

Міністерство освіти і науки України  
Київський національний університет будівництва і архітектури

**АНГЛІЙСЬКА МОВА**  
Методичні вказівки (частина I)  
до виконання практичних занять  
для студентів II курсів, які навчаються  
за напрямом підготовки 023 «ОДПМ»

КИЇВ 2021

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Призначено для студентів II курсів, які навчаються за напрямом підготовки 023  
«ОДПМ»

## **Загальні положення**

Метою даних методичних вказівок є:

- Розширення словарного запасу, пов'язаного з історією;
- Закріплення лексичних аспектів мови;
- Навчання студентів роботі з текстом, а саме різним видом читання (ознайомчому, аналітичному, пошуковому).

## Prologue

### Vocabulary Notes

1. windy plain- вітряна рівнина
2. mysterious relic- загадкова реліквія
3. hanging stones -висячі каміння
4. grander blocks- грандіозні глиби
5. primitive people- первісні люди
6. scant engineering knowledge- скудні інженерні знання
7. lonely spot- відлюдне місце
8. dense sandstone- щільний пісковик
9. heavy lintels -важкі перемички
10. distinct phases- окремі фази

### Stonehenge

(c. 1900 B.C. —c. 1400 B.C.)

Stark on the windy plain of Salisbury stands a huddle of rough-hewed blocks that have defied alike the winds and rains of 4000 years and the probing questions of historian and archeologist. This mysterious relic of ancient Britain is Stonehenge — place of the "hanging stones".

Nowhere in Western Europe can be found a monument quite like it. Stonehenge has two settings of sarsens, a 97x3 foot-diameter circle that once held 30 columns, overlaid with a continuous lintel and an inner horseshoe of even grander blocks, some 200 feet tall and weighing more than 40 tons apiece.

Among these sarsen formations stand a secondary circle and horseshoe of bluestones.

No one can look up at these ponderous blocks without wondering how a primitive people with scant engineering knowledge could have brought them to this lonely spot and erected them. Antiquarians believe that as many as 1500 men could have labored for ten years transporting all the immense stones across Wiltshire.

Even so more perplexing questions occur. What about the fashioning of Stonehenge's colonnades? How did men who never knew steel shape this tough, dense sandstone. And shape they did. For the tall sarsens are not only cut into regular oblong columns, but are capped by lintels, joined to the uprights by tenons and mortises, and the heavy lintels themselves are joined by a crude tongue — and — groove bond.

Actually, the building of Stonehenge spanned some four centuries and three distinct phases in the most recent view held by archeologists.

## Comprehension Questions and Points for Discussion

1. What are the most remarkable features of Stonehenge?
2. What puzzles does Stonehenge offer mankind?

## The Middle Ages

### Vocabulary Notes

1. linear design- графічний дизайн
2. monastic centres- монастирські центри
3. Irish manuscript- ірландський рукопис
4. coloured entwinnements- кольорові плетіння
5. great cathedrals- великі собори
6. immense enterprises- величезні підприємства
7. fashionable luxury- модна розкіш
8. delicate details- делікатні деталі
9. high chair- високе крісло
10. medieval artists- середньовічні художники
11. learned scribes- вчені книжники
12. curved eyebrows- вигнуті брови
13. hunting of ducks- полювання на качок
14. biblical narrative- біблійний переказ
15. faithful observation- вірне спостереження
16. influence of Italian art- вплив італійського мистецтва

## PAINTING

### Some Famous Illuminated Manuscripts

It is usual to regard English painting as beginning with the Tudor period and for this are several reasons. Yet the fact remains that painting was practised in England for many hundred years before the first Tudors came to the throne.

The development of the linear design in which English artists have always excelled can be traced back to the earliest illuminations brilliantly evolved in Irish monastic centres and brought to Northumbria in the seventh century. Its principal feature is that wonderful elaboration of interlaced ornament derived from the patterns of metal-work in the Celtic Iron Age, which is to be found in the *Book of Kells* and the *Lindisfarne Gospel* its Northumbrian equivalent.

The greatest achievement in Irish manuscript illumination, the *Book of Kells* is now generally assigned to the late eighth or early ninth century. The *Book of Kells* is a manuscript of the gospels of rather large size (33 x 24 cm) written on thick glazed vellum. Its pages were originally still larger; but a binder, a century or so ago, clipped away their margins, cutting even into edges of the illuminations. Otherwise the manuscript is in relatively good condition, in spite of another earlier misadventure. The great gospel, on account of its wrought shrine, was wickedly stolen in the night from the sacristy of the church and was found a few months -later stripped of its gold, under a sod. Finally the manuscript passed to Trinity College, where it is today.

No manuscript approaches the *Book of Kells* for elaborate ornamentation. A continuous chain of ornamentation runs through the text. The capitals at the beginning of each paragraph — two, three, four to a page — are made of brightly coloured entwinements of birds, snakes, distorted men and quadrupeds, fighting or performing all sorts of acrobatic feats. Other animals wander about the pages between the lines or on top of them.

The thirteenth century had been the century of the great cathedrals, in which nearly all branches of art had their share. Work on these immense enterprises continued into the fourteenth century and even beyond, but they were no longer the main focus of art. We must remember that the world had changed a great deal during that period. In the middle of the twelfth century Europe was still a thinly populated continent of peasants with monasteries and baron's castles as the main centres of power and learning. But a hundred and fifty years later towns had grown into centres of trade whose burghers felt increasingly independent of the power of the Church and the feudal lords. Even the nobles no longer lived a life of grim seclusion in their fortified manors, but moved to the cities with their comfort and fashionable luxury there to display their wealth at the courts of the mighty. We can get a very vivid idea of what life in the fourteenth century was like if we remember the works of Chaucer, with his knights and squires, friars and artisans.

The love of fourteenth-century painters for graceful and delicate details is seen in such famous illustrated manuscripts as the English Psalter known as *Queen Mary's Psalter* (about 1310). One of the pages shows Christ in the Temple, conversing with the learned scribes. They have put Him on a high chair, and He is seen explaining some point of doctrine with the characteristic gesture used by medieval artists when they wanted to draw a teacher. The scribes raise their hands in attitude of awe and astonishment, and so do Christ's parents, who are just coming on to the scene, looking at each other wonderingly. The method of telling the story is still rather unreal. The artist has evidently not yet heard of Giotto's discovery of the way in which to stage a scene so as to give it life. Christ is minute in comparison with the grown-ups, and there is no attempt on the part of the artist to give us any idea of the space between the figures. Moreover we can

see that all the faces are more or less drawn according to one simple formula, with the curved eyebrows, the mouth drawn downwards and the curly hair and beard. It is all the more surprising to look down the same page and to see that another scene has been added, which has nothing to do with the sacred text. It is a theme from the daily life of the time, the hunting of ducks with a hawk.

Much to the delight of the man and woman on horseback, and of the boy in front of them, the hawk has just got hold of a duck, while two others are flying away. The artist may not have looked at real boys when he painted the scene above, but he had undoubtedly looked at real hawks and ducks when he painted the scene below. Perhaps he had too much reverence for the biblical narrative to bring his observation of actual life into it. He preferred to keep the two things apart: the clear symbolic way of telling a story with easily readable gestures and no distracting details, and, on the margin of the page, the piece from real life, which reminds us once more that this is Chaucer's century. It was only in the course of the fourteenth century that the two elements of this art, the graceful narrative and the faithful observation, were gradually fused. Perhaps this would not have happened so soon without the influence of Italian art.

### **Comprehension Questions and Points for Discussion**

1. What did the Tower serve for in the past?
2. What are the most important parts of the Tower?
3. What does the term "Gothic" imply?
4. Define the features typical of the Gothic style and of its system of construction.
5. Name some of the most famous Gothic buildings in England. What terms are applied to different periods of the English Gothic style? What features are typical of the Perpendicular style?
6. Describe Henry VII's Chapel.
7. Describe the interior of the Poet's Corner.
8. Describe the ornamentation of the *Book of Kells*.
9. Have all the illuminated manuscripts retained their original appearance to the present day?
10. How did the European way of life of the 12th and 14th centuries differ?
11. What two scenes are represented on a page from *Queen Mary's Psalter* and how do their ways of telling a story differ?

### Vocabulary Notes

1. Papal authority- Папська влада
2. Secular patronage- світське патронаж

3. human personality- людська особистість
4. The most emotionally appealing- найбільш емоційно привабливий
5. intimate nature- інтимний характер
6. opposite pole- протилежний полюс
7. formalized images- формалізовані зображення
8. autocratic government- самодержавний уряд
9. entirely different technique- зовсім інша техніка

### **16th and 17th Centuries**

When Henry VIII abolished Papal authority in England in 1534 and ordered the dissolution of the monasteries in 1536 he automatically brought to an end the tradition of religious art as it had been practised in the Middle Ages and in monastic centres. The break was so complete that painting before and after seem entirely different thing, in subject, style and medium. The local centres of culture having vanished, the tendency of painting to be centralized in London and in the service of the court was affirmed. Secular patronage now insisted on portraiture, and the habit grew up of using foreign painters— an artificial replacement of the old, international interchange of artists and craftsmen. Yet the sixteenth century was the age of Humanism which had created a new interest in the human personality. The most emotionally appealing product of Elizabethan Age, was the art of miniature. In its intimate nature it was at the opposite pole from the formalized images which represented autocratic government. The miniature was an art with an entirely different technique and origin from that of the foreign oil painters, a development from the manuscript illumination, the title "limner" being itself a corruption of "illuminator".

### Vocabulary Notes

1. small-scale miniature- дрібномасштабна мініатюра
2. succeeding periods- наступні періоди
3. sure subsistence- впевнене існування
4. demand for ...- потреба у...
5. drew part- намальована частина
6. personal adornment- особиста прикраса
7. by-play- німа сцена
8. goldsmith craft- золотарське ремесло
9. portable compass- портативний компас
10. spirited handling- енергійне користування
11. vis-a-vis the painting- по відношенню до картини
12. reveal the fallacy- виявити помилковість

13. oft-repeated talk- часто повторювана розмова
14. draughtsman's knowledge of value of line- знання художника про значення лінії
15. dark shadows- темні тіні
16. particularly inappropriate- особливо недоречно
17. scale of limning- масштаб вапнування
18. no flatness- відсутність рівності
19. lurk beneath the breadth- ховаються під широтою
20. meticulousness of style- педантичність стилю
21. enlarged photographs- збільшені фотографії
22. sepals of a flower- чашолистки квітки
23. splendid works- чудові роботи
24. acquired certainty- набув визначеності
25. a dazzling series- сліпуча серія
26. male virtues- чоловічі чесноти

## **PORTRAIT MINIATURES OF THE LATE 16th—17th CENTURY**

### **Nicholas Hilliard (c. 1647—1619)**

Nicholas Hilliard, son of a citizen of Exeter, founded the school of English miniature art, not only among courtiers ostentatiously vying with one another for the "Queen's picture in little" at "forty, fifty or a hundred ducats apiece", but among all who desired mementoes of their family or friends. Miniature painting went on at a high level in England until the era of Cosway at the end of George III's reign, and indeed it was only killed by photography.

The work of Hilliard was mainly confined to small- scale portraiture. None the less he was a complete artist. In the Elizabethan, as in succeeding periods, portraiture was the only branch of art in Britain in which a painter could find a sure subsistence. The demand for miniatures, or limning, was a specialized section of this demand for portraiture. It had grown up in England in the sixteenth century and drew part of its strength from the development of interest in jewellery and articles of personal adornment, chains, lockets, fans, engraved stones and so forth. There are many anecdotes which testify to the important place miniature held in the Court life of intrigue and flattery of the Queen. One quoted from a letter of the period will serve as an example: "Lady Derby wore about her neck and in her bosom a portrait. The Queen, espying it, inquired about it, but her ladyship was anxious to conceal it. The Queen insisted on having it, and discovering it to be the portrait of young Cecil, she snatched it away, and tying it upon her shoe, walked long with it; afterwards she pinned it on her elbow, and wore it some time there. Secretary Cecil hearing this, composed some verses and

got them set to music. In his verses Cecil sang that he contented himself with the favour she had given him, by wearing his portrait on her feet and her elbow!"

The place of miniature in by-play of such subtlety is dependent as much on its setting and its portability as on the features it represents. Hilliard and Oliver,\* grown up in the atmosphere of the goldsmith's craft, understood perfectly the demands of their art. Their limnings were jewels, portraits and gems at the same time. Hilliard specifically refers to his miniatures as "small pictures, which are to be viewed in hand".

The miniatures of Hilliard and Oliver bring all the excellencies that portraiture can hold into a portable compass-combining likeness of feature and harmony of colouring with spirited handling and the ability to transmit the diverse characters of their sitters through the representation of their features.

Hilliard is essentially a British painter. To say this is to define his position vis-à-vis the painting of his time, and to emphasize his real originality. We know that he modelled himself on the style of Holbein, but he is not for one moment to be mistaken for a French or German painter.

A glance at his more unfaded miniatures will reveal the fallacy of the oft-repeated talk about Hilliard's "flatness" of treatment. He had a draughtsman's knowledge of value of line in defining form as well as contour, and a dislike of dark shadows, which he thought particularly inappropriate in the small scale of limning. But there is no absence of modelling, no flatness.

What needs emphasis is the breadth and boldness of handling which lurk beneath the seeming meticulousness of Hilliard's style. Those unaccustomed to looking at miniatures may in the first instance prefer to see this characteristic in enlarged photographs but they will soon discern it in the originals. The hair, in particular, though it may seem to be represented by each filament, is broadly painted, and massed about the head in lighter and dark bands of local colour in the freest calligraphic manner. The details of costume, the aigrettes in the hair, grow round the body and out of the coiffure as naturally as the petals and sepals out of a flower. The lace seems a marvel of exactness, but it is traced by a nervous flowing line in a masterly impressionistic style of draughtsmanship; and so the patterning of the dress.

Hilliard's active career was at least fifty-six years. A series of splendid works dated 1572 testify to his fully acquired certainty at the age of 25. From then almost to the close of the century he produced a dazzling series of exquisitely studied and characterized portraits, besides ringing innumerable changes on the Queen's counterfeit.

Perhaps the most striking of all are the portraits of youths and young men assignable to circa 1585—90. In those, at the very years when Shakespeare was composing his sonnets, the diverse characters of their sitters through the representation of their features.

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## **COSTUME AND ACCESSORIES**

The miniatures of any period are one of our most important sources of knowledge for its costume. Full-scale portraiture is often suspected of dressing the sitters in stock clothes, showing them as they want to be shown rather than as they are. Miniatures are a more accurate index of dress and its changes. In the Elizabethan age our countrymen were renowned for borrowing fashions of attire from the most far-fetched and discordant sources, making the whole a characteristic, bizarre mixture of styles.

There is a detailed evidence of the forms of ruffs and collars. At the beginnings of Hilliard's career the ruff was a small frill of convoluted linen appearing modestly at the neck; a sumptuary law controlling the sizes had been promulgated in 1562. Soon it began to grow vigorously, and delicate

ornamentation of lace was added, until it became the great cart-wheel ruff typical of the year of the Armada.

Every attribute of costume is embellished in this period. The men wear jaunty feathers in their caps, typifying the defiance they hurled at each other and at the foreigner. There is eloquent witness in these miniatures to the indigenous love of jewels and the taste with which they were worn. Just as each line of Elizabethan poetry is the richer for an image, so is each article of dress braver for a precious stone. The favourite large piece of jewellery was the locket which contained a miniature portrait or cut agate or onyx.

The many portraits of Queen Elizabeth, at first glance of similar aspect, are each a fresh, dazzling arrangement of jewels. It seems that Milliard never did exactly repeat himself in these portraits. The richness of the age is illustrated by a typical portrait of the Queen at the end of her reign in which there are, clustered in her hair and in the necklace, over a hundred pearls, some of great size.

### Vocabulary Notes

1. fuller sense- повніше почуття
2. a supreme master- верховний господар
3. embroidered patterns- вишиті візерунки
4. flatly decorative- навідріз декоративні
5. less powerfully- менш потужно
6. dimensional plastic design- розмірний пластиковий дизайн
7. lack psychological subtlety- відсутність психологічної тонкості
8. reveal clearly the individuality- чітко розкрити індивідуальність
9. consistently constructed- послідовно побудований
10. generation carried on the same tradition- покоління продовжувало ті самі традиції
11. strain of character- напруга характеру
12. aristocratic supporters- аристократичні прихильники
- 13 striking aspect- вражаючий аспект
14. greater rejection- більша відмова
15. the corresponding painter- відповідний живописець
16. grave reticence- могильна стриманість

## PAINTING IN THE 16th-17th CENTURIES

In the sixteenth century Holbein came to England, bringing with him a much more highly developed pictorial tradition with a much fuller sense of plastic relief. Holbein himself was a supreme master of linear design; he could draw patterns for embroidery and jewellery as no one else, but he never entirely sacrificed the plastic feeling for form to that, and in his early work he modelled in full light and shade. Still, it was not difficult for him to adapt himself somewhat

to the English fondness for flat linear pattern. Particularly in his royal portraits, e. g. the portrait of Henry VIII, we find an insistence on the details of the embroidered patterns of the clothes and the jewellery, which is out of key with the careful modelling of hands and face.

Finally, by Elizabeth's reign almost all trace of Holbein's plastic feeling was swept away and the English instinct for linear description had triumphed completely.

But the English were not left long in peace with their linear style. Charles I, who had travelled abroad was bound to see that Rubens represented a much higher conception of art than anything England possessed, and invited him over. He was followed by Van Dyck, who came to stay. And although he too could not help feeling the influence of the bias of English taste and learned to, make his images more flatly decorative and less powerfully modelled, than had been his wont, none the less, he set a new standard of plastic design, and this was carried on by Lely. Lely was not a great artist, but he was thoroughly imbued with the principles of three dimensional plastic design. Though his portraits lack psychological subtlety, and fail to reveal clearly the sitter's individuality, they are firmly and consistently constructed.

Kneller of the next generation carried on the same tradition.

What of native English talent? The approach of the; Civil war stripped away the polish and brought out a sterner strain of character no less in the aristocratic supporters of the royalist cause than in their democratic opponents. In the realism with which he depicted the militant Cavalier, William Dobson (1610—46) marks a breakaway from Van Dyckian elegance. Born in London, Dobson comes suddenly into prominence in royalist Oxford after the Civil War had broken out.

The painting of Endymion Porter, the friend and agent of Charles I in the purchase of works of art, is generally accounted Dobson's masterpiece. The most striking aspect of the work is its realism. Though Endymion Porter is portrayed as a sportsman who has just shot a hare, there is a stern look about his features which seems to convey that this is wartime.

The solemnity of the times is also reflected in the portraiture produced during the Commonwealth period and one would naturally expect an even greater rejection of elegance than that of Dobson during the Puritan dominance. Indeed a prospect of unsparring realism is set out in Cromwell's admonition— to "remark all these ruffness, pimples, warts" and paint "everything as you see in me".

The corresponding painter to Dobson on the Parliamentary side, however, Robert Walker, was a much less original artist and still closely imitated Van Dyck's graceful style.

A number of other portrait painters are of interest by reason of their subjects. John Greenhill (c. 1644—76) is of some note as one of the first artists to depict English actors in costume. John Filey (1646—91) was an artist whose work is distinguished by a grave reticence. In succession to Lely he painted many eminent

people, including Dryden, and some minor folk, as for example the aged housemaid Bridget Holmes. He was described by Horace Walpole as "one of the best native painters who have flourished in England".

### **Comprehension Questions and Points for Discussion**

1. What effect did Henry VIII's breach with the Pope have upon English art?
2. What kind of painting had there been in Britain before the Tudor period?
3. Who commissioned the portrait miniatures?
4. Who originated the English school of portrait miniature? How long did it flourish?
5. Why was miniature so popular at the Elizabethan Court?
6. What characterizes miniatures by Hilliard and Oliver?
7. Describe the main features of Hilliard's style.
8. Why are miniatures preferred to full-scale portraiture as a source of knowledge of period costumes?
9. What were the favourite embellishments of Elizabethan costume?
10. What features distinguished Holbein's art and in what way did they change during his stay in England?
11. How did the English and Continental standards of design differ?
12. Give some examples of the English preference for flat linear pattern.
13. Who carried on the Continental standards of design in England in the 17th century?
14. Name the most important native English artists of the 17th century.

### **Vocabulary Notes**

1. a distinct national character- виразний національний характер
2. dominated largely- переважно домінували
3. particularly by- зокрема
4. develop independently- розвиватися самостійно
5. foreign influence- іноземний вплив
6. establish a kind- встановити вид
7. witty portrayal- дотепне зображення
8. social injustice- соціальна несправедливість
9. fashionable society- модне суспільство

The eighteenth century was the great age of British painting. It was in this period that British art attained a distinct national character.

In the seventeenth century, art in Britain had been dominated largely by the Flemish artist, Anthony van Dyck. In the early eighteenth century, although

influenced by Continental movements, particularly by French rococo, British art began to develop independently. William Hogarth, "born just before the turn of the century, was the first major artist to reject foreign influence and establish a kind of art whose themes and subjects were thoroughly British. His penetrating, witty portrayal of the contemporary scene, his protest against social injustice and his attack on the vulgarities of fashionable society make him one of the most original and significant of British artists.

Hogarth was followed by a row of illustrious painters: Thomas Gainsborough, with his lyrical landscapes, "fancy pictures" and portraits; the intellectual Sir Joshua Reynolds, who painted charming society portraits and became the first president of the Royal Academy; and George Stubbs, who is only now being recognized as an artist of the greatest visual perception and sensitivity.

There are many others, including Wright of Derby, Wilson, Lawrence, Ramsay, Raeburn, Romney, Wheatley, and the young Turner.

### **Comprehension Questions and Points for Discussion**

1. Speak about the ways by which the middle-class of 18th- century England could gain the feeling of balance and self-assurance.
2. What qualities were regarded compulsory for an ideal Englishman in the 18th century?
3. What century is regarded as the great age of British painting and who were its major exponents? In what branches did British artists excell?

1. unswervingly honest- непохитно чесний
2. silverplate engraver- гравер срібної пластини
3. have a considerable bearing on...- значно вплинути на...
4. decorative sense- декоративний сенс
5. an earlier day- більш ранній день
6. first succes- перший успіх
7. conversation pieces- зробити фурор
8. clandestine match- підпільний матч
9. decorous mood- декоративний настрій
10. a step nearer- на крок ближче
11. various scenes- різні сцени
12. display his mastery- проявити його майстерність
13. dreadful aspect- жахливий аспект
14. varied course- різноманітний курс
15. to attempt a rivalry- для спроби суперництва
16. embarked after- приступив після

17. richness of comedy- багатство комедії
18. vivid group- яскрава група
19. the charm of childhood- чарівність дитинства
20. singularly engaging effects- особливо привабливі ефекти
21. "The Shrimp Girl"- "Дівчина з креветками"
22. liberal humanitarianism- ліберальний гуманітаризм
23. century exposed folly- століття викрила безумство
24. the narrative description- описовий характер
25. actually sensitive- насправді чутливий
26. oval canvas- овальне полотно
27. own age- власний вік
28. the blame for aesthetic deprecation- вина за естетичну зневагу
29. own honest face- власне чесне обличчя
30. amusing contempt- кумедна зневага

## **SATIRICAL GENRE PAINTING**

### **William Hogarth (1697—1764)**

William Hogarth was unquestionably one of the greatest of English artists and a man of remarkably individual character and thought. It was his achievement to give a comprehensive view of social life within the framework of moralistic and dramatic narrative. He produced portraits which brought a fresh vitality and truth into the jaded profession of what he called "phizmongering". He observed both high life and low with a keen and critical eye and his range of observation was accompanied by an exceptional capacity for dramatic composition, and in painting by a technical quality which adds beauty to pictures containing an element of satire or caricature.

A small stocky man with blunt pugnacious features and alert blue eyes, he had all the sharp-wittedness of the born Cockney and an insular pride which led to his vigorous attacks on the exaggerated respect for foreign artists and the taste of would-be connoisseurs who brought over (as he said) "shiploads of dead Christs, Madonnas and Holy Families" by inferior hands. There is no reason to suppose he had anything but respect for the great Italian masters, though he deliberately took a provocative attitude. What he objected to as much as anything was the absurd veneration of the darkness produced by time and varnish as well as the assumption that English painters were necessarily inferior to others. A forthrightness of statement may perhaps be related to his North-country inheritance, for his father came to London from Westmorland, but was in any case the expression of a democratic outlook and unswervingly honest intelligence.

The fact that he was apprenticed as a boy to a silver-plate engraver has a considerable bearing on Hogarth's development. It instilled a decorative sense which is never absent from his most realistic productions. It introduced him to the world of prints, after famous masters or by the satirical commentators of an

earlier day. It is the engraver's sense of line coupled with a regard for the value of Rococo curvature which governs his essay on aesthetics, *The Analysis of Beauty*.

As a painter Hogarth may be assumed to have learned the craft in Thornhill's "academy", though his freshness of colour and feeling for the creamy substance of oil paint suggest more acquaintance than he admitted to with the technique of his French contemporaries. His first success as a painter was in the "conversation pieces" in which his bent as an artist found a logical beginning. These informal groups of family and friends surrounded by the customary necessities of their day-to-day life were congenial in permitting him to treat a picture as a stage. He was not the inventor of the genre, which can be traced back to Dutch and Flemish art of the seventeenth century and in which he had contemporary rivals. Many were produced when he was about thirty and soon after he made his clandestine match with Thornhill's daughter in 1729, when extra efforts to gain a livelihood became necessary. With many felicities of detail and arrangement they show Hogarth still in a restrained and decorous mood. A step nearer to the comprehensive view of life was the picture of an actual stage, the scene from *The Beggar's Opera* with which he scored a great success about 1730, making several versions of the painting. Two prospects must have been revealed to him as a result, the idea of constructing his own pictorial drama comprising various scenes of social life, and that of reaching a wider public through the means of engraving. The first successful series "The Harlot's Progress," of which only the engraving now exist, was immediately followed by the tremendous verve and riot of "The Rake's Progress", c. 1732; the masterpiece of the story series the "Marriage à la Mode" followed after an interval of twelve years.

As a painter of social life, Hogarth shows the benefit of the system of memory training which he made a self-discipline. London was his universe and he displayed his mastery in painting every aspect of its people and architecture, from the mansion in Arlington Street, the interior of which provided the setting for the disillusioned couple in the second scene of the "Marriage-à-la-Mode", to the dreadful aspect of Bedlam. Yet he was not content with one line of development only and the work of his mature years takes a varied course. He could not resist the temptation to attempt a rivalry with the history painters, though with little success. The Biblical compositions for St. Bartholomew's Hospital on which he embarked after "The Rake's Progress" were not of a kind to convey his real genius. He is sometimes satirical as in "The March of the Guards towards Scotland", and the "Oh the Roast Beef-of Old England! (Calais Gate)", which was a product of his single expedition abroad with its John Bull comment on the condition of France, and also the "Election" series of 1755 with its richness of comedy. In portraiture he "displays a great variety. The charm of childhood, the ability to compose a vivid group, a delightful delicacy of colour appear in the "Graham Children" of 1742. The portrait heads of his servants are penetrating studies of character. The painting of Captain Coram, the philanthropic sea captain who took a leading part in the foundation of the Foundling Hospital, adapts the formality of the ceremonial portrait to a democratic level with a singularly

engaging effects. The quality of Hogarth as an artist is seen to advantage in his sketches and one sketch in particular, the famous "Shrimp Girl" quickly executed with a limited range of colour, stands alone in his work, taking its place among the masterpieces of the world in its harmony of form and content, its freshness and vitality.

The genius of Hogarth is such that he is often regarded as a solitary rebel against a decaying artificiality, and yet though he had no pupils, he had contemporaries who, while of lesser stature in one way and another, tended in the same direction.

William Hogarth expressed in his art the new mood of national elation, the critical spirit of the self-confident bourgeoisie and the liberal humanitarianism of his age. He was the first native-born English painter to become famous on the Continent. He was even to become a hero of the Enlightenment. One reason for his popularity was that the genius of the age found its highest expression in wit. From Moliere to Voltaire, from Congreve through Swift and Pope to Fielding, the literature of wit was enriched on a scale unprecedented since antiquity. The great comic writers of the century exposed folly, scarified pretension and lashed hypocrisy and cruelty.

It was the great and single-handed achievement of Hogarth to establish comedy as a category in art to be rated as highly as comedy in literature. According to the hierarchy of artistic categories that was inherited from the Renaissance, *istoria*, — the narrative description of elevated themes, especially from the Bible and antiquity — was the highest branch of art measured by a scale which placed low-life genre at the bottom.

Hogarth was actually sensitive to the categorical deprecation of comic art, and with his friend Henry Fielding set about a campaign to raise its standing.

In a number of works and statements Hogarth identified his cause with comic literature. In his self-portrait of 1745 the oval canvas rests on the works of Shakespeare, Milton and Swift. Because his reasons for invoking literature were misunderstood, Hogarth exposed himself to the charge of being a "literary" artist. The legend of the literary painter can be traced back to his own age. "Other pictures we look at," wrote Charles Lamb, "his prints we read." Some of the blame for aesthetic deprecation must be placed on the shoulders of Hogarth himself. He seems to have even encouraged an image which mystified his critics. He remarked of the connoisseurs "Because I hate them, they think I hate Titian and let them!" He outraged Horace Walpole by saying that he could paint a portrait as well as Van Dyck. He compared nature with art, to the disadvantage of the latter.

If his statements are examined carefully, it becomes apparent that he did not attack foreign art as such, that he passionately admired the Old Masters.

What manner of man was he who executed these portraits — so various, so faithful, and so admirable? In the London National Gallery most of us have seen the best and most carefully finished series of his comic paintings, and the portrait of his own honest face, of which the bright blue eyes shine out from the canvas and give you an idea of that keen and brave look with which William Hogarth regarded the world. No man was ever less of a hero; you see him before you, and can fancy what he was — a jovial, honest London citizen, stout and sturdy; a hearty, plain-spoken man, loving his laugh, his friend, his glass, his roast-beef of Old England, and having a proper bourgeois scorn for foreign fiddlers, foreign singers, and, above all, for foreign painters, whom he held in the most amusing contempt.

### Vocabulary Notes

wit and skill – дотепність і майстерність

dexterous – спритний

negotiation – обговорення умов, передача векселя

pending – в очікуванні

dissipated son – безпутний син

coronet – діадема, коронет

spring (sprung) – брати початок

mortgage-deeds – іпотечні акти

a curious watchfulness – допитлива пильність

endeavour – старання

neglect – нехтування, зневага

disgrace – ганьба, безчестя

### Hogarth's "Marriage à la Mode"

The famous set of pictures called "Marriage à la Mode" contains the most important and highly wrought of the Hogarth comedies. The care and method with which the moral grounds of these pictures are laid is as remarkable as the wit and skill of the observing and dexterous artist. He has to describe the negotiations for a marriage pending between the daughter of a rich citizen Alderman and young Lord Viscount Squander field, the dissipated son of a gouty old Earl. Pride and pomposity appear in every accessory surrounding the Earl. He sits in gold lace and velvet — as how should such an Earl wear anything but velvet and gold lace? His coronet is everywhere: on his footstool on which reposes one gouty toe turned out; on the sconces and looking-glasses; on the dogs, on his lordship's very crutches; on his great chair of state and the great baldaquin behind him; under

which he sits pointing majestically to his pedigree, which shows that his race is sprung from the loins of William the Conqueror, and confronting the old Alderman from the City, who has mounted his sword for the occasion, and wears his Alderman's chain, and has brought a bag full of money, mortgage-deeds, and thousand pound notes, for the arrangement of the transaction pending between them. Whilst the steward is negotiating between the old couple, their children are together, united but apart. My lord is admiring his countenance in the glass, while the bride is twiddling her marriage ring on her pocket handkerchief and listening with rueful countenance to Counsellor Silvertongue. The girl is pretty, but the painter with a curious watchfulness, has taken care to give her a likeness to her father, as in the young Viscount's face you see a resemblance to the Earl, his noble sire. The sense of the coronet pervades the picture, as it is supposed to do the mind of its wearer. The pictures round the room are sly hints indicating the situation of the parties about to marry. A martyr is led to the fire; Andromeda is offered to sacrifice; Judith is going to slay Holofernes. There is the ancestor of the house (in the picture it is the Earl himself as a young man), with a comet over his head, indicating that the career of the family is to be brilliant and brief. In the second picture, Madam has now the Countess's coronet over her bed and toilet-glass, and sits listening to that dangerous Counsellor Silvertongue, whose portrait now actually hangs up in her room, while the counsellor takes his ease on the sofa by her side, evidently the familiar of the house, and the confidant of the mistress. My lord takes his pleasure elsewhere than at home, whither he returns jaded and tipsy to find his wife yawning in her drawing-room, her whist-party over, and the daylight streaming in; or he amuses himself with the very worst company abroad, whilst his wife sits at home listening to foreign singers, or wastes her money at auctions, or, worse still, seeks amusement at masquerades. The dismal end is known. My lord draws upon the counsellor, who kills him, and is apprehended whilst endeavouring to escape. My lady goes back perforce to the Alderman of the City, and faints upon reading Counsellor Silvertongue's dying speech at Tyburn, where the counsellor has been executed for sending his lordship out of the world. Moral: don't listen to evil silver-tongued counsellors: don't marry a man for his rank, or a woman for her money: don't frequent foolish auctions and masquerade balls unknown to your husband: don't have wicked companions abroad and neglect your wife, otherwise you will be run through the body, and ruin will ensue, and disgrace, and Tyburn.

### **Comprehension Questions and Points for Discussion**

1. What makes Hogarth one of the most original and significant British artists?
2. What was the point of Hogarth's attacks on the would-be connoisseurs? What did he object to?
3. Did Hogarth really ignore the great Italian masters?

4. What was the effect of Hogarth's apprenticeship to a silver-plate engraver?
5. In what famous series of paintings and engravings did Hogarth depict scenes of social life?
6. What complications hindered to reveal Hogarth's true painter's gift?
7. Was Hogarth really a "literary artist"?
8. What conclusions do we draw from Hogarth's "Marriage à la Mode" about the way of life of British upper classes in the 18th century?

## Vocabulary Notes

training and extraction – навчання і вилучення

particular appeal – особливе звернення

distinguished exponent – вишуканий показник / зразок / експонент

immediate origin – безпосереднє походження

portraiture congenial – портретна відповідність

## **PORTRAITURE** **"Conversation Pieces"**

These attractive little pictures, which were very popular in England during the eighteenth century, normally represented members of the same family or close friends shown together in an informal fashion, having tea, playing cards, or simply talking to one another. The figures were usually portrayed at full length, but very much under life size. Francis Hayman's "Gascoigne Family" and Arthur Devis' group of the Lyttleton family are both excellent examples of what is meant by the term.

The conversation piece had its immediate origins in early eighteenth-century France, although group portraits of a more general type were very popular in seventeenth-century Holland. The idea was brought to England about 1720 by artists of French training and extraction. It was a type of picture that had particular appeal for the English and was developed by them to a position of importance far beyond anything that it ever attained on the other side of the Channel. Hogarth himself was, with little doubt, the most distinguished exponent of this type of painting in England. Many reasons — social, economic and artistic — have been advanced for the popularity of the conversation piece. It is an art form associated largely with the middle class, a part of society that came much to the fore in early eighteenth-century England, and which doubtless found this informal, domestic style of portraiture congenial. The idea of obtaining a group of portraits on one canvas rather than paying for a whole series of single figures may also have appealed to the thrifty instincts of the self-made businessmen. But much more important is the fact that the conversation piece is an art form entirely typical of the style of the epoch that produced it — the rococo. Certainly the

conversation piece does not exhibit the concern with playful and often mildly erotic themes that are an important component of continental rococo art; but the painter's arrangement of the figures, his handling of colour, and light and shadow, as well as his generally decorative intension, are all in accord with the style.

## Vocabulary Notes

to depict – зобразити

prime mover – первинний рушій

to produce a masterpiece – виготовити шедевр

to distort the intentions – спотворити наміри

repousoir (фр.) – фольга

laudatory symbols – землеумовні символи

wig obligatory – обов'язковість перуки

stocky body – кремезне тіло

break the mould – розбити цвіль

## Hogarth's "Portrait of Captain Coram"

Hogarth painted his portrait of Capitain Coram in 1740, and donated it the same year to the Foundling Hospital.

It was painted on Hogarth's own initiative, without having been commissioned, and was presented to a charitable institution in the making, one of whose founder members Hogarth was, and it depicts a friend of his, the prime mover of the whole undertaking. The very format of the picture shows that Hogarth was exerting all his powers to produce a masterpiece. It measures about 2.4 by 1.5 metres, the biggest portrait Hogarth ever painted.

In producing a work like this, of monumental proportions, where there was no purchaser to distort the artist's intentions, Hogarth must have had a definite aim or aims, and it is probable that he desired his work to express something of significance to him at this period of time.

The portrait is conceived in the great style, with foreground plus repousoir, middle-ground, background, classical column and drapery. Coram is depicted sitting on a chair, which is placed on a platform with two steps leading up to it.

Hogarth makes use of the conventional scheme, traditional in portraits of rulers and noblemen, with its column, drapery and platform as laudatory symbols to stress the subject's dignity, a composition, which in the England of that time, was usually associated with Van Dyck's much admired but old-fashioned portraits of kings and noblemen.

Hogarth's painting, with its attributes and symbols is not far removed from history painting. But the subject is a sea-captain, whose social position did not, by the fixed conventions for this category of picture, entitle him to this kind of portrayal. His relatively modest position in society is emphasized by his simple dress, a broad-coat of cloth, by the absence of the wig obligatory for every person of standing, and by the intimacy and realism with which the artist has depicted this figure with his broad, stocky body, whose short, bent legs do not reach the floor.

The mode of depiction refers back to, and creates in the beholder an expectation of a somewhat schematized and idealized manner of human portrayal. But by depicting Coram in an intimate and realistic fashion Hogarth breaks the mould. In one and the same work he has made use of the means of expression of both the great and the low style. By making apparent the low social status of his subject, Hogarth seems also to wish to breach the classic doctrine, whose scale of values provided the foundation of the theories about the division of painting into distinct categories, where the nature of the theme determined a picture's place on the scale "high" to "low".

## Vocabulary Notes

a pug-dog – мопс

scorn a trick – зневажати фокус

self-portrait – автопортрет

to give a discourse – ораторствувати

neatness – охайність, майстерність

endeavo(u)r to impress – намагатися справити враження

grandeur (of) – велич, благородство

deviate (from) – відхилятися від

life rank – життєвий ранг

compass smth. – досягати / здійснювати / оточувати

to preach – проповідувати, проповідь

## Sir Joshua Reynolds (1723—1792)

To feel to the full the contrast between Reynolds and Hogarth, there is no better way than to look at their self-portraits. Hogarth's of 1745 in the Tate Gallery, Reynolds's of 1773 in the Royal Academy. Hogarth had a round face, with sensuous lips, and in his pictures looks you straight in the face. He is accompanied by a pug-dog licking his lip and looking very much like his master. The dog sits in front of the painted oval frame in which the portrait appears —

that is the Baroque trick of a picture within a picture. Reynolds scorns such tricks. His official self-portrait shows him in an elegant pose with his glove in his hand, the body fitting nicely into the noble triangular outline which Raphael and Titian had favoured, and behind him on the right appears a bust of Michelangelo.

This portrait is clearly as programmatic as Hogarth's. Reynolds's programme is known to us in the greatest detail. He gave altogether fifteen discourses to the students of the Academy, and they were all printed. And whereas Hogarth's *Analysis of Beauty* was admired by few and neglected by most — Reynolds's Discourses were international reading.

What did Reynolds plead for? His is on the whole a consistent theory. "Study the great masters... who have stood the test of ages," and especially "study the works of the ancient sculptors". Copy "those choice parts" from them "which have recommended the work to notice"; for "it is by being conversant with the invention of others that we learn to invent". Don't be "a mere copier of nature", don't "amuse mankind with the minute neatness of your imitations, endeavour to impress them by the grandeur of [...] ideas". Don't strive for "dazzling elegancies" of brushwork either, form is superior to colour, as idea is to ornament. The history painter is the painter of the highest order; for a subject ought to be "generally interesting". It is his right and duty to "deviate from vulgar and strict historical truth". So Reynolds would not have been tempted by the reporter's attitude to the painting of important contemporary events. With such views on vulgar truth and general ideas, the portrait painter is ipso facto inferior to the history painter. Genre, and landscape and still life rank even lower. The student ought to keep his "principal attention fixed upon the higher excellencies. If you compass them, and compass nothing more, you are still first class... You may be very imperfect, but still you are an imperfect artist of the highest order".

This is clearly a consistent theory, and it is that of the Italian and even more of the French seventeenth century. There is nothing specifically English in it. But what is eminently English about Reynolds and his *Discourses* is the contrast between what he preached and what he did. History painting and the Grand Manner,-he told the students, is what they ought to aim at, but he was a portrait painter most exclusively, and an extremely successful one.

## Vocabulary Notes

solemnity – урочистість

remarkable feature – значна особливість

to the casual glance – на випадковий погляд

the dominant tone – головний / основний акцент

contemplation – споглядання, намір

melancholy musing – меланхолійна задумливість

aptly reinforce – влучно підсилити

pendent cluster of pearls – підвісне скупчення перлів  
to adorn – прикрасити  
sweeping draperies – широкі драпірування  
grandeur – велич  
circuit –округа/ ланцюга/ кругообіг  
perpetual exercise – безкінечна/ безстрокова задача

### **Reynold's "Mrs Siddons as the Tragic Muse": the Grand Manner Taken Seriously**

For anyone coming to the painting with a fresh eye the first impression must surely be one of dignity and solemnity. It is an impression created not only by the pose and bearing of the central figure herself, and her costume, but also by the attitude of her two shadowy attendants, by the arrangement of the figures, and by the colour. The colour must appear as one of the most remarkable features of the painting. To the casual glance the picture seems monochromatic. The dominant tone is a rich golden brown, interrupted only by the creamy areas of the face and arms and by the deep velvety shadows of the background. On closer examination a much greater variety in the colour is apparent, but the first impression remains valid for the painting as a unit.

The central figure sits on a throne like chair. She does not look at the spectator but appears in deep contemplation; her expression is one of melancholy musing. Her gestures aptly reinforce the meditative air of the head and also contribute to the regal quality of the whole figure. A great pendent cluster of pearls adorns the front of her dress. In the heavy, sweeping draperies that envelop the figure there are no frivolous elements of feminine costume to conflict with the initial effect of solemn grandeur.

In the background, dimly seen on either side of the throne, are two attendant figures. One, with lowered head and melancholy expression, holds a bloody dagger; the other, his features contorted into an expression of horror, grasps a cup. Surely these figures speak of violent events. Their presence adds a sinister impression to a picture already heavily charged with grave qualities.

At the time the portrait was painted, Sarah Siddons was in her late twenties, but she already had a solid decade of acting experience behind her. She was born in 1755, the daughter of Roger Kemble, manager of an itinerant company of actors. Most of her early acting experience was with her father's company touring through English provincial centres. Her reputation rose so quickly that in 1775, when she was only twenty, she was engaged by Garrick to perform at Drury Lane. But this early London adventure proved premature; she was unsuccessful and retired again to the provincial circuits, acting principally at Bath. She threw her full energies into building her repertory and perfecting her acting technique, with the result that her return to London as a tragic actress in the autumn of 1782, was

one of the great sensations of theatre history. Almost overnight she found herself the unquestioned first lady of the British stage, a position she retained for thirty years. The leading intellectuals and statesmen of the day were among her most fervent admirers and were in constant attendance at her performance.

Among the intelligentsia who flocked to see the great actress and returned again and again was Sir Joshua Reynolds, the august president of the Royal Academy. He was at the time the most respected painter in England, and he also enjoyed a wide reputation as a theorist on art.

Reynolds moved with ease among the great men of his day. Mrs. Siddons remarks in her memoirs: "...At his house were assembled all the good, the wise, the talented, the rank and fashion of the age."

The painting is in fact a brilliantly successful synthesis of images and ideas from a wide variety of sources.

The basic notion of representing Mrs. Siddons in the guise of the Tragic Muse may well have been suggested to Reynolds by a poem honouring the actress and published early in 1783. The verses themselves are not distinguished, but the title and the poet's initial image of Mrs. Siddons enthroned as Melpomene, the muse of tragedy, may have lodged in Reynolds's memory and given the initial direction to his thinking about the portrait.

It has long been recognized that in the basic organization of the picture Reynolds had Michelangelo's prophets and sybils of the Sistine ceiling in mind. Mrs. Siddons's pose recalls that of Isaiah, and of the two attendant figures the one on the left is very closely modelled on the similarly placed companion of the prophet Jeremiah.

Reynolds's attitude toward this sort of borrowing from the works of other artists may seem a little strange to us today. He thought that great works of art should serve as a school to the students at the Royal Academy: "He, who borrows an idea from an ancient, or even from a modern artist not his contemporary, and so accommodates his own work, that it makes a part of it, with no seam or joining appearing, can hardly be charged with plagiarism: poets practise this kind of borrowing, without reserve. But an artist should not be content with this only; he should enter into a competition with his original, and endeavour to improve what he is appropriating to his own work. Such imitation is ... a perpetual exercise of the mind, a continual invention." From this point of view "The Tragic Muse" is a perfect illustration of Reynolds's advice to the student.

If the arrangement of the figures in the portrait of Mrs. Siddons suggests Michelangelo, other aspects of the painting, particularly the colour, the heavy shadow effects, and the actual application of the paint, are totally unlike the work of Michelangelo and suggest instead the paintings of Rembrandt.

But the amazing thing is that the finished product is in no sense a pastiche. The disparate elements have all been transformed through Reynolds's own visual imagination and have emerged as a unit in which the relationship of all the parts to one another seems not only correct but inevitable. This in itself is an achievement commanding our admiration.

In "The Tragic Muse" Reynolds achieved an air of grandeur and dignity which he and his contemporaries regarded as a prime objective of art and which no other portrait of the day embodied so successfully.

### Vocabulary Notes

facile portrait – легкий/ поверховий портрет  
to gain ground – завоювати землю  
lasting impression – стійке враження  
to carry out – виконувати

## George Romney (1734—1802)

Romney is best known to the general public by facile portraits of women and children and by his many studies of Lady Hamilton, whom he delighted to portray in various historical roles, these are not however his best works. His visit to Italy at a time when New Classical movement was gaining ground made a lasting impression on him and some of his portrait groups, e. g. "The Gower Children", 1776, are composed with classical statuary in mind, particularly in the treatment of the draperies. He painted a number of impressive male portraits, and some fashionable groups of great elegance, e. g. "Sir Cristopher and Lady Sykes", 1786. His output was large, but he never exhibited at the Royal Academy.

Romney was of an imaginative, introspective, and nervous temperament. He was attracted to literary circles and William Hayley and William Cowper were among his friends. He had aspirations to literary subjects in the Grand Manner, and painted for Boydell's Shakespeare Gallery. Hissepia drawings, mostly designs for literary and historical subjects which he never carried out, were highly prized; there is a large collection of them in the Fitzwilliam Museum, Cambridge.

### Vocabulary Notes

often-quoted remark – часто цитоване зауваження  
gamut – діапазон  
elaborate fantasy – складна фантазія  
to excel (in) – перевершити  
still life – пейзаж  
moved to wrath – зворушений до гніву  
readily appeased – легко вгамований  
down to posterity – аж до нащадків  
to rustle into – шелестіти

to pay a call – нанести візит  
a courtier – придворний, дворянин  
brusque – грубий, безцеремонний  
to rid of all sense of restraint – позбавитись відчуття стриманості  
never-racking place – місце, де ніколи не буває  
the rustling of the foliage – шелест листя  
greenest retreat – усамітнене місце

### **Thomas Gainsborough (1727—1788)**

When Gainsborough made his often-quoted remark about Reynolds, "Damn him, how various he is", he was glancing, we may suppose, at the peculiar skill by which his great rival ran the whole gamut of portrait-painting, from "mere heads" to the most elaborate poetic and allegorical fantasies. Gainsborough himself had no such variety, but painted his sitters, commonly, in their habit as they lived. Yet, in a larger sense, he was far more various than Reynolds. He excelled in two distinct branches of the art, portraiture and landscape, and revealed an unequalled success in combining the two — that is, in adjusting the human figure to a background of natural scenery. Moreover, he excelled in conversation pieces, animal painting, seascapes, genre and even still life. Such was his peculiar variety.

Gainsborough's personality was also more vivid and various than that of Sir Joshua. He was excitable, easily moved to wrath and as readily appeased, generous and friendly with all who loved music and animals and the open air. He had not Reynolds's gift of suffering fools gladly. Although he painted at court, he was not a courtly person, but preferred to associate with musicians, simple folk, and, on occasion, with cottagers. His most engaging pictures are those of persons with whom he was intimate or at ease. His grand sitters seem a little glacial, for all the perfection of the painter's technique, as though a pane of glass were between them and the artist.

The methods of the two painters are sufficiently indicated by their respective treatment of Mrs. Siddons. Reynolds, when the portrait was finished, signed his name along the edge of her robe, in order to send his name "down to posterity on the hem of her garment". Gainsborough made no attempt, as he had no wish, to record the art of "Queen Sarah"; but he was interested in the woman as she rustled into his studio in her blue and white silk dress. Her hat, muff and fur delighted him, and he proceeded to paint her as though she were paying him a call. As an actress, she was one of those sitters with whom he could be informal; and while drawing her striking profile, he is said to have remarked, "Damn it, madam, there is no end to your nose." The man who made such a remark was, clearly, no courtier, but a brusque and friendly being, concerned to rid his sitter of all sense of restraint. For a painter's studio is to the sitter a nerve-racking place.

Gainsborough had from the first shown peculiar skill in representing his sitters as out-of-doors, and thus uniting portraiture with landscape. In his youth he had painted a portrait of Mr. and Mrs. Andrews sitting in a wheat-field — a lovely picture, fresh as the dew of morning, in which Gainsborough's two major interests seem almost equally balanced; and at the close of his career his love of scenery sometimes prevailed over his interest in human beings, and resulted not so much in a portrait as in a picture of a garden or a park, animated by gallant men and gracious women. The tendency to prefer the scenery to the persons animating it reaches a climax in the famous canvas "Ladies Walking in the Mall". It is a view of the central avenue of the Mall, near Gainsborough's residence, behind Carlton House. The identity of the fashionable ladies taking an afternoon stroll in the park is happily ignored. The rustling of the foliage is echoed, as it were, in the shimmer of the ladies' gowns, so that Horace Walpole wrote of the picture that it was "all-a-flutter, like a lady's fan". It has the delicate grace of Lancret or Pater, and betrays the painter's ingenious escape from his studio to the greenest retreat.

### Vocabulary Notes

fancy- picture – фантастична/ химерна картина

indebted – заборгований

uncouth – занедбаний, незграбний

to assume form – прийняти форму

effect of diligence – ефект старанності

hasty negligence – поспішна недбалість

hatching manner – штриховка, насічка

### **Joshua Reynolds on the Art of Thomas Gainsborough**

"Whether he most excelled in portraits, landscapes or fancy-pictures, it is difficult to determine [...] This excellence was his own, the result of his particular observation and taste; for this he was certainly not indebted [...] to any School; for his grace was not academical, or antique, but selected by himself from the great school of nature [...]"

[...] The peculiarity of his manner or style, or we may call it — his language in which he expressed his ideas, has been considered by many, as his greatest defect. But ... whether this peculiarity was a defect or not, intermixed, as it was, with great beauties, of some of which it was probably the cause, it becomes a proper subject of criticism and enquiry to a painter. [...]"

[...] It is certain, that all those odd scratches and marks which, on a close examination, are so observable in Gainsborough's pictures; ... this chaos, this uncouth and shapeless appearance, by a kind of magic, at a certain distance

assumes form, and all the parts seem to drop into their proper places; so that we can hardly refuse acknowledging the full effect of diligence, under the appearance of chance and hasty negligence. [...]

[...] It must be allowed, that the hatching manner\* of Gainsborough did very much contribute to the lightness of effect \* which is so eminent a beauty in his pictures." I...]

## Comprehension Questions and Points for Discussion

1. Who were the most distinguished exponents of the genre of "conversation pieces" in England?
2. Why were the "conversation pieces" so popular in England?
3. In what way do the "conversation pieces" belong to the Rococo style and what distinguishes them from the continental type of Rococo painting?
4. Under what circumstances did Hogarth create the "Portrait of Captain Coram"?
5. What elements are typical of the conventional scheme in portraits of rulers and noblemen?
6. How did Hogarth indicate the low social status of Captain Coram?
7. In what does the originality of the "Portrait of Captain Coram" lie?
8. Describe the self-portraits of Hogarth and Reynolds.
9. Outline the chief points of Reynolds's theory. Was he consistent in it?
10. What is it about the "Portrait of Mrs Siddons as the Tragic Muse" that creates the impression of solemn grandeur?
11. How did Mrs Siddons's career develop?
12. What position did Reynolds occupy in the London society of his time?
13. From what sources did he derive images and ideas for the "Portrait of Mrs Siddons"?
14. What did Reynolds expect to achieve by borrowing from the old masters?
15. Why, in spite of all the borrowings, is Reynolds' "Portrait of Mrs Siddons" by no means a pastiche?
16. What, apart from the grand manner, did Goldsmith satirize in the passage from *The Vicar of Wakefield*?
17. What subjects are typical of Romney's art?
18. In what branches of art did Gainsborough excel?
19. What personal qualities did Gainsborough possess?
20. In what way do the portraits of Mrs Siddons by Reynolds and Gainsborough differ?
21. Describe Gainsborough's two major interests. In what way were they united in his art?
22. What features were pointed out by Reynolds as contributing to the excellences of Gainsborough's art?

23. What features did Reynolds consider peculiar to Gainsborough's manner or style?

24. Was Gainsborough's unfinished manner the result of negligence or was it a specific style developed by him?

Vocabulary Notes

to retain – зберігати

recognizable likenesses – впізнаванні подоби

marine painting – морський живопис

spaciousness – просторість

sun-basking – сонячні ванни

brooding tenderness – задумлива ніжність

placid mystery – безтурботна таємничість

haze on the horizon – імла на горизонті

tension of stillness – напруження нерухомості

woodenness – дерев'яність

## EIGHTEENTH CENTURY LANDSCAPE

By the time of Hogarth's death in 1764, a new generation had already established itself in London, with a new kind of art and a new attitude to art. By 1750, a number of native-born artists were making very fair livings in branches other than the "safe" one of portrait-painting. There were distinguished painters in landscape, sea-painting, and animal painting, quite apart from Hogarth's innovation of satirical comic painting. For Englishmen it may be true that landscape and animal painting, and to an extent sea-painting, have always been best loved when they retain something of portraiture — are portraits, in fact, recognizable likenesses of their own parks, houses, or towns, of their cities, of their ships or sea-battles.

The best landscapes painted in England at the close of the seventeenth and the beginning of the eighteenth centuries were topographical in nature. In marine painting the leading figure was Samuel Scott (1702—1772), a contemporary of Hogarth, who began by painting in the manner of Van de Veldes, but who later switched to townscape almost certainly in answer to a demand that had been created by Canaletto. His (Canaletto's) paintings were widely known here, brought back by young Englishmen as perfect souvenirs, before he himself came in 1746.

Scott, following close in Canaletto's footsteps in his views of London, caught perhaps more of the veil of moisture that is almost always in English skies. But Scott lacked the Venetian's spaciousness and the logic of picture-making.

Richard Wilson (1714—1782) developed a stronger, more severe style, in which the classic inspiration of the two French masters of the Italian landscape,

Claude and Gas- pard Poussin,\* is very clear; as also, rather later, is that of the broad shimmering golden visions of the Dutchman, Cuyp.

Wilson's English work of the sixties and seventies, more various than is often thought, is at its best of a calm, sun-basking, poetic distinction; to the English landscape he transferred something of the miraculously lucid Roman light, in which objects in the countryside can seem to group themselves consciously into picture. On other occasions Wilson found in the Welsh and in the English scene a radiant yet brooding tenderness, the placid mystery of wide stretches of water, over which the eye is drawn deep into the picture to the far haze on the horizon where sight seems to melt. Sometimes he also made a bid to align his compositions with the classic example of Claude by peopling them with classic or mythological figures.

The most remarkable of Gainsborough's landscapes have, in fact, only found a full appreciation this century. These are very early landscapes, painted in Suffolk about 1750; strictly they are not pure landscapes as they include portraits, but the synthesis of the two genres is so perfect that the pictures-become portraits of more than a person — of a whole way of life, of a country gentry blooming modestly and naturally among their woods and fields, their parks and lakes. The directness of characterization is so straightforward as to seem almost naive. The light on land and tree and water has a rainwashed brilliance, and a strange tension of stillness — sometimes it is almost a thunder light.

In his later pure landscapes, the woodenness -melts under the brush of a painter who loved the radiant shimmering fluency of his medium as perhaps no other English painter has ever done.

Wilson and Gainsborough form the two main peaks in eighteenth century landscape painting.

## Vocabulary Notes

apparent – очевидний, справжній

derive from – походити / брати початок з

preliminary – попередній

three-dimensional arrangement – тривимірна композиція

## Gainsborough's Landscapes

As a landscape painter Gainsborough was influenced in his early years by Dutch seventeenth century pictures seen in East Anglia; and the landscape backgrounds in his Ipswich period portraits are all in that tradition. But during his Bath period he saw paintings by Rubens and thereafter that influence is apparent

in his landscape compositions. The landscapes of Gainsborough's maturity have spontaneity deriving from the light rapid movement of his brush; but they are not rapid sketches from nature, he never painted out-of-doors; he painted his landscapes in his studio from his drawings, and from the scenes which he constructed in a kind of model theatre, where he took bits of cork and vegetables and so on and moved them about, and moved the light about, till he had arranged a composition. It is possible that some of his preliminary black and white chalk landscape drawings were done out-of-doors; but the majority were done in the studio from memory when he returned from his walk or ride; and some of the finest of the drawings, the "Horses by a Shed", for example, resulted perhaps from a combination of the two procedures — a rough pencil note made on the spot and reconsidered in terms of composition with the aid of his candle and the model theatre after dinner. At his highest level he went far beyond the current formulae and achieved a degree of integrated three-dimensional arrangement.

### Vocabulary Notes

to suffuse the painting – наповнити картину  
cattle lazing – велика рогата худоба  
herder – пастух  
unruffled foliage – гладке листя  
aspire to – прагнути до  
sensuous gratification – чуттєве заспокоєння  
purge mind – очистити розум  
petty considerations – дрібний розгляд  
spacious vista – простора перспектива  
to arouse by association – збудити асоціацією  
to sustain a mood – підтримувати настрій  
the proper counterpoise – належне протиставлення  
foreground ledge – передній план виступу  
to conceive – замишляти, відчути

### Wilson's "River Scene with Bathers"

Probably the most lasting impression made on many people by Richard Wilson's "River Scene with Bathers" is of the golden light that suffuses the painting. It is a sort of light we associate with a warm summer evening. Actual sunlight doesn't often have such a mellow tone, but this colour accords perfectly with the image many of us hold of what evening light ideally should be. Almost everything about this painting has a similar elysian quality. None of us has seen a view exactly like this one, and yet it immediately strikes a sympathetic chord: the

cattle lazing in the late sun while the herders take a swim; the softly rounded hills with masses of unruffled foliage; the quiet river meandering toward the distant mountain and the still more distant, unclouded horizon. There is even a ruined temple, picturesquely placed as a gentle reminder of the transitory character of man's achievement in the face of nature. Everything about this painting contributes to this idyllic mood. It is a little too good to be true; but we wish it might be true.

Richard Wilson himself had never seen this view any more than we have, because it does not exist. It was for him, as it is for us, an ideal landscape, sensitively developed in his imagination from his recollections of things encountered, both in nature and in art. It was an attitude that was widely accepted in Wilson's day. The artistic climate that produced a painting such as "River Scene with Bathers" is akin to that which accounts for "Mrs. Siddons as the Tragic Muse".

Underlying the interest in creating an "ideal" landscape was the assumption that art should aspire to something more than mere sensuous gratification; that it should elevate the thoughts of the spectator and purge his mind of petty considerations. This was to be achieved both by what was included and (equally important) the way in which it was represented. The scene, with its ruin, spacious vista, and warm summer light, is meant to remind us of Italy, or at least the Mediterranean area, and to arouse by association a train of thought concerned with pastoral idylls of the classical past. But this effect is strongly supported by the way in which Wilson has organized the elements in his painting to sustain a mood of quiet and repose. The picture is carefully balanced around the centrally placed ruin. The hill to the right finds just the proper counterpoise in the distant mountain and the broad stretch of valley to the left. The group of bathers on the left is balanced by the cattle on the right. The whole view is enframed by trees on either side and set comfortably back in space by a dark foreground ledge. The sense of balance involves many factors, including shape, light, texture and distance. Nothing appears forced, but every element in the picture has been conceived and placed with regard to its relation to the whole.

### **Comprehension Questions and Points for Discussion**

1. What branches of painting, apart from portraiture, were there in England in the second half of the 18th century? What qualities did the English public prefer to find in their treatment?

2. Who were the major landscape painters of the 18th-century England? What style did each of them develop?

3. What subjects prevailed in Gainsborough's landscapes?

4. What method did Gainsborough use in painting landscapes? Did he paint out-of-doors?

5. What mood pervades Gainsborough's landscapes?
6. Why does the light suffusing the landscapes of Wilson produce so lasting an effect on the viewer?
7. What is it about Wilson's landscapes that contributes to their elysian quality?
8. What is the "ideal landscape"? What assumption underlied its creation? What elements should be introduced into the "ideal landscape" and in what way did Wilson arrange them in his landscape?

### Vocabulary Notes

mill-window – вікно млина  
 glow of an iron forge – сяйво залізної кузні  
 cast shadow – кидати тінь  
 a poetic seer – поетичний провидець  
 air-pump – повітряний насос  
 pitch of drama – подача драми  
 marveling expression – дивовижний вираз  
 to give due – віддавати належне  
 reassessment – переоцінка  
 to grapple with – боротися з  
 to strip down – зняти  
 ruthless study – нещадне вивчення  
 pottery firm – гончарна справа  
 enamel painting – розпис емаллю  
 unconventional – нетрадиційний  
 to be grasped by taste – відчувати смак

## SCIENCE AND ANIMAL PAINTING

### Joseph Wright of Derby (1734—1797) and George Stubbs (1724—1806)

A most interesting figure was Joseph Wright of Derby, an able enough painter with a remarkable range of interests. He was conventionally London-trained in portraiture, and made the, by then, conventionally necessary trip to Italy but it is to his native Midlands that he returned in the end. In his work there comes through something of the hard-headed, practical yet romantic excitement of the dawn of the Industrial Revolution. He saw the world in a forced and sharpening light — sometimes artificial, the mill- windows brilliant in the night, faces caught in the circle of the lamp, or the red glow of an iron forge, casting monstrous shadows. This was an old trick — deriving from Caravaggio and the Dutch candlelight painters — but with it Wright brought out a sense of exploration and exploitation — scientific, intellectual and commercial, the spirit

of the Midlands of his time. His patrons were men like the industrialist Arkwright of the spinning Jenny, and Dr Priestley, the poetic seer of the new science (both of whom he painted).

The "Experiment on a Bird in the Air-Pump", painted in 1768, is perhaps his masterpiece. Air-pumps were in considerable production in the Midlands at the time, but this is not merely an excellently painted and composed study of scientific experiment. It is raised to the pitch of a true and moving drama of life by the tender yet unsentimental exploration of a human situation. The bird in the globe will die, as the vacuum is created in it; the elder girl on the right cannot bear the idea and hides her face in her hands, while the younger one, though half-turned away also, looks up still to the bird with a marvellous and marvelling expression in which curiosity is just overcoming fear and pity. The moon, on the edge of cloud, seen through the window on the right, adds another dimension of weirdness and mystery.

This is a picture that exists on many levels but, as it was not expressed in terms of the classical culture of the age, Wright's subject pictures were for long not given their due. He himself stood apart from that (classical) culture; although he early became an associate of the Royal Academy, he soon quarrelled with it.

George Stubbs presents in some ways a similar case: he never became a full member of the Royal Academy. He was, for his contemporaries, a mere horse-painter. In the last few years he has been much studied, and his reassessment has lifted him to the level of the greatest of his time. His life has been fairly described as heroic. The son of a Liverpool currier, he supported himself at the beginning of his career in northern England by painting portraits, but at the same time started on his study of anatomy, animal and human, that was to prove not only vitally important to his art but also a new contribution to science.

Stubbs was one of the great English empiricists. He took a farm-house in Lincolnshire and in it, over eighteen months, he grappled with the anatomy of the horse. His models were the decaying carcasses of horses, which he gradually stripped down, recording each revelation of anatomy in precise and scientific drawing. The result was his book *The Anatomy of the Horse*, a pioneering work both in science and art.

All his painting is based on knowledge drawn from ruthless study, ordered by a most precise observation. In the seventies, his scientific interests widened from anatomy to chemistry, and helped by Wedgwood, the enlightened founder of the great pottery firm, he experimented in enamel painting. His true and great originality was not on conventional lines, and could not be grasped by contemporary taste.

