

# Silk, Squalor & Scandal

Hogarth's London at the  
CUMING MUSEUM

October 16 2007 to February 16 2008

Education resource pack



# Introduction

This short pack is intended as an introduction to the exhibition, **Silk, Squalor & Scandal, Hogarth's London** and some of its themes. The pack covers two of his works in depth, A Rake 's Progress and Four Times of the Day.

The pack is intended as a starting point for teachers who wish to bring their class to visit the exhibition for a workshop and contains curriculum links for **Art Unit 6A: People in action and Unit 1A Self-portrait: Self-portrait.**

For younger children we have a trail that will take them around the exhibition exploring the various elements that are present in the works

It offers ideas and starting points for visiting teachers to use with all age groups, as well as for GCSE students to use on their own.

Some of the activities and discussion points can be used as preparation for a visit, or in the exhibition itself. Others will be more suited to class work after your visit.

The works discussed can be downloaded from the Cuming Museum web site, at [www.southwark.gov.uk/cumingmuseum](http://www.southwark.gov.uk/cumingmuseum) You can print them out and use them as a resource in the classroom. The notes aim to give a few starting points to explore not only the featured works but also the exhibition as a whole.

If you wish to book a visit for your class, please contact the museum on telephone **020 7525 2332** or via email [cuming.museum@southwark.gov.uk](mailto:cuming.museum@southwark.gov.uk)

**Admission is free for all Southwark Schools.**

**Opening hours: Tuesday to Saturday, 10.00am to 5.00pm**

**Train & Tube: Elephant & Castle**

**Bus: P5, 12, 35, 40, 45, 68, 171, 468**

**The Cuming Museum is fully wheelchair accessible.**



## William Hogarth 1697-1764

This exhibition at the Cuming Museum introduces and examines William Hogarth's remarkable career and the range of his work, from polite society portraits or 'conversation pieces' to London street scenes depicting the seedy side of eighteenth-century life. Though well known for his brilliant satirical print series, Hogarth was also an accomplished and innovative painter,

Born in the City of London in 1697, Hogarth did not have an easy childhood. Though well educated and of modest social standing, his father was never able to use his talents to the full and was imprisoned for debt when Hogarth was only ten.

For four years, the family lived in debtors' lodgings near the Fleet Prison. Perhaps this experience instilled the determination with which Hogarth approached his own career. Apprenticed to an engraver at seventeen, by twenty three Hogarth had set himself up as an independent copper-plate engraver and enrolled in the Academy of Painting in St Martin's Lane.

Throughout the following four decades he pursued both printing and painting with a mixture of skill, innovation and self promotion, utilising his extraordinary artistic talent in as a way of supporting himself.

# “A Rakes Progress”

William Hogarth produced a number of paintings and engravings telling a story about a central character. In his series “A Rakes Progress” William Hogarth tells the of *Tom Rakewell* who has inherited a lot of money from his dead father and how he goes about spending it an irresponsible manner. This story is a morality tale. A story about how someone behaves towards other people. Usually in this type of story a person has a choice to either act in a good or bad manner.



## Scene 1:

Tom Rakewell is the son of a rich merchant who has just died. Tom arrives home after inheriting his fortune. The scene is full of details about the wealth that has been hoarded in the gloomy house. The family steward seated at the table steals some money. Tom, being fitted for a new suit, is attempting to pay off his pregnant girlfriend, Sarah Young, who stands weeping at the door holding a wedding ring. Sarah's mother angrily rejects the handful of gold coins being offered by Tom.



## Scene 2:

In this scene we see Tom, in his luxurious London house dressed in fine cloths, Tom is attempting to follow the manners of the aristocracy (the ruling class of the time) by having a morning levée. A levée was the morning audience with attendants and tradesmen who provide Tom with all types of costly and unnecessary services.

Tom's lack of judgement overspending and pursuit of fun may be his undoing.



## Scene 3:

In this scene, we see Tom at the end of a night of drinking and fighting. He is in the Rose Tavern in Covent Garden. Tom is drunk and surrounded by people who want to take his money. A woman slips her hand under Tom's shirt and steals his fob watch and gives it to another woman seated behind him.



## Scene 4:

In this scene we see where Tom's overspending has led him. Tom is being taken to St James Palace to be presented to Queen Caroline. Tom is stopped by two bailiff demanding payment for outstanding debts.

Tom is about to be arrested until his former girlfriend Sarah Young steps in with her hard earned wages as a seamstress to pay his off his debt.



### Scene 5:

With his escape from the bailiffs (thanks to by his former girlfriend Sarah Young) Tom marries a rich widow who is blind in one eye. He spends her money in his attempt to become one of the upper classes.

In the background we see the mother of Sarah Young and a distraught Sarah carrying her baby trying to force their way into the church to disrupt the wedding.



### Scene 6:

Tom's marriage to the wealthy widow confirms his overspending nature. In an attempt to make more money he has gone to a gambling club in Covent Garden.

Tom has lost all his wife's money. He is on the floor without his wig, leaning against his overturned chair, down on one knee, his fist in the air in total despair.



### Scene 7:

Tom is now in the Fleet debtors Prison for. Having lost all of his money he and his wife have been put in prison until he can pay his bills.

In an attempt to make some money Tom has written a play that is rolled up on the table next to him. However the letter next to his script is from a theatre owner who has rejected the play, writing, *"I have read your Play and find it will not do"*

This latest failure has made Tom's wife very angry and she clenches her fist in disgust and rage, as he looks into the distance. The woman who has fainted is Tom's former girlfriend Sarah Young, overcome by the sight of Tom in prison and his poor mental state.



### Scene 8:

The final scene is set in Bethlehem Royal Hospital (Bedlam), a hospital for the poor and mentally ill.

Tom is lying on the floor almost stripped of clothes and his social self-importance.

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 behaviour 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

# Suggested Activities: Art and design key stage 1,2 and 3

## Unit 6A: People in action

- You can ask your class to draw their own series. Ask them to pick a central character like Tom Rakewell in “A Rake’s Progress” who does something that is frowned upon in our society today. Try to get your class to follow Hogarth’s sensational example and show what might be the worst thing that could happen to their central character.

It might be four scenes or more like a comic strip. Tell them that their story should have a beginning, middle and an end.

After they have drawn their series ask them to write a few sentences for each panel that helps explain the story.

- Choose one of the prints in “A Rake’s Progress” and ask your class to look at it closely.  
Ask your class some questions.
- What is happening in the picture?
- Is the picture set in the present or the past?
- How many people can you see?
- What do you think the people in the picture are saying?

### Spot the difference:

As an engraver William Hogarth sometimes produced different visions of his prints. Sometimes he changed the way people looked or he added things or took them away. Ask your class to look closely at two different versions of the same print. Get them to point out as many differences that they can see in version 2 of the “Rake arrested for debt”.



The Rake Arrested for debt: Version 1



The Rake Arrested for debt: Version 2

## Four Times of the Day: 1736-1738

These engravings were based on paintings that Hogarth completed in 1736. They are humorous depictions of life on the busy streets of London in the 1730's.

Rather than following different characters, these engravings show the progression of time throughout the day to illustrate the changing moods of the city. At the time London was the largest city in the world and the centre of an emerging empire. The pictures give us a real insight into the interactions between rich and poor people in the early 1700s.



### Scene 1 Morning

The setting is the west side of Covent Garden piazza on a winter's morning. On the right, vegetable and fruit-sellers and market-stall holders are preparing for the day, while a fight has broken out in Tom King's coffee house on the left with someone's wig flying out of the door. Two aristocratic men are fondling and kissing young market girls. They are observed by a well-dressed woman, who pauses on her way to church. Her shivering footboy, his nose bright red from the cold, follows her holding a prayer book. The well dressed woman ignores the African beggar with her hand outstretched.



### Scene 2: Noon

The spire of St Giles-in-the-Fields, seen in the background, indicates that *Noon* is set in Soho, an area associated with London's Huguenot community (French Protestants). On the left a soberly dressed congregation spills out onto the street. In front of them are a lavishly dressed Huguenot couple, which have also just left the church service.

On the right, an African footman is fondling a servant girl. With her attention diverted, she tips some of the juice from her pie onto the small boy standing beneath, breaking his platter. He stands rubbing his head and bawling uncontrollably, while a street urchin busily eats the remnants.



### Scene 3: Evening

Unlike the other scenes in *The Four Times of Day*, this engraving includes a wide-open sky and rolling hills. The glorious sunset suggests a summer evening. The location is Islington, then at the northern edge of London. In the later seventeenth century the area had established itself as a popular retreat from the city. The stone entrance of Sadler's Wells Theatre can be seen on the right. By the 1730's, the theatre was satirised for having a down-market clientele consisting of tradesmen and their overbearing, snobbish wives. The focus of Hogarth's composition is a dyer and his family strolling wearily across a footbridge by the New River.



### Scene 4: Night

Night is set in a narrow street in Charing Cross, with Le Sueur's equestrian statue of Charles I in the background. There are two taverns (pubs) in the street. The Earl of Cardigan on the left and the Rummer Tavern on the right, both of which functioned as Freemason Lodges in the 1730s.

The foreground is dominated by the figure of a drunken Freemason being helped home. By tradition he is Sir Thomas de Veil, a magistrate who was well-known at the time for the severity of his sentencing, in particular for gin-sellers. Ironically, he is too drunk to notice the chaos around him, with the bonfire overturning a coach.

## Suggested Activities: Art and design at key stage 1, 2 and 3.

### Unit 1A Self-portrait: Self-portrait/ Unit 6A: People in action

- Ask the children to draw themselves and what they are doing at four different times of the day. Alternatively you could ask them to draw four different stages of a journey that they may have undertaken.


## **Suggested in class activities:**

### **Art and design at key stage 1, 2 and 3.**

The prints that Hogarth produced use a method called engraving and etching.

Scratching a line into a copper plate produces each mark in the print. When the plate is “inked up”, (rolling ink into it). The ink remains in all the tiny lines in the metal and then is transferred to paper by running it through a press. Nowadays, engraving is rarely done as it is an extremely time consuming process. Hogarth was a trained and very skilled engraver and his prints contain many different lines and marks as well as being very detailed.

#### **Printmaking in the classroom**

##### **What you need:**

Polystyrene tiles.

Pencils to make marks on the tiles with (they don't need to be sharp).

Printing ink (this is much thicker than paint. You could try thickening school paint with glue or corn flour).

A washing line and pegs, or a drying rack. (Children can produce many prints).

Inking up trays.

Rollers for inking up tiles.

Clean rollers for rolling on the back of the inked up tiles.

Make sure you have as many extra helpers as you can. so the session runs smoothly.  
Lots of sugar paper (the more colours you have the more fun you can have).

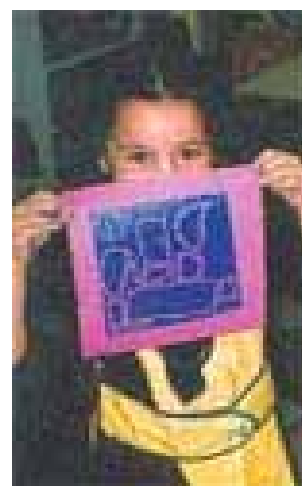
##### **What you do:**

- Mark make on a tile
- Get a sheet of sugar paper and write your name on It
- Turn the paper over
- Ink up the tile
- Place the tile on paper
- Roll over the back of tile with a clean roller
- Lift off tile
- What do you see? Repeat this...you could try printing on top of the first print.

##### **Top tips and ideas:**

- ✓ Use different things to make marks.
- ✓ You don't need to wash your tile in between inking up with different colours.
- ✓ It is important to remember the pencil becomes a tool, not a pencil.
- ✓ Make sure the ink is making a sticky noise on the roller before the children Ink up their tiles with it. It is hard work, but makes the end result more effective. You don't need to use much ink on the rollers at all.

- ✓ If a print doesn't work the first time, quickly put a piece of paper on and try
- ✓ again. Printing is a bit like pancakes, the second one is often better!
- ✓ Try to use words like mark instead of draw, because many children have decided they cannot “draw” and have little self-confidence when it comes to this.
- ✓ When using tiles, let the children print a blue print onto blue paper.
- ✓ Let the children experiment - you often get wonderful subtle effects and beautiful prints.
- ✓ Let the children print over their prints to build up the colours two or three or more times. Children may not like what happens, but they may love it!
- ✓ Remember when you print using tiles everything comes out backwards.
- ✓ You can print from almost anything, so experiment. It doesn't have to work every time!



## Glossary

**Abstract Expressionism:** an artistic movement of the mid-20th century comprising diverse styles and techniques and emphasising especially an artist's liberty to convey attitudes and emotions through non-traditional and usually non-representational means.

**Background:** the part of a painting representing what lies behind objects in the foreground.

**Collage:** an artistic composition made up of various materials glued onto a surface.

**Foreground:** the part of a scene or representation that is nearest to and in front of the spectator.

**Form:** the shape and structure of something as distinguished from its material.

**Linocut:** a print made from a design cut into a mounted piece of linoleum.

**Lithography:** the process of printing from a smooth stone or metal plate on which the image to be printed is ink-receptive and the blank area ink-repellent.

**Portrait:** a pictorial representation of a person usually showing the face.

**Relief engraving:** a process where the main pattern is engraved and then followed by the slow and meticulous cutting away and leveling of the surrounding material. This lowers the background from the foreground, elevating the engraved design.

**Sculpture:** a three-dimensional work of art.

**Silkscreen:** a stencil process in which ink is forced onto the material to be printed through the meshes of a silk or organdie screen. The screen has pervious printing areas and impervious nonprinting areas.

**Sketch:** a rough drawing representing the chief features of an object or scene.

**Still Life:** a picture consisting predominantly of inanimate objects.

**Warp threads:** the set of yarns placed lengthwise in the loom, crossed by and interlaced with the horizontal threads (weft), and forming the lengthwise threads in a woven fabric.

**Woodcut:** a relief-printing surface consisting of a wooden block with a design cut into it.