William Hogarth "A Rake's Progress"
Вільям Хогарт "Кар'єра марнотрата"

William Hogarth – English painter, draftsman and engraver, founder of the English national art school, illustrator, author of satirical engravings.
Hogarth was greatly influenced by the ideas of philosophers of the Enlightenment, who claimed that with the help of artistic creativity, morality can be cultivated in a person and vices can be eradicated. The master subordinated his works to this task. Most of all, Hogarth liked to create cycles of engravings or paintings united by a revealing plot.

In painting, Hogarth works according to the theatrical principle. He divides one plot into several acts, each action takes place on a separate canvas. Then, the artist puts the pictures, united by a single idea, into a series, and the whole story of one or another vice unfolds before the viewer. Hogarth created several such series: "Career of a Whore", "Career of a Prodigal", etc. The most popular of the series created by the artist is ***"The Rake's Progress".***

A Rake's Progress (or ***The Rake's Progress***) is a series of eight paintings by 18th-century English artist William Hogarth. The canvases were produced in 1732–1734, then engraved in 1734 and published in print form in 1735. The series shows the decline and fall of Tom Rakewell, the spendthrift son and heir of a rich merchant, who comes to London, wastes all his money on luxurious living, prostitution and gambling, and as a consequence is imprisoned in the Fleet Prison and ultimately Bethlem Hospital (Bedlam).

Розташуйте 8 картин із серії "Історія марнотрата" (The Rake's Progress) Вільяма Хогарта у правильному порядку відповідно до їх опису англійською мовою:

Picture №1

I – *The Heir*

In the first painting, Tom has come into his fortune on the death of his miserly father. While the servants mourn, he is measured for new clothes.

The unexpectedly received money radically changes his behavior. Although he has had a common-law marriage with Sarah Young, he now rejects the hand of his pregnant fiancée, whom he had promised to marry (she holds his ring and her mother holds his love letters). He mercilessly breaks up with the girl of the period of his poverty, leaving her pregnant. The fate of their future child does not interest him in any way, because he was only in a hurry to selfishly enjoy life. He pays her off, but she still loves him, as becomes clear in the fourth painting.

Behind Tom the Administrator of the estate filches a coin from the money bag Tom holds. Evidence of the father's miserliness abound: his portrait above the fireplace shows him counting money; symbols of hospitality (a jack and spit) have been locked up at upper right; the coat of arms shows three clamped vises with the motto "Beware"; a half-starved cat reveals the father kept little food in the house, while lack of ashes in the fireplace demonstrates that he spent even less money on wood to heat his home. A servant hanging mourning crepe accidentally uncovers a cache of gold coins.

Picture №2

II – *The Levée*

In the second painting, Tom is at his morning toilet (The Levée) in his new London home, attended by musicians and other hangers-on all dressed in expensive costumes. Surrounding Tom from left to right: a music master at a harpsichord, who was supposed to represent George Frideric Handel or Nicola Porpora; a fencing master; a quarterstaff instructor; a dancing master with a violin; a landscape gardener, Charles Bridgeman; an ex-soldier offering to be a bodyguard; a bugler of a fox hunt club.

At lower right is a jockey with a silver trophy showing Tom's racehorse "Silly Tom". In the background left are more hangers-on including a poet, a wig maker and a hat maker. The quarterstaff instructor looks disapprovingly on both the fencing and dancing masters. Upon the wall, between paintings of roosters (emblems of cockfighting), there is a painting of the Judgement of Paris.

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Tom quickly gets used to a life of luxury. He imitates the aristocratic manner of receiving visitors and merchants during the morning toilet. The crowd of people competing for Tom's attention is shown in caricature as a mockery of such a society.

He hastily learns to dance gallantly, to know music, to fence, without immersing himself deeply in anything. As a rich person, he orders jewelry, indiscriminately brings to him little-known teachers, swindlers who swear to be friends until the grave, but disappear as soon as he runs out of money.

Picture №3

III – *The Tavern Scene*

The third painting depicts a wild party underway at a brothel. Tom slumped drunken on a chair. The prostitutes are stealing the drunken Tom's watch. On the floor at bottom right is a night watchman's staff and lantern — souvenirs of Tom's 'wild night' on the town. The scene takes place at the Rose Tavern, a famous brothel in Covent Garden. The prostitutes have black spots on their faces to cover syphilitic sores.

Picture №4

IV – *The Arrest*

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

In comic relief, a man filling a street lantern spills the oil on Tom's head. This is a sly reference to how blessings on a person were accompanied by oil poured on the head; in this case, the 'blessing' being the 'saving' of Tom by Sarah, although Rakewell, being a rake, will not take the moral lesson to heart. The painting shows the young thief stealing Tom's cane.

Picture №5

V – *The Marriage*

In the fifth part, having squandered his inheritance, Tom tries to get money through an advantageous marriage on a rich but aged and ugly old maid at Marylebone Old Church, which was famous for secret weddings.

Rejecting the young, beautiful and devoted Sarah, Tom preferred the old one-eyed rich woman.

In the background, Sarah arrives, holding their child while her indignant mother struggles with another repudiated lover and her mother. It looks as though Tom's eyes are already upon the pretty maid to his new wife's left during the wedding.

Picture №6

VI – *The Gaming House*

The sixth painting shows Tom promotes money in a gambling game in a gambling den at White's club. The men around the table focused intently on the game. Meanwhile, the man on the right is frightened: smoke pours through the ceiling. Tom, maddened by the loss, falls to his knees and pleads for the assistance of the Almighty after losing his reacquired wealth. Neither he nor the other obsessive gamblers seem to have noticed a fire that is breaking out behind them. He looks angrily at the sky, clenching his fists.

Picture №7

VII – *The Prison*

All is lost by the seventh painting, and Tom is incarcerated in the notorious Fleet debtors' prison. His once smooth wife is now emaciated, indicating their desperate situation. He ignores the distress of both his angry new wife and faithful Sarah, who cannot help him this time. Both the beer-boy and jailer demand money from him, pointing to a ledger awaiting payment.

Tom begins to go mad, as indicated by both a telescope for celestial observation poking out of the barred window and an alchemy experiment in the background. Beside Tom is a rejected play; another inmate is writing a pamphlet on how to solve the national debt.

Picture №8

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VIII – *The Madhouse*

Finally insane and violent, in the eighth painting Tom ends his days in Bethlem Hospital (Bedlam), London's infamous mental asylum for beggars and the insane. Tom lies in the foreground, almost naked, in a pose reminiscent of the sculpture in front of the entrance to the hospital - "Melancholic Madness". Sara cries on the sidelines and tries to comfort him, but he continues to ignore her.

While some of the details in these pictures may appear disturbing to 21st-century eyes, they were commonplace in Hogarth's day. For example, the fashionably dressed women in this last painting have come to the asylum as a social occasion, to be entertained by the bizarre antics of the inmates. In the 18th century visiting prisons and hospitals was one of the pastimes of the aristocracy. The lady and the maid exchange funny jokes while looking at the unfortunate patients. Hogarth ironizes: Tom, who sought to imitate the aristocracy, ended up becoming a laughingstock for it.

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