

ART HISTORY RESEARCH PAPER

The Rake's Progress:
The Strategy Behind Humor

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"If I did not have a sense of humor I would have committed suicide long ago"

- Mahatma Gandhi

The suite of prints, The Rake's Progress, created by William Hogarth in the 18th Century, and David Hockney in the 20th Century, were not so much a reflection of the societies they lived in but rather a representation of the venting of personal frustrations by both artists. William Hogarth was the originator of the theme of a foolish young man who squanders his inheritance. The suite is composed of eight engravings that tell of Tom Rakewell's misadventures in a visual narration. David Hockney created a series of 16 etchings that were based on Hogarth's "Rake," but Hockney portrayed himself as the rake visiting the sites of modern day America. Both men created their prints with the understanding that a rake was a young man who "drinks, gambles, whores, talks of French pills . . . turns night into day and day into night . . . he squanders money everywhere and whatever money can buy."¹ However, it is apparent that both artists also shared the understanding that a rake is sometimes the victim of his surroundings.

Hockney and Hogarth identified with the rake because their own lives were filled with hardships. William Hogarth lived and worked during the middle 18th Century in England, a time when the middle class citizen was not satisfied with the way the aristocracy was running the nation. His family tried to make a living practicing their artistry, but it always turned out for the worse in all their endeavors. The art world was not always fair to David Hockney in his early years as an upcoming artist, either. Harsh criticism from critics and deep seated personal problems caused Hockney to become introspective. This was during a time in the early 1960s when there was a tension in the air with social unrest and an attempt by young British and

¹George Christoph Lichtenberg, The World of Hogarth: Lichtenberg's Commentaries on Hogarth's Engravings, trans. from German and with an introd. by Innes and Gustav Herdan (Boston: Houghton Mifflin, 1966), pp. 189-190.

American citizens to bring on a cultural change. Hockney and Hogarth took refuge in their art and created with The Rake's Progress a way of consoling themselves through the use of satire. Sigmund Freud believed that the comic uses his wit as a natural defense against distressing events.² The Rake's Progress was a catharsis for both individuals, but the prints also served a public that enjoyed both artists' ability to combine humor with a finely crafted work of art. Hogarth and Hockney did not follow the same kind of success after The Rake's Progress was completed. Their successes and failures can be attributed to how they used satire in their art.

The key to bridging the time gap between two similar artists is to look at the original set of prints accomplished by William Hogarth. The Rake's Progress inception began when Hogarth produced an oil sketch titled The Marriage Contract. This painting holds many of the "Rake's" themes, visual puns and witty attacks. Hogarth created eight individual copper engravings to tell the rake story. Before the engravings were accomplished, Hogarth painted each scene to work out compositional problems. Once the paintings were resolved, Hogarth created an engraving that he cherished more than the original painting. The engravings were distributed to the public at lengthy intervals, ranging from six months to an entire year. He did this for two reasons, one, because he needed the time to engrave the following episode, and secondly, because he wanted his buyers to generate some excitement through anticipation and thus become the talk of the community.

Under all of the images are engraved lines of a poem created by Reverend John Hoadly. The poem is a description of the print put to verse. Hogarth

²Jokes and Their Relation to the Unconscious, trans. from German and edited by James Strachey (New York: W.W. Norton and Company, 1963), p. 228.

asked the Reverend for his moralizing poems because it was a popular addition to the sometimes ambiguous visual narration.

The Rake's Progress is a visual story that has no literary precursor or biographical association. Hogarth invented the tale with the intent to show what would happen to an individual if he were to "seek social success at the expense of moral integrity."³ From Plate I to Plate VIII, Tom Rakewell proceeds to mismanage his money and affairs until he finally ends up a broken and confused man. Hogarth's narration had some ties to Italian operas of the 18th Century, and his friend, the author Henry Fielding, had written verses similar to Hogarth's rake theme, but William Hogarth was inspired by observing the young men of his middle class society in London who seemed to be constantly fantasizing about great wealth and the benefits that accompany such a stature.⁴

In Plate I (Fig. 1) the scene is the parlor of Tom Rakewell's recently deceased father. Tom has inherited a huge amount of money from his miserly father. Clues to his father's tightness are suggested throughout this first plate. One example is the hidden coins that come tumbling down out of the ceiling molding while the worker is installing the mourning drapery on the walls of the parlor. Tom is very confused in this plate. He is not only confused about the responsibilities connected with accumulating sudden wealth, but confused about the paternity claims of Sarah Young and her mother. Tom's naiveté compounds the beginning of his problems for he puts faith in a lawyer

³David Bindman, Hogarth (London: Thames and Hudson Inc, 1981), p. 63.

⁴England suffered from high unemployment during the 18th century with barely enough jobs to keep the adult population working, let alone the young people. Derek Jarrett, England in the Age of Hogarth (New York: Viking Press, 1974), p. 64.

who steals money from Tom's purse while settling his father's will. Tom, in this first plate, is portrayed by Hogarth as a young man out of touch with family proprieties and a person who lacks judgement in matters of critical decision making.

Plate II (Fig. 2) is the scene of a morning gathering where Tom Rakewell entertains the offerings of fashionable professionals. Tom, upon gaining the fortune of an aristocrat, felt the need to ape the aristocrats in behavior and lifestyle. Tom invites to this gathering a French fencing master, a dancing master and a professor of music at the harpsichord, to name a few. They all fight for his attention and the chance to take his money with costly lessons. It is assumed Tom falls for all of their offers because he lacks the discretion to sort out the frivolous activities. Hogarth's wit pokes at the practices of upper class foreigners in Plate II, especially the French. Hogarth's main intention in this plate is to expose the emptiness of aristocratic aspirations.⁵

Plate II also reveals a favorite artistic device of Hogarth's that he incorporates into many of his paintings and prints. Behind Tom and his entourage is a painting titled The Judgement of Paris (large central painting). This painting was well known in England during the 18th Century and its tale of Paris choosing the beauty of Venus over the wisdom of Athena was a mythological story told in children's classrooms. Hogarth liked to include famous works of art in his prints to help illustrate his satirical theme or give an indication of what was to come in subsequent prints. The

⁵Bindman, p. 65

tale of Paris' indiscretion was Hogarth's way of foreshadowing the Rake's lust for the pleasures of the flesh.⁶

In the third plate of The Rake's Progress Tom Rakewell is found taking part in a celebration with less than aristocratic company (Fig. 3). Tom has spent an evening of carousing and picking fights in the streets of London. He finally settles in at the Rose Tavern Drury Lane, a gathering place known for its all night celebrating. Tom is surrounded by prostitutes, thugs and petty thieves who are willing to raise a glass to anyone who offers to pay the tab. The woman on the right has just given the audience a lewd dancing exhibition and dresses herself now that the crowd has worked itself into a frenzy. This plate by Hogarth is the first in which Tom Rakewell falls into the traps of great wealth. Tom has thrown his money around to make friends, unfortunately, they are temporary friends. Tom's naiveness comes through again when he thinks love is the reason for the advancements by the woman on his right. Little does he know his admirer is lifting his watch and passing it on to her accomplice.

Tom has started to believe that his inheritance has made him a person without a problem in the world, but in actuality, the newly acquired wealth has made him careless and irresponsible and his money is slowly being squandered.

Next, Tom is on his way to a royal levee in his chauffeured carriage (Fig. 4). Tom is going to the Queen's reception as a courtier, hoping that rubbing elbows with the well-to-do will lead to an opportunity to gain some financial help for his dwindling money supply. On the way, he is stopped by

⁶Catherine Underhill, Hockney and Hogarth, A Rake's Progress: Two Tales (Boulder: University of Colorado at Boulder, 1985), p. 14.

two bailiffs who arrest him for debt. Sarah Young, the woman who Tom jilted in the opening scene, comes to Tom's rescue by offering her meager seamstress wages to the bailiffs so that Tom may be released from his debts. The group of street children gambling to Tom's right are an indication as to how Tom lost a large sum of his inheritance. In Plate IV Hogarth points out that Tom Rakewell was given the chance to repent from his corruptive ways. Sarah, the symbol of the honest life, tries to open Tom's eyes with her enduring love. However, Tom is too ignorant to recognize Sarah's devotion and he continues to scheme of a way to support his gambling and whoring lifestyle.

Plate V (Fig. 5) reveals Tom's next plot for accruing money and that is marrying a rich old maid. Tom rushed this one-eyed woman to the altar of Marylebone Church, a church known for its quick wedding ceremonies for anyone looking for a speedy reading of the rites.⁷ The woman behind the bride making last minute alterations attests to the hurriedness of the marriage. Tom looks on his soon to be wife with great repugnance, but he has a slight smirk on his face at the same time knowing his debts will soon be taken care of by this woman's riches. In the distant background you can see Sarah Young with Tom's baby and Sarah's mother, who is trying to get passed a church caretaker so that she can stop the wedding.

The two dogs in the foreground who appear to be courting "symbolize the degrading marriage".⁸ A single dog is regarded as the symbol of fidelity and can be seen in Hogarth's Plate IV sitting next to the faithful Sarah Young. The two dogs in Plate V suggest Tom's lack of propriety in his nuptial

⁷Jack Lindsay, Hogarth: His Art and His World (New York: Taplinger Publishing Company, 1979), p. 85.

⁸Lindsay, p. 85.

arrangement. This plate shows that Tom's reasoning has been affected by his panic to accumulate money. Sarah, the representation of the good and proper life, fails in her attempt to save Tom from his own idiocy.

Tom Rakewell believed by marrying the old woman he could pay off his debtors with her dowry and have some money left over to take to the gaming house to try to recoup his fortune. Plate VI (Fig. 6) shows the aftermath once this strategy has failed. Tom is posed in the center of the scene on one knee and a fist clenched toward the heavens. He is defying the powers above for bringing such continual bad luck to him. The rage of losing all of his new bride's money at the White Gambling House has caused Tom to throw down his wig and violently knock a chair over. Tom is not the only participant who is affected by the outcome of the game in this scene. Throughout the composition, "the gamblers show all the stages of mania from keen hope and fierce involvement to misery and apathetic breakdown."⁹ Despite the traumas of the other gamblers, Tom's reaction to his misfortune has caught the eye of the impressionable young boy holding a drink on the far right. The youth sees in Tom's expression the look of a crazed man.

The next scene finds Tom in debtors prison, unable to avoid his destiny anymore (Fig. 7). The crazed look in Tom's face in Plate VI has turned into self-absorption, mixed with confusion. Tom has just received a letter from a prominent play producer telling him the comedy he wrote will not do. Tom was hoping the play would produce some money so that he could be freed from his confinement.¹⁰ The dilapidated wings in the far corner of the cell suggest

⁹Lindsay, p. 85.

¹⁰Prisoners were caught in a peculiar predicament whereby they were responsible for a weekly housing fee. This forced strange moneymaking schemes by the imprisoned such as the example in plate VII of the alchemist concocting

Tom has taken Icarus' flight and achieved similar results. While Tom mumbles to himself and tries to recall where he went wrong, harsh reality hits him from all sides with his one eyed wife berating him for his careless spending, and a turnkey asking Tom for his prison fees. While Tom is lost in his own misery, his loyal former lover faints at the idea that Tom may be locked away for quite some time. All the maids around her try to revive her except her baby, who is now about three years old. The young girl has little patience for her mother's sorrow. The girl's impatient attitude is probably what Sarah should have had for Tom at the first sign of his loathsome habits.

The last episode in Tom Rakewell's tragic story is the hospital Bedlam, where all English pauper madmen were sent (Fig. 8).¹¹ Bedlam was less a hospital than a home where the societal intolerables were gathered together to live out their existence. Hogarth despised the treatment of the mentally handicapped in this manner, but thought it was a befitting end to Tom's life as a rake. Tom was once the attention of the Londoners, but with a couple wrong turns, he became that same society's outcast. In this scene, Tom is half naked scratching his head, unaware of his surroundings or who he is. The ever-present Sarah weeps and helps Tom gain his balance. The posture of the two characters resemble the image of the Pieta with all its sorrow and tragedy. Behind the lead characters are a collection of madmen caught up in strange obsessions. The figure with the cone cap sitting on the stairway thinks he is the pope reciting gospels and setting the rules of the Catholic church. In the far middle room sits a man on his throne (the throne being a

a health potion. Lichtenberg, pp. 256-257.

¹¹Ronald Paulson, Hogarth's Graphic Works, 2 volumes (New Haven: Yale University Press, 1965), p. 171.

toilet) relieving himself and conducting royal protocol. The king's activities seem to amuse but embarrass the two young ladies who are visiting the hospital. Bedlam was a favorite visiting stop for the citizens of London during Hogarth's day. People would come to see the "crazies" like someone today would go to the carnival to see the freak shows.¹² The well-to-do were always in search of folly and this group of mentally disturbed kept the visitors coming on the weekends and holidays. Tom Rakewell goes unnoticed, however, he is not as entertaining as the others.

Hogarth's final scene in The Rake's Progress shows the sad conclusion of Tom Rakewell, but it appears Hogarth was also showing a sadder state of affairs and that was the moral decline of the British people. In their search for folly, the British created cruelty for those who had struggled to have an identity.

Hogarth's visual comments about Britain's mistreatment of handicapped individuals that appear in Plate VIII of The Rake's Progress is a peculiar inclusion. It is peculiar because from Plate I through VII there is the understanding that Tom Rakewell is responsible for his decaying ways; the rake lives up to his title. However, in Plate VIII there is a sudden shift in the satirical attack. Tom has taken on the role of the victim, and the institutions of British society come under scrutiny.

Since this was the last plate in the series it may have been Hogarth's intention to slip in a last minute attack on a concern of his -- the condition of Britain's mental hospitals. I think the more likely reason Hogarth waited until the last plate to show an obvious example of Britain's moral decline was to introduce to the audience the notion that maybe Tom Rakewell was the victim

¹²Lindsay, p. 86.

of his society all along. Looking back at the earlier plate there is evidence that Tom was helpless rather than foolish when it came to conducting his matters.

Plate VI, the scene in a gaming house, depicts Tom in a rage after losing all his money. The first conclusion that is drawn after studying this plate is that Tom has chased away his money for the sake of his gambling passion. To know Britain during the 1700s is to understand desperate men. Unemployment was very high and young men without family connections had a difficult time getting hired. Obtaining money was so difficult that robbing and prostitution were on the increase for many consecutive years. Gambling for Tom and many other people was a respectable way to possibly gain some revenue.

Hogarth had empathy for the young growing up in England. England was changing rapidly during the 18th Century and a state of confusion existed for all the English social classes. Hogarth felt the key to English stability in the future was a strong minded youth core. This may be the reason that Hogarth condemned the corrupt institutions of his day in his prints so that the impressionable young people would not make the same mistakes when they began to run the country. Hogarth believed these personal concerns should be included in all his artistic endeavors. Hogarth felt that art had to fulfill a useful function and appeal to sentiment.¹³

John Canaday, the art critic of the New York Times examined The Rake's Progress and realized the suite was more than a comedy, tragedy story. "If a Rake's Progress is a moral lesson and fleet prison and bedlam, for all their horrors are only the hells to which our sinner is legitimately damned, then

¹³Frederick Antal, Hogarth and His Place in European Art (London: Routledge and Kegan Paul, 1962), p. 7.

Hogarth's social protest is confused with his moral warning that his rake is getting no worse than he deserved. But since Hogarth once said that he would rather have checked the progress of cruelty than been the author of Raphael's cartoons, we may take it that he had some such protest in mind."¹⁴ Satire was what made The Rake's Progress popular, however, the social statements that run parallel to the satire became the drive for the artist with strong, just convictions.

Hogarth was one of the artists in the 19th Century who helped spread the philosophy of a new puritanism among the middle class. The new puritanism was not a revitalization of dogmatic religious credo set by the Church of England, but a moralistic consciousness that seemed to have been forgotten since the turn of the century. Humanitarianism was pushed along with "assiduous work to ensure personal success, the need to resist temptation and vice, ... and use the utility of virtue to pursue happiness."¹⁵ The largest goal for Hogarth and the others was to differentiate the good life from the wicked life; the life led by the aristocracy.

The rich led immoral, brutal and parasitic lives. Ever since the restoration period they seemed to have survived off of the less fortunate. English Parliament helped promote the class structure in England by passing laws that would ensure there would be no masterless men. The social theories of the propertied classes required fixity and stability; a state of affairs in which every man had his place and kept to it.¹⁶

¹⁴Metropolitan Seminars in Art, Portfolio 11: The Artist as Social Critic (New York: The Metropolitan Museum of Art, 1959), p. 23.

¹⁵Antal, p. 6.

¹⁶Jarrett, p. 18.

Because of England's unequal society, a society with confusion at the top, sarcastic cartoons and articles were being created at an unprecedented rate. These weeklies were bought up at the same rate by a very large, disgruntled middle class population. Anytime a national figure was made to look foolish, the publication was worth purchasing. Hogarth's print subscription became popular because it was nicely crafted and contained humorous messages to which the common Englishman could relate. It is well documented that Hogarth drew pleasure from seeing his fellow citizen enjoy his art. I believe he also gained satisfaction by ridiculing the creators of an unjust class system, a system that caused a lot of hardship for William Hogarth and his family.

Hogarth's contribution of humorous narration to art history was of great interest to David Hockney. Hockney said, "What I liked was telling a story visually, Hogarth's original story had no words, it's a graphic tale. You have to interpret it all."¹⁷ In 1961, more than 200 years after Hogarth's original suite, David Hockney decided to recreate the tale of the rake. The twist to the story was that the setting was in America, and David Hockney played the rake. The plates are a documentation of Hockney's impressions of America upon his first visit in 1961. Hockney originally planned to make exactly eight prints, the number in the original suite created by Hogarth. When Hockney told of his plans to the British Royal College of Art, they suggested making additional prints and publishing a book with his thoughts and reproductions of the prints. Hockney agreed to the idea and set out to make a suite of 24 prints. That number dwindled down to the eventual 16 prints

¹⁷David Hockney, David Hockney, Edited by Nikos Stangos (New York: Abrams, Inc., 1977), p. 91.

because Hockney found the amount of labor involved in making the intaglio etchings to be too time consuming. He also incorporated an additional color (red) besides the normally used black ink to accentuate certain motifs within each print. Hogarth's original numbering was retained as were most of the titles, but what was not retained was Hogarth's Rococo stylization. David Hockney's The Rake's Progress is a collection of reactions and emotions in a post abstract-expressionist venue.

Plate 1 (Fig. 9) in Hockney's The Rake's Progress begins much like Hogarth's series; a young man with the intentions to gain a lot from his fortunes. Plate 1A (Fig. 10), like Hogarth's first plate, gives clues as to the unfortunate realities he is about to encounter. Hockney makes a landing in Plate 1 with some of the New York skyline to the right. The red sky symbolizes the uniqueness of the country he is visiting for the first time. The lively strokes of black and gray that cover his body and leave a trail could reflect the rapid pace of airport shuffling, and rushing through New York streets. The inscription "Flying Tigers" which can be found among the black and gray strokes refers to the airline that offered no frills flights and high risk travel in exchange for low ticket prices. The flights were not always the most comfortable way to travel across the Atlantic Ocean. Such an experience could account for the disturbed expression on Hockney's face.

To live in New York for a while, Hockney needed to sell some of his prints. Plate 1A shows him discussing with an art connoisseur the value of one of his prints. The connoisseur does not agree with Hockney's 20 dollar estimate and offers a deflated 18 dollar price. The figure of Hockney in this plate has been reduced to a head and torso, a remark on how the bartering for art has reduced the artist to something less than human. This bickering back

and forth also reveals Hockney's belief that art for many people was nothing more than a commodity in a financial world, debasing art and its function. A red cloud of frustration looms over David Hockney's head.

Plates 2 and 2A (Figs. 11 & 12) could be read as postcards because they give reference to the sites Hockney visited during his trip. These plates are more than postcards, however, because they are not an idyllic photograph of America's institutions. Plate 2 is a scene from Washington DC with three prominent national monuments sketched in; the Lincoln Memorial, Jefferson Memorial and Washington Monument from left to right. Hockney's head is poised below the Lincoln Memorial capturing the heroes of this country by appreciating the buildings that Americans built in honor of them. Is it appreciation? It seems to be more of a humorous stab at the politics of the United States and a first impression of the nature of the architecture by a homosexual artist. Monuments as phallic symbols (as emphasized by rays or accent marks toward the top of each monument) are satirical comments by Hockney in the tradition of Hogarth that pokes at a political system that has its citizens believing it is the best government in the world. Hockney was amused at how some people took their politics and leaders so seriously.

Religious zealots were also unique and amusing to David Hockney. Print 2A, the gospel singing (Good People, Madison Square Garden) is a recollection of Hockney's visit to a gospel revival at Madison Square Garden. On stage was Mahalia Jackson with her powerful voice that could draw the attention of the residents of heaven, as depicted by Hockney in the red portion on the upper half of the plate. Hockney places his likeness in the platform of Ms. Jackson facing the crowd in a casual observer pose. Hockney was mesmerized by the vocalism and mass rhythm of the crowd on hand. The crowd was not individuals

amassed, but a singular entity as represented by the featureless black silhouettes strung together like paper dolls. Hockney's satire is directed toward America's religious fanaticism. For where else would you take a world wide practice of private worship of one's God and blow it up into large scale rallies with celebrities, and hold it in a gigantic auditorium. It takes a foreign artist like David Hockney to capture the absurdity of America's showmanship.

Hogarth's rake had a point in his life when he realized his inheritance was offering him new opportunities never before encountered. Hockney's third plate is his own discovery that American had a lifestyle to offer him that was unlike anything he came across in England. The first step in beginning this adventure was to take a tip from a television commercial and dye his hair blonde. "Doors opened for blondes" was the catch-phrase and Hockney was all for advantages that lead to an exciting life. A bottle of Lady Clairol sits on top of Hockney's head while he gazes out the door that his new hair color has just opened. The message of cosmetic changes for a better world is the obvious satire in Plate 3 (Fig. 13), a poking fun of oneself; but a closer examination of the plate makes the satire less humorous. The door is positioned directly in between Hockney's line of vision of the setting sun. This obstacle may have been Hockney's realization that hair color was not the key to self discovery.

Plate 3A (Fig. 14) is another example of Hockney's reflections on the American style. During his visit to New York, David Hockney walked through Central Park and was very aware of one aspect of American obsessions-- physical fitness. Everywhere he looked he could see people involved in sporting events, lawn games and most of all, people jogging on the many paths

that lead through the park. Plate 3A has Hockney under a tree in Central Park watching two men run by him. Some might say Hockney was interested in other matters when the two men ran by him, this in regard to his homosexuality, but maybe Hockney was becoming aware of his own disregard for physical fitness. The modest pose of the arms behind his back and the line "vibrations" that surround his head give the notion that Hockney is going through some self examining after being confronted by two physically fit specimens. Like many prints in this series of 16, Plate 3A, "The 7 Stone Weakling" does not have a direct correlation to Hogarth's story, but it does maintain the idea that a rake is constantly coming upon a new understanding of himself with each adventure.

Plates 4 and 4A (Figs. 15 & 16) represent Hockney's effort to return to a parody of Hogarth's original rake story. In Hogarth's third plate "The Drinking Scene", Tom Rakewell is surrounded by a bevy of activity with the indication that intoxicants may have been the cause of the volatility in the scene. Tom Rakewell is pictured groggily in love with a companion who is out to get his money. Of all the substories in this scene, Hockney chose to parody the one sided love affair Tom was having. Hockney's "Drinking Scene" takes place in a gay bar in New York City. The bar is represented by the rhombus shape in the center of the composition, and the numerous drunken participants that are in Hogarth's Plate 3 are represented by Hockney as two distinct couples on opposite sides of the stage-like setting. These couples are homosexual men taking part in affectionate behavior similar to Tom Rakewell and the prostitute. The couple on the right seem to have had a spat because the individual with the dark shirt has turned his back on his weeping lover. Hockney has captured Hogarth's very observant eye by depicting people

in an alcohol induced emotional state. Some become overly stubborn, some become very sad, and most people do not remain unaffected when consuming alcohol. A drinking establishment to David Hockney was a house of volatile emotions rather than a place of endless charades.

Plate 4A, "Marries an Old Maid", is again a reference to a plate from Hogarth's series, but what the theme has to do with Hockney's trip to the United States is unclear. The image has David walking through a doorway with a woman wearing a long gown. They walk arm-in-arm, but the expression on David's face reveals he is escorting her out of mandate rather than for reasons of love. In Hogarth's story, the rake married the old maid because he saw her riches as a way of escaping debt. Hockney may have picked up on the idea that the institution of marriage has been used as means of alleviating financial problems as well as other troubles. Marriage for Hockney meant an end of the criticism from his family and friends about his homosexual tendencies. The only problem with this idea, which Tom Rakewell realized too late, was that he was responsible for the welfare of another person. It seems the David Hockney figure realizes this while leaving the church - his face betrays his dismay. Hockney may have chosen this plate to satirize a shortcoming of his; his lack of foresight. The whole American trip was full of mishaps because he did not plan accordingly.

Plate 5 (Fig. 17) is another American oddity that David Hockney observed and documented in his rake series. The image consists of an elevated figure lecturing at a podium with two darker figures below him facing the podium. The speaker utters two messages; one message instructs the audience to vote primary day, and the other is a dark message. The two messages are spoken at the same time which seems to suggest the listener who does decide to take his

advice and vote that day, are subscribing to the harmful aspirations of this political magnate. However, the audience that Hockney has drawn do not seem to hear the words of the speaker; they are slumped over staring in a hypnotic trance. It is as if they have been lulled into a deep sleep by thousands of election speeches. The American political structure allows candidates to start campaigning for elected government posts years before the actual election day, the English system permits candidates to start campaigning no sooner than six weeks before voting day. It is no wonder Hockney sensed that the crowd around him who were listening to the candidate had grown weary of the talk. Hockney himself could not fathom listening to years of political jargon. The worst part about the American election system is illustrated by Hockney in the lower right hand corner of Plate 5, the inscription reads 'bar closed.'

Plate 5A (Fig. 18) is the reemergence of the David Hockney as a torso. This limbless Hockney is absorbed in a motion picture about a prison while an usher stands in the wings transfixed on a movie he has probably seen many times. Hogarth's prison scene was near the end of the rakes' tragic tale when Tom was imprisoned for his debts. Hockney has put his rake in the position of 'viewing a prison scene'; this is almost a comic remark on his mocking of the original eight Hogarth prints. I believe Hockney saw the act of going to a movie a prison sentence because you become literally harnessed to a seat for two hours and forced to face a giant screen. This confinement is exemplified by Hockney's limbless torso which is powerless to leave the presence of the mammoth screen. The usher in the wings has been assigned a number because he has been a prisoner in the theater day after day. Hockney has once again taken a Hogarth theme and expressed what that theme meant to him in the

context of his trip to the United States. The dream trip to the United States is beginning to turn horrific.

Plate 6 (Fig. 19) finds the Hockney personage visiting a Harlem funeral parlor. Hockney in his visit to the United States wanted to see the hidden neighborhoods of our country as well as the popular tourist attractions. Hockney was interested in seeing a New York funeral home because of a photograph he saw taken by Cecil Beaton.¹⁸ His inquisitiveness turned to fear once he visited the Harlem parlor. Religious paraphernalia, the open casket and the very loud baptist mourners all contributed to Hockney's frightened state and his inability to forget this traditional American ritual. In Plate 6 Hockney scrambles away from the casket scene afraid and shaken. Hockney may have envisioned the funeral parlor as a place of intrigue, like some American writers and film makers like to portray. Violence in the United States has been romanticized to the extreme whereby novels and screenplays require at least one death scene to be successful. Hockney's curious nature did not discover a Hollywood mystery thriller, he discovered the reality of death, something one does not wish to address while on vacation.

Plate 6A (Fig. 20), "The Wallet Begins to Empty," is Hockney's version of the start of the rake's collapse. Although subsequent prints reveal the rake's decline to a powerless person is not directly attributed to his spending habits, Hockney chose in this plate to illustrate how having no money can affect one's standing in America's class structure.¹⁹ In Plate 6A the rake trudges down a flight of stairs with his head and shoulders slumped over

¹⁸Mark Glazebrook, David Hockney Paintings, Prints and Drawings 1960-1970 (Boston: Boston Book and Art, 1970), p. 81.

¹⁹Glazebrook, p. 81.

in dismay. At the top of the stairs are two familiar characters from The Rake's Progress suite; Mahalia Jackson and the Art Connoisseur. They are both pointing toward the door suggesting the likes of David Hockney were not welcome in their social circles any longer. Even the Washington Monument, with the fifty cents admission fee inscribed in its base, is not an option for viewing for the penniless Hockney.

These three symbols at the top of the stairs represent the life of enrichment and good fortune.²⁰ It is ironic that gospel singers serve the worshipers, monuments serve the public, and art connoisseurs serve the artists and yet they are the enforcers of keeping the unwanted out. Hockney has uncovered for the first time a curious trait of American attitudes, and that is you are greeted with open arms as long as the money is there to substantiate your worth. He played up his satire in this print to the point where the red vapors in the background and the steps leading way down suggest this condemned man was turned away from the gates of heaven. His moral of being shunned by the upper crust because of lack of funds appears to be something that Hockney did experience, thus his moral is less a warning to foolish young men, but more a comment on insensitive public prejudices.

David Hockney discovered other problems associated with having an empty pocketbook. Plate 7 (Fig. 21), titled "Disintegration" shows Hockney viewing a billboard that pictures a name brand whiskey being poured into a shot glass. Behind the shot glass is the price of the beverage, and it is the cause of the frustration cloud above the Hockney likeness. David Hockney in this plate shows the breakup of a man (as represented by the dislodging of the head and nose) who saw his entertainment fade because of loss of funds, and now his

²⁰Underhill, p. 14.

crutch, his alcohol was no longer possible. Like Hogarth's rake, this episode exposed another weakness of the lead character. These steady defeats by the English adolescent make a disastrous conclusion inevitable.

William Hogarth in his "Bedlam" scene, the final scene, shows Tom Rakewell given up for incurably insane. Tom's mental status had definitely deteriorated, but only Sarah still held a glimmer of hope for the man she loved. David Hockney in Plate 7A (Fig. 22) captures that same feeling of abandonment, but he does not have any compassionate friend. In the print, a hand discards the Hockney torso to the mouth of a vicious snake. When Hockney was without money he felt ignored and friendless in a country that was so inviting to him in the beginning. Without money to buy his acceptance, he felt he was discarded by Americans. Not only was he pushed aside but he was put into a situation that was very alarming - a foreigner finding a way to survive in a strange land. The snake represents the worst possible turn of events that Hockney could have imagined. Unlike Hogarth's rake, Hockney still had his senses, and he felt he should not be shunned as long as he had the capacity to make rational decisions. Hockney felt helpless in this situation, and the limbless body and the red frustration cloud depicted in Plate 7A represent this feeling.

Plate 8 and 8A (Figs. 23 & 24) are the final episodes of the nightmarish tale of David Hockney's visit to America. Hogarth's "Bedlam" scene showed the rake imprisoned in a mental hospital; the last stop in a life of misjudgements. The destiny of Hockney as the rake would appear similar to that of the original rake with some form of incarceration in store. However, David Hockney felt there was even a more terrible form of imprisonment in America than prisons or mental institutions. Plate 8 shows a very long

staircase with the David Hockney personage leaping from a high step into a mannequin that is wearing a cap, radio and t-shirt that reads, "I swing with WABC". Hockney appears to be transforming into this featureless figure. In Plate 8A it is confirmed that Hockney has become one of the white clones, with only an arrow above his head to distinguish him from his look-alikes.

Hockney's Bedlam is a state of isolation and a body without a personality. All of the hardships Hockney had gone through in America had made him feel like a non-entity. He felt as isolated from the rest of the world as the young American teenagers who cut off their environment by placing an earphone into their ear and only tune into programmed radio shows. This isolation makes for a mindless person who loses his self identity and becomes part of a pack. The English Bedlam Hospital of the 1800s would be caring treatment in David Hockney's eyes. There at least, a person's individuality was recognized and dealt with. In America the worst form of punishment for not using your money wisely was to ignore the perpetrator. To a sensitive artist like Hockney, that was capital punishment.

David Hockney's intentions when creating his version of The Rake's Progress was to parody Hogarth's tale. There were not any other profound reasons to tell the rake story again, other than it would be entertaining to do so. This fact would seem obvious when you look at prints like "Marries an Old Maid" and "The Drinking Scene" which are comic twists of the original Hogarth prints. Hockney's later prints in the suite, however, seem to lose their parodistic quality. In most of Hockney's silly satire there is an overriding feeling of a sour David Hockney intent on making a point.

Hockney took the view that Hogarth's rake was a victim of his society rather than a foolish spendthrift. He may have felt this way out of sympathy, but more than likely he identified with the rake. His trip to America was exciting, but the pratfalls made just as much of an impression on him. He became Tom Rakewell that trip, and like Tom, was pushed about by people who saw his money before they saw him. Hockney's The Rake's Progress became more than an anecdote, like Hogarth's version, it became an eye-opener addressed to a callous society.

America in the 1950s and 60s needed someone to remind them how foolish they looked. The country presented itself to the rest of the world in a peculiar manner. Americans were sometimes lead to believe that the Russians had infiltrated mainstream America and their next door neighbor could be a commie. Powerful public and private groups waged campaigns of censorship against sexual nonconformists and purged free thinkers and homosexuals from institutions of government, education and culture.²¹

Cautious, paranoid attitudes of the middle age population during the 1950s bred revolutionary reform in the young and educated sectors once the 60s rolled around. "Juvenile delinquency" was a hot topic of discussion at many lodge meetings, with rock and roll, Jimmy Dean and Elvis Presley being the instigators to the national problem of youths without morals. Artists and intellectuals tested the "establishment" by writing of American as an evil oppressor, and created works that were laced with sexual overtones and contained references to illegal drugs. College campuses became the sites for

²¹ Judith Clavir Albert and Stewart Edward Albert, The Sixties Papers Documents of a Rebellious Decade (Westport, Connecticut: Praeger, 1984), p. 2.

demonstrations supporting radical political movements as well as a stronghold for leftist scholars.

The art scene in America and England was just as hectic as the other issues that headlined the major newspapers. In the early 1960s a new movement called "pop art" became the rage and took the place of the avant-garde abstract expressionism. There was a great uproar voiced by the loyalists to abstract expressionism for they could not perceive the death of a great movement that brought American art in the world's spotlight for the first time.

Whatever the art trends were in America during the early 60s, David Hockney saw the American scene as energetic and refreshing. America exuded a lifestyle that Hockney thought he could fit into very nicely. The art that was being created in America was not what excited Hockney, in fact he proclaimed, "I must admit I'd begun to be interested in America from a sexual point of view . . . the art I didn't care about."²² David Hockney also saw America as a place to draw and work on his own ideas, away from the claustrophobic surroundings at the Royal College of Art in England.

David Hockney's trip to America with very little money may have been an excuse to escape from his homeland. Living in Bradford, England since he was born was hard on David Hockney. His whole life was filled with some emotional highs, but a lot of depressing lows. These unsettling early years was something Hockney had in common with William Hogarth. Hogarth experienced a more rigorous childhood than Hockney because he was forced to work at a very early age. Hogarth could not get away from it all and escape to America, but working on his own artwork relieved some of his anxious periods. The creative

²² Hockney, p. 65.

moments for both artists directed their attention away from their persistent problems.

William Hogarth's father was a man of dreams and very little accomplishments. He was considered just another resident of Grub Street, "a notorious place of sordid dwellings and cheap attics, which evoked a world of hapless and desperate writers, whose pretensions were not matched by their talents."²³ Hogarth's father was forever getting in disputes with his fellow writers and publishers. His inability to become successful landed him in debtors prison for a prolonged period of time. William Hogarth was deeply affected by the poor treatment of his father and he blamed the early death of his father on "disappointments from great mens promises."²⁴

Hogarth was forced to go earn money at an early age, but he found himself in the predicament of not being able to afford an apprenticeship to a painter's studio or an engraver's workshop, trades he seemed equipped for because of his talent for drawing. He had to take on the position of a silver plate engraver, a branch of engraving known as the lowest degree of engraving. Hogarth was stuck making low-priced designs for cheap novels, shopcards and funeral tickets. It was unmitigated hack-work, and Hogarth vowed to work for his lowly boss "no longer than necessity obliged me to it."²⁵

During his dreary days as a silver plate engraver, and subsequent years when he has trying his own copper plate designs, he took on the characteristics of his father and dreamed of finding a patron who would recognize his talents. The only recognition he received was an occasional

²³ Bindman, p. 9.

²⁴ Bindman, p. 9.

²⁵ Bindman, p. 10.

glimpse by his neighbors on Grub Street. Some of these people even sneered at his prints because his satire was directed at them. Much of Hogarth's art during the 1720s was like a lot of engravers in that it was generic political satire, no new controversy was revealed in his work. Hogarth struggled in his early days with continuous cycles of imitating others and giving up on strange versions of a self-expression.²⁶ What really bothered Hogarth the most was his future could be decided by publishers and printers, the same men that destroyed his father.

David Hockney grew up in a very traditional English way, but being traditional was hardly a concern of his. Hockney's early nonconformist attitude got him in trouble at home and at school. Hockney deplored his Bradford Grammar School experience. He says of his early years there, "I always say I hated it. I wasn't really happy there; I was probably too bored."²⁷ Although Hockney received a scholarship to attend Bradford, he resented the fact that his parents made him stay there while his brothers were able to transfer to other schools.

Hockney wanted to be an artist. At age 11 he decided he wanted to be someone who creates images through paint. He really did not know what being an artist entailed, but he liked the product (posters, lettering, etc.) that artists created.

To get to work with paint, clay and colored pencils at Bradford, you needed to be placed in the "slower student" category. That was an easy solution for Hockney, he went about doing less work and slowed his learning pace until he was placed into this student level. The headmaster was always

²⁶ Bindman, p. 13.

²⁷ Hockney, p. 27.

after Hockney asking him why he was so lazy. When Hockney replied because he wanted to be an artist, the headmaster sharply retorted, "There's plenty of time for that later."²⁸ Hockney continually battled teachers in his academic classes while making cartoons and posters every chance he could. He soon dropped out of Bradford Grammar School so he could attend the Bradford School of Art.

Convincing his parents he was a prime candidate for the school was not easy. They had financial worries and they thought going to school for art might be a waste of time. Hockney persevered and he found himself enrolled in a commercial art curriculum. He got tired of this field of study in three weeks and switched to painting; a discipline that counselors tried to tell him would not put food on the table unless he had an outside income. Hockney stayed at the school but when it was over he wondered if the artwork he accomplished during this time amounted to very much or was it all a waste of effort.²⁹

Troubling times seemed to intensify after Hockney left the Bradford School of Art. Upon reaching the age of 18, Hockney was drafted by the English army. He chose not to serve, claiming he was a conscientious objector. He was assigned to work in a hospital for two years and did not accomplish any paintings during this period. After this restless two years of inactivity, Hockney decided to go to college to help rekindle his deep desire to paint. He attended the Royal College of Art in London but found his relationship with the staff to be very strained. He was told his work was awful by some of the instructors, but yet he was having visiting artists who

²⁸ Hockney, p. 29.

²⁹ Hockney, p. 38.

were very aware of current pop art trends compliment him on his fresh approach.³⁰

One benefit Hockney enjoyed about the Royal College of Art was that it was a very free environment where one could express his sexuality openly. David Hockney was very shy about discussing his homosexuality while at the Bradford School of Art, but when he attended college he became very open. Admitting his sexual preference became a problem for him for he was insulted by a few disgusted heterosexuals, and was approached by overt queens of London who got word of his admission. The second group particularly became a worry for Hockney for he did not consider himself promiscuous.³¹ His homosexuality was not a constant preoccupation but an urge that surfaced when he met someone who fascinated him. This latent sexuality was something that became very private for him after awhile, a fact he may have wished he had kept quiet because it compounded his problems throughout college.

While both men were enduring the difficult years of their young adulthood, they both seemed very determined to create artwork that contained a personal message that was understood by others. Hogarth was driven to spread his moralizing ideas by way of his artwork. He knew his messages were sound, but he needed to improve his drawing and compositions to catch the eye of the public. Hockney also admitted, "I obviously have just terrible weaknesses as an artist,"³² but he continued to paint to overcome his weaknesses. Hockney in his early years also tried to incorporate into his work the influences of

³⁰ Hockney, p. 38.

³¹ Hockney, p. 68.

³² Peter Fuller, "An Interview with David Hockney," Art Monthly, 12 (Nov 1977), p. 8.

writers and poets such as Walt Whitman and Gandhi. Hockney wanted to share his admiration for artists and world leaders by giving his interpretation of their writings and their beliefs. Both men spent much of their time in the studio perfecting their artwork by creating an abundance of paintings and prints. Finally, after suffering so many years, their work received the attention of a wide audience.

Hogarth's first success was A Harlot's Progress, completed in 1731. It is a story about a poor country girl arriving in the city to seek her fortunes but takes the wrong path and leads a life of misery as a prostitute. Like The Rake's Progress, it is a suite of engravings that show the tragic/comic demise of a naive heroine. The prints were bought by parsons and prostitutes alike, and lower as well as upper class citizens. The desire by Hogarth to make his prints accessible to all types seemed successful with his first attempt at a suite of prints that unfolded a story.

David Hockney had trouble with gallery owners in 1960. Many of them did not see his work as following any trends of the day. However, young gallery directors like James Kirkman and Paul Kasmin saw his work as refreshing and bought up all his available paintings.³³ Kasmin and Kirkman were able to sell Hockney's paintings almost immediately because works like Apollo Killing Cyclops and the Hypnotists had content the buyers found engaging or amusing. Kasmin and Kirkman were even able to give Hockney advances on works because of his paintings' marketability; this money enabled David Hockney to concentrate on his work and not his financial problems. With the additional funds Hockney was able to visit America, and later, begin The Rake's Progress suite.

³³ Hockney, p. 91.

David Hockney and William Hogarth began their versions of The Rake's Progress with a confidence they had never felt in the past. The wave of acknowledgement their artwork had received pushed them to carefully plan the sequence of events for The Rake's Progress so that the plot could be easily understood. This new found success also caused both men to reflect on their past and resent some of the things they had to go through to finally reach favor. The Rake's Progress became a story that embodied some of the frustrations Hockney and Hogarth had while struggling through their lean years. Devising the prints became twofold in their purpose. One, to continue the popularity of their work by making them accessible, and two, seeking a form of retaliation for all the hardships both artists had incurred.

Hogarth and Hockney manifested their frustrations through visual humor. Satire was their way of discrediting the forces who caused them so much grief. By methodically drawing and composing a print so that it contained barbed wit, both men opened the valve that released their pent feelings. Hockney and Hogarth achieved even greater satisfaction when they realized their humorous attacks were being appreciated by the public.

Tom Rakewell was the protagonist in Hogarth's story who exposed the ridiculous nature of the politicians and socialites of Hogarth's day. David Hockney recognized what Hogarth was doing when he studied the original Rake's Progress suite, and he felt he too could be relieved of some of his frustrations if he used his own brand of wit to belittle people he found to be despicable. Hockney sent his rake on an adventure to America because it was a trip that he had recently made, and some of the callous people he met in America needed to be exposed for their unsympathetic behavior. Hockney's The Rake's Progress also contained stabs at people from his past, people who made

his life miserable at one time or another. Both Hogarth and Hockney left evidence of their artistic revenge.

In Plate 1A, "Receiving the Inheritance" (Fig. 10), David Hockney does his best to make the art dealers of his past look foolish. The man who is lowering the value of Hockney's artwork in this print bears a striking resemblance to art curator William Lieberman, then of the New York Museum of Modern Art.³⁴ Lieberman bought some of Hockney's prints when Hockney first visited America, enabling him to buy a suit and stay in America a little while longer. Why would David Hockney take a poke at a gentleman who provided him with much needed money, and at the time made Hockney truly appreciative? Even though the connoisseur in Plate 1A resembles Lieberman the satire was not directed at him but at dealers Hockney had known in England. Those dealers that had refused to carry his work, dealers that tried to bargain for lower prices for his work, and dealers that took the passion out of art by treating everything as a cold business venture. David Hockney really had it out for some of those men and he gained somewhat of a revenge by portraying them as a shifty-eyed, balding swindler in The Rake's Progress.

Plate 7 of Hogarth's suite of prints reveals one of his counter attacks upon the injustices of his past. On the far left side of this plate there is a man who tries to keep Sarah Young from falling, and is genuinely concerned about her well-being. In the process of steadying Miss Young, the man drops from his robe a lengthy scheme on how to pay the debts of the nation. This inclusion is a reference to Hogarth's father, who while in debtor's prison, wrote a desperate letter to the Queen's first minister asking him to review

³⁴ Andrew Brighton, Oeuvre, David Hockney Prints 1954-1977 (New York; Midland Group in Association with the Scottish Arts Council and Petersburg Press, 1979), catalogue introduction.

his proposal for solving the country's debt problem.³⁵ Hogarth was a teenager when his father was suffering through this travesty, but he never forgot his father's desperateness to escape prison and clear his name. Hogarth portrays England's debtor prison as a place that holds honorable intelligent men as if they were common thugs. The prison conditions are made to look like an old damp dungeon, and the sympathetic man who represents Hogarth's father has clothes that are torn and dirty. The citizens of England were shocked and angry when these prints became public because they were not aware of the deplorable conditions in England's prisons. Hogarth was able to get back at a system that caused his family a lot of pain by creating exaggerated images of poor treatment in English prisons.

Why both these artists decided to use The Rake's Progress as a means of getting revenge may be explained by examining research completed on the comic mind. Hogarth and Hockney's story that has an obvious humorous overtone can be linked with the tradition of caricature because the story is filled with "deliberate distortions of features or manner, of a person or group, for the purpose of mockery."³⁶ Both men did enjoy the act of defaming people they knew, but the questions remains why did they use their artwork as their vehicle? Ernst Kris and E.H. Gombrich in psychoanalyzing the caricature artist postulated: "There is another frequent stage in which the hostile action is carried out on the image instead of on the person. In hangings in effigy or in defamatory paintings not so much the person as his honor is the target. The image here serves to perpetuate and promulgate in graphic form a

³⁵ Lindsay, p. 11.

³⁶ Ernst Kris, Psychoanalytic Explorations in Art (New York: Schocken Press, 1964), p. 189.

hostile action, injury or degradation. It serves communication rather than immediate action."³⁷ So it may be suggested that Hockney and Hogarth used The Rake's Progress as a way of getting even without taking measures of direct confrontation with their adversaries.

Sigmund Freud saw artists who pursued humor in any form as relieving their tensions and aggressions. The displeasurable emotions of fear, hostility and loneliness damage the ego and cause psychoneurosis. One of the natural defenses against these draining emotions is humor.

Freud explains his theory: "Humor can be regarded as the highest of these defensive processes. It scorns to withdraw the ideational content bearing the distressing affect from conscious attention as repression does, and this surmounts the automatism of defense. It brings this about by finding a means of withdrawing the energy from the release of unpleasure that is already in preparation and of transforming it by discharge, into pleasure."³⁸

The humor defense mechanism for Hockney and Hogarth was activated by creating artwork rather than telling a joke or acting on stage. They managed to turn to small, sketchy caricatures during their teenage years when the pressures of adulthood were pushing them emotionally. Freud maintained that at a very early age the comic in an individual tries to achieve pleasure through humor so that he or she may recapture the infantile state -- a care-free existence.³⁹

Another purpose humor serves for the comic is to find someone else who shares their feelings. Joke tellers tell stories that their listener can

³⁷ Kris, p. 203.

³⁸ Freud, p. 233.

³⁹ Freud, p. 224-225.

relate to while satirical artists must make identifiable visual references their audience can understand. Both Hockney and Hogarth made their graphic narrations speak directly to their audiences and let them in on how they viewed the strange characters of their time. These two men sought others who may share their aggression so that they could justify their feelings.

Freud believed that the social nature of the comic was another form of self defense against inner conflict. Freud writes "the primary social character of tendentious forms of comic expression appears to be conditioned by two factors; in the first place, another person's approval is used to justify one's own aggression and regression. Accordingly, tendentious forms of comic expression assist the conquest and seduction of the partner.⁴⁰ Hockney and Hogarth were very willing to discuss with audiences their views on The Rake's Progress. Subconsciously, this exchange of ideas was satisfying their need to be understood.

The comic message in The Rake's Progress must have reached the public because the suite was purchased by admirers in Hogarth's and Hockney's communities. Hogarth had the rich and poor wishing to purchase the suite of prints. Hogarth's print shop window always had people crowded around trying to get a view of the famous works of art. The popularity even became a nuisance at one point because his profits were being jeopardized by engraving pirates who copied The Rake's Progress. Henry Fielding even felt inspired to proclaim "the Progresses were calculated more to serve the cause of virtue, and for the preservation of mankind, than all the folios of morality which have ever been written."⁴¹

⁴⁰ Kris, p. 180.

⁴¹ Bindman, p. 105.

David Hockney may have not received as many accolades for his suite of prints, but his brand of wit received the praise of critics. Charles Harrison, a noted London critic, said of Hockney's prints, "The Rake's Progress suite of etchings, for all its precocious insights into the dehumanizing processes of socialized life, was kept accessible by the gayness of the graphic technique, at an ultimately lighthearted level."⁴²

Hockney was cited for taking on such a risky task as creating a parody of a very famous English artist's work when negative criticism was more likely to occur than a positive review. In the end Hockney's suite was analyzed for its own merits, and not how it compared to Hogarth's engravings. Hockney joined his biting humor with his spontaneous drawing style creating a narrative to which people could relate.

The popularity of both suites of prints might give credence to the suggestion that recognizing humor in art can be an aesthetic experience. The joining of a nicely crafted art piece with an unmistakable brand of humor was very successful for Hogarth and Hockney. Not everyone who views either Rake's Progress will see the artists' intentions of sarcastic derision, except maybe a few who enjoy seeing the fall of a hero or heroine because it satisfies their aggressive or sexual interest.⁴³ Most people recognize the subtle qualities of wit that are used in conjunction with the subtle qualities in art (i.e., unity, tension and gracefulness) and find the combination pleasing to both the mind and eye.

⁴² Charles Harrison, "David Hockney at Kasmin," Studio, 175 (January 1968), p. 37.

⁴³ Mike W. Martin, "Humor and Aesthetic Enjoyment of Incongruities," British Journal of Aesthetics, 23 (Winter 1983), p. 83.

The humor that is displayed in conjunction with art is amusing because it turns our faculty of reason topsy-turvy. Hogarth and Hockney give us their interpretation of the world around us and their exaggerations are what incite laughter. George Santayana, an aesthetician, explains the phenomena this way, "When we enjoy the incongruities in, say, a comedy, it owing to the inward rationality and movement of the fiction, and to the stimulation and shaking up of our wits."⁴⁴

Examples of such incongruities in both The Rake's Progress range from the obvious foolishness of a rake marrying an old maid for money in Hogarth's tales, to the less obvious irony of a man visiting a funeral home like he would a tourist attraction in Hockney's story. In both cases, the artist has allowed the viewer to momentarily escape the confinements of the structured world, and venture into a dimension of the amusing and absurd without any repercussions.

Any form of adulation from the public was well received by Hogarth and Hockney. Hogarth was especially pleased when he was told by admirers that they knew who he was pointing a finger at with The Rake's Progress because they recognized that person in the prints.⁴⁵ Hogarth would always politely deny it, but enjoyed leaving an air of doubt to promote further interest by the inquisitive public.

Hockney was delighted when people simply responded to his work. Since his very early days as an artist, Hockney always wanted his work to serve as a

⁴⁴ George Santayana, The Sense of Beauty (New York: Dover Publications, 1955) pp. 248-249; quoted in Mike W. Martin, "Humour and Aesthetic Enjoyment of Incongruities," British Journal of Aesthetics, 23 (Winter 1983), p. 83.

⁴⁵ Hogarth always maintained that all the characters in his prints were purely fictitious. Bindman, p. 73.

form of communication. "I do want to make a picture that has meaning for a lot of people" was Hockney's comments in an early interview.⁴⁶ Receiving rave comments from the select few who understood the language of the art elite was not his idea of creating art that communicates. Sharing a chuckle with someone who recognized his pictorial humor was Hockney's motivation to create more prints and paintings.

Both Hockney and Hogarth were unique artists for their time because their artwork communicated to their audience unlike any of their fellow artist's work. In the early 1960s when Abstract Expressionism was still in vogue and the sentiments of avoiding references to the actual environment prevailed, David Hockney dared to establish elements in his prints and painting that referred to contemporary thinking and events. An example of this can be found in Hockney's Plate 3 where a giant bottle of "Lady Clairol" rests on his head symbolizing changes that were about to occur because he dyed his hair. "The Lady Clairol" television commercials bombarded the public during the 1960s suggesting women could change their lives by becoming a blonde. Hockney's reference to contemporary topics gave his artwork a link to the general public and made his work successful because of that accessibility.

Hogarth also achieved a relationship with his audience because of topical events depicted in The Rake's Progress. Many of Hogarth's colleagues created political cartoons that focused on a politician's activities, and the satire did not stray too far from the leader's peculiarities. Hogarth rose above his peers by including into his narrative prints subplots or sideline features that spoke of current events. In Plate IV a lightning bolt streaks across the sky and has singled out a building that bears the name "White's." White's was

⁴⁶ Fuller, p. 6.

a known gambling establishment in London during Hogarth's years, and rumors spread that some of England's well known politicians would frequent this parlor. This is an example of Hogarth's ability to know the interests of his audience and create works that could be appreciated by more than a select few.

Another feature that Hockney and Hogarth included in their works was the use of verbal imagery. For Hogarth, words served many purposes in his engravings. One purpose they served was to give background information about the major action taking place. An example may be found in Plate V where Tom is marrying an old maid. The inscription on the partial wall behind the couple describes the recent underhanded schemes the Church devised against its patrons (England was having problems with corrupt ministers in the 18th Century). This inscription attests to another reason why Tom's marriage was considered very crude. Hogarth's verbal images served much the same purpose his inclusion of major works of art did - they both help set up the hypocrisy depicted in each plate.

Another purpose words served for Hogarth was the decorative quality they suggested. Hogarth believed true artistic superiority involved capturing infinite detail. The configuration of words helped make his prints appear organized as a tightly knit design. David Hockney recognized Hogarth's use of words as compositional elements when he was studying the original Rake's Progress, and he decided to carry this tradition into his own suite of prints. The word "BEDLAM" that is placed on the back wall in Hockney's final plate echoes the line-up of clones in the front of the composition. Like the separate worlds each faceless figure is confined to, the letters of the word BEDLAM appear to be a mirror image of these standing figures. Hockney did not believe he needed to introduce complete paragraphs that told of an adjunct

story, but felt simple words that created immediate mental images were enough to convey his ideas.

Hockney and Hogarth understood the power of verbal imagery. They knew the connotations that would occur if certain words or phrases were used, and they used these word associations to their advantage. Both lead their audiences away from any tangential notions by inserting words that had significant meaning and worked with the pictorial framework.

With the success of The Rake's Progress fresh in their minds, Hogarth and Hockney stuck to the formula that brought them much prosperity. Subsequent prints and paintings contained their wry humor that poked at people and customs. David Hockney created a suite of etchings based on Grimm's fairy tales. One print was created for each story and in these prints are visual puns and black humor that give new meaning to these childhood stories. Hogarth created his most financially successful print next titled Marriage A la Mode. Again, Hogarth used the scenario of "people not using their better judgement" by creating individuals who marry for all the wrong reasons. This tale was the last of Hogarth's lengthy narrations of good intentions gone awry. The end of this series of prints also saw the end of the kind of satire that made Hogarth's The Rake's Progress famous.

The popularity of Hogarth's work made him reevaluate his purpose for creating art. Hogarth was deeply affected by the fact that his prints were owned by thousands of people from all class sectors. He felt it was his responsibility to use his art to tell people of their awful vices. Hogarth's lighter satire turned to poignant scorn in his later prints. Gin Lane, Beer

Street and the Four Stages of Cruelty⁴⁷ were prints that contained direct moral messages and very little visual satire. Hogarth was so determined to get his preachings to the vast majority of people that he stated at the release of these prints, "the Subjects of those prints are calculated to reform some reigning vices, peculiar to the lower class of people. In hopes to render them of more extensive use, the author has published them in the cheapest manner possible."⁴⁸ Hogarth realized his power during this period and chose to vent his frustrations no longer in the form of wit and satire, but in a direct reformatory expression.

While Hogarth was receiving a lot of public attention, he accumulated several enemies which had a terrible affect on his art and his health. Hogarth achieved celebrity status with his artwork, and he found himself the subject of newspaper articles and political leaflets. Hogarth felt compelled to make public statements and support certain politicians so that he may be a force in matters other than art. Hogarth came under heavy criticism from opponents about his statements and Hogarth, being a very sensitive man, did not take the criticism very well. Hogarth began counter-attacks on numerous writers and politicians by engraving their likenesses in condemning fashion and posting them in government halls. Two of these adversaries were John Wilkes, the poet, and Charles Churchill, the editor of The North Briton, a London newspaper. Hogarth could not compete with the remarks made by both men and the ridicule caused a lot of emotional upheaval for Hogarth. Hogarth was

⁴⁷ These prints show what happens to people who choose to drink gin, beer and treat animals cruelly.

⁴⁸ Bindman, p. 180.

not well physically, either, and the combination of events took Hogarth's life in 1764.

The feuds that took up most of Hogarth's later years gave him a negative reputation after he died. People did not appreciate his later engravings because they were obvious revenge prints that carried more meaning for Hogarth than the public. They began to see in his prints a very hateful man full of pessimism and vindictiveness. Luckily for Hogarth, history forgot his tortured final years and remembered the lighter satirical prints of his early artistic career. In the end, Hogarth abandoned the brand of satire that made him famous and more importantly, the satire that helped him vent his frustrations. He may have lived longer if he had remembered the ironies of Tom Rakewell's adventure.

In this study of similar men from very different times, a contrast that can be found is in the level of satire of both men as they matured. Where Hogarth became bitter with age, Hockney achieved a refined form of satire.

Hockney eventually moved to the United States after visiting this country several times. Hockney forgot his terrible experience the first time he visited and started to enjoy the free spirit attitude of the citizens in the States. He especially enjoyed the subculture of Los Angeles, California. Hockney's major works during his California period were paintings of the L.A. landscape and architecture. These paintings are very different from The Rake's Progress prints; Hockney switched to a realism that captured every object as if they were drenched with California sunshine. David Hockney did not abandon all of his old practices. There is still a sense of caricature in these paintings that is reminiscent of his work completed in the 1960s.

The Hockney wit appears in these paintings also, but his humor is very subtle. Hockney portrays the "deadpan coolness of America"⁴⁹ in these paintings showing neighborhoods that could care less about the events occurring in the rest of the world. Houses with sprinklers that perpetually sprinkle water on a manicured lawn is the setting for one of Hockney's paintings and it is a humorous look at the automatized world of rich Americans. Hockney may not be as funny as he was with the parody of Hogarth's final bedlam scene, but he has learned to apply a little more finesse when illustrating the absurd.

After Hockney's first shocking visit to America and after all his major worries were resolved, Hockney never used the harsh sarcasm that fills The Rake's Progress again. Hockney started getting national and international recognition after ten years had passed and problems such as his homosexuality no longer were an issue when it came to judging his work. He had a very successful book and he was asked to design the sets for major plays and operas. When Hockney was asked to design the stage scenery for the production of The Rake's Progress (the authors took Hogarth's original story and made it into an opera) Hockney could not find it in him to design scenes like the bedlam finale as dark and foreboding as Hogarth had created it in the original suite. Hockney's attacks that helped him relieve his tensions in The Rake's Progress were no longer used in his later works because he never felt threatened thereafter.

When first analyzing Hogarth's The Rake's Progress, there is the understanding that 18th Century England's sorry state of affairs is the primary target, and the rake's sad story is the vehicle to deliver Hogarth's

⁴⁹ Hockney, p. 15.

warnings. Social satire in art existed before Hogarth began using it, but Hogarth received the greatest acknowledgements because societal changes occurred as a direct result of his mocking prints. Although much is written about Hogarth's desire to let the public see a new mortality, his artwork served him more than it did the citizens of England. For with The Rake's Progress, Hogarth became Tom Rakewell suffering through all the injustices of dishonest men. Every little character attack Hogarth could create in his engravings helped alleviate the pain suffered from a troubled adolescence.

David Hockney did not expect the molding of a nation with The Rake's Progress, but he did hope to expose Englishmen and Americans to their own strange habits and peculiarities. The Hogarth suite of prints gave Hockney the idea that snide humor in art can be a way of satisfying the urge for retaliation. Hockney did not feel the form of contempt Hogarth had for wrongdoers, but what little amount of aggression he had for the people targeted in the prints was quelled once the 16 prints were completed.

The interpretation of the success of The Rake's Progress was much different for Hockney than it was for Hogarth. Hogarth believed the appeal of The Rake's Progress was satire mixed with a moral message. Subsequent prints contained these two ingredients with the satire being de-emphasized as the years went by. David Hockney realized that The Rake's Progress was successful because first, it was a parody of Hogarth's story, and second, the satire of Americans was appreciated by everyone. Hogarth became blind to the fact that his wit was the foil that destabilized villains. The more powerful he tried to be with his artwork the less effective it was. Hockney knew the dangers of taking oneself too seriously. Art was meant to serve as a form of communication but not to the extreme of being a form of self-righteousness.

To look at Hogarth's last plate, *The Bedlam Scene*, there are indications that Hogarth was being prophetic of his own story's ending. In retrospect, it is hard to laugh at the ironies in this scene when the humor seems absent. David Hockney explained it best when he stated "The humor disguises feeling, and that feeling is sometimes too strong to reveal without being disguised."⁵⁰

⁵⁰ Hockney, p. 9.



Figure 1. William Hogarth, The Young Heir Takes Possession of the Miser's Effects, Plate I, 1735, engraving, 15-1/8" x 12-1/4", from the Phoenix Art Museum's permanent collection.



Figure 2. William Hogarth, The Levée, Plate II, 1735, engraving, 15-1/8" x 12-1/4", from the Phoenix Art Museum's permanent collection.



Figure 3. William Hogarth, *The Orgy*, Plate III, 1735, engraving, 15-1/8" x 12-1/4", from the Phoenix Art Museum's permanent collection.



Figure 4. William Hogarth, *The Arrest*, Plate IV, 1735, engraving, 15-1/8" x 12-1/4", from the Phoenix Art Museum's permanent collection.



Figure 5. William Hogarth, The Marriage, Plate V, engraving, 15-1/8" x 12-1/4", from the Phoenix Art Museum's permanent collection.



Figure 6. William Hogarth, The Gaming House, Plate VI, engraving, 15-1/8" x 12-1/4", from the Phoenix Art Museum's permanent collection.



Figure 7. William Hogarth, Debtor's Prison, Plate VII, engraving, 15-1/8" x 12-1/4", from the Phoenix Art Museum's permanent collection.



Figure 8. William Hogarth, The Madhouse, Plate VIII, engraving, 15-1/8" x 12-1/4", from the Phoenix Art Museum's permanent collection.



Figure 9. David Hockney, The Arrival, Plate 1, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.

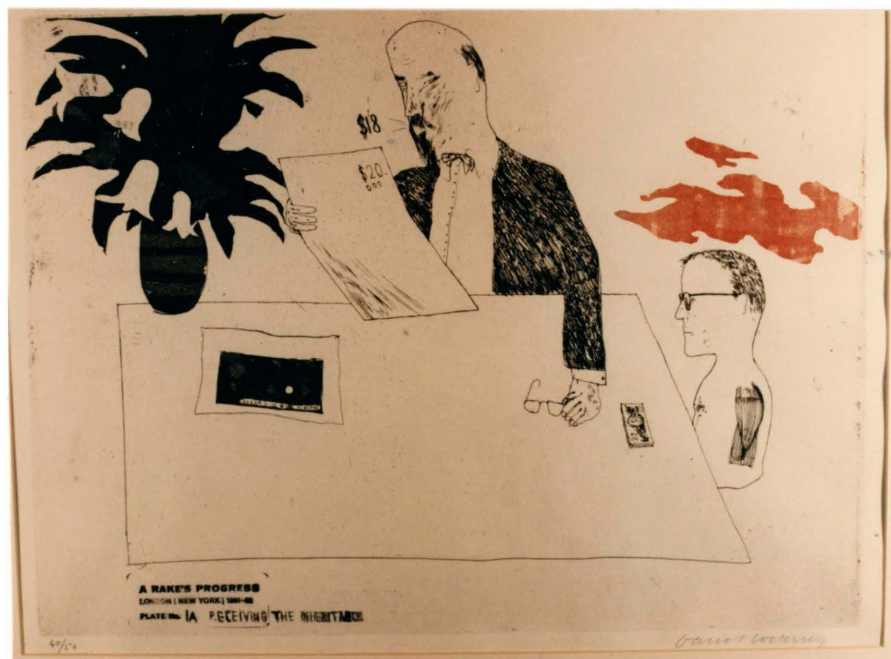


Figure 10. David Hockney, Receiving the Inheritance, Plate 1A, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.



Figure 11. David Hockney, Meeting the Good People (Washington), Plate 2, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.



Figure 12. David Hockney, The Gospel Singing (Good People) (Madison Sq. Garden), Plate 2A, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.



Figure 13. David Hockney, The Start of the Spending Spree and the Door Opens for a Blonde, Plate 3, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.

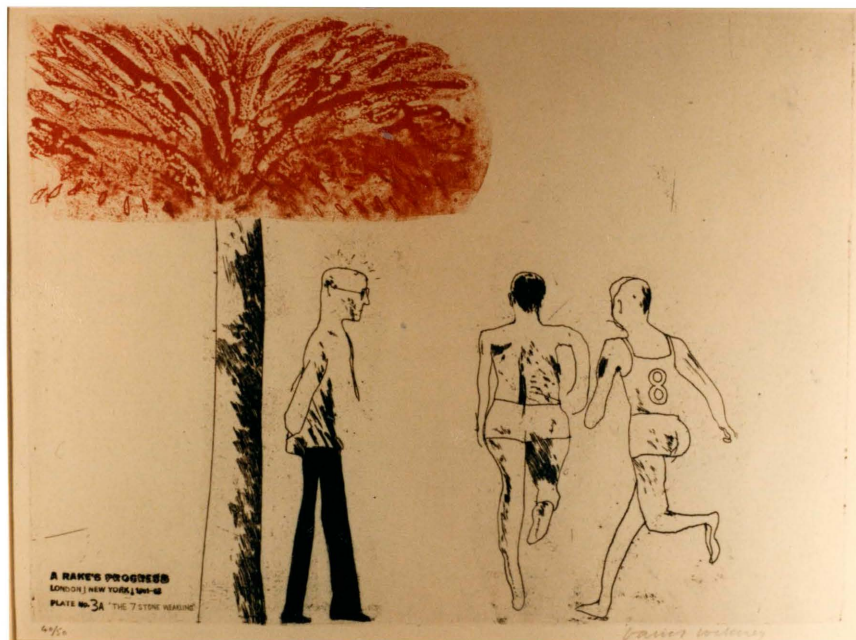


Figure 14. David Hockney, The 7 Stone Weakling, Plate 3A, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.

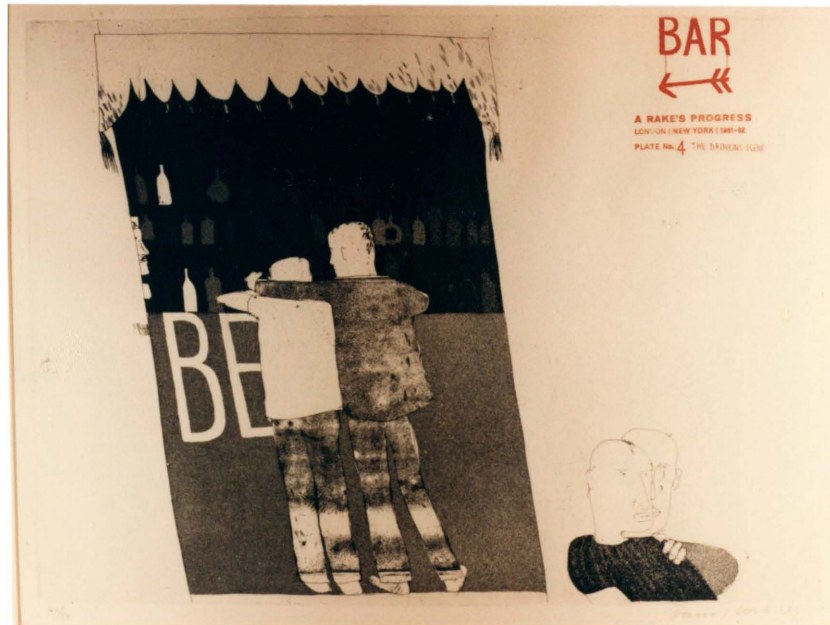


Figure 15. David Hockney, The Drinking Scene, Plate 4, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.



Figure 16. David Hockney, Marries an Old Maid, Plate 4A, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.



Figure 17. David Hockney, The Election Campaign (With Dark Message), Plate 5, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.



Figure 18. David Hockney, Viewing a Prison Scene, Plate 5A, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.

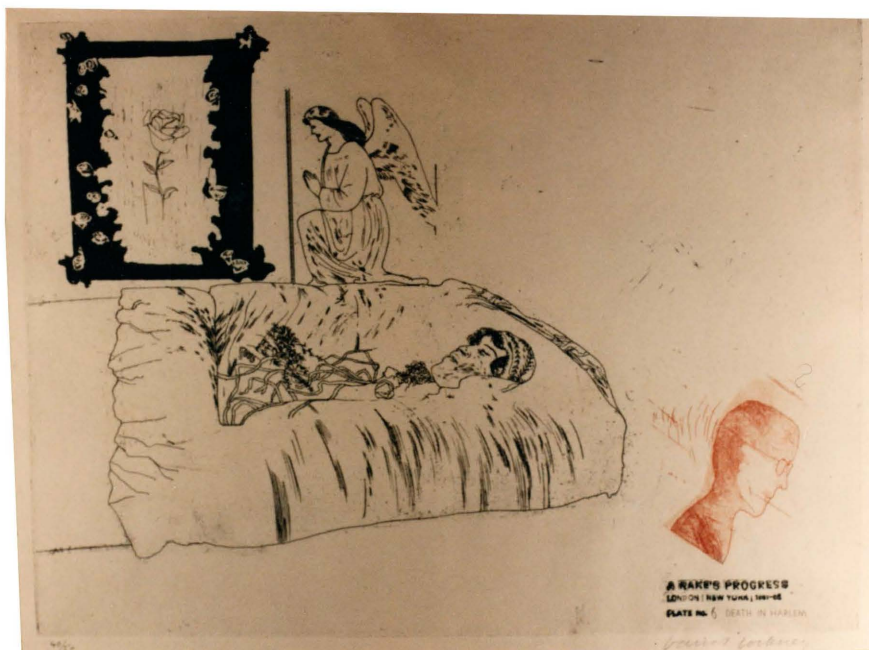


Figure 19. David Hockney, Death in Harlem, Plate 6, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.

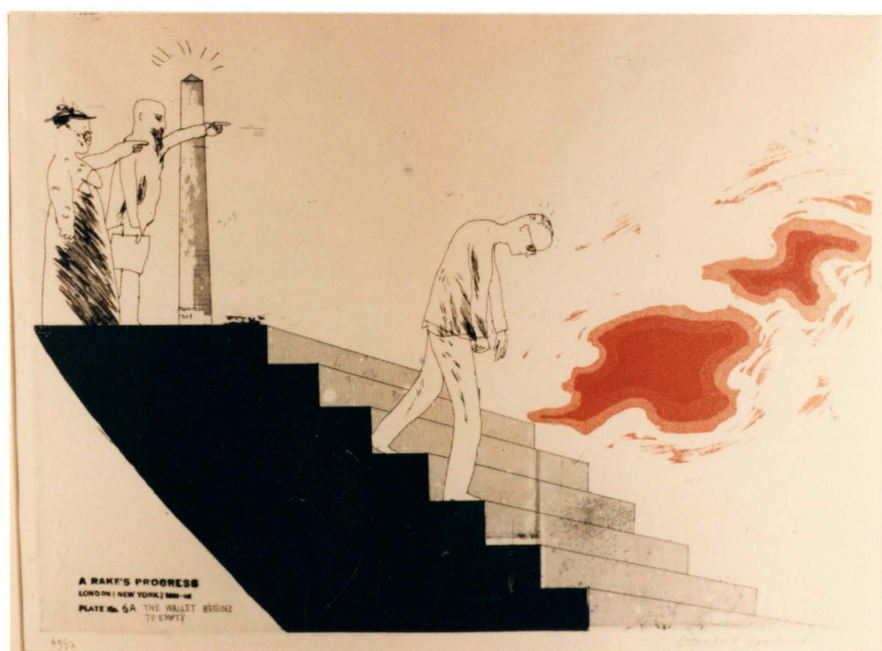


Figure 20. David Hockney, The Wallet Begins to Empty, Plate 6A, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.

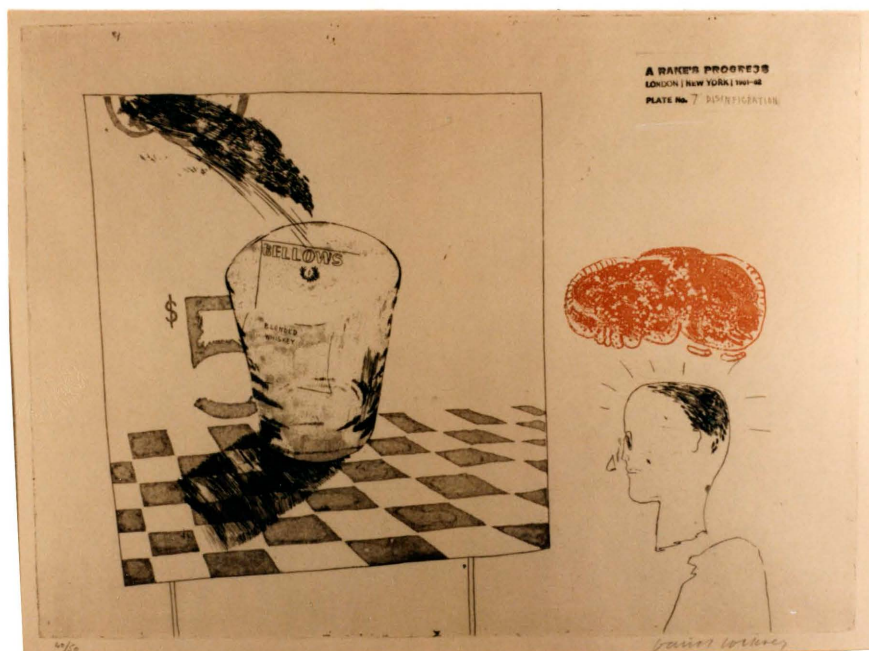


Figure 21. David Hockney, Disintegration, Plate 7, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.



Figure 22. David Hockney, Cast Aside, Plate 7A, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.

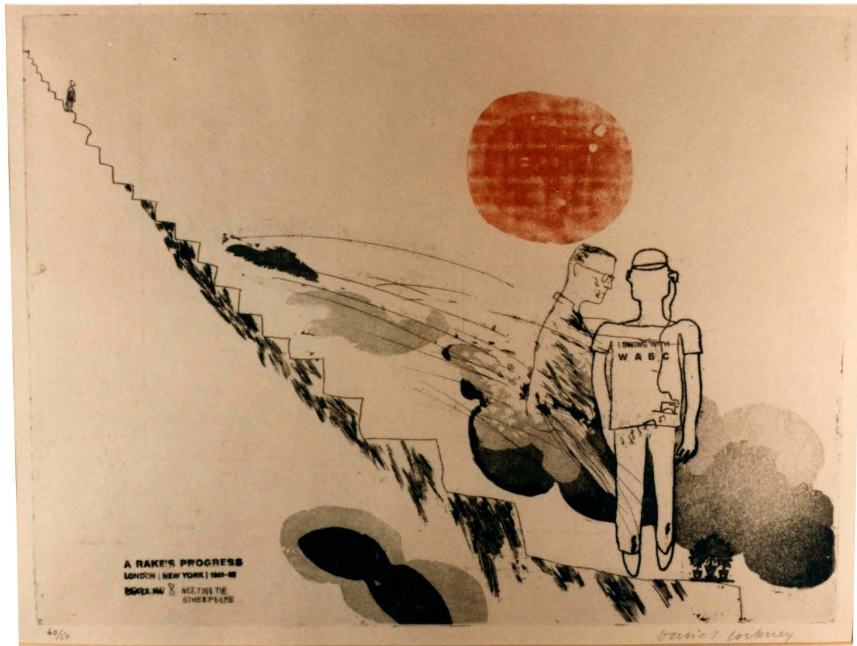


Figure 23. David Hockney, Meeting the Other People, Plate 8, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.

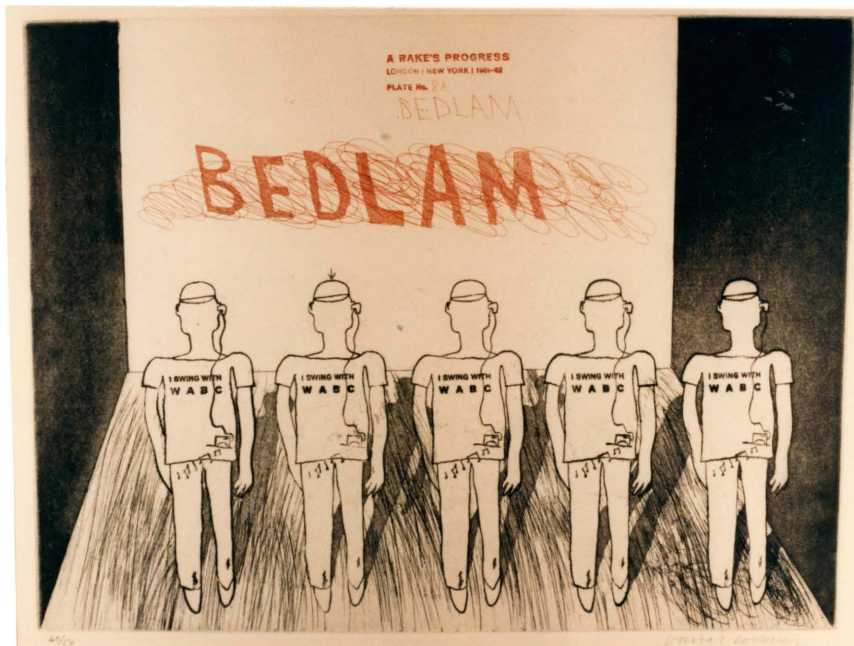


Figure 24. David Hockney, Bedlam, Plate 8A, 1961-63, etching, 16" x 11", from the University of Colorado's permanent collection.

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