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«Средняя общеобразовательная школа № 8» г. Севастополя

# Методическая разработка

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Живопись Англии

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## Пояснительная записка

Настоящий курс “Живопись Англии” предназначен для учащихся, изучающих английский язык на продвинутой стадии обучения, и имеет как общеобразовательные, так и чисто практические цели.

Курс дает, во-первых, определенные знания об основных направлениях, крупнейших мастерах и произведениях изобразительного искусства Англии, во-вторых, словарь для выражения соответствующих понятий, в-третьих, систему упражнений, обеспечивающих закрепление словаря и развитие навыков устной и письменной речи на базе этого словаря. Обязательно один текст имеет гиперссылки на самые известные картины художника, например, 55 репродукций Вильяма Хогарта.

Словарь (Vocabulary Notes, Wordlists) определен исключительно тематикой учебника и содержит, наряду с русскими эквивалентами, пояснения понятия или термина, если содержание его может быть неизвестно неспециалисту, а также примеры на словоупотребление.

Из словарных значений выбирались только те, которые имеют отношение к живописи, а также помогают вести беседу и переводить тексты о художниках, о произведениях изобразительного искусства.

Упражнения строятся следующим образом:

- перед каждым текстом для прослушивания или чтения имеются, а в некоторых случаях после каждого текста, даются текстовые упражнения, целью которых является раскрыть содержание и язык текста (или текстов);
- после каждого раздела даются упражнения на закрепление выделенных слов и словосочетаний и на развитие умения проводить беседу и дискуссию по искусству, описывать картины.

По мере накопления учащимися словаря и знаний в данной области увеличивается количество и повышается сложность речевых упражнений.

В учебнике имеются тексты и предложения для перевода с русского языка на английский язык. При переводческой направленности обучения рекомендуется проделывать все эти упражнения целиком; при других целях обучения из упражнений на перевод можно переводить только ту часть, которая содержит отрабатываемый словарь. Кроме того, в каждом разделе предлагаются упражнения на обратный перевод на материале текстов, что обеспечивает возможность самообразования.

Языковой материал разделен на секции. Каждая секция посвящена отдельному английскому художнику: Хогарт, Рейнольдс, Констебль, Гейнсборо, Тернер.

В каждой секции учащимся предлагается посетить картинную галерею в режиме on-line или использовать гиперссылки для изучения качественных репродукций художников.

## Unit I

Theme: Painting in Britain.

### I. Введение в курс «Живопись Англии».

1. Изучение биографии и творчества великих художников Англии XVIII-XIX веков:

William Hogarth (1697 – 1764), Sir Joshua Reynolds (1723-1792),  
Thomas Gainsborough (1726-1808), John Constable (1776-1837),  
Joseph Mallord William Turner (1775-1851).

2. Знакомство с этапами развития английского искусства за два с половиной века – периода расцвета английской школы живописи через биографию художников.

3. Обогащение словарного запаса.

4. Создание картинной галереи.

5. Презентация групповых проектов.

### II. LEAD-IN

1. Answer the questions: *What do you think about when you see these words: arts, museum, art gallery, pop art? What do they mean to you?*

2. Now discuss the following questions:

- *What associations do you have when you hear the word 'arts'?*
- *Can works of art be associated with something common, unattractive, ugly?*
- *How do you imagine genuine works of art?*



3. How can you get acquainted with various works of art?

*What facilities available in your city?*

4. Painting is an important part of the country's varied cultural heritage, isn't it?

*What do you appreciate in painting?*

### III. How much do you know?

1. *Do you know much about British art: painting, sculpture, music, poetry and drama?*

*What great things have been created in Britain in the field of art?*

2. What interesting British painters have you read about?

*What genres of painting do they represent?*

3. Can you name any museum or gallery and say what collections it is remarkable for?

III. Read the quotations, understand them and give your opinion.

“Art is the most intense mode of individualism that the world has known.”

Oscar Wilde

“There are painters who transform the sun to a yellow spot, but there are others who with the help of their art and their intelligence, transform a spot into sun.”

Pablo Picasso

“The object of art is to give life a shape.”

Jean Anouilh

#### IV. Study the text to give main ideas about art.■

1. Read the text “Paintings and Painters.
2. Study the Word List.
3. Write out the main ideas.

### PAINTINGS AND PAINTERS.

Art plays an important role in upbringing our emotions, tastes and feelings, it changes our views and outlook and mood, enriches our inner world and cultivate love for people and nature.

Great works of art *enable* man to look at the world as if through *a magnifying glass*, bringing into focus all that is most important and *significant*. They allow him *to glimpse* that *spiritual exaltation* from which a work of art is born.

While visiting Art museums we make a journey through the centuries, *acquainting us with* the works of the greatest painters. Their art *is distinguished* by humanism, the vital truth and realism.

There is one more quality essential to their art — *each of the great masters of the past was a link in the chain of mankind's spiritual progress*, and each of them played a part in it, revealing new aspects of man's spirit, finding new possibilities of its artistic expression.

Art museums preserve numerous masterpieces which testify that art painting goes back thousands years. Even now we can admire the mosaic and fresco images, icons which have survived the ravages of time. Among the best known icons is "The Trinity" by Andrey Rublyov, a painter who opened a new era in world painting with his celebration of human strength and beauty. His works are imbued with spirituality and grace, and the fervour of his faith, with the support of his luminous colours, endows his painting with immense force-fulness.

The canvases of the painters, whether Italian, German, English, Dutch, French, or Russian, are always marked by a profound humanism together with *an acute insight into life*, and are distinguished by inspired innovatory ideas and *consummate artistic mastery*.

Word List:

to enable — давать возможность  
magnifying glass —увеличительное стекло  
significant — значительный, важный  
to glimpse — (у)видеть мельком, мелькать  
spiritual exaltation — духовный восторг  
to acquaint smb. with smth. — знакомить  
(ознакомить) кого-либо с чем-либо  
to be distinguished by smth. — выделяться,  
отличаться чем-либо; стать известным  
благодаря чему-либо  
link — (связующее) звено, связь  
chain — цепь  
to reveal — показывать, обнаруживать  
to preserve — сохранять, хранить  
masterpiece — шедевр  
to testify — свидетельствовать  
mosaic — мозаика, мозаичный  
fresco— фреска; фресковая живопись  
icon — икона  
to survive — уцелеть; продолжать  
существовать; выжить

ravages— разрушительное действие  
"The Trinity" — "Троица", картина русского  
художника Андрея Рублева (1360—1430)  
to imbue— насыщать, пропитывать  
spirituality— духовность; одухотворенность  
grace— грация, изящество, привлекательность  
fervour— пыл, жар, страсть  
faith — вера  
luminous colour — светлый тон  
to endow— одарять, облекать  
immense forcefulness — огромная сила  
canvas— полотно, холст  
profound humanism — высокий гуманизм  
acute insight into life — поэтическое  
восприятие жизни  
inspired innovatory idea — вдохновенная  
новаторская мысль  
consummate artistic mastery — покоряющее  
совершенством художественное мастерство

## Unit II

Theme: British Painting (Portraiture – Landscape)

William Hogarth (1697-1764)

I. Let's think about the role of Art in our life.

1. Read the quotations on the blackboard and say whether you agree with them.

“Art is an unceasing effort to compete with the beauty of flowers – and never succeeding.”

Marc Chagall

“Love Art. Of all lies, it is the least untrue.”

Gustave Flaubert

2. Read your ideas about the role of Art in our life on the text “Paintings and Painters.”

II. Let's study the “Golden Age” of English Painting.

1. Listen to the text “Painting in England”, watch the slide show and make some notes during listening.

The period from W.Hogarth to Constable and W.Turner is the period between the 1730s and 1830s. It is rightly considered to be the “Golden Age” of the English Painting. Never in any other century did England contribute so much to the history of world art.

The 18<sup>th</sup> century was the century during which a truly national painting school was created in England. Portrait Art at that time was the main kind of painting. Not until William Hogarth(1697-1764) do we find a painter truly English. William Hogarth was the first great English painter who raised British pictorial art to a high level of importance.

He was born in the heart of London in 1697, son of a young schoolteacher. At seventeen *he was apprenticed to a silverplate engraver. This fact has a considerable bearing on Hogarth's development.* It introduced him to the world of prints after famous masters. His success he attributed to hard labour. “*I know of no such genius, genius is nothing but labour and diligence.*”

William Hogarth painted many masterpieces. “It looks like his characters are breathing, as if they are thinking. He is like a dramatist, people are actors and life is a play.”(Henry Fielding). Hogarth's actors are citizens and tradesmen, soldiers and politicians, the beggars and thieves and idle rich of eighteenth-century London. His earth-bound scenes teem with life, every one of his actors is engaged in a special plot of his own.

W.Hogarth had friends among famous English writers J.Swift, H.Fielding. He was the first English painter who brought painting closer to literature and theatre. In his masterpieces *The Rake's Progress* and *The Marriage-a-la-Mode* Hogarth showed himself as an innovator. He was the first to invent a story and illustrate it.

*Being a social painter, he produced his own pictorial drama, showing different scenes of society's social life. His art was a reflection and a commentary on the social condition of his time.* Hogarth was a great master of composition, which is perfectly displayed in his series of engravings. *The Marriage-a-la-Mode*, the moral series consisting of six engravings, displayed one of the sharpest problems of his time – marriage based on money and vanity.

Although his narrative pictures were comic and full of satire, his portraiture was honest and original (the most brilliant of them are the portrait of *The Shrimp Girl* and his *Self-Portrait*). The portrait heads of W.Hogarth's servants are penetrating studies of character. The portrait of his own face gives an idea of that keen and brave look with which W.Hogarth regarded the world. While looking at the famous *The Shrimp Girl*, which stands among the masterpieces of the world, we can't help admiring *its harmony of the form and content, its freshness and vitality.* Breaking all the unwritten laws of art of that time, W.Hogarth, a remarkably painter and engraver, showed the *terrible evils of the society of those times with unprecedented courage.*

Vocabulary:



engraving

narrative

vanity

vitality

penetrate

evil



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2. Read the text about the prominent English artist and find out in what genres of painting he excelled. What are the striking features of his works?

### William Hogarth (1697-1764)

William Hogarth was one of the greatest of English artists and a man of remarkably individual character and thought. He observed life 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 the pictures containing an element of satire or caricature. The feeling of recession, despite the crowded fore-ground, is created in “Gin Lane”, “The March to Finchley” by the far and middle distance or by the street scene in the background and the shafts of light entering through two successive openings in the side wall of “The Election Enterinment”.

Hogarth was a social painter who produced his own pictorial drama comprising various scenes of society's social life and every aspect of its people. *His art was a reflection, an interpretation, and a commentary on the social condition of his time.* He found inspiration not in other people's art, but in life and nature on his doorstep and in the London streets. *Hogarth's vivid interest in the life about him prompted him to turn to absolutely new genre, in a series of moralistic and satirical narrative paintings* – a field never before explored in any country. Hogarth attacked the vices of society and to bring his ideas to the public, Hogarth made engravings of his paintings which were sold in great numbers and found their way to all parts of the country. Hogarth's magnificent powers of composition were fully displayed in his series of engravings, such as "The Harlot's Progress", "The Rake's Progress", and the masterpiece of the story series "The Marriage - a-la-Mode" which is perhaps the most famous of all Hogarth's moral series which consists of six engravings. The subject of the series is contemporary high life and a marriage based on money and vanity. The moralistic warning shows the miserable tragedy of an ill-considered marriage for money. The story starts in the mansion of the Earl Squander who is arranging to marry his son to the daughter of a wealthy but mean city merchant. It ends with the murder of the son and the suicide of the daughter.

Hogarth was also a brilliant portrait painter. In portraiture he displayed a great variety and originality. *The charm of childhood, the ability to compose a vivid group, and a delightful delicacy of colour* appear in "The Graham Children". Hogarth painted the children of Daniel Graham in 1742. The picture is notable for *its play of expression and movement and for the freshness of its colour.* The portrait heads of his servants are penetrating studies of character. The painting of ‘Captain Coram’, founder of the Foundling Hospital, adapts the formality of the ceremonial portrait to a democratic level.

The portrait of his own face gives an idea of that keen and brave look with which William Hogarth regarded the world. The famous "Shrimp Girl" stands alone in Hogarth's works, *taking its place among the masterpieces of the world in its harmony of form and content, its freshness and vitality.* Like everything which came from Hogarth it is his own, unprejudiced and uninfluenced.

### Word List:

pictorial – иллюстративный

to observe – наблюдать

keen – острый , проницательный  
capacity – способность  
social – общественный, светский  
comprise – содержать, заключать в себе  
reflection – отражение  
to interpret – объяснять, переводить  
magnificent – великолепный  
to display – выставлять на показ  
rake– 1.грабли, кочерга 2. повеса, мот

delicacy – утонченность, нежность,  
чувствительность  
portraiture – портретная живопись  
ability –способность, умение  
vitality – жизненность  
to regard – смотреть на  
to adapt – приспособлять (принимать)  
to penetrate – вникать, проникать,  
пронизывать

3. Look at the paintings, read the comments and match them to the pictures.

In 1743 – 1745 Hogarth painted the six pictures of *Marriage a-la-Mode*. This is regarded as the best example of his serially-planned story cycles.

In each piece, he shows the young couple and their acquaintances and family at their worst: having affairs, drinking, gambling and engaging in numerous other vices and sins.

The characters are so many-sided that it is clear they do not represent individuals only, but entire social groups.

### №1 The Marriage Contract. 1743.

Oil on canvas. National Gallery, London, UK

In the first of the series, he shows an arranged marriage between a Count and Countess.

The aged Earl Squander (far right) is shown with his family tree and the crutches he needs because of his gout. His family is ancient and noble, but he has wasted his fortune. He is fat and gouty and obviously eats too much. The new house which he is having built is visible through the window. The builders have stopped to work. There is no money to pay them. They are on strike! The merchant has plenty of money, but his family does not have a noble and ancient name. So, a marriage is arranged between their children. The Earl Squander will get the money and the merchant's daughter will have a noble title.

The merchant, who is plainly dressed, holds the marriage contract, while his daughter behind him listens to a young lawyer, Silvertongue. But does the merchant's daughter look very happy? What is the lawyer suggesting to her?

The Earl's son, the Viscount, admires his face in a mirror. He doesn't seem to care that the two will be shackled together in an arranged marriage.

The two dogs, chained together in the bottom left corner, perhaps symbolise the unhappy marriage.

Hogarth's details, especially the paintings on the walls, comment on the action. A grand portrait in the French manner on the rear wall confronts a Medusa head, denoting horror, on the side wall.

### №2 Shortly After the Marriage. 1743.

Oil on canvas. National Gallery, London, UK.

In the second scene the marriage of the Viscount and the merchant's daughter is quickly proving a disaster. The tired wife, who appears to have given a card party the previous evening, is at breakfast in the couple's expensive house which is now in disorder. The Viscount returns exhausted from a night spent away from home, probably at a brothel: the dog sniffs a lady's cap in his pocket. Their steward, carrying bills and a receipt, leaves the room to the left, his hand raised in despair at the disorder.

The decoration of the room again comments on the action. The picture over the mantelpiece shows Cupid among ruins. In front of it is a bust with a broken nose, symbolising impotence.

### №3 The Visit to the Quack Doctor. 1743.

Oil on canvas. National Gallery, London, UK.

The third scene takes place in the room of a French doctor (M. de La Pillule). *The Quack Doctor* shows the Count visiting a seedy doctor with two women, to ascertain which of them gave him a sexual disease.

The Count is seated with his child mistress beside him, apparently having contracted venereal disease, as indicated by the black spot on his neck, Hogarth's symbol for those taking the pills which were the only known treatment for this ailment.

He holds towards the doctor a box of pills; other boxes on the chair and in his mistress's hand suggest he is seeking an alternative remedy. An older woman holds a clasp knife (складной нож); she appears to be the young girl's mother.

A skeleton embraces a model in the cupboard behind the Count.

#### №4 The Countess's Morning Levee. 1743.

Oil on canvas. National Gallery, London, UK.

After the death of the old Earl the wife now the Countess, with a coronet above her bed and over the dressing table, where she sits. She has also become a mother, and a child's teething coral hangs from her chair.

The lawyer Silvertongue invites her to a masquerade like the one to which he points, depicted on the screen. A group of visitors on the left listen to an opera singer.

#### №5 The Death of the Earl. 1743.

Oil on canvas. National Gallery, London, UK.

The episode takes place in a bagnio, originally a word used to describe coffee houses which offered Turkish baths, but by 1740 it signified a place where rooms could be provided for the night with no questions asked. The countess and the lawyer have retired there after masquerade. The young Earl has followed them and is dying from a wound inflicted by Silvertongue, who escapes through the window, while the Countess pleads forgiveness.

The noise of the fight has awakened the master of the house who appears through the door to the right with the Watch. On the rear wall is a tapestry of the "Judgement of Solomon", and a painting of Courtesan is over the door.

#### №6 The Suicide of the Countess. 1743.

Oil on canvas. National Gallery, London, UK.

The final scene takes place in the house of the Countess's father. She has taken poison on learning that her lover has been hanged for the murder of the Earl, reported in the broadsheet at her feet.

Her crippled child embraces her and her father removes a ring from her finger as a suicide's possessions were forfeit. Through the window to the right is a view of Old London Bridge. A dog seizes his chance to make off with the meal on the table. The paintings in the wall to the left are Dutch lowlife scenes, indicating the tastes of the alderman(член городского управления).

#### №7 The Graham Children. 1742.

Oil on canvas. Tate Gallery, London, UK.

Hogarth is best known for his realistic pictures of society's ills, but to make money he also painted wealthy people. *The Graham Children* gives a delightful view of a warm relaxed and jolly atmosphere. Play began to be recognized as good for children, but only for young ones. It was feared that if older children played they would become lazy adults. One letter wrote to son on his ninth birthday, "Children toys and playthings must be thrown aside, and your mind directed to serious objects."

#### №8 The Shrimp Girl. 1740-1743.

Oil on canvas. National Gallery, London, UK.

A very special place among Hogarth's works belongs to "*The Shrimp Girl*", painted with an airy, light, yet broad and vigorous touch in transparent layers of paint. In the manner of execution, however, he went so far ahead of his time that for a long while it was assumed that "*The Shrimp Girl*" was only a sketch. But the setting down of a transient impression turned out to be something much more significant with Hogarth. The girl in the picture is all in motion, all smiles, throbbing with joyous life; she appears as a part of the noisy crowd that fills the streets of London, and Hogarth's canvases, too. Yet she personifies the crowd as well. The image of "*The Shrimp Girl*" is truly of the people. There is in this picture the poetry of real life, which, coupled with consummate skill with paint, places it among the finest paintings in the world.

#### № 9 David Garrick as Richard III, 1745

Walker Art Gallery, Liverpool

One of Hogarth's most ambitious portraits is the portrait of David Garrick as Richard III, the role that made Garrick famous in 1741 and introduced his new style of acting in London.

Hogarth shows Richard waking terrified from his dream, staring at the ghost, invisible between him and the viewer. There is only a slight suggestion of the old choice pattern in the cross on one side of him and his armour on the other: objects are held to a minimum. Everything that would have been important in the earlier paintings is subordinated to form and colour and texture.

For this picture Hogarth was paid more than any English artist ever received for a single portrait.

**№10 *A Scene from The Beggar's Opera*, 1728-1729**  
**Paul Mellon Collection**

At its London premiere on 29 January 1728, *The Beggar's Opera* triumphed as an immediate success. In his comic operetta, John Gay parodied both government corruption and the vogue for Italian opera. The arias were popular ballads with new lyrics by Gay, and the characters were pickpockets and prostitutes. William Hogarth, as Gay's friend, painted six canvases of the final scene, which is set in Newgate Prison.

On trial for robbery, Captain Macheath stands in shackles, while two of his lovers plead for his life. Lucy, his mistress, kneels before her father, Lockit the jailer, who wears keys on his belt. Macheath's wife, Polly, also implores her father, Peachum, a criminal mastermind and fence, to intervene on Macheath's behalf. The other figures are not actors but theater patrons who, according to custom, were privileged to sit on stage. Adding to the fun, these spectators include caricatures of prominent aristocrats.

**№11 *Hogarth's Servants*. 1750.**  
**Oil on canvas. Tate Gallery, London, UK.**

The portrait heads of his servants are penetrating studies of character. The look of each servant is in different direction. Hogarth defines the principles of beauty and grace which he, a real child of Rococo, saw realized in serpentine lines.

**№12 *Gin Lane*. 1751.**  
**Engraving. The British Museum, London, UK.**

Hogarth's famous *Gin Lane* was one of a series of powerful pictures of less pleasant aspects of English social life. This picture illustrates the evils of drink. In fact gin drinking led to so much death and criminality that a number of Quakers began brewing beer commercially as an alternative, less damaging, drink. The cellar entrance, bottom left, has the inscription "Drink for a Penny, dead drunk for Twopence, clean straw for nothing."

**Wordlist:**

Ancient(древний), arrange(устраивать), be on strike(бастовать), a brothel – публичный дом, bills – счета, chain(цепь), couple(пара), despair – отчаяние, disorder – беспорядок, fortune(состояние), gouty(подагрический), impotence – бессилие, слабость, lawyer(юрист, адвокат), merchant(купец), noble(благородный, знатный), obviously(очевидно), payment(плата), plenty(много), point to(указывать), satirist(сатирик), shackle(соединять), suggest(предлагать), waste (промотать), wealthy(богатый)
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## William Hogarth 1697-1764



William Hogarth is unquestionably one of the greatest English artists and a man of remarkably individual character and thought. He is the great innovator in English art.

On one hand, he was the first to paint themes from Shakespeare, Milton and the theater, and the founder of a wholly original genre of moral history, which was long known as Hogarthian.

On the other, he investigated the aesthetic principles of his art, which resulted in his book “*The Analysis of Beauty*”(1753).

William Hogarth was born on 10 November, 1697. He was the 5th child of Richard Hogarth, a schoolmaster and classical scholar from the north of England who had come to London in the mid-1680s. His father's premature death in 1718 affected Hogarth's early life, his training and forced him to earn money.

In February 1713/14, Hogarth began his apprenticeship to a plate engraver, Ellis Gamble, who was a distant relation. By April 1720, he set up an independent business as an engraver. His first works included a number of commissions for small etched cards and bookplates, and in 1721 he produced two inventive engraved allegories. With these topical prints [\*The South Sea Scheme\*](#) and *The Lottery*, which aroused considerable attention, he started his black-and-white satires which made him so widely known in Britain and abroad. His first success as a painter was in the ‘conversational pieces’, in which figure informal groups of family and friends surrounded by customary things from their everyday life. He was not the inventor of the genre, and had many contemporary rivals, but his pictures are marked with his own individuality: [\*The Fishing Party\*](#) (c.1730), [\*The Wedding of Stephen Bechingham and Mary Cox\*](#) (c.1730). In 1729, he married a daughter of his painting teacher Sir James Thornhill. The scene from *The Beggar's Opera*, the picture of an actual stage, brought him great success, and at about 1730, he was commissioned for several versions. The result of this accomplishment was the idea of his own ‘theater’: the creation of ‘pictorial dramas’ and reaching wider public through the means of engraving. The first successful series *The Harlot's Progress*, of which only the engravings now exist (the originals were burnt in 1755), was immediately followed by the tremendous verve of [\*The Rake's Progress\*](#); the masterpiece of the story series [\*The Marriage a la Mode\*](#) followed, after an interval of twelve years. Hogarth's satires were serious moral and social satires, besides being good paintings. In 1735, he opened his own academy in St. Martin's Lane.

In portraiture, Hogarth displays a great variety and originality: [\*George Arnold\*](#) (c.1740), [\*Mary Edwards\*](#) (1742), [\*Bishop Benjamin Hoadly\*](#) (1743). The charm of childhood, the ability to compose a vivid group, a delightful delicacy of color appear in [\*The Graham Children\*](#) (1742). The portrait heads of his servants are penetrating studies of character: [\*Hogarth's Servants\*](#). (c.1750). The painting of [\*Captain Thomas Coram\*](#) (1740), 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. The painter's character is reflected faithfully in his forthright [\*Self-Portrait with Pug-Dog\*](#) (1745). The quality of Hogarth as an artist is seen to advantage in his sketches and one sketch in particular, the famous [\*The Shrimp Girl\*](#) (c.1740-1743) quickly executed with a limited range of color, 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. Hogarth died in 1764 in London and is buried in



Chiswick cemetery..

## Notes:

Benjamin Hoadly (1706-1757), son of [Bishop Hoadly](#), was a well known and successful physician and a Fellow of the Royal Society. Hoadly wrote a successful comedy *The Suspicious Husband*, dedicated to George II. The play was acted by [David Garrick](#) at Covent Garden in 1747. Hoadly was very helpful to Hogarth when he was writing his treatise *The Analysis of Beauty*.

See: William Hogarth. [Benjamin Hoadly](#).

Catherine Edwards, daughter of a Frenchman, Louis Vaslet. The portrait was painted at Shephall Manor in 1739 shortly after her marriage to John Nodes; after 1761 she married for a second time and became Mrs Edwards.

See: William Hogarth. [Mrs. Catherine Edwards](#).

Mary Edwards (1705-1743), the richest heiress of her day with full power over her own estate. In 1731 she, secretly married Lord Anne Hamilton, who owed his exceptional Christian name to his godmother Queen Ann. Shortly afterwards he assumed the name of Edwards. The family did not last long. Finding out that her husband's way of life could dissipate her fortune, Mary Edwards repudiated her marriage to protect her son's interests and her own. (See also the portrait of their baby son Gerald Anne Edwards) The separation was ratified by a deed returning property from Lord Anne to Mary. She was one of Hogarth's loyal patrons. It was at the request of Mary that Hogarth returned to satirical painting.

See: William Hogarth. [Gerard Anne Edwards in His Cradle](#). [Mary Edwards](#).

Bishop Benjamin Hoadly (1676-1761) English prelate, born in Westerham, Kent. He was bishop successively of Bangor (1715), Hereford (1721), Salisbury (1723) and Winchester (1734). In his writings he defended the cause of civil and religious liberty against both crown and clergy.

See: William Hogarth. [Bishop Benjamin Hoadly](#).

Sarah Malcolm, a young Irish charwoman, was found guilty in one of the most sensational murder cases of 1733. Her case made much noise among the public. Hogarth went to see her and from a sketch he subsequently painted her portrait.

See: William Hogarth. [Sarah Malcolm in Prison](#).

David Garrick (1717-1779) A great English actor, manager and dramatist, he began his actor's career in 1741 and retired from the stage in 1776. He was equally at home in tragedy, comedy and farce, his play attracted crowds of public. In 1749, he married Eva Marie Violetti (1724-1822) a Catholic Viennese dancer. He was buried in Westminster Abbey.

See: William Hogarth. [David Garrick with His Wife Eva-Maria Veigel "La Violette" or "Violette"](#).

Captain Thomas Coram (1668-1751), English philanthropist. Coram spent the earlier part of his life as a seaman. In 1693, he settled in Massachusetts. He spent 10 years in America, where he was a ship-builder, strengthened the Anglican church, later he promoted settlement schemes in Georgia and Nova Scotia. In 1703, he came back to England. Thanks to his initiative, energy and integrity the Foundling Hospital for orphans was founded, of which Hogarth was a patron.

See: William Hogarth. [Captain Thomas Coram](#).

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*The Shrimp Girl*. c.1740-1743. Oil on canvas.  
National Gallery, London, UK.

*Mary Edwards*. 1742.

Oil on canvas.

The Frick Collection, New  
York, USA.



*The Graham Children*. 1742. Oil on canvas.  
Tate Gallery, London, UK.



*Bishop Benjamin Hoadly*. 1743. Oil on canvas.  
Tate Gallery, London, UK.

Marriage a la Mode.



*The Marriage Contract*. 1743. Oil on canvas.  
National Gallery, London, UK.





*Shortly After the Marriage.*  
1743. Oil on canvas.  
National Gallery, London,  
UK.



*The Visit to the Quack Doctor.* 1743. Oil on canvas. National Gallery,  
London, UK.



*The Countess's Morning Levee.* 1743. Oil on canvas. National Gallery,  
London, UK.



*The Death of the Earl.* 1743. Oil on canvas.  
National Gallery, London, UK.

*The Suicide of the  
Countess.* 1743. Oil on  
canvas. National Gallery,  
London, UK.





David Garrick as Richard III, 1745  
Walker Art Gallery, Liverpool



*Self-Portrait with Pug-Dog.* 1745.  
Oil on canvas.  
Tate Gallery, London, UK.



*Moses Brought to Pharaoh's Daughter.* 1746.  
Oil on canvas. Thomas Coram Foundation for Children, London, UK.

*The Mackinen Children.* 1747.  
Oil on canvas.  
National Gallery of Ireland, Dublin, Ireland.



*The Roast Beef of Old England (Calais Gate).* 1748.  
Oil on canvas.  
Tate Gallery, London, UK.

Thomas Coram  
Foundation  
for Children, London



*The March to Finchley.*  
1749-1750.  
Oil on canvas.



*Hogarth's Servants.* c.1750. Oil on canvas.  
Tate Gallery, London, UK.



*Gin Lane.* 1751.  
Engraving.

*Beer Street.* 1751. Engraving.  
The British Museum, London, UK.

The British Museum,  
London, UK.



## The Humours of an Election.



*An Election Entertainment.* 1755.  
Oil on canvas.  
Sir John Soane's Museum,  
London, UK.

*Canvassing for  
Votes.* 1755. Oil on

canvas.  
Sir John Soane's  
Museum, London, UK.



*The Polling.* 1755. Oil  
on canvas.  
Sir John Soane's  
Museum, London, UK.



*Chairing the Member.*  
1755. Oil on canvas.  
Sir John Soane's  
Museum, London, UK.



*Hogarth Painting the  
Comic Muse.*  
c.1757.  
National Portrait Gallery,  
London, UK.

*David Garrick  
with His Wife  
Eva-Maria  
Veigel "La  
Violette".*  
1757. Oil on  
canvas.  
Royal Collection,  
Windsor Castle,  
UK.





*The Bench.* c.1758. Oil on canvas.  
Fitzwilliam Museum, Cambridge, UK.



*The Lady's Last Stake.* 1758-1759.  
Oil on canvas.  
Albright-Knox Art Gallery,  
Buffalo, NY, USA.

1759. Oil on canvas.  
Tate Gallery, London,  
UK.



*Sigismonda.* 1758-



*South Sea Scheme.* 1721.  
Engraving.  
The British Museum, London,  
UK.

Engraving.  
The British Museum,  
London



*Hudibras' First  
Adventure.* 1726.



*Falstaff Examining His  
Recruits.* 1728. Oil on  
canvas.  
Lord Iveagh, London,  
UK.



*A Scene from the  
Beggar's Opera.*  
c.1728. Oil on canvas.  
The National Gallery of  
Art, Washington





*The Denunciation.* c.1729. Oil on canvas.  
National Gallery of Ireland, Dublin, Ireland.

*The Wedding of Stephen Bechingham and Mary Cox.* c.1730.

Oil on canvas. Metropolitan Museum of Art, New York, USA.



*The Fishing Party.* c.1730. Oil on canvas. Dulwich College Picture Gallery, London, UK.

*The Ashley and*

*Popple Family.* 1730.

Oil on canvas.  
Royal Collection, UK.



National Gallery of Ireland, Dublin, Ireland.



*The Western Family.* 1730s. Oil on canvas.



*After (Outdoor Scene).* c.1731. Oil on canvas.  
Fitzwilliam Museum, Cambridge, UK.



*The Theft of a Watch.* c.1731. Oil on canvas.  
Ashmolean Museum, Oxford, UK.



*Surrounded by Artists and Professors.*  
(*A Rake's Progress*). 1732-1734. Oil on canvas.  
Sir John Soane's Museum, London, UK.



*The Tavern Scene.*  
(*A Rake's Progress*).  
1732-1734. Oil on canvas.

Sir John Soane's  
Museum, London,  
UK.



*Scene in a Gaming House.* (*A Rake's Progress*).  
1732-1734. Oil on canvas. Sir John Soane's  
Museum, London,



*Southwark Fair.* 1733.  
Oil on canvas.  
Private collection.



*Sarah Malcolm in Prison.* 1733.  
Oil on canvas.  
National Gallery of  
Scotland, Edinburgh, UK.

The National Trust,  
Bearsted Collection, Upton  
House, Edgehill, UK.



*Gerard Anne Edwards in His Cradle.* 1733. Oil on  
canvas.



*Satan, Sin and Death.* 1735-1740.  
Oil on canvas.  
Tate Gallery, London, UK.

canvas.  
City Museum and  
Art Gallery,  
Birmingham, UK.



*The Distressed Poet.* 1736. Oil on

*Samaritan.* 1737.  
Oil on canvas.  
St. Bartholomew's  
Hospital, London,  
UK.



*The Pool of Bethesda.* 1736. Oil on  
canvas.  
St. Bartholomew's Hospital,  
London, UK.

*The Good*



*The Strode Family.* c.1738-1742. Oil on canvas.  
Tate Gallery, London, UK.

*Lord Hervey and His  
Friends.* c.1738-1739. Oil  
on canvas.  
The National Trust,  
Ickworth, Suffolk, UK.



*Benjamin Hoadly.* c.1738. Oil on  
canvas.  
Fitzwilliam Museum, Cambridge, UK.

*Mrs. Catherine  
Edwards.* 1739.  
Oil on canvas.  
Musee d'Art et  
d'Histoire, Geneva,  
Switzerland.





*Captain Thomas Coram.* 1740. Oil on canvas.  
Thomas Coram Foundation for Children, London, UK.

*George Arnold.*  
c.1740. Oil on

canvas.  
Fitzwilliam  
Museum,  
Cambridge, UK.





## Geographical and Proper Names

William Hogarth – Уильям Хогарт

“Gin Lane” - “Водосточный переулок” (“Переулок джина”)

“The March to Finchley” – “Поход в Финчли” (полотно, рисующее сцену отправления карательной экспедиции в Шотландию в 1745г., в связи с предпринятой попыткой восстановить на английском троне династию Стюартов)

“The Election Entertainment” серия «Выборы» (a part of the Election series)

“The Harlot’s Progress” «Карьера продажной женщины» (серия)

“The Rake’s Progress” «Карьера мота» (серия)

“The Marriage-a-la-Mode” «Модный брак» (серия)

“The Foundling Hospital” «Приют для найденных»

“The Shrimp Girl” «Девушка с креветками»

## Vocabulary Notes

narrative ['naerativ] а сюжетно-тематический: а ~ picture; а ~ painting; а ~ painter; narrative n сюжетно-тематическая картина (или живопись);

moralistic and dramatic ~ зд. сюжетно-тематические серии картин в форме разворачивающейся драмы или морализирующей сатиры.

caricature [kaerika'tjua] n карикатура (на кого-л.), карикатурное изображение, шарж;

изображение в карикатурном виде, высмеивание, пародирование,

e.g. This artist is well-known for his caricatures of prominent poets and writers.

caricature vt изображать в карикатурном виде, сатирически;

caricaturist [kaerika' tjuarist] n шаржист, карикатурист.

But: the English for «карикатура» as a drawing in a magazine or newspaper depicting people and events (especially political) in an amusing or satirical way is "cartoon" [ka:'tu:n] and the artist who draws cartoons is a cartoonist (карикатурист), e.g. I find Boris Yefimov's cartoons very well-pointed.

print n гравюра, эстамп

recession n зд. удаление, отдаление, перспектива (receding, going further away from the point of the viewer): to create a sense (feeling) of ~ in a picture;

recede vi удаляться, отходить в глубь; receding а удаляющийся: а ~ landscape, trees, figures, streets, buildings, etc.

crowded - зд. переполненный, насыщенный фигурами или деталями: а ~ composition; а ~ foreground

a shaft of light луч, сноп, пучок света

earth-bound а земной, житейский с земными устремлениями: —scenes, aspirations, problems» poetry, etc.

to teem with изобиловать, кишеть» быть наполненным (to be full of): to (be) ~ (ing) with life;

to (be) ~ (ing) with fish, snakes, etc,

highlight n световой блик (the lightest spot in a painting)

ceremonial portrait парадный портрет. Syn. full-dress portrait ceremonial portraiture парадная, портретная живопись

sketch n эскиз, набросок, зарисовка: a pencil (water-colour, oil, chalk, pastel, etc.) ~ ;

to make a ~ делать набросок to make a ~ direct from nature,

to make a ~ from the model,

to make a ~ for a large canvas, etc.;

sketch vt, vi делать набросок: ~ a scene (a picture), to ~ from nature, etc.,

to ~ smth. in набросать в общих чертах, (едва) наметить, очень обобщенно изобразить,

e.g. The figures in the background are barely sketched in. sketchy а эскизный, свободный:

а ~ painting; а ~ technique

transient ['traenziant] а проходящий, мимолетный, быстро меняющийся:

a ~ mood (smile, feeling); ~ nature, etc.

## Work on the Texts

I. Translate the italicised words and phrases from the texts.

II. Find the English equivalents for: сатирический или карикатурный элемент; создавать ощущение перспективы; уличная сценка на заднем плане; оживляет его серии сатир в картинах; восхитительная нежность колорита; полотно живет.

III. Answer the questions:

- In what genre did Hogarth excel?
- How do you understand the words 'a social painter' and 'a portrait painter'? What topics do they deal with?
- What qualities do you think are required of the painters of these genres?
- How did Hogarth's series of narrative pictures become so widely known?
- Which of the following phrases best describe Hogarth's genre painting: a facility of technique, an observant eye, a feeling for dramatic colour, a knowledge of social customs, a keen sense of the ridiculous?
- Pick out words and phrases from the text to describe Hogarth's work in portraiture.

IV. Retell each text in detail.

V. Give a summary of each text.

VI. Learn by heart the paragraph beginning with "Although his narrative pictures were comic and full of satire, his portraiture was honest and original..." (the text "William Hogarth").

VII. Translate the following in written form. Give a back translation without consulting the text. Check your version with the original and make all the necessary corrections.

1. William Hogarth is one of the greatest English painters. In his pictures he reflected social life and in many of them the beauty of his paintings was accompanied by satire. The "Marriage-a-la-Mode", "The Election Entertainment" were painted to show the life very satirically. In 1742 Hogarth painted "The Graham Children" where he brilliantly used his delicate colours to show the charm of childhood.

2. A very special place among Hogarth's works belongs to "*The Shrimp Girl*", painted with an airy, light, yet broad and vigorous touch in transparent layers of paint. In the manner of execution, however, he went so far ahead of his time that for a long while it was assumed that "*The Shrimp Girl*" was only a sketch. But the setting down of a transient impression turned out to be something much more significant with Hogarth. The girl in the picture is all in motion, all smiles, throbbing with joyous life; she appears as a part of the noisy crowd that fills the streets of London, and Hogarth's canvases, too. Yet she personifies the crowd as well. The image of "*The Shrimp Girl*" is truly of the people. There is in this picture the poetry of real life, which, coupled with a consummate skill with paint, places it among the finest paintings in the world.

VIII. Without translating the extracts give the English equivalents for the italicised words, groups of words or phrases and render the paragraphs.

1. Живой интерес к окружающей жизни подсказал Хогарту *обратиться к совсем новому жанру*, к созданию сатирико-моралистических сюжетных серий – области, еще не испробованной ни в одной стране и ни в какие времена. Художник вступил в борьбу за искоренение пороков, в которых погрязло общество. А чтобы *донести свой*

замысел до широких кругов зрителей, которым он и адресует свои работы, Хогарт воспроизводит свои полотна в гравюрах, расходившихся по стране большими тиражами.

2. Великолепным примером искусства Хогарта является «Портрет капитана Корэма».

По своим изобразительным средствам он весьма близок к парадным портретам. Однако на фоне традиционных колонн и драпировок, в окружении атрибутов, характеризующих занятия *портретируемого*, на этот раз появился человек так называемого «среднего класс». Не знатность происхождения, высокий чин и богатство выделяют капитана Корэма на портрете Хогарта, а благородство доброго ума и достоинство много видевшего на своем веку старого человека. Художник не скрывает своих явных симпатий к капитану Корэму, и это чувство передается зрителю.

3. «Модный брак» по глубине замысла и совершенству художественного воплощения – одна из самых значительных среди серий Хогарта. Образы «Модного брака» настолько емки, что за ними стоят уже не отдельные лица, а целые социальные группы.

4. Совершенно особое место среди работ Хогарта занимает «Девушка с креветками». Она написана исключительно легко, свободными, стремительными мазками, жидкой, почти прозрачной краской. Манера исполнения настолько опережала его время, что было принято считать, что «Девушка с креветками» скорее всего просто эскиз. Но фиксация мимолетного впечатления превращается у Хогарта в нечто гораздо большее. Вся в движении, улыбающаяся, бьющая через край радостью жизни продавщица креветок воспринимается как частица шумной лондонской толпы, той, что заполняет полотна художника. Но она – и олицетворение этой толпы. В подлинно народном образе «Девушки с креветками» есть поэзия жизненной правды, что в сочетании с великолепным живописным мастерством ставит это полотно в один ряд с лучшими произведениями мирового искусства.

IX. Translate the following:

Созданные Хогартом образы высмеивают различные пороки, однако при этом они не являются карикатурами. Сам художник неоднократно утверждал, что в отличие от карикатуристов, допускающих искажения и преувеличения, он пишет характеры. Он говорил, что произведения художника, изображающего комическую сцену, отличаются от карикатур «точным воспроизведением» жизни.

X. Speak about the first great English painter William Hogarth.

William Hogarth (1697-1764)	Genre	Portraiture, Satirical Social Painting
	Masterpieces	The Shrimp Girl, The Rake's progress, Self-Portrait, The Marriage-a-la-Mode

	Peculiar features	He connected painting with literature, theatre, invented stories and illustrated them
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X. Read the text “My Favourite Painter”, look up the useful words and expressions, complete the given story answering the questions.

1. Read the text “My Favourite English Painter”.

It's universally considered that the general level of art in Great Britain was always relatively high though it never reached that of France and Italy. From early times Englishmen were as great collectors as travellers. Some of the greatest foreign masters were attracted to Britain by lavish rewards and honours, as well as titles conferred upon them by the English court. Among them the Flemish Anthony Van Dyck, Hans Holbein of German extraction, were the originators of the brilliant school of English painting.

Later on a splendid constellation of native painters appeared under their influence in the second half of the 18th century William Hogarth, Joshua Reynolds, Thomas Gainsborough, William Blake.

To my mind, William Hogarth strikes as being the most colourful figure whose paintings attract by their singular originality. Hogarth refused to follow the vogue and copy the old masters: the truth of life, the every day reality seemed to be of greater importance. He breaks off with the old style and creates a method entirely of his own. His contemporaries called Hogarth's style the «modern moral subject» and described it as literary and didactic in intention, descriptive and narrative in form.

Hogarth wrote series of paintings which, like acts of a drama, were bound together by a plot. His famous series known as «A Harlot's Progress», «A Rake's Progress» and «Marriage à la Mode» are a devastating criticism of the aristocracy's immorality, in a few years came another series, «Elections», which are his subtlest satires. In them Hogarth displays the English state system, the statesmen and the evil practices going on during election campaigns.

Like Fielding Hogarth created a comic epic of his contemporary England.

Hogarth's realism paved new ways for English art leading it out of mannerism and conventionalism. Swift and Fielding, Hogarth's contemporaries highly appreciated his gift, the deeply democratic character of his works.

William Thackeray in his book «The English Humourists of the Eighteenth Century» describes William Hogarth as a jovial honest London citizen, stout and sturdy; a hearty plain-spoken man, loving his laugh, his friends, his glass his roast-beef of Old England and having a proper bourgeois scorn for everything false and pretentious.

2. Look up the useful words and expressions in your vocabulary.

The general level; relatively high; from early times; lavish rewards; to confer title upon; the court; Flemish; of German extraction; an originator; a constellation; to strike as being; colourful; singular originality; to follow the vogue; to break off; entirely of his own; contemporaries; in intention; narrative; descriptive; in form; to be bound together by a plot; devastating; immorality; subtlest; satires; a comic epic; to pave new ways for; mannerism; conventionalism; to appreciate highly; jovial; sturdy; hearty; plain-spoken; a proper bourgeois scorn; pretentious.

3. Complete the given story answering the following questions.

- Why did the general level of the English art never reach that of Italy's?
- Who originated the school of English painting in the 18<sup>th</sup> century?
- What English painters do you know?
- What are the sources of W. Hogarth's originality?
- What canvases by Hogarth have you seen?
- What does Hogarth reflect in his works?
- How did contemporaries describe W. Hogarth's style?
- What name did it later receive? Why?

- Which so you think is the strongest among Hogarth's series? Why?
- What kind of person do you think William Hogarth was?

XI. Make up your own story about William Hogarth and his paintings.

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См. Гипертекстовый документ William Hogarth

## The Brilliant School of English Portrait Painting.

- What attitude did Reynolds bring to English portrait painting?
- Give some examples of realistic treatment of material, in the work of the painter?

I. Read the texts about Sir Joshua Reynolds and find out in what genres of painting he excelled. What are the striking features of his works?

1. In the second half of the 18<sup>th</sup> century narrative and satirical themes lost their leading role on English Art. The ruling classes during the years of industrial revolution tried to show in art a glorification of their social position. The most popular form of painting became ceremonial portraits of representatives of the ruling class.

Sir Joshua Reynolds was born on July, 7, 1723, at Plympton St. Maurice in Devon.

His father was headmaster of the Grammar School. He was brought up in an educated family. (The most English artists were hardly more than ill-educated tradesmen). Reynolds became the close friend of many educated famous people. He did more to raise the status of the artists in England (more through his learning and personal example than by his actual quality as an artist).

Sir Joshua Reynolds was apprenticed to Thomas Hudson (1701-1779), English fashionable portrait painter, in 1740 in London.

In 1743 he left his master and was in practice on his own till 1749 when he left for Italy (with Keppel – later Admiral). He spent 2 years in Rome (1750-1752) where he studied Raphael and Michelangelo. He learned the intellectual basis of Italian art. No one (except Ramsay) had done it before.

In 1753 he set up in London and began to make a name.

In 1768, when the Royal Academy was founded, he was chosen as the President. He was knighted in 1769 and made Doctor of Civil Law at Oxford and Mayor of his native town (Plympton).

He used the Academy as an instrument to forge the British School of History painters to stand beside of Rome. He exhibited regularly at the Academy Exhibitions and showed a skilful blend of large portraits treated in historical manner (e.g. Three Ladies Adorning the Term of Hymen). He employed many pupils and assistants to do the bodies of sitters. The faces of his sitters (done by himself) are often daethly pale.

Bad technique, the paint (carmine) has faded out completely. Many painting have cracked and faded because the colours were not scientifically applied, but the form of design and pictorial rhythm are often quite impressive. He had his self-assured manner.

For 20 years he was the mast prominent of his day even in the face of the rising Gainsborough.

2. Sir Joshua Reynolds (1723-1792) was the most outstanding portraitist of that period. He was the first President of the Royal Academy of Arts in Britain. He created a whole gallery of portraits of the most famous contemporaries of his time. It may be said that Reynolds was, in his fashion, the legitimate heir of Hogarth, not of Hogarth the moralist and satirist, but Hogarth the portrait painter. He gave the decisive impetus to the national temperament.

Reynolds painted portraits, group pictures and historical themes. Among his sitters there were the socially prominent people of the time. Reynolds made careful studies of Old Master paintings: Rembrandt, Titian, Raphael. In his writings he evolved a doctrine of imitation, a fact with which he had sometimes been reproached, but wrongly so, since he succeeded in making his borrowings his own and giving to a composite creation a homogeneous, personal and national character. For Reynolds each sitter was not just a physical fact to be recorded, but rather a story to be told. Reynolds succeeded in revealing his sitters' inner world. One of the most perfect paintings in which a great artist had enshrined his dream of woman was The Portrait of Nelly O'Brien. Lighting and colour show the artist's technique at it's best. Reynolds often painted the characters in heroic style and they are not free of idealization (Mrs Siddons as the Tragic Muse, Cupid Unties the Zone of Venus, etc.)

### Vocabulary

legitimate	to evolve	verve	heir	homogeneous	to lavish	impetus	to enshrine
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3. Sir Joshua Reynolds was one of the outstanding British portraitists who had an important influence on his contemporaries.

Reynolds painted portraits, group pictures, and historical themes. His sitters included the socially prominent people of the time, representatives of the highest aristocratic circles as well as an exclusive

literary and theatrical group, with Oliver Goldsmith, Samuel Johnson, Richard Brinsley Sheridan and other celebrities among them.

Reynolds collected Old Master paintings and made careful studies of Rembrandt, Titian, Corregio. He believed that by analysis of Old Masters he could build a composite style of great art. His aim was not to copy their individual works, but to win a similar mastery of the effect which they knew how to achieve: to rival them in their own language but not to copy them.

In Reynold's days *society portraiture had become a monotonous repetition of the same theme: the sitter was to be posed centrally, with a curtain, pillar, chair, perhaps, a hint of landscape as the background; normally the head was done by the master, the body — by a pupil. Pose and expression, even the features themselves, tended to be regulated to a standard of polite and inexpressive elegance; the portraits told little about their subjects. They were effigies; life had departed.*

It was Reynolds who insisted in his practice that a portrait should be a full, complex work of art. Each sitter was not just a physical fact to be recorded, but rather a story to be told. *His people are no longer static, but caught between one moment and the next, between this movement and the next.* His aim was not to catch a convincing likeness of the originals but to show their characters, and Reynolds succeeded in revealing his sitters' inner world.

Painted in 1763, Reynolds's "Portrait of Nelly O'Brien", a well-known beauty of the time, is a masterpiece in which *lighting, colour, and material textures* show the artist's technique at its best.

There is even an effect of open-air light, rare for the period. He departs from the traditional forms of ceremonial portraiture and abandons himself to inspiration. "The Portrait of Nelly O'Brien" is Bright with light, warmth and feeling.

A fine colourist and a master of composition, Reynolds produced over two thousand portraits of statesmen, famous writers, actors and others, which have historical as well as artistic value. Among his best works are "The Portrait of Nelly O'Brien", "The Portrait of Samuel Johnson", "The Tragic Muse" ("The Portrait of Mrs Siddons"), "Three Ladies Adorning the Term of Hymen", "Garrick between Tragedy and Comedy", and others.

### Vocabulary Notes

sitter n позирующий (художнику, скульптору) (one who is sitting to have his portrait painted), e.g. Among Lawrence's sitters were kings, princes, great diplomats and generals.

But the English for «натурщик, натурщица» is "model", e.g. The art class had several models posing for them once a week;

sitting n сеанс, e.g. He did the portrait in (at) one sitting.

pose vt, 1) ставить в определенную позу, e.g. In Serov's famous portrait of Yermolova the actress is posed against a background of a grey wall.

2) vt позировать, принимать позу, e.g. A model is a person who poses for artists and sculptures. The girl was asked to pose for a portrait. *Syn.* To sit (for);

pose n поза: to take (up), to strike a ~ принимать позу

effigy n голое, бездушное изображение

celebrity - известность, знаменитость

a composite style – смешанный стиль

to rival them in their own language – соперничать с ними при помощи их же средств

elegance – элегантность, изящество

a convincing likeness of the originals – убедительное сходство персонажей

Hymen - Гименей - Бог любви и брака

Term - герма(архит.)

A tapered column taper – суживающийся к одному концу, конусообразный

II. Watch the slide show and make some notes on the paintings.

## Sir Joshua Reynolds (1723 – 1792)



Joshua Reynolds was born into the family of the Reverend Samuel Reynolds, who held the post of headmaster in a local grammar school, which Joshua attended as a boy. The young Reynolds received a good classical education; he loved literature and became well-read in classical Greek and Roman authors. He revealed his interest in and talent for painting rather early.

In 1740 he went to London to study painting. He was not interested in portraiture and had no intention to work in this genre. However, apprenticeship in the studio of Thomas Hudson (1701-1779), a Devonshireman like himself and a famous portrait painter of that time, changed Reynolds' mind. He spent 3 years in Hudson's studio and even before finishing his studies, began his career as a portrait painter. His early independent Devon works reveal his inexperience and lack of individual style. In 1744 Reynolds returned to London for another two years, during which he evidently studied the available works of old masters. Thus, his [\*Self-Portrait\*](#) of 1747 (London, Portrait Gallery) was influenced by Rembrandt and the famous [\*group portrait of the Eliot Family\*](#) shows that he had studied the large-scale portrait of the [\*Pembroke Family\*](#) (1634-35) by the Flemish Baroque painter [\*Sir Anthony Van Dyck\*](#).

However modest the early works might have been, they revealed the compositional talent of the young painter and his interest in light and theatrical effects.

In 1749, Reynolds left England for a long trip abroad, on a ship captained by his friend [\*Augustus Keppel\*](#). His first stop was Minorca. Unfortunately, he suffered a fall from a horse, which left a permanent scar on his lip, and could not work for the next five months. From Minorca, Reynolds went to Rome, where he spent two years (1750-52) studying antique and Renaissance art. Then, he stayed for three months in Venice, and visited Florence, Bologna and Parma. He made a lot of studies and sketches, trying to understand the techniques and secrets of [\*Michelangelo\*](#), [\*Raphael\*](#) and Venetian artists, especially [\*Titian\*](#). Venetian tradition with its emphasis on color and light effects had a lasting influence on all his art, though he never admitted this and stressed the importance of shape and drawing.

In 1753, Reynolds settled in London. He became popular very quickly. The [\*Portrait of Captain Keppel\*](#) (1753-54, Greenwich, National Marine Museum), on whose ship he had left to Italy, brought him his first success. By 1760, he had become the most popular portrait painter in London. His works were valued twice as much as those of [\*Gainsborough\*](#).

Undoubtedly, Reynolds was artistically talented and a master of the brush, but he also possessed another gift a gift for selling and in the 1750s-60s he ran what we would today call a highly successful marketing campaign. Watching painters at work was a kind of entertainment at the time, and Reynolds made a performance out of his work. He had a large mirror in his studio, which he placed so that a sitter could observe the progress of the painting; he never sat when painting, but was in perpetual motion, and, being well-read and well-mannered, he engaged his sitters in polite and clever conversation. He forged prestigious social contacts, and had among his friends such



literary celebrities as [Samuel Johnson](#) (1709-84), Oliver Goldsmith (1728-1774), the statesman, author, orator and political philosopher Edmund Burke (1729-1797), the actor and theatrical manager David Garrick (1717-1779) and others.

Thanks to his activities and success with the public, Reynolds managed to raise the social status of the painter in Britain and made the profession as prestigious as that of scientist and philosopher.

Among his models were aristocrats and the gentry, state and political figures, military men, poets and writers, actors and scientists, upper-class ladies and women of questionable reputation. Having a lot of commissions, Reynolds produced more than 100 paintings a year. Naturally, to keep up such an output, he had to hire several assistants. The employment of drapery and landscape painters for adding backgrounds to portraits was a normal practice in England at the time. Besides, Reynolds' studio assistants often produced copies of portraits for relatives and friends of the sitter. It was not uncommon for Reynolds to paint the face and hands, leaving the rest of the picture to be completed by his assistants. It usually took several sessions as long as one hour each to finish the face, while the rest of the picture was completed without "troubling" the client.

In the 1760s Reynolds was one of the founding members of the Society of Artists. In 1760 the Society of Artists organized the first public exhibition of contemporary artists, which had tremendous success, and afterwards such exhibitions were held yearly. Reynolds participated in them throughout his life. The Society of Artists sought the patronage of the King, and in 1768 the Royal Academy was founded with Reynolds as its first president. In 1769 he was knighted by George III and for the next 20 years his authority in art was indisputable.

The Series of Discourses that he, as the President, delivered annually to students of the Royal Academy between the years 1769 and 1790 were published after his death. The ideas expressed in these speeches had been developing since the Renaissance, but collected together they became a classical expression of the academic doctrine of Grand Manner. Rational in its basis, it opposed Romanticism with its emphasis on feelings and emotions. Reynolds treated taste from the neo-Classical positions, as the capability of differentiating truth from fallacy, and thought that art should address the minds of the viewers. The aim of art, according to Reynolds, is the moral improvement of man. The artist should seek inspiration in noble and high themes, avoiding the "low" (in this case, he was opposing the art of [Hogarth](#)) and follow strict rules (this thesis drew criticism from Blake). Reynolds considered that after [Michelangelo](#), art had gradually degraded. While he did not reject the individual manner of each painter, he thought that the standard should be the great works of the old masters, especially those of the Renaissance. The Discourses became the basis for academic art education.

In practice, the art of Reynolds himself was far from his own doctrine. His work is characteristic of a rare artistic variety combining the dignity and greatness of Grand Manner with feelings, fine psychological observations and artistic freedom. There are not many artists in history who were able to render such an exceptional combination of emotions and technique.

His works can be divided into two types. The first is where he struggled to "elevate" the genre of portraiture with the help of classic samples and associations. Such compositions are pompous and contain allegoric figures and details, taken from classical mythology and art. The models in these works are idealized and very often the subjects are Greek and Roman deities. *Three Graces*, *Decorating Gimenei*; *Portrait of the Montgomery Sisters* 1774, Tate Gallery, [Portrait of Sarah Siddons as the Tragic Muse](#) (1783-84), are the best examples of this line of his art.

The other type of portraiture – he usually painted people he knew well in this style – is intimate, without spectacular attributes, and psychologically subtle. The portraits of children and women are lyrical and straightforward, though sometimes sentimental; men's portraits have objects which hint at their profession or hobby, intellect and character are stressed. Examples of this portraiture include,... [Portrait of Nelli O'Brien](#) (Wallace collection) – considered one of his masterpieces. Although in accordance with academic doctrine, much attention is given to the drawing, lines and plastic shape, Reynolds is a wonderful colorist. Unfortunately, his constant experiments with different pigments, resins, waxes, oils, bitumen, etc, led to quick fading, cracking and even destruction of the pictures. Some of the portraits literary grew older and died before their sitters.

Reynolds built the composition of his works very creatively, showing much diversity and originality in his treatment of his models.

In 1781 the painter visited Holland and Flanders, and was impressed by the works of Rubens. The influence of the great master can be seen in his portrait of the [\*Duchess of Devonshire and Her Daughter\*](#) (1786), in his pictures commissioned by Catherine II and Prince Potemkin ([\*Infant Hercules Strangling Serpents in His Cradle\*](#)— hermitage)

In 1784 Reynolds was appointed the court painter of King George III, though they never had close relations because of Reynolds' political views and support for the Whig party. Reynolds' royal portraits are not among his best works.

During his latest years he also tried himself in historical paintings, unconnected with classical subjects. (*Macbeth and the Witches*, Lord Egremont collection) Three years before his death Reynolds became blind and had to stop his work. He was buried in St. Paul's Cathedral with honors as a man of national fame in Britain. A bronze statue of him by Alfred Drury, was placed in the courtyard in front of the Royal Academy in 1912.

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[\*The Letters of Sir Joshua Reynolds\*](#) by John Ingamells, John Edgcumbe. Paul Mellon Center, 2000.

#### Notes

Portrait of Dorothy, Countess of Lisburne, née Shafto, eldest daughter of John Shafto of Whitworth, county Durham. She married the Hon. Wilmt Vaughan (1729-1800), as his second wife, on April 19, 1763. Her husband succeeded to the title of 4th Viscount Lisburne in 1766 and was created the 1st Earl of Lisburne in 1776.

See: Sir Joshua Reynolds. [\*Dorothy. Countess of Lisburne\*](#).

Dorothy's brother, Robert Shafto (1732-1797), MP for County Durham from 1760 to 1768, was a man of fashion who married two heiresses in turn. His charm and extravagance were celebrated in the popular nursery rhyme "Bobby Shafto":

Bobby Shafto's gone to sea,  
With silver buckles on his knee;  
He'll come back and marry me,  
Bonny Bobby Shafto!

Bobby Shafto's fat and fair,  
Combing down his yellow hair;  
He's my love for evermore,  
Bonny Bobby Shafto.

Robert Shafto (d.1780) (portrait by Reynolds), the eldest son of Robert Shafto of Benwell (d.1735) is NOT Bonny Bobby Shafto.

See: Sir Joshua Reynolds. [\*Robert Shafto\*](#).

Robert Orme (1725-1790) was a Lieutenant in the Coldstream Guards and aide-de-camp to General Braddock in America; he was wounded in an ambush by the French near Fort Duquesne, later renamed

Pittsburg, He returned to England shortly before the outbreak of the Seven Years' War.  
See: Sir Joshua Reynolds. [Robert Orme](#).

Augustus Keppel, 1st Viscount (1725-86), Admiral; 2nd son of William Anne, 2nd Earl of Albemarle and his wife Lady Anne Lennox (1703-89). He sailed around the world with George Anson in 1740; in 1749 he went as commodore to the Mediterranean, taking Reynolds to Italy; rear-admiral of the Blue 21 Oct. 1762; vice-admiral 24 Oct. 1770; after long-running quarrels with the Admiralty he was court-martialled in Feb. 1779 for his conduct in the battle with the French off Ushant and, though acquitted, he was ordered to strike his flag the following April; he then retired from service, entering Parliament as MP for Surrey. Keppel, who was created a viscount 1782, never married. He was a lifelong friend of Reynolds.

Anne, Countess of Albemarle (1703-89) Lady Anne Lennox, daughter of the 1st Duke of Richmond (and so granddaughter of Charles II) and his wife, Anne, daughter of Lord Brudenell; married 21 Feb. 1723, William Anne, 2nd Earl of Albemarle (d. 1754). Among her numerous children were Augustus, Caroline and Elizabeth Keppel.

See: Sir Joshua Reynolds. [Augustus Keppel](#). [Augustus, 1st Viscount Keppel](#). [Lady Elizabeth Keppel](#). [Augustus Keppel](#). [Augustus Keppel](#). [Anne, Countess of Albemarle](#).

Samuel Johnson (1709-84) Poet, essayist, literary critic, dramatist and author of the celebrated Dictionary of the English Language (1755), son of Michael Johnson, bookseller, and his wife, Sarah Ford. On 8 July 1735, he married Elizabeth Porter (1689-1752), a widow. In 1737 he went to London where he met Reynolds c. 1756, at whose suggestion the Literary Club was founded in 1764, centered around Johnson as a conversationalist.

His major works: *Life of Richard Savage* (1745), *A Dictionary of the English Language* (1755), *The History of Rasselas, Prince of Abissinia* (1759), *The Plays of William Shakespeare* (1765), *A Journey to the Western Islands of Scotland* (1775), *Lives of the English Poets* (1781), etc.

See: Sir Joshua Reynolds. [Samuel Johnson](#).

Kitty Fisher, Catherine Maria ('Kitty') Fisher (died 1767) was one of the most renowned courtesans in London. She was known for her beauty, brave horsemanship and wit. In 1766 she married a John Norris, and became known for her charity. She died the next year as a result of poisoning by lead-based cosmetics. She was a model for several painters, including Sir Joshua Reynolds, Nathaniel Hone, Philip Mercier and James Northcote. Her name is known to us from childhood due to the nursery rhyme "Lucy Locket lost a pocket, Kitty Fisher found it..."

See: Sir Joshua Reynolds. [Kitty Fisher](#). [Kitty Fisher](#).

## The Lennoxes

Charles Lennox, 3rd Duke of Richmond and Lennox (1735-1806), British statesman, was the elder son of Charles, 2nd Duke of Richmond (a legitimate descendant of an illegitimate son of King Charles II of England) and his wife Lady Sarah, daughter of Earl Cadogan. In 1757 he married Lady Mary Bruce (see her portrait Mary, Duchess of Richmond).

In 1765 he was appointed British ambassador extraordinary in Paris, and in the following year he became a secretary of state.

The Duke was a firm supporter of the American colonists; and he initiated the debate of 1778 calling for the removal of troops from America.

He opened, in March 1758, at his house in Whitehall, a gallery of casts of antique statues where students could draw under the direction of Wilton and Cipriani. He soon lost interest and the gallery was closed in either 1765 or 1766. He was a member of the Society of Dilettanti. Richmond died in December 1806, and, leaving no legitimate children, he was succeeded in the peerage by his nephew Charles, son of his brother, General Lord George Henry Lennox.

See: Sir Joshua Reynolds. [Charles Lennox, 3rd Duke of Richmond](#). [Mary, Duchess of Richmond](#).

The Duke's sisters Lady Caroline (1723-1774), Lady Emily (1731-1814), Lady Louisa and Lady Sarah Lennox, are all presently known by the book *Aristocrats* by Stella Tillyard (The Noonday Press, 1992)

Lady Caroline (1723-1774), also known as Baroness Holland, in 1744, eloped with Henry Fox, 1st Baron Holland, a politician who was eighteen years her senior. The marriage was disapproved of by her family, but proved a happy one. The couple had several sons, including the great Whig politician, Charles James Fox. Their home, Holland House in Kensington, London, became famous as a social and political center. See: Sir Joshua Reynolds. [\*Caroline, Lady Holland\*](#).

Lady Emily Lennox (1731-1814), also known as Emily FitzGerald, the Countess of Kildare (1747-1761), as the Marchioness of Kildare, (1761-1766) and the Duchess of Leinster was the second of the Lennox sisters. She married James FitzGerald, 20th Earl of Kildare, in 1747 and lived with him in Ireland. They had nineteen children, and Lord Kildare was created successively Marquess of Kildare and Duke of Leinster in recognition of his contribution to the political life of his country. After his death in 1773, the Duchess caused a scandal by marrying her children's tutor, William Ogilvie, with whom she had begun an affair some years earlier. Ogilvie was nine years her junior. Emily gave birth to three children by him. See: Sir Joshua Reynolds. [\*Emily, Duchess of Leinster. James FitzGerald, Duke of Leinster. Emily, Duchess of Leinster\*](#).

Lady Louisa Lennox (1743-1821), the third of the four Lennox sisters. After the death of their parents, Lady Louisa was brought up by her elder sister Emily FitzGerald, Duchess of Leinster, in Kildare, Ireland. She married Tom Connolly, the grand-nephew of William Connolly, Speaker of the Irish House of Commons. The couple lived in their estate Castletown House, County Kildare, Ireland. She directed the decoration of the mansion, while her husband raised and rode racehorses. See: Sir Joshua Reynolds. [\*Thomas Connolly\*](#).

Lady Sarah Lennox (1745-1826) the youngest and the most infamous of the four sisters. After the death of both parents, she was brought up by her elder sisters. In 1760, Sarah was introduced to court and caught the eye of the young King George III. Her family hoped to see her as queen, but the King's advisors dissuaded him from this marriage, on political grounds. Her sister Caroline was the wife of Henry Fox), a member of the politically radical Fox family. In 1762, Sarah was married off to Sir Charles Bunbury. Their marriage was not a happy one, and Sarah did not try to hide this, earning herself a negative reputation. In 1769, she eloped with Lord William Gordon, with whom she had been having an affair, and was ostracised by society as a result. Eventually she settled down with an impoverished army officer, George Napier. They were married in 1781, and had eight children, including Charles James Napier (1782-1853) British general, Commander-in-Chief in India. See: Sir Joshua Reynolds. [\*Lady Sarah Bunbury Sacrificing to the Graces\*](#).

William Augustus, Duke of Cumberland (1721-65) Second surviving son of George II and Queen Caroline. General; served at Dettingen 1743, Culloden 1746, and later in Holland and Germany. See: Sir Joshua Reynolds. [\*William Augustus, Duke of Cumberland\*](#).

John Russel, 4th Duke of Bedford (1710-1771) a British statesman. He was the second son of Wriothesley Russell, 2nd Duke of Bedford, and his wife, Elizabeth, daughter and heiress of John Howland of Streatham, Surrey. In 1731 Lord John Russell married Lady Diana Spencer (d. 1735), daughter of Charles Spencer, 3rd Earl of Sunderland. A year later, after his elder brother's death he became Duke of Bedford. In April 1737 he married Lady Gertrude Leveson-Gower (d. 1794), daughter of John Leveson-Gower, 1st Earl Gower.

In 1756-1761 he occupied the post of Lord Lieutenant of Ireland, that is, the head of the administration of Ireland. In 1761-1763 he was Lord Privy Seal and in this post he signed in February 1763 on the part of Great Britain the Treaty of Paris, which ended the Seven Years' War. In 1763 he took the post of the Lord President of the Council.

The duke held many public offices: lord-lieutenant of Bedfordshire and Devon, and chancellor of Dublin University among others, and was a Knight of the Garter.

His health had been declining for some years, and in 1770 he became partially paralysed. He died in 1771, and was buried in the family burying-place at Chenies. His three sons all died before him, and the title was inherited by his grandson, Francis Russel, son of Frances Russel, Marquess of Tavistock and his wife Elizabeth, daughter of William Keppel 2nd Earl of Albemarle.

See: Sir Joshua Reynolds. [\*John Russel, 4th Duke of Bedford\*](#). [\*Gertrude, Duchess of Bedford\*](#).

David Garrick (1717-1779), British actor, playwright and theater manager was descended from a French Protestant family named Garric or Garrigue of Bordeaux, which had settled in England. He started his career of a playwright with a dramatic piece, *Lethe, or Aesop in the Shades*, it was played at Drury Lane on the 15th of April 1740. A year later he made his first appearance on the stage. First he played under the name of Lyddal. His success strengthened his desire to make a theater career. He became the most popular player of Shakespearian roles of his time – playing Hamlet, Lear, Richard, among others. He also became a co-owner and manager of Drury Lane Theater.

Garrick practically ceased to act in 1766, but he continued the management of Drury Lane. In 1776 he sold his share in the property, and took leave of the stage by playing a round of his favorite characters.

See: Sir Joshua Reynolds. [\*David Garrick Between Tragedy and Comedy\*](#). [\*David Garrick\*](#).

Nelly O'Brien (died 1768) a courtesan, one of Reynolds favorite models. At the time of this famous portrait, she was the mistress of the 3rd Viscount Bolingbroke, to whose son she gave birth in 1764.

See: Sir Joshua Reynolds. [\*Nelly O'Brien\*](#).

Mrs Abington. a prostitute, later an actress and a courtesan. This portrait is said to show Mrs Abington in the character of Miss Prue in William Congreve's comedy, *Love for Love*.

See: Sir Joshua Reynolds. [\*Mrs Abington\*](#). [\*Mrs Abington\*](#).

Charles Burney (1726-1814), Musician and historian of music, the author of the monumental *A General History of Music*, (1776-89). Burney's portrait was painted by Reynolds in 1781 for Henry Thrale's library. His eldest son, James (1750-1821), became a distinguished officer in the royal navy, he sailed with Captain James Cook on his second and third voyages, and died a rear-admiral in 1821. His second son was the Rev. Charles Burney. His second daughter was Frances or Fanny (1752-1840), later Madame D'Arblay, a novelist and diarist who in her sharp, satirical portrayals of English society, anticipated Jane Austen. A life of Burney by Madame D'Arblay appeared in 1832.

See: Sir Joshua Reynolds. [\*Charles Burney\*](#).

Maria Anne Fitzherbert (1756-1837), nee Smythe, a Roman Catholic, had been twice married and twice widowed when the future George IV saw her for the first time at Richmond and fell in love. In

1785 they were secretly married. According to the law no member of the royal family under the age of 25 could marry without the King's permission, nor could an heir to the throne marry a Roman Catholic. So George denied that the marriage had ever taken place and Maria Anne Fitzherbert was always regarded as the king's mistress.

See: Sir Joshua Reynolds. [\*Portrait of Maria Anne Fitzherbert\*](#).



*Clotworthy*



*Skeffington, Later  
1st Earl of  
Massereene.* 1744-  
46. Oil on canvas.  
121.3 x 96.5 cm.  
Private collection.



*The Eliot Family.*  
c.1746. Oil on canvas.  
87 x 114 cm. Trustees  
of the St Germans  
Estate, Port Eliot,  
Cornwall, UK.



*The Eliot Family.*  
Detail. c.1746. Oil on  
canvas. 87 x 114 cm.  
Trustees of the St  
Germans Estate, Port  
Eliot, Cornwall, UK.



*Self-Portrait.* c. 1747-  
48. 63 x 74 cm. Oil on



canvas. National  
Portrait Gallery,  
London, UK.

*Paul Henry Ourry.* Oil  
on canvas. 127 x 102  
cm. c.1748. Saltram  
House, Devon, National  
Trust, UK.



*Thomas and Martha  
Neate, with Tutor.* Oil  
on canvas. 167 x 180  
cm. 1748. The



Metropolitan Museum  
of Art, New York,  
USA.

*Thomas and Martha  
Neate, with Tutor.*  
Detail. Oil on canvas.  
167 x 180 cm. 1748.  
The Metropolitan  
Museum of Art, New  
York, USA.



*Thomas and Martha  
Neate, with Tutor.*  
Detail. Oil on canvas.  
167 x 180 cm. 1748.  
The Metropolitan  
Museum of Art, New  
York, USA.



*Man in a Brown Coat.*  
Oil on canvas. 76 x 63.5  
cm. 1748. Marble Hill  
House, Twickenham,  
English Heritage, UK



*Sir Thomas Kennedy, James Caulfeild, Mr Ward and Mr Phelps. Oil on canvas. 63 x 52 cm 1751. National Gallery of Ireland, Dublin, Ireland.*



*Sir Thomas Kennedy, James Caulfeild, Mr Ward and Mr Phelps. Detail. Oil on canvas. 63 x 52 cm 1751. National Gallery of Ireland, Dublin, Ireland.*

*Sir Thomas Kennedy, James Caulfeild, Mr Ward and Mr Phelps. Detail. Oil on canvas. 63 x 52 cm 1751. National Gallery of Ireland, Dublin, Ireland.*



*Augustus Keppel. Oil on canvas. 239 x 147.5 cm. 1752-53. National Maritime Museum, London, UK. [More..](#)*



*Emily, Duchess of*



*Leinster. 1753. Oil on canvas. Private collection. [More..](#)*

*James FitzGerald, Duke of Leinster. 1753. Oil on canvas. Private collection. [More..](#)*



*Self-Portrait.* Oil on canvas. 74 x 61.5 cm. c. 1753/55. Tate Gallery, London, UK.



*Mrs Hugh Bonfoy.* Oil on canvas. 124 x 100 cm. 1754. Trustees of the St Germans Estate, Port Eliot, Cornwall, UK.



*Francis Hastings, Earl of Huntingdon.* 125.7 x 100.3 1754. Oil on canvas. Henry E. Huntington Art Gallery, San Marino, CA, USA.



*Francis Hastings, Earl of Huntingdon.* Detail. 125.7 x 100.3 1754. Oil on canvas. Henry E. Huntington Art Gallery, San Marino, CA, USA.



*Sir John Molesworth.* Oil on canvas. 127 x 102. 1754. Pencarrow, Cornwall, UK.



*Sir John Molesworth.* Detail. Oil on canvas. 127 x 102. 1754. Pencarrow, Cornwall, UK.



*Mrs William Molesworth.* Oil on canvas. 128 x 102 cm. 1755.



Pencarrow,  
Cornwall, UK.



*Peter Ludlow*. Oil on canvas. 231 x 147 cm. 1755. Trustees of the Bedford Estates at Woburn Abbey, UK..



*Peter Ludlow*. Detail. Oil on canvas. 231 x 147 cm. 1755. Trustees of the Bedford Estates at Woburn Abbey, UK..



*Robert Ramsden*. 1755. Oil on canvas. 76 x 62.8 sm. Aberdeen Art Gallery and Museum, UK.



*Lucy, Lady Strange*. 1755. Oil on canvas. 127 x 102 sm. Private Collection.



*George Ashby*. 1756. Oil on canvas. 125 x 99.6 sm. Private collection.



*Mrs Francis Beckford*. 1756. Oil on canvas. 127 x 102.2 sm. Tate Gallery, London, UK.



*Mrs Francis Beckford*. Detail. 1756. Oil on canvas. 127 x 102.2 sm. Tate Gallery, London, UK.



*Catherine, Lady Chambers.* 1756. Oil on canvas. 69.8 x 57.4 sm. The Iveagh Bequest, Kenwood, UK.



*Robert Shafto.*



1756. Oil on canvas. 125 x 99.5 sm. Private Collection. [More..](#)

*Robert Shafto.*  
Detail. 1756. Oil on canvas. 125 x 99.5 sm. Private Collection.



*Gertrude, Duchess of Bedford.* 1756. Oil on canvas. 124.5 x 99 sm. Trustees of the Bedford Estates at Woburn Abbey, UK. [More..](#)



*Samuel Johnson.* 1756-57. Oil on



canvas. 127.6 x 101.6 sm. National Portrait Gallery, London, UK. [More..](#)

*Mrs Turnour.*  
1756-57. Oil on canvas. 124 x 99 sm. Private Collection.



*Robert Orme.* Oil on canvas. 239 x 147 cm. 1756. National Gallery, London, UK. [More..](#)



*Robert Orme.* Detail. Oil on canvas. 239 x 147 cm. 1756. National Gallery, London, UK.



*Miss Elizabeth Ingram.* 1757. Oil on canvas. 128.2 x 102.5 sm. Walker Art Gallery, Liverpool, UK.



*Miss Elizabeth Ingram.* Detail. 1757. Oil on canvas. 128.2 x 102.5 sm. Walker Art Gallery, Liverpool, UK.



*Miss Elizabeth Ingram.* Detail. 1757. Oil on canvas. 128.2 x 102.5 sm. Walker Art Gallery, Liverpool, UK.



*Kitty Fisher.* 1757/59. Oil on canvas. 75 x 62 sm. Private collection. [More..](#)



*Caroline, Lady Holland.* 1757-58. Oil on canvas. 88 x 73 sm. Private Collection. [More..](#)



*Charles Lennox, 3rd Duke of Richmond.* 1758.

Oil on canvas. 121 x 101 sm. Trustees of the Goodwood



*Elizabeth, Duchess of Hamilton and Argyll. 1758-59. Oil on canvas. 238.5 x*



Collection, Goodwood House, Sussex, UK. [More..](#)

147.5 sm. The Lady Lever Art Gallery, Port Sunlight, UK.

*Elizabeth, Duchess of Hamilton and Argyll. Detail. 1758-59. Oil on canvas. 238.5 x 147.5 sm. The Lady Lever Art Gallery, Port Sunlight, UK.*



*William Augustus, Duke of Cumberland. 1758. Oil on canvas. 254 x 190 sm. The*

Devonshire Collection, Chatsworth, Derbyshire, UK. [More..](#)



*William Augustus, Duke of Cumberland. Detail. 1758. Oil on canvas. 254 x 190 sm. The Devonshire Collection, Chatsworth, Derbyshire, UK*



*George III. 1759. Oil on canvas. 127.6 x 101.6*

sm. Royal Collection, UK. [More..](#)



*George III. Detail. 1759. Oil on canvas. 127.6 x 101.6 sm. Royal Collection, UK.*



*Anne, Countess of*

*Albemarle. 1759. Oil on canvas. 126.5 x 101 sm. National Gallery, London, UK. [More..](#)*



*Augustus, 1st Viscount Keppel (1725-86). 1759. Oil on canvas. 133.3 x 114.3 sm. Trustees of the Bedford Estates at Woburn Abbey, UK. [More..](#)*



*Edward Morant and His Son John. 1759. Oil on canvas. 250 x 148.6 sm. Private collection.*



*Edward Morant and His Son John. Detail. 1759. Oil on canvas. 250 x 148.6 sm. Private collection.*



*Miss Thorold. 1759. Oil on canvas. 76 x 63.5. Private Collection.*



*Miss Thorold. Detail. 1759. Oil on canvas. 76 x 63.5. Private Collection.*



*William James. 1759. Oil on canvas. 111 x 89 cm. The Dresden Gallery, Dresden, Germany.*



*Georgiana, Countess Spencer, and Her Daughter. 1759-61. Oil on canvas. 122 x 115 sm. The Spencer Collection at Althorp, Northamptonshire, UK. [More.](#)*



*Caroline, Duchess of Marlborough. 1759-62. Oil on canvas. 124.5 x 99 sm. Trustees of the Bedford Estates at Woburn Abbey, UK.*





*Caroline, Duchess of Marlborough. Detail.* 1759-62. Oil on canvas. 124.5 x 99



*John Russel, 4th Duke of Bedford.* 1759-62. Oil on canvas. 125.7 x 100.3 sm. The Marquess of

sm. Trustees of the Bedford Estates at Woburn Abbey, UK.

Tavistock and the Trustees of the Bedford Estates, UK



*Mrs Joseph Martin and Her Son.* 1760. Oil on canvas. 73 x 63 sm. Private Collection.



*Mrs Crewe.* 1760-61. Oil on canvas. 159 x 111 sm. Private Collection.



*Young Woman Leaning on a Ledge.* 1760. Oil on canvas. 76 x 63.5 sm. Private collection.



*Young Woman Leaning on a Ledge. Detail.* 1760. Oil on canvas. 76 x 63.5 sm. Private collection.



*Ladies Amabel and Mary Jemima Yorke.* 1760. Oil on canvas. 1995 x 170 sm. The Cleveland Museum of Art, Cleveland, OH, USA.



*Ladies Amabel and Mary Jemima Yorke. Detail.* 1760. Oil on



canvas. 1995 x 170 sm. The Cleveland Museum of Art, Cleveland, OH, USA.

*Ladies Amabel and  
Mary Jemima Yorke.*  
Detail. 1760. Oil on  
canvas. 1995 x 170 sm.



*David Garrick Between  
Tragedy and Comedy.*  
1760-61. Oil on canvas.  
148 x 183 sm. Private  
Collection. [More..](#)

The Cleveland Museum  
of Art, Cleveland, OH,  
USA.



*David Garrick Between  
Tragedy and Comedy.*  
Detail. 1760-61. Oil on  
canvas. 148 x 183  
sm. Private Collection.



*David Garrick Between  
Tragedy and Comedy.*  
Detail. 1760-61. Oil on  
canvas. 148 x 183  
sm. Private Collection.



*David Garrick Between  
Tragedy and Comedy.*  
Detail. 1760-61. Oil on  
canvas. 148 x 183  
sm. Private Collection.





*Lear.* 1760s. Oil on canvas. 75 x 62.5 cm. Private Collection.



*Henri Fane with His Guardians.* 1760-62..Oil on canvas. 254.6 x 360.7 cm. The Metropolitan Museum of Art, New York, USA.



*Henri Fane with His Guardians.* Detail. 1760-62..Oil on canvas. 254.6 x 360.7 cm. The Metropolitan Museum of Art, New York, USA.



*Henri Fane with His Guardians.* Detail. 1760-62..Oil on canvas. 254.6 x 360.7 cm. The Metropolitan Museum of Art, New York, USA.



*Henri Fane with His Guardians.* Detail. 1760-62. Oil on canvas. 254.6 x 360.7 sm. The Metropolitan Museum of Art, New York, USA.



*George III.* 1761. Oil on canvas. 95.2 x 129.5 sm. The Royal Collection, UK. [More..](#)



*Lady Elizabeth Keppel.* 1761. Oil on canvas. 236 x 146 sm. Trustees of the Bedford Estates at Woburn Abbey, UK. [More..](#)



*Lady Elizabeth Keppel.* Detail. 1761. Oil on canvas. 236 x 146 sm. Trustees of the Bedford Estates at Woburn Abbey, UK.



*Lady Elizabeth Keppel.* Detail. 1761. Oil on canvas. 236 x 146 sm. Trustees of the Bedford Estates at Woburn Abbey, UK.



*Captain John Foote.* 1761. Oil on canvas. 123.2 x 99 sm. City of York Art Gallery, UK.



*Scyacust Ukah.* 1762. Oil on canvas. 122 x 90 sm. The Thomas Gilcrease Museum, Tulsa, Oklahoma, USA.



*Thomas Conolly.* 1762-64. Oil on canvas. 76 x 63 sm. Private Collection. [More..](#)



*Mrs John Hale.* 1762-64. Oil on canvas. 236 x 146 sm. Earl and Countess of Harewood, Harewood House, Yorkshire, UK.



*Mrs John Hale.* Detail. 1762-64. Oil on canvas. 236 x 146 sm. Earl and Countess of Harewood, Harewood House, Yorkshire, UK.



*Nelly O'Brien*. 1762/64. Oil on canvas. 126.3 x 110 sm. Wallace Collection, London, UK. [More..](#)



*Mrs Richard Hoare and Child*. 1763. Oil on canvas. 132.5 x 101.6 sm. Wallace Collection, London, UK.



*Mrs Richard Hoare and Child*. Detail. 1763. Oil on canvas. 132.5 x 101.6 sm. Wallace Collection, London, UK.



*Mrs Thomas Riddell*. 1763. Oil on canvas. 239 x 148.5 sm. Laing Art Gallery, Newcastle-upon-Tyne, UK.



*Mrs Thomas Riddell*. Detail. 1763. Oil on canvas. 239 x 148.5 sm. Laing Art Gallery, Newcastle-upon-Tyne, UK.



*Mrs Thomas Riddell*. Detail. 1763. Oil on canvas. 239 x 148.5 sm. Laing Art Gallery, Newcastle-upon-Tyne, UK.



*Kitty Fisher*. 1763/64. Oil on canvas. 99 77.5 sm. Trustees of the Bowood Collection, Bowood House, Wiltshire, UK. [More..](#)



*John Manners, Marquess of Granby.* 1763/65. Oil on canvas. 247.5 x 210.2 sm. John and Mable Ringling Museum of Art, Sarasota, Florida, USA.



*Frederick, Count of Schaumburg-Lippe.* 1764/67. Oil on canvas. 242.6 x 204.5 sm. The Royal Collection, UK.



*Frederick, Count of Schaumburg-Lippe. Detail.* 1764/67. Oil on canvas. 242.6 x 204.5 sm. The Royal Collection, UK.



*Elizabeth, Countess of Pembroke and Her Son.* 1764/67. Oil on canvas. 127 x 101 sm. The Collection of Earl of Pembroke, Wilton House, Salisbury, UK.



*Mary, Duchess of Richmond.* 1764-67. Oil on canvas. Trustees of the Goodwood Collection, Goodwood House, Sussex, UK. [More..](#)



*Mrs Abington.* 1764-73. Oil on canvas. 236.2 x 147.3 sm. Waddesdon Manor, Buckinghamshire, UK [More..](#)



*Mrs Abington. Detail.* 1764-73. Oil on canvas. 236.2 x 147.3 sm. Waddesdon Manor, Buckinghamshire, UK.



*Anne Dashwood.* 1764. Oil on canvas. 132 x 117.5 sm. The Metropolitan Museum of Art, New York, USA.



*Anne Dashwood. Detail.* 1764. Oil on canvas. 132 x 117.5 sm. The Metropolitan Museum of Art, New York, USA.



*Lady Mary Leslie.* 1764. Oil on canvas. 139 x 110 sm. The Iveagh Bequest, Kenwood, UK.





*Lady Mary Leslie. Detail.*  
1764. Oil on canvas. 139 x  
110 sm. The Iveagh Bequest,  
Kenwood, UK.



*Lady Sarah Bunbury  
Sacrificing to the Graces.*  
1765. Oil on canvas. Art  
Institute of Chicago,  
Chicago, IL, USA. [More..](#)



*John Murray, 4th Earl of Dunmore.* 1765. Oil on canvas. 238.1 x 146.2 sm. National Gallery of Scotland, Edinburgh, UK.



*John Murray, 4th Earl of Dunmore.* Detail. 1765. Oil on canvas. 238.1 x 146.2 sm. National Gallery of Scotland, Edinburgh, UK.



*John Burgoyne.* 1766. Oil on canvas. 127 x 101.3 sm. The Frick Collection, New York, USA.



*Lady Charles Spencer.* 1766. Oil on canvas. 79 x 63 sm. Trustees of the Goodwood Collection, Goodwood House, Sussex, UK.





*David Garrick.* 1767. Oil on canvas. 79.8 x 64.1 sm. The Royal Collection, UK.

[More..](#)



*The Archers. Colonel Acland and Lord Sydney.* 1769. Oil on canvas. 236 x 180 sm. Trustees of the Tetton Heirlooms Estate, UK.



*Frederick Howard, 5th Earl of Carlisle.* 1769. Oil on canvas. 241 x 149.8 sm.  
Castle Howard Collection,  
Yorkshire, UK.



*Miss Price.* 1769-70. Oil on canvas. 124.5 x 101.6 sm.  
Hatfield House,  
Hertfordshire, UK.



*Miss Price*. Detail. 1769-70.  
Oil on canvas. 124.5 x 101.6  
sm. Hatfield House,  
Herfordshire, UK.



*Mrs John Parker*. 1770-72.  
Oil on canvas. 234 x 142 sm.  
Saltram House, Devon, UK.



*Boy Holding a Bunch of Grapes.* 1770s. Oil on canvas. 77.5 x 64.5 cm. Cincinnati Art Museum, Cincinnati, OH, USA.



*Mrs Abington.* 1771. Oil on canvas. 76.8 x 63.7 cm. Yale Center for British Art, New Haven, CT, USA. [More..](#)



*Venus Chiding Cupid.*  
Oil on canvas. 101.2 x  
97.2 cm. 1771. The  
Iveagh Bequest,  
Kenwood, UK. [More..](#)



*Sir Joseph Banks.* 1771-  
72. Oil on canvas. 127.3  
x 103 sm. National  
Portrait Gallery, London,  
UK.



*Charles Coote, 1st Earl of Bellamont.* 1773. Oil on canvas. 241 x 161 cm. National Gallery of Ireland, Dublin, Ireland.



*A Strawberry Girl.* 1773. Oil on canvas. 76.1 x 63.1 sm. Wallace Collection, London, UK.



*Cupid as a Link Boy.* Oil on canvas. 76 x 63.2 cm. c 1773. Albright-Knox Art Gallery, Buffalo, NY, USA. [More..](#)



*Giuseppe Baretti.* 1773. Oil on canvas. 73.7 x 62.2 sm. Private Collection



*Lady Cockburn and Her Three Eldest Sons.* 1773. Oil on canvas. 141.5 x 113 sm. National Gallery, London, UK.



*George John Spencer, 2nd Earl Spencer.* 1774/76. Oil on canvas. 239 x 147 sm. The Spencer Collection at Althorp, Northamptonshire, UK. [More..](#)



*George John Spencer, 2nd Earl Spencer.* Detail. 1774/76. Oil on canvas. 239 x 147 sm. The Spencer Collection at Althorp, Northamptonshire, UK.



*Miss Bowles.* 1775. Oil on canvas. 91 x 70.9 sm. Wallace Collection, London, UK.



*Miss Bowles. Detail. 1775.*  
Oil on canvas. 91 x 70.9 sm.  
Wallace Collection, London,  
UK.



*Georgiana, Duchess of  
Devonshire. 1775-76. Oil on  
canvas. 237 x 145 sm. Henry  
E. Huntington Art Gallery,  
San Marino, CA, USA.*  
[More..](#)





*Georgiana, Duchess of Devonshire. Detail.* 1775-76. Oil on canvas. 237 x 145 sm. Henry E. Huntington Art Gallery, San Marino, CA, USA.



*Ugolino and His Children.* 1770s. Oil on canvas. 125.7 x 176.5 sm. Knole, Kent, UK.



*Self-Portrait.* 1775. 74.9 x 62.2 cm. Oil on canvas. Tate Gallery, London, UK.



*Jane, Countess of Harrington.* 1775. Oil on canvas. 236 x 144 sm. Earl and Countess of Harewood, Harewood House, Yorkshire, UK.



*Jane, Countess of Harrington. Detail.* 1775. Oil on canvas. 236 x 144 sm. Earl and Countess of Harewood, Harewood House, Yorkshire, UK.



*Mrs Richard Crofts.* 1775. Oil on canvas. 131 x 117. Dixon Art Gallery, Memphis, Tennessee, USA.



*Mrs Richard Crofts. Detail.* 1775. Oil on canvas. 131 x 117. Dixon Art Gallery, Memphis, Tennessee, USA.



*St Cecilia.* 1775. Oil on canvas. 279 x 160 sm. Los Angeles County Museum of Art, Los Angeles, CA, USA. [More..](#)



*Mrs Richard Bennett Lloyd.* 1775-76. Oil on canvas. 236 x 146 sm. Private Collection



*Mrs Richard Bennett Lloyd. Detail.* 1775-76. Oil on canvas. 236 x 146 sm. Private Collection.



*Lady Caroline Scott as 'Winter'.* 1776. 143.5 x 112 cm. Oil on canvas. Collection of the Duke of Buccleuch and Queensberry, Bowhill, Selkirk, Scotland, UK.



*Catherine, Lady Bampfylde.*  
1776. Oil on canvas. 238 x  
147.5 sm. Tate Gallery,  
London, UK.



*Sir Richard Worsley.* 1775-75.  
Oil on canvas. 233.7 x 142.2 sm.  
Private Collection



*Lady Worsley.* 1776. Oil on  
canvas. 236 x 144 sm. Earl and  
Countess of Harewood,  
Harewood House, Yorkshire,  
UK.



*Lady Worsley. Detail.* 1776.  
Oil on canvas. 236 x 144 sm.  
Earl and Countess of  
Harewood, Harewood  
House, Yorkshire, UK.



*The Calling of Samuel.* Oil  
on canvas. 90.2 x 69.2 cm. c  
1776. Private collection.



*Emily, Duchess of Leinster.*  
1770s. Oil on canvas.  
Private collection. [More..](#)



*Omai (Omiah).* 1776. Oil on  
canvas. 236 x 145.5 sm.  
Castle Howard Collection,  
Yorkshire, UK.



*Isabella, Lady Beauchamp.*  
1777-78. Oil on canvas. 236 x  
145 sm. Leeds City Museum  
and Art Galleries, Temple  
Newsam House, Leeds, UK



*The Dilettanti Society.* 1777-  
78. 197 x 142 cm. Oil on  
canvas. The Society of  
Dilettanti, London, UK.



*Lady Henrietta Herbert.* c.  
1777. Oil on canvas. Powis  
Castle, Wales, UK.



*Diana Sackville.* 1777. Oil on canvas. 236 x 145 sm. Henry E. Huntington Art Gallery, San Marino, CA, USA.



*Diana Sackville.* Detail. 1777. Oil on canvas. 236 x 145 sm. Henry E. Huntington Art Gallery, San Marino, CA, USA



*Lady Elizabeth Delmé and Her Children.* 1777. Oil on canvas. 239.2 x 147.8 sm. The National Gallery of Art, Washington, DC, USA.



*Lady Elizabeth Delmé and Her Children.* Detail. 1777. Oil on canvas. 239.2 x 147.8 sm. The National Gallery of Art, Washington, DC, USA.



*Mrs Henry Thrale with Her Daughter.* 1777. Oil on canvas. 140.4 x 148.6 sm. Beaverbrook Art Gallery, Fredericton, New Brunswick, UK.



*The Marlborough Family.* 1777-78. Oil on canvas. 318 x 289 sm. The Duke of Marlborough, Blenheim Palace, Oxfordshire, UK.



*The Marlborough Family.* Detail. 1777-78. Oil on canvas. 318 x 289 sm. The Duke of Marlborough, Blenheim Palace, Oxfordshire, UK.



*The Marlborough Family.* Detail. 1777-78. Oil on canvas. 318 x 289 sm. The Duke of Marlborough, Blenheim Palace, Oxfordshire, UK.



*The Marlborough Family.* Detail. 1777-78. Oil on canvas. 318 x 289 sm. The Duke of Marlborough, Blenheim Palace, Oxfordshire, UK.



*The Marlborough Family.*  
Detail. 1777-78. Oil on  
canvas. 318 x 289 sm. The  
Duke of Marlborough,  
Blenheim Palace,  
Oxfordshire, UK.



*Charles Rogers.* 1777. Oil  
on canvas. 75.7 x 63.3 sm.  
City Art Gallery, Plymouth,  
UK.





*A Fortune-Teller.* 1777-1778. 145 x 123.2 sm.  
Waddesdon Manor,  
Buckinghamshire, UK.



*Jane, Countess of  
Harrington.* 1778. Oil  
on canvas. 235.6 x 145  
sm. Henry E.  
Huntington Art Gallery,  
San Marino, CA, USA.



*Jane, Countess of Harrington. Detail.*  
1778. Oil on canvas.  
235.6 x 145 sm. Henry E. Huntington Art Gallery, San Marino, CA, USA.



*Lady Caroline Howard.*  
1778, Oil on canvas.  
143 x 113 sm. The National Gallery of Art, Washington, DC, USA.



*Lady Caroline Howard.*  
Detail. 1778, Oil on canvas.  
143 x 113 sm. The National  
Gallery of Art, Washington,  
DC, USA.



*John Hayes St Leger.* 1778.  
Oil on canvas. 240 x 147.3  
sm. Waddesdon Manor,  
Buckinghamshire, UK.





*Augustus Keppel*. 1779. Oil on canvas. 127 x 101.5 sm. National Maritime Museum, London, UK. [More..](#)



*John Parker and His Sister Theresa*. 1779. Oil on canvas. 142.2 x 111.8 sm. Saltram House, Devon, UK.



*John Parker and His Sister Theresa*. Detail. 1779. Oil on canvas. 142.2 x 111.8 sm. Saltram House, Devon, UK.



*Lady Jane Halliday*. 1779. Oil on canvas. 238.7 x 148.5 sm. Waddesdon Manor, Buckinghamshire, UK.



*George Grenville, Earl Temple, Mary, Countess Temple, and Their Son Richard*. 1780-82. Oil on canvas. 241 x 183 sm. National Gallery of Ireland, Dublin, Ireland.



*George Grenville, Earl Temple, Mary, Countess Temple, and Their Son Richard*. Detail. 1780-82. Oil on canvas. 241 x 183 sm. National Gallery of Ireland, Dublin, Ireland.



*The Ladies Waldegrave*. 1780-81. Oil on canvas. 143.5 x 168 sm. National Gallery of Scotland, Edinburgh, UK.



*The Ladies Waldegrave*. Detail. 1780-81. Oil on canvas. 143.5 x 168 sm. National Gallery of Scotland, Edinburgh, UK.



*The Ladies Waldegrave*. Detail.  
1780-81. Oil on canvas. 143.5  
x 168 sm. National Gallery of  
Scotland, Edinburgh, UK.



*Mary Amelia, Countess of  
Salisbury*. 1780-89. Oil on  
canvas. 239 x 146 sm. Halfield  
House, Hertfordshire, UK.



*Cimon and Iphigenia.*  
1780s. Oil on canvas.  
143.2 x 172.1 sm. The  
Royal Collection, UK.  
[More..](#)



*Self-Portrait.* 1780. 127  
x 101.6 cm. Oil on  
wood. Royal Academy  
of Arts, London, UK.



*The Death of Dido.*  
1781. Oil on canvas.  
142.2 x 251 sm. The  
Royal Collection, UK.



*Lavinia, Countess  
Spencer.* 1781-82. Oil  
on canvas. 75 x 62.2  
sm. The Spencer  
Collection at Althorp,  
Northamptonshire, UK



*Theresa Parker.* 1787. Oil on canvas. 75 x 62 sm. Henry E. Huntington Art Gallery, San Marino, CA, USA.



*Cupid Undoing Venus's Belt.* 1788. Oil on canvas. The Hermitage, St. Petersburg, Russia. [More..](#)



*Lady Smith and Children.* 1787. Oil on canvas. 140.7 x 112.1 sm. The Metropolitan Museum of Art, New York, USA.



*Portrait of Maria Anne Fitzherbert.* 1788. 91.4 x 71 cm. Oil on canvas. National Portrait Gallery, London, UK.. [More..](#)



*Lady Smith and Children.* Detail. 1787. Oil on canvas. 140.7 x 112.1 sm. The Metropolitan Museum of Art, New York, USA.



*George Augustus Francis Rawdon-Hastings.* 1789. Oil on canvas. 240 x 147.9 sm. The Royal Collection, UK.



*Master Hare.* 1788. Oil on canvas. 76 x 63.5 sm. Private Collection.



*George Augustus Francis Rawdon-Hastings.* Detail. 1789. Oil on canvas. 240 x 147.9 sm. The Royal Collection, UK.



*Mrs and Miss Macklin, with Miss Potts.* 1788. Oil on canvas. 241.3 x 180.3 sm. The Detroit Institute of Arts, Detroit, USA.



*Miss Cocks and Her Niece.* 1789. Oil on canvas. 140 x 140 sm. The Iveagh Bequest, Kenwood, UK.



*Little Rogue (Robinetta).* Oil on canvas. 76.5 x 62cm. Kiev Museum of Western Art, Kiev, Ukraine.



*Lady in Pink, said to be Mrs. Elizabeth Sheridan.* Oil on canvas. 74.5 x 61.5 cm. Private collection. [More..](#)



*Dorothy, Countess of Lisburne.* Oil on canvas. 127 x 101 cm. Private collection.. [More..](#)



*Frederick Howard, 5th Earl of Carlisle.* Oil on canvas.  
76.2 x 61 sm. Private Collection.



*Child Baptist in the Wilderness.* Oil on canvas.  
132 x 102.2 sm. Wallace Collection, London, UK



## Work on the Texts

I. Translate the italicised words and phrases from the texts.

II. Find the English equivalents for: портреты мало говорили о своих персонажах; Не для того, чтобы слепо копировать их собственные работы; соперничать с ними при помощи их же средств; среди позировавших ему людей были.

III. Answer the questions:

- What trend prevailed in painting in the second half of the 18th century?
- What was Reynolds sometimes reproached with?
- How do you understand the words 'a social painter' and 'a portrait painter'? What topics do they deal with?
- What qualities do you think are required of the painters of these genres?

IV. Retell each text in detail.

V. Give a summary of each text.

VI. Translate the following in written form. Give a back translation without consulting the text. Check your version with the original and make all the necessary corrections.

1. Sir Joshua Reynolds (1723-1792) was the most outstanding portraitist of that period. He was the first President of the Royal Academy of Arts in Britain. He created a whole gallery of portraits of the most famous contemporaries of his time. It may be said that Reynolds was, in his fashion, the legitimate heir of Hogarth, not of Hogarth the moralist and satirist, but Hogarth the portrait painter. He gave the decisive impetus to the national temperament.

2. In Reynold's days *society portraiture had become a monotonous repetition of the same theme: the sitter was to be posed centrally, with a curtain, pillar, chair, perhaps, a hint of landscape as the background; normally the head was done by the master, the body — by a pupil. Pose and expression, even the features themselves, tended to be regulated to a standard of polite and inexpressive elegance; the portraits told little about their subjects. They were effigies; life had departed.*

3. A fine colourist and a master of composition, Reynolds produced over two thousand portraits of statesmen, famous writers, actors and others, which have historical as well as artistic value. Among his best works are "The Portrait of Nelly O'Brien", "The Portrait of Samuel Johnson", "The Tragic Muse" ("The Portrait of Mrs Siddons"), "Three Ladies Adorning the Term of Hymen", "Garrick between Tragedy and Comedy", and others.

VII. Without translating the extracts give the English equivalents for the italicised words, groups of words or phrases and render the paragraphs.

1. Будучи великолепным колористом и мастером композиции, Рейнольдс создал более двух тысяч портретов государственных деятелей, выдающихся писателей и актеров, имеющих как большую художественную, так и историческую ценность. Из-под кисти Рейнольдса вышли не только парадные портреты, но и такие великолепные подлинно реалистические произведения, как портрет Сэмюэля Джонсона – истинный шедевр портретного искусства Рейнольдса. В этом

портрете передана и небрежность туалета, и тучность, и близорукость. Но главное – есть сложный характер Джонсона, великолепно переданный художником. Так и кажется, что д-р Джонсон сейчас произнесет одну из своих излюбленных иронических фраз.

VIII. Speak about the brilliant portrait painter Sir Joshua Reynolds.

Sir Joshua Reynolds (1723 – 1792)	Genre	Ceremonial Portrait
	Masterpieces	Nelly O'Brian, Mrs Siddons as the Tragic Muse
	Peculiar Features	Heroic Style of Portraits, a bit of idealization, red and golden colours

IX. Discussion points

- You are a guide at the hall of British portrait painting of the 18th century. Speak about one of the brilliant representatives of English portrait school.
- Explain to your listeners why the ceremonial portrait was the most popular genre at that time.



## Unit 4

Theme: Thomas Gainsborough (1727 – 1788)

# Portraiture

# Landscape

The 18th century was a great age of Britain painting. At that time British painters reached their zenith. In the 17th century art in Britain was dominated largely by the Flemish artist Anthony van Dyck.

In the early 18th century, although, influenced by Continental movements, particularly by Flemish Rococo, British art began to develop independently.

In 1768 the Royal Academy was headed by a gifted painter, Joshua Reynolds. He insisted that English artists should be brought into the line with European art and that they should develop the Grand Style of painting.

One hundred years between 1750-1850 witnessed the development of the art forms.

The most vivid representatives of that period were Gainsborough, Constable and Turner.

I. Study the text and say why Gainsborough, though portraitist, considered an out-of-door painter.

### THOMAS GAINSBOROUGH: PAINTER AND MUSICIAN (1727-1788)

English painter of portraits, landscapes, and fancy pictures, one of the most individual geniuses in British art, was born at Sudbury, Suffolk on May 14, 1727. There were nine children, of whom Gainsborough was the youngest. At the age of thirteen he persuaded his parents to let him go up to London to study and went to London in about 1740, probably studying with the French engraver Gravelot. Gainsborough had little academic training, he learned to paint not by plodding in the studio, but by observing the actual world. He returned to Sudbury in 1748 and in 1752 he set up as a portrait painter at Ipswich. His work at this time consisted mainly of heads and half-length, but he also painted some small portrait groups in landscape settings which are the most lyrical of all English conversation pieces (Heneage Lloyd and his Sister, Fitzwilliam, Cambridge). His patrons were the merchants of the town and the neighboring squires, but when in 1759 he moved to Bath, his new sitters were members of Society, and he developed a free and elegant mode of painting seen at its most characteristic in full-length portraits (Mary, Countess Howe, Kenwood House, London, c. 1763-64).

In 1768 he was elected a foundation member of the Royal Academy, and in 1774 he moved permanently to London. Here he further developed the personal style he had evolved at Bath, working with light and rapid brush-strokes and delicate colors. He became a favorite painter of the Royal Family, even though his rival Reynolds was appointed King's Principal Painter.

Thomas Gainsborough succeeded brilliantly *as a portrait painter*.

His special insight into psychology of women made him essentially *the woman's painter*.

A good amateur violinist and a lover of the drama, he was an artistic person. One of his greatest friends was Richard Sheridan, the dramatist and his portraits of actors and actresses are among his most famous. His manner of painting differs from Reynolds's. His portraits are painted in clear tones, where blue and grey colours predominate (The Blue Boy, Mrs. Sheridan). If Reynolds was the solid prose of that age of prose, the incipient poetry was with Gainsborough, whose name is so often coupled and contrasted with his one. The time was not yet ripe for fashionable people to spend money on landscapes and it is remarkable that despite his acceptance, there were more than forty unsold landscapes in his studio at the time of his death.

Gainsborough sometimes said that while portraiture was his profession landscape painting was his pleasure and he continued to paint landscapes long after he had left a country

neighborhood. He produced many landscape drawings, some in pencil, some in charcoal and chalk, and he occasionally made drawings which he varnished.

Gainsborough considered landscape painting to be his real calling, but he painted portraits for a living.

Even in his portraits he is *an out-of-door painter*. *The backgrounds of his portraits are often the well-observed country scene*. Thomas Gainsborough is the creator of the great English school of landscape painting. His great love for the English country and his delicate understanding of nature are especially felt in the pictures *The Watering Place*, *The Harvest Waggon*.

The famous **Blue Boy** is a highly personal impression of the lovely child who is posed against an open sky and a sylvan landscape falling away to counterbalance the pose of the figure.

**The Morning Walk**, another ride portrait of Squire Hallet and his wife, has the beauty of the landscape as a foil to the extreme artifice of their dress.

In his picture of Mrs. Graham she is posed against a classic pillar, but the open country and trees are beyond her.

One of the most fascinating of Gainsborough's works is the study of his "Two Daughters". In its unfinished state it is an exquisite study of young girlhood. Its light colour scheme of blues and yellows belongs to his early period. Later he enriched his palette, but he kept his scheme cool, preferring blues.

The method of Gainsborough consisted in putting tiny touches of pure colour on to the canvas so that the colour-mixing took place not on the palette but as a phenomenon of optics between the canvas and the eye of the beholder. The result is pure colour, reflected light, the shadows.

Thus in the **Watering Place** landscape we find shadows that belong rather to the impressionists of the next century than to the matter-of-fact 18th. Nearly a century later when scientists were making advances in optics and spectroscopy, this method of painting became a formula in the hands of the great impressionists.

Look at his famous **Harvest Wagon**. The swinging line of the wagon and horses, the spontaneity of the figures, the gleam of sunlight between the trees, the plunging horse: a vision fleeting but momentarily perfect.

Look at the **Dedham** landscape. It belongs to the early days but it is *a flash of insight into familiar scene*.

Not for nothing was the master a musician. His painting has a quality belonging to this most abstract and fleeting of arts. He was the first to introduce lyrical freedom into British painting. His achievements lay in the discovery of the beauty of his native landscape.

II. Read the text about Thomas Gainsborough. What are his canvases remarkable for?

Thomas Gainsborough (1727—1788)

*"Gainsborough's portraits are a gallery of an extraordinary group of people. He captured on his canvases not only the look but the very spirit of Britain's aristocrats, soldiers, squires, statesmen and assorted folk of leisure and means. With his portraits, Gainsborough immortalized the fascinating face of 18th century England".*

*S.N. Leonard. The World of Gainsborough*

Thomas Gainsborough is the purest lyricist of English painters. He succeeded brilliantly as a portrait painter. His gift for catching a likeness was unrivalled, but his portraits became essays in poetic mood.

Gainsborough, with his great insight into character, was capable of making even the traditional ceremonial portrait a profound psychological study, and conveying the transient mood, besides. Each of his portraits is distinct and individual.

In his portraits Gainsborough is an out-door painter. The figures are inseparable from the landscape in which they move. The particular discovery of Gainsborough was the creation of a form of art in which the sitter and the background merge into a single entity. The landscape was not an additional element to the portrait but it was painted in order to achieve the greatest possible degree of spontaneity.

"The Morning Walk", an idealized portrait of Squire Hallet and his wife, has the beauty of the landscape. Painted in 1785, "The Morning Walk" represents the perfection of Gainsborough's later style and goes beyond portraiture to an ideal conception of dignity and grace in the harmony of landscape and figure.

The most fascinating of Gainsborough's works are "The Painter's Daughters with a Cat" and all studies of his small daughters, in which he displayed both a sympathy for childhood, and a freshness and simplicity of style in which he was altogether original.

Some of his best works include the portraits of Mrs Sheridan, Mrs Siddons and the double portrait of Mr and Mrs Andrews.



*Portrait of Mr. and Mrs. Andrews (1750)*





*Cottage Pond and Moonlight*



*Portrait of Mary, Countess Howe (1760)*

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*Portrait of Lady Alston (1765)*

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*Portrait of Mrs. Graham (1775)*





*Portrait of Mrs. Richard Brindsley Sheridan (1785-86)*