha’ e nuku haere ana mai i te tomo ki te moe pūremu tōtōā, tae noa ki tōna mutunga he kōhuru, te whakamomori a te kōhine mārena. E ono ngā rīanga o te raupapatanga taketake, kei konei he whā kē. Ko tā te rangatūtanga mua-kiriata he tuku i a Hogarth kia whakaatu i te kūnakunaku haere o tō rāua ao ā-kāinga hei tohu i te tanuku o te mārena, ka mutu he tīwhiri huhua ki te mahi pūremu a te tokorua – hei tauira ko te hora haere o te koha pākewakewa kei runga i te tāne. Ko te wā Rococo he wā mō ngā whakaniko whakapaipai, he wā mō te mōtekoteko hoki. Ko tā Hogarth ‘Modern Moral Subjects’ he āhuatanga matarua mō te whakapati me te whakatūpatō: nā te whakaheke i te tangata whai rawa hei kaihapai ō, he whakawā i taua momo kei te haere. Ko Hogarth he tangata Ingarihi nō Hanover, ā, ko ōna hoa he hunga i whakapeto kaha ki te hanga i tētahi porihanga i runga i ngā uara whai tikanga, uara manawanui, uara e tiaki ai tētahi i tētahi.

William Hogarth’s series *Marriage à la Mode*, 1796 is a moral tale and a satire on the pathology of ‘love’ as it progresses from transacted betrothment to feckless debauchery and finally, fatally, murder and the suicide of the young bride. The original series has six panels, and here we have four. The pre-cinematic serialisation allowed Hogarth to show the gradual domestic chaos that acts as a symptom of the breakdown of marriage, and a vast range of clues to the couple’s infidelity – the enlarging syphilis blemish on the young husband, for instance. The Rococo period was one of finery, but also of salaciousness. Hogarth’s ‘Modern Moral Subjects’ plays a double game of titillation and caution: in bringing the well-to-do down to size a class commentary is at work. Hogarth was a Hanoverian Englishman and mixed with those who sought and strived to create a society based on more rational, tolerant and humanitarian values.