

6 Painting British society

DOMINATION
INFLUENCE
OPPOSITION
RÉVOLTE



1. *Marriage À-la-Mode: The Marriage Contract* (1743)

Keywords: mansion [ˈmænjən] *manoir* – family tree –
portrait [ˈpɔːtrɪt] – spectacles *lunettes* – wig *perruque* – lace
dentelle – gout [ɡaʊt] – bandaged foot – crutch *béquille* –

dowry [ˈdaʊəri] *dot* – lawyer – marriage of convenience –
betrothal [bɪˈtrəʊðəl] *fiançailles* – (rich / wealthy) merchant
– (ruined) nobleman – satirical – arrange.

CLOSE-UP 6

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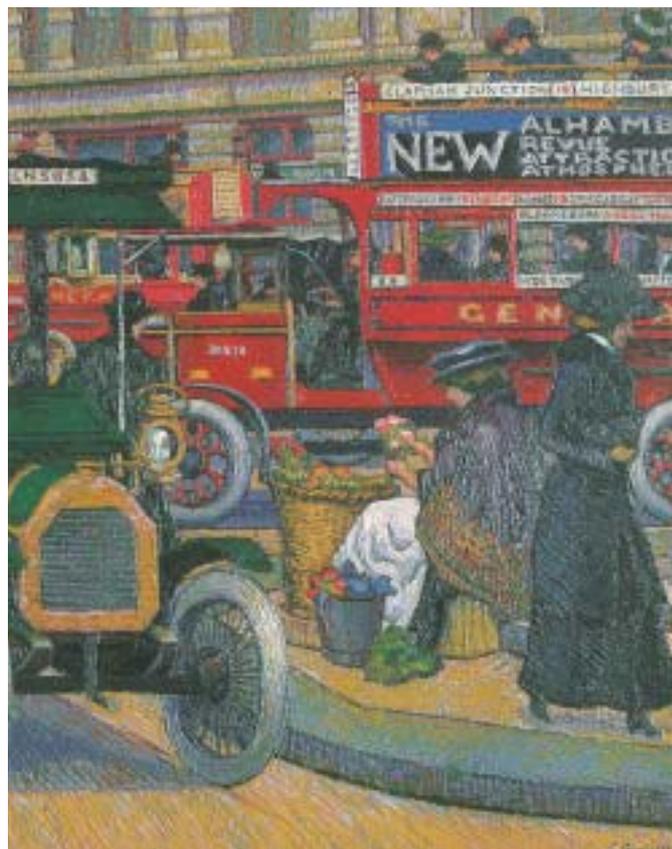
1. Get ready

Observe the six paintings on pages 21 to 24 and say which one(s) you like and don't like. Justify your choice briefly.

2. Whose painting?

1. Use the four biographies (p. 23) to match the artists with paintings 1 to 4.
2. Describe and analyse the paintings with the help of the keywords and the following:
 - in the **foreground** / **background** – in the **distance**
 - on the **left** / **right** – on **either** side
 - at the **bottom** / **top** – in the **middle** – in the **top (upper)** part (half) – in the **bottom (lower)** part (half)
 - in the **top** / **bottom left-hand** / **right-hand corner**.
3. What vision of British society is given in each of these four paintings?

Keywords: **hustle and bustle** *tourbillon d'activité* – expansion – growth – city life – ad(vertisement) – **flower girl** – **poverty** – bright – **noisy** – **urban** – fast **moving** – **rapidly changing** – dynamic – develop [dɪ'veləp] – boom *être en plein essor*.



2. *Piccadilly Circus* (1912)

3. *Mr and Mrs Andrews* (1748-49)



Keywords: **couple** – **gentry** – **landowner** – bench *banc* – wrought **iron** [rɔ:t 'aɪən] *fer forgé* – **rifle** / gun – gun dog *chien de chasse* – silk hooped dress *robe à cerceaux en soie* – straw hat *chapeau de paille* – **tricorn** ['traɪkɔ:n] – **landscape** – **estate** [ɪs'teɪt] *domaine* – **farmlands** – crop *récolte* – field *champ* – sheaf *gerbe* – **harmony** – **fertile** ['fɜ:təɪl] – well-kept – **casual** ['kæʒʊəl] *informel* – **conventional** – hunt *chasser* – sit (for a **portrait**) *poser*.



4. *The Canal Bridge* (1949)

Keywords: cityscape – industrial landscape – urban environment – mill filature – colliery [ˈkɒliəri] mine de charbon – factory chimney – wasteland terrain vague – open space – matchstick allumette (people) – figure [ˈfiɡə] silhouette – panoramic – blackened – bleak désolé – grimy [ˈɡraɪmɪ] crasseux – swarm grouiller – go about one’s business – dominate.

a

Charles GINNER [ˈdʒɪnə] (1878-1952) was born in Cannes, France. He left school at 16 and sailed in a steamer round the Mediterranean and the South Atlantic. On his return, he worked for an architect in Paris and began to study painting. But as he was ridiculed by his teachers for his enthusiasm for Van Gogh, the most important influence on his work, he settled in London in 1910. There, he painted everyday city scenes and landscapes that had emotional significance for him. One characteristic of his style is the use of small, regular touches of thick paint.

b

William HOGARTH [ˈhəʊgɑːθ] (1697-1764), was born in London, the son of a schoolmaster. On finishing his apprenticeship to a silversmith (*orfèvre*) in 1718, he turned to engraving (*gravure*) and painting. By 1735 he had established a reputation as a painter of English manners and customs with two successful series of paintings, *A Harlot’s Progress* (*La Carrière d’une Prostituée*) and *A Rake’s Progress* (*La Carrière du Roué*). Through the engravings he made from these paintings, Hogarth gained renown as a brilliant satirist of the vices and moral follies of his age.

c

Lawrence Stephen LOWRY [ˈləʊri] (1887-1976) was born in Manchester. He worked as a rent (*loyer*) collector until his retirement, using his spare time for art lessons and painting. He spent much of his working life walking the poorest streets of Manchester and its surrounding area, where he drew his inspiration: cotton mills and factories, coal mines and back-to-back houses that were to become familiar in most of his paintings. His style, which remained virtually unchanged for nearly fifty years, was characterised by stylised figures.

d

Thomas GAINSBOROUGH [ˈɡeɪnzbərə] (1727-88) is considered the greatest portrait and landscape painter of the 18th century. He was born at Sudbury, Suffolk, the fifth son of a cloth merchant. He showed artistic ability at an early age, and, when he was 15, studied drawing in London. By 1745 he had established his own studio there and became the favourite painter of the British aristocracy. His portraits are characterised by the noble and refined grace of the figures, poetic charm and cool, fresh colours, mainly greens and blues.

3. On your own

1. Use an encyclopaedia, a dictionary or the Internet to write a short biography (100 words maximum) of each of the painters below.

2. Describe and analyse the two paintings with the help of the keywords and find the differences and similarities between them.

1. *Work* (1863),
by Ford Madox BROWN



Keywords: working class – upper-class – Victorian England – sewer [ˈsjʊə] égout – trench *tranchée* – navy [ˈnævi] terrassier – shovel [ˈʃʌvl] pelle – beggar *mendiant(e)* –

riding habit *tenu de cheval* – flower / beer seller – ragged [ˈræɡɪd] *en haillons* – destitute [ˈdeɪtɪtʃuːt] *misérable* – idle [ˈaɪdl] *oisif* – smart – dig *creuser* – pull (sb’s hair) *tirer*.

2. *Spring* (1856-59), by Sir John Everett MILLAIS [ˈmɪleɪ]



Keywords: setting *cadre* – mood *humeur* – youth – beauty – adolescence [ædəʊˈlesns] – orchard [ˈɔːtʃəd] *verger* – apple tree – canopy [ˈkænəpi] *voûte* – picnic – cream – bowl – primrose [ˈprɪmrəʊz] *primevère* – violet [ˈvaɪələɪt] – scythe [saɪð] *faux* – rural [ˈrʊərəl] *champêtre* – idyllic [ɪˈdɪlɪk] – carefree *insouciant* – blossom [ˈblɒsəm] *fleurir, s’épanouir* – be lying / kneeling – relax.