

BRITISH HISTORY AND CULTURE

This text complements the e-learning material entitled “THE UK 2006”.
It has been prepared for extra-mural (CŽV) students.

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List of less frequently used abbreviations:

A.D. = Anno Domini (*našeho letopočtu*)

B.C. = before Christ

b. = born

cca. = about

cc. = centuries

cf. = compare

i.e. = that is

p. = page

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LIST OF CONTENTS

A. A BRIEF SURVEY OF CHIEF EVENTS AND DEVELOPMENTS IN THE COURSE OF BRITISH HISTORY	5
A.1 FROM THE EARLIEST TIMES TO THE END OF THE 15TH CENTURY	5
A.1.1 The mingling of the races	5
1.1.1 The Iberians and the Celts	5
1.1.2 Roman Britain	5
1.1.3 The Anglo-Saxon period	6
A.1.2 From the Norman Conquest to the Hundred Years War: the feudal state	7
A.1.3 From the outbreak of the Hundred Years War to the end of the Wars of the Roses: the decay of feudalism	7
1.3.1 The Hundred Years War	8
1.3.2 The Black Death and the Peasants' Revolt	8
1.3.3 The Wars of the Roses	8
Exercises	9
A.2 FROM THE TUDOR PERIOD TO THE END OF THE NAPOLEONIC WARS	10
A.2.1 The Tudor period	10
A.2.2 The Stuart era	11
2.2.1 The early Stuarts, the Civil War and the Republican period	11
2.2.2 From the restoration of the monarchy to the end of the Stuart era	11
2.2.3 The wars with France, the building of a colonial empire and the Industrial Revolution	11
I. Home and foreign policy	11
II. The Industrial Revolution	12
Exercises	12
A.3 DEVELOPMENTS IN THE 19TH AND 20TH CENTURIES	14
A.3.1 The 19 th century	14
3.1.1 Home affairs	14
3.1.2 Foreign affairs and colonial expansion	15
3.1.3 Economy	15
A.3.2 The 20 th century	15
3.2.1 Home affairs	15
3.2.2 Foreign affairs	16
3.2.3 Economy	17
Exercises	17
A.4 MAPS	18
A.5 INDEX AND GLOSSARY	24
B. A BRIEF SURVEY OF DEVELOPMENTS IN BRITISH CULTURE	31
B.1 MAIN ARCHITECTURAL STYLES IN BRITAIN AND LEADING BRITISH ARCHITECTS	31
B.1.1 The Middle Ages	31

B.1.2 The late Tudor and Stuart periods	33
B.1.3 English Baroque and Classicism	36
B.1.4 Victorian historicism and the 20 th century	38
B.1.5 A list of architectural terms used in this subchapter	40
Exercises	43
B.2 GREAT PAINTERS AND SCULPTORS ACTIVE IN BRITAIN	45
B.2.1 The 16 th and 17 th centuries	45
B.2.2 The 18 th century	47
B.2.3 The 19 th century	51
B.2.4 The 20 th century	54
B.2.5 Glossary	56
Exercises	60
B.3 A SURVEY OF BRITISH PHILOSOPHICAL THINKING AND OF DEVELOPMENTS IN SCIENCE AND MUSIC	61
B.3.1 Chief British philosophers and philosophical systems	61
B.3.2 Eminent British scientists and inventors	63
B.3.3 A brief outline of the development of British music	65
B.3.4 Index and Glossary	66
Exercises	69
C. KEY TO EXERCISES	71

A. A BRIEF SURVEY OF CHIEF EVENTS AND DEVELOPMENTS IN THE COURSE OF BRITISH HISTORY

CHAPTER A.1: FROM THE EARLIEST TIMES TO THE END OF THE 15TH CENTURY

This chapter describes the oldest inhabitants of Britain, the settlers and invaders who kept coming there until 1066, and the feudal period in Britain.

A.1.1 The mingling of the races (cca.250,000 B.C. – 11th century)

1.1.1 The Iberians and the Celts (cca.250,000-55 B.C.)

The oldest human inhabitants probably came to Britain about 250,000 years ago over the landbridge that connected today's British Isles and the Continent of Europe at that time. *Oldest inhabitants*

The so-called **Iberians** reached Britain between 3,500 and 3,000 B.C., probably coming from the Iberian Peninsula. Both the Iberians and the so-called **Beaker people** (c.2,000 B.C.; named after the beaker-shaped pots they made) settled in the south of England. *Iberians*
Beaker people

The Iberians used stone and bone tools and their settlements were based on "henges", great circles of earth banks and huge standing stones (e.g. *Stonehenge*). The Beaker people brought the knowledge of bronze to Britain. (cf.Fig.1.)

Soon after 700 B.C., **Celtic tribes** began to invade Britain. Between cca.700 and 100 B.C., they settled the whole of Britain. They formed tribal kingdoms that were frequently at war with each other. *Celts*

1.1.2 Roman Britain (55 B.C. – 5th century A.D.)

Britain became a sphere of Roman interest in the 1st century B.C. **Julius Ceasar** attempted to conquer Britain twice, in 55 and 54 B.C., his main aim being to prevent the Britons from providing their kinsmen in today's France with military aid. But the actual Roman conquest of Britain by Emperor **Claudius** took place in 43 A.D. *Caesar's invasions*
Claudius's conquest (43 AD)

By 80 A.D., the Romans had conquered today's England, Wales and southern Scotland, but problems in other parts of their empire made them withdraw behind the so-called **Hadrian's Wall** in the first half of the 2nd century.

After crushing the Britons' resistance, the Romans Romanised the southern areas (i.e. they imposed their civilisation and way of life on native people); northern Britain and Wales were placed under military control and the natives were allowed to carry on with their own way of life. A system of roads was constructed throughout Britain. (cf.Fig.2.) *Roman rule*

Roman rule in Britain declined towards the end of the 4th century as the whole Roman Empire was falling apart. The last Roman legions were withdrawn from Britain in the 5th century. *End of Roman Britain*

1.1.3 The Anglo-Saxon period (5th -11th cc.)

Anglo-Saxons (Angles, Saxons and Jutes) were Germanic tribes living in today's northern Germany and Denmark. They had already started attacking the south coast of Britain in the 3rd century, but in the 5th century they conquered and settled the whole of today's England. They destroyed the Romano-British civilization and established their own, agricultural one. *Anglo-Saxon conquest*

In the course of the 6th century, a number of rather unstable kingdoms arose in England. Four of them successively held supremacy over the others: **Kent**, **Northumbria**, **Mercia** and finally **Wessex**. (cf.Fig.3.) *Anglo-Saxon kingdoms*

Christianity reached England from Ireland and from Rome at the end of the 6th century. It played a highly important role in establishing medieval society and in developing the statehood in England: the Church served as the model for feudal kingdoms and gave kingship a sacred character. *Christianity*

England was finally united under the kings of Wessex in the 10th century. **Danish Vikings** had conquered a large part of north-eastern England and created a confederation of Scandinavian communities called **Danelaw** (878-975) there. (cf.Fig.4.) **Alfred the Great** of Wessex (871-c.900) defeated the Danes and his successors reconquered the Danelaw in the 10th century. However, a new Danish invasion shattered England in 978: in 1016, **Canute** (1016-35), the King of Denmark and Norway, became the first king of a fully united England. His Scandinavian Empire, however, broke up under his incompetent successors and the Saxon heir, **Edward the Confessor** (1042-66), was restored to the throne of England. *Viking invasions*
Unification of England

Edward unwittingly prepared the way for the Norman Conquest: he introduced Norman nobles into high state offices and left behind a disputed succession. After his death, **Harold**, son of the mightiest English nobleman, was chosen to become king. But the Duke of Normandy and the King of Norway claimed the English throne too, and both of them attacked England almost simultaneously in 1066. Harold defeated the Norsemen, but he was himself defeated and killed in the **battle of Hastings** in October 1066 by William of Normandy, who succeeded him on the English throne. *Battle of Hastings (1066)*

The **Norman Conquest** had been completed by 1069, and it had far-reaching consequences for the development of England: *Norman Conquest: its consequences*

- England's relations with Scandinavia were cut off and the country came under French cultural influence; three languages were used in England: Norman-French, the language of the ruling aristocracy and law courts; Latin, the language of educated people; and English, spoken by common Englishmen.
- England was given a new, Norman-French king and ruling class;
- the country was reorganised into a strong feudal state protected by the English channel; as a result, no further conquests have since occurred.

A.1.2 From the Norman Conquest to the Hundred Years War: the feudal state (11th – 13th cc.)

This period was marked by:

- a struggle between the centralising power of the king and the growing challenge from the leading barons;
- a considerable development of trade and towns, which helped to disintegrate the feudal system.

Character of the period

The gradual character of the Conquest and the support of the Church enabled **William the Conqueror** (1066-87) to establish a strong centralised state which was in sharp contrast to the anarchy of political feudalism prevailing on the Continent. The Anglo-Saxon system of shires was revived, and a royal officer was placed at the head of each; besides, William prevented the creation of great baronies independent of the royal power. He also established the fiscal basis of the state by ordering a detailed survey of property value in every shire to be made (the *Domesday Book*, 1086-87).

Strong feudal state:
• *William I*

The process of strengthening the power of the state was continued by William's son **Henry I** (1100-35) and especially by **Henry II** (1154-89), who ascended the throne after thirty years of anarchy (*the War of Succession*, 1135-54). He ruled over a vast empire comprising England, Normandy and a larger part of France than that controlled by the king of France. (cf. Fig. 5.) He restored the royal rights, tightened the control over sheriffs and tried to get all courts under the royal control (he failed with ecclesiastical courts – cf. his conflict with *Thomas Becket*). Henry also started the English conquest of Ireland, which was never fully completed.

• *Henry I and Henry II*

Henry's sons were weak kings: **Richard I** (Lion Heart, 1189-99) because he spent most of his reign fighting in Palestine (in the Third Crusade) and in France; and **John** (Lackland, 1199-1216) because his misrule alienated his barons: in 1215, they forced John to grant them the **Magna Carta** (Great Charter of Liberties), which limited the royal power and laid the foundations for the later Parliamentary monarchy.

Magna Carta (1215)

Edward I (1272-1307), as able a monarch as Henry II, ascended the throne after another *civil war* (1264-66). He will always be remembered for summoning the **Model Parliament** (1295), called so because it contained representatives of the three estates of Barons, Clergy and Commons (i.e. all the elements of a future parliament). Edward conquered north Wales (1285), but failed to conquer Scotland: the Scottish kingdom kept its independence from England until 1714.

Edward I:
• *Model Parliament (1295)*
• *Conquest of Wales and failure in Scotland*

A.1.3 From the outbreak of the Hundred Years War to the end of the Wars of the Roses: the decay of feudalism (14th + 15th cc.)

These two centuries form the period of transition from feudalism to pre-industrial era. The long war with France helped to form a sense of national identity: a native English culture was born and English became the official language of the country.

1.3.1 The Hundred Years War (1337-1453)

This long war broke out after **Edward III** (1327-77) claimed the throne of France, but its real objective was to bring Flanders (the main English wool trade market) and Gascony (the chief supplier of wine and salt) under English control. The long war is traditionally divided into three stages, with periods of uneasy truce between them:

Causes of the war

Three stages of the war:

- The **first stage** (1337-60) was successful for England, because the English army consisted of well-organised professional soldiers, while the French army was an undisciplined feudal host. The French suffered two crushing defeats at *Crécy* (1346) and *Poitiers* (1356), and gained large territories in France.

• *the first stage*

- The **second stage** (1369-75) was successful for France: the French adopted the strategy of guerrilla war, and gradually reconquered the lost territory except for two ports.

• *the second stage*

- The **third stage** (1415-53): The war was resumed by **Henry V** (1413-22), the second Lancastrian king: he dealt the French another crushing defeat at *Agincourt* (1415) and gradually extended his territory. In 1420, he was acknowledged heir to the French throne. Though he died in 1422, the war continued and, in 1428, the French were defending their last stronghold at Orleans. The appearance of *Joan of Arc* in 1429, however, led to a French revival. The war dragged on for more than twenty years, until the *battle of Chatillon* finally ended it in 1453. (cf. Fig. 6.)

• *the third stage*

The war exhausted England and led to political disruption, which enabled the outbreak of the Wars of the Roses.

• *its consequences*

1.3.2 The Black Death (1348-51) and the Peasants' Revolt (1381)

In the mid-14th century, an epidemic of bubonic plague called "**Black Death**" swept across Europe. It reduced the English population by nearly a half, which caused a severe shortage of labour. As a result, free workers were able to obtain higher wages and serfs demanded compensation for labour services.

"Black Death"

By the end of the 1370s, however, the population had increased and the peasants could no longer demand either higher wages or release from serfdom. High taxes were demanded in order to pay for the war in France: in 1379, the so-called **Poll Tax** was imposed on every male over sixteen. This situation resulted in the outbreak of a **revolt** in 1381: the rebels marched on London and held the government at their mercy. King **Richard II** (1377-99), who was a boy of fourteen at that time, promised to meet all their demands, but as soon as they dispersed, the revolt was brutally crushed.

Poll Tax

Peasants' Revolt (1381)

Yet, there was no return to the previous system, and serfdom had disappeared by the end of the 15th century.

Consequences

1.3.3 The Wars of the Roses (1455-85)

This series of wars was a dynastic struggle between two powerful families, the **Lancastrians** and the **Yorkists**, both descendants of Edward III: they fought for the crown. The Wars were marked by indecisive victories and defeats on both sides. During

Character of the Wars

the thirty years of intermittent fighting, the feudal nobility was impoverished and almost exterminated, while the Crown became wealthy, as a result of confiscations of their estates for the benefit of the Crown after each battle. This paved the way for the establishing of Tudor absolutism. *Their consequences*

Exercises:

1. Complete this table:

PEOPLE	TIME OF ARRIVAL	THE ORIGINAL HOME / LEADER
The first inhabitants		-----
		The Iberian Peninsula
	cca.2000 B.C.	-----
The Celts		-----
	55 B.C.	
		Emperor Claudius
	The 5 th century	
		Denmark
	1066	

2. Explain why the coming of Christianity was so important.
3. Why can it be said that Edward the Confessor “unwittingly prepared the way for the Norman Conquest”?
4. What helped William the Conqueror establish a strong centralised state and what limited the power of English sovereigns later?
5. What led to the outbreak of the Hundred Years War? Which of its three stages were successful for England and why?
6. What led to the Peasants’ Revolt?
7. What caused the Wars of the Roses and how can you characterise them?
8. What were the consequences of:
 - a. the Norman Conquest?
 - b. the Hundred Years War?
 - c. the Peasants’ Revolt?
 - d. the Wars of the Roses?
9. Arrange these events in chronological order:
 - The Black Death ravages England.
 - Emperor Claudius conquers Britain.
 - Duke William defeats King Harold at Hastings.
 - The Hundred Years War ends.
 - Christianity reaches England.
 - King John grants his barons the Great Charter of Liberties.
 - The Wars of the Roses end.
 - Alfred the Great defeats the Danish Vikings.
 - The Peasants’ Revolt breaks out.
10. Questions for reflection:
 - a. Can the consequences of the Battle of Hastings be compared to those of the Battle of White Mountain near Prague (1620)? Why (not)?
 - b. Would it have been good or bad for England if Henry V had become King of France? Give reasons for your answer.
 - c. What do you think were the rebelling peasants’ demands in 1381, and why was their revolt unsuccessful?

CHAPTER A.2: FROM THE TUDOR PERIOD TO THE END OF THE NAPOLEONIC WARS

The Tudor period can be regarded as the beginning of modern times: an absolute monarchy and the National Church controlled by the state were established, and England laid the foundations for its maritime supremacy. But the temporary balance of power that marked the period collapsed in the Stuart era, and the conflict between the Crown and Parliament resulted in the Civil War. The principles of constitutional monarchy were laid in the 1688-89. In the 18th century, Britain became a great maritime, trading and financial power, as a result of successful wars with France and the Industrial Revolution.

A.2.1 The Tudor period (1485-1603)

Henry VII (1485-1509) made use of the situation after the end of the Wars of the Roses to establish an **absolute monarchy**. He created a new nobility from the upper middle class: the new noblemen were entrusted with state offices, especially in the **Privy Council**, the predecessor of the modern Cabinet, and in the prerogative courts Henry had set up. He avoided military conflicts, but protected trade and manufacturing and encouraged overseas expeditions. (cf.Fig.7.) That is why Tudor absolutism was supported by practically the whole nation.

*Henry VII's
absolute monarchy*

Under **Henry VIII** (1509-47), the Church was subjected to the state power, as a result of the king's quarrel with the Pope over divorcing his first wife (the **English Reformation**, the 1530s). This act removed the last power of the feudal period that hampered the development of parliamentary government. Though Henry was acknowledged Head of the **Church of England**, he remained Catholic. Protestantism penetrated into England after his death. **Mary Tudor** (1553-58) unsuccessfully tried to recatholicise the country, but the religious struggles were ended under **Elizabeth I** (1558-1603; the *Elizabethan Settlement*): the English Church became the official Church of England and its doctrine was clearly formulated.

*Henry VIII's
Reformation
(the 1530s)*

Elizabeth I

In 1588, England defeated its greatest rival, Spain: a huge fleet called the "**Armada**" was crushed by the English navy and the adverse weather. This meant the end of Spanish maritime supremacy.

*Defeat of the
Spanish Armada
(1588)*

Wales was fully incorporated into England in 1535. **Ireland** was, however, treated like a colony: revolts against English attempts to impose Protestantism on Ireland were crushed and followed by "*clearance and plantation*", i.e. driving Irish people away from their land and resettling it with Englishmen.

Wales + Ireland

The Tudor **economy** was afflicted by:

Economy

- galloping *inflation* aggravated by a *rise in population*;
- *vagrancy* resulting from intensified *enclosures*.

On the other hand, both internal trade and overseas *commerce* flourished.

A.2.2 The Stuart era (1603-1714)

2.2.1 The early Stuarts, the Civil War and the Republican period (1603-60)

James VI of Scotland succeeded Elizabeth on the English throne as **James I** (1603-25). His financial difficulties, combined with his belief in the “divine right of kings” and unwise religious and foreign policy, angered Parliament. *The Stuart dynasty*

An organised opposition to the Crown emerged, however, under his son **Charles I** (1625-49) due to his desire for absolute power, as well as his unparliamentary methods of obtaining money. The growing conflict led to the outbreak of the **Civil War** (1642-49) between the supporters of the King (Royalists or “*Cavaliers*”) and of Parliament (parliamentary party or “*Roundheads*”). The victory of the radical wing of the Parliamentary party led by **Oliver Cromwell** (1599-1658) in the Second Civil War resulted in the king’s execution and the establishment of a republican regime, the **Commonwealth** (1649-54). It was, however, soon followed by Cromwell’s **Protectorate** (1654-59), a Puritan military dictatorship. *Charles I’s policy*
Civil War (1642-49)
Cromwell’s Commonwealth and Protectorate

The new state became recognised and respected abroad. Ireland was cruelly “pacified” and Ulster resettled with British settlers; Scotland and Ireland were annexed to England. But the religious and intellectual tyranny of the Puritans and high taxes alienated English people and, soon after Cromwell’s death, the republican regime collapsed and the monarchy was restored.

2.2.2 From the restoration of the monarchy to the end of the Stuart era (1660-1714)

Together with the monarchy, represented by **Charles II** (1660-85), the House of Lords and the Anglican Church were restored in 1660. Two factions developed in parliament, the **Tories** (defenders of divine right monarchy and Anglicanism) and the **Whigs** (supporters of Parliamentary monarchy and religious toleration); they gradually formed two distinct political parties. *Restoration of the monarchy (1660)*

The attempt of Charles’s brother **James II** (1685-88) to usurp absolute power led to the so-called “Glorious Revolution” (1688-89): James was peacefully replaced by **William III** (of Orange, 1689-1702) and James’s Protestant daughter **Mary**. Thus the basic principles of the constitutional monarchy were established. William and **Queen Anne** (1702-14) kept executive power, but their policy was controlled by Parliament. *“Glorious Revolution” (1688-89)*

2.2.3 The wars with France, the building of a colonial empire and the Industrial Revolution (1714-1815)

I. HOME AND FOREIGN POLICY

The **United Kingdom of Great Britain** was formed in 1707, by the *Union of Scotland and England*. Ireland was treated as a cruelly exploited colony after William defeated James II at the Battle of the Boyne in 1690; in 1800, it was incorporated into the *UK of Great Britain and Ireland*. *Union of Scotland and England (1707), and Ireland (1808)*

The **modern system of government** was established after the ascension of the Hanoverian dynasty to the British throne in 1714: the *Prime Minister* and his *Cabinet* replaced the Sovereign as the head of the executive. *Modern system of government*

The **wars with France** had started under William III, whose main aim was to protect his native Holland from French aggression. War conflicts continued throughout the 18th century as Britain and France were fighting for naval supremacy and colonial power. The most serious conflicts were the *Seven Years War* (1756-63, often described as the first world war) and the *Revolutionary and Napoleonic Wars* (1793-1815, which followed the French revolution of 1789). As a result of these wars, Britain built its **colonial empire**, though the American colonies were lost after the American War of Independence (1775-83). Britain gained maritime supremacy and became world superpower. *Wars with France*
Colonial empire

II. THE INDUSTRIAL REVOLUTION

This gradual process of changing Britain from a predominantly agricultural country into an industrial power had been prepared by the economic developments in the second half of the 17th century. *Character of the process*

The term “Industrial Revolution” is rather misleading, because this process was a slow evolution rather than a “revolution”, and it did not only concern industry. It included developments

- in the sphere of **finance**, as sufficient capital had to be accumulated;
- in **transport**: a network of canals, roads and later railways had to be built to speed up transporting raw materials and goods;
- in **agriculture**: small strips of land were enclosed and changed into large fields to enable the use of agricultural machines (cf.Fig.8.); new methods of farming were introduced too;
- in **manufacturing**, the factory system replaced the formerly used domestic industry, first in the textile industry and coal mining and later also in iron and steel industry; the invention of a number of machines made this change possible, the most important of them being *James Watt’s steam engine* (1765-66).

As a result of the Industrial Revolution:

- Britain became the economic, financial and commercial superpower; it had no serious rivals until the second half of the 19th century;
- the centre of the economy shifted from the agricultural south and east to the centre (the “Black Country”) and to the north; these areas also became the most densely populated parts of the country (cf.Fig.9.);
- two new social classes emerged: factory workers and industrialists.

Its consequences

Exercises:

1. Complete this table:

THE RULER OR PERIOD	IMPORTANT EVENTS
1.	The absolute monarchy is established. Trade, manufacturing and overseas expeditions are encouraged.

2. Henry VIII	
3. Elizabeth I	
4. Charles I	
5.	The Commonwealth and the Protectorate are established.
6. 1660-1714	
7. 1714-1815	

2. What helped Henry VII to create an absolute monarchy, and why can it be called "absolutism by consent"?
3. What were the chief economic problems of 16th-century England?
4. What led to:
 - a. the 17th-century civil war in England, and what was its main issue?
 - b. the "Glorious Revolution", and why was it important for England?
5. What helped Britain to become a great world power at the beginning of the 19th century? In which spheres did it lead the world?
6. How did the Cabinet government develop?
7. How and when was the United Kingdom of Great Britain and Ireland formed?
8. What was the character of:
 - a. the 17th-century Commonwealth and Protectorate?
 - b. the Tory and Whig factions in 17th-century Parliament?
 - c. the Industrial Revolution?
9. What were the consequences of:
 - a. the defeat of the Spanish Armada?
 - b. the Industrial Revolution?
10. Questions for reflection:
 - a. Who do you think sat in the Privy Council?
 - b. Why did Cromwell's regime collapse after his death?
 - c. How do you think the 17th-century Tory and Whig factions differed from modern political parties?

CHAPTER A.3: DEVELOPMENTS IN THE 19TH AND 20TH CENTURIES

In the 19th century, Britain held the leading position in the world: its great industrial empire was protected by its powerful navy and its colonial empire was at its height. In the 20th century, however, Britain gradually lost this position and became one of the “middle powers”.

A.3.1 The 19th century (1815-1901)

3.1.1 Home affairs

The century witnessed a number of political and social **reforms**: they were meant to deal with the problems that had accumulated in the course of the warring 18th century, when no reforms were possible: *Reforms:*

a) PARLIAMENTARY REFORMS:

- as the House of Commons no longer represented the nation, three *Reform Acts* (1832, 1867, 1884) gradually extended the right to vote to all men;

• *parliamentary*

- voting by *secret ballot* was introduced in 1873;

- a modern system of *local government* by elected councils was established in 1835 and 1888.

The two main political parties were now called the *Liberals* (the former Whigs and a part of the Tory party) and the *Conservatives* (the former Tories). *Political parties*

b) SOCIAL REFORMS:

- the workers' *working and living conditions* were improved by a series of acts: they limited the working hours, restricted or abolished female and children's labour in mines and factories, improved relations between employers and employees, and made workers' dwellings healthier;

• *social reforms*

- slavery was abolished in the British Empire;

- four *Education Acts* (1870, 1876, 1880, 1891) made school attendance free and compulsory up to the age of thirteen.

The main internal problem of the period was the situation in **Ireland**. All land there belonged to landowners, mostly of British origin, and Irish peasants had to sell most of their produce to pay high rents. As a result, they practically lived on potatoes. When a disease destroyed the potato crop in two successive years, a terrible *famine* broke out: between 1845 and 1851, cca. 800,000 people died of starvation and fever and about one million Irishmen emigrated, mostly to the USA. A series of *Land Acts* were passed to rectify the situation, and a *struggle for home rule* started in the second half of the century.

Irish question:

• *potato famine (1845-51)*

• *Land Acts*

• *struggle for home rule*

3.1.2 Foreign affairs and colonial expansion

In the 19th century, Britain did not take part in the European wars except for the *Crimean War* (1854-56), which was fought in order to stop Russia's advance towards India. Britain, however, supported liberal movements in the Mediterranean and in the South and Central Africa so as to weaken its European rivals: Austria, Russia and Prussia.

Crimean War
Support of liberal movements

Though European states began to form themselves into alliances, Britain remained outside these pacts, practising the policy of "*splendid isolation*".

"Splendid isolation"

The core of the **British Empire** was formed by *India* (the keystone of the whole structure of British industry and finance in the 19th century), *Canada* and later, *Australia* and *New Zealand* (to which systematic emigration began in this period); and *South Africa*: this part of the Empire was secured after two *Boer Wars* (1880-81, 1899-1902). Canada, Australia, New Zealand and the Union of South Africa had the status of dominions. In the second half of the century, British expansion in Africa started. By the end of the 19th century, the British Empire covered almost one fifth of the globe and comprised a quarter of the world's population.

British Empire

3.1.3 Economy

The "railway fever" of the 1820s and '30s stimulated a great development of all industrial branches. The years 1845-75 can be described as a period of prosperity, increased by following the policy of *free trade*. Britain's monopoly on world markets seemed unshakable, but seeds of crisis were present in the very core of this *prosperity*: there was little investment in the modernisation of factories or creation of new products. When the first economic rivals emerged, especially the USA and Germany, the age of prosperity ended in the *depression of 1875-88*. By the beginning of the 20th century, Britain had become but one of several industrial countries of the world.

1845-75 prosperity

<= free trade

Economic depression (1875-88)

A.3.2 The 20th century (from 1901 to the present)

3.2.1 Home affairs

Britain's main internal problem of the 20th century was, besides the war difficulties and damage, the **Irish question**. As the granting of home rule to Ireland had been put off before World War I, the so-called *Easter Rebellion* broke out in Dublin on Easter Sunday 1916. Though it was crushed, the independent Irish Republic, formed in 1916, was declared in existence in 1919, and a war against Britain started. After three years of guerrilla warfare, the *Irish Free State* was formed in 1922, with the status of a dominion. Ulster, however, remained part of the UK, as the Protestant majority of its inhabitants demanded in a referendum. In 1937, the Irish Republic or *Eire* got a new constitution and was proclaimed an independent state. It remained neutral in World War II and, in 1949, left the British Commonwealth of Nations. The Irish Republic joined the European Union in 1973, the same year as the UK.

Problems in Ireland:

• *Easter Rebellion*

• *Irish Free State*

• *Independent Eire*

The Catholic minority in **Ulster** felt discriminated by the Protestant majority. In 1968, Catholics started a civil rights movement. Peaceful demonstrations soon changed into a serious conflict, when extremist organisations, both Catholic and Protestant,

Ulster problem

started using terrorist methods. The British government felt obliged to send troops to Ulster to keep order. More than three decades of disturbances caused by both Catholic and Protestant terrorist organisations followed. Periods of terrorist attacks and street fighting were followed by attempts to achieve power-sharing, which Protestants refused. As late as 2006 formal talks between representatives of the Catholic and Protestant parties started. In 2007, Northern Ireland finally got its own executive and legislature, Northern Ireland Assembly, which has mechanisms to ensure effective power-sharing: consequently, representatives of both Catholics and Protestants sit in the Assembly.

In the course of the century, the *Labour Party* replaced the Liberals as one of the two leading political parties. The *right to vote* was extended to women in 1918 and 1928; the *powers of the House of Lords* were reduced by several Acts of Parliament and *life peers* were created in 1958. *Political parties and Parliament*

In 1948, the Labour government provided Britain with a system of social security and medical care covering everyone in the country (the **Welfare State**) and important parts of the economy were *nationalised* in 1948-50. An “*Age of Affluence*” (the late 1950s and the 1960s) was, however, followed by *economic troubles* in the 1970s, strengthened by prolonged strikes. After *Mrs Thatcher* became Prime Minister as the leader of the Conservative Party, she reduced the overlarge powers of British trade unions and embarked on a programme of denationalisation. She supported private enterprise and initiated cuts in public expenditure, especially social services. As a result, British economy started to recover, but the slump that started in the USA in 2008 may affect it adversely. *Welfare State*
Nationalisation

3.2.2 Foreign affairs

As the balance of powers in Europe was collapsing at the beginning of the 20th century, Britain abandoned the policy of “splendid isolation” and joined the *Allied powers* (i.e. Britain, France and Russia). British soldiers fought in **World War I** (1914-18) on the side of the Allies. *World War I*

In the **interwar period**, Britain pursued the *policy of appeasement* (i.e. trying to prevent the outbreak of another war by giving Hitler what he demanded), together with other western states. As a result, Britain was not prepared for **World War II** (1939-45). In 1940, Britain was left alone to fight Germany and its allies, but it managed to defeat the German attempt to bomb it to submission in the *Battle of Britain* and to continue fighting until the victory in 1945. *Appeasement*
World War II

Britain joined the **NATO** in 1949, and it was involved in five **wars** in the second half of the 20th century: the *Korean War* (1950-53), the *Suez Crisis* (1956), the *Falkland Crisis* (1982), the *Gulf War* (1993) and again in *Iraqe* (the 2010s). *The NATO and other wars*

The **British Empire** changed into a voluntary association of independent states, called the British **Commonwealth of Nations**, between 1931-49; the adjective “British” was dropped in the 1960s. The Commonwealth comprises over 50 members at present. (cf.Fig.10.) *British Empire => Commonwealth of Nations*

In 1973, Britain joined the **European Union**, though it has not accepted the Euro as its currency yet. *European Union*

3.2.3 Economy

In the first half of the 20th century, *Britain lost its position of economic superpower*. *Reasons for losing economic power*
The main *reasons* for this were:

- the two *world wars*: Britain became indebted to the USA and it was badly damaged, especially by World War II;
- the *loss of the Empire*, which had provided cheap raw materials and markets for British goods;
- *economic reasons*: the continuing lack of investment at home, decreasing productivity and the growing inability of the traditional industries (i.e. mining, steel and iron, shipbuilding and textiles) to compete with other industrial states, especially the USA: by the end of the 1970s, Britain had fallen behind all the leading industrial nations of western Europe (cf. the table below).

The situation described above led to the *restructuring of British economy*: new industries appeared, traditional ones were closed or restructured. The discovery of *North Sea oil* in the 1970s-'80s was another economic asset. Britain kept its position of world importance mainly in financial services. *Restructuring of the economy*

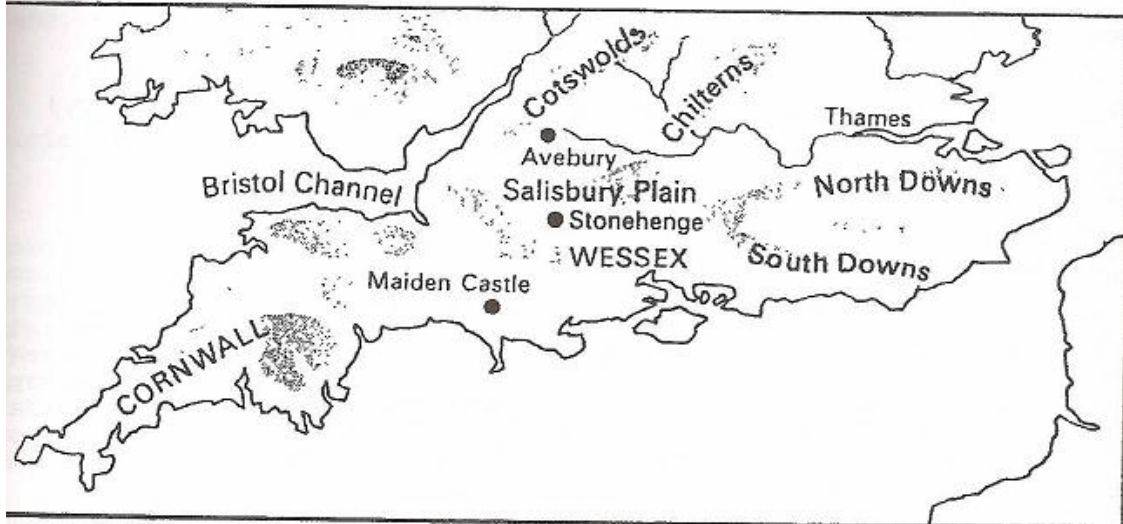
Exercises:

1. Arrange these events chronologically:
 - a. Ireland gains independence as the Irish Free State.
 - b. The first Reform Act is passed.
 - c. The system of social welfare is introduced and the British economy is partly nationalised.
 - d. The Irish potato famine breaks out.
 - e. The British Empire changes into the Commonwealth of Nations.
 - f. The Easter Rebellion is crushed.
 - g. The problems in Ulster start.
 - h. Britain enjoys the greatest economic prosperity.
2. Which political and economic factors caused the change of Britain's position in the world in the 20th century?
3. Outline:
 - a. the developments in Ireland in the 19th and 20th centuries, and English attempts to conquer Ireland in previous centuries;
 - b. the development of parliamentary government in Britain in the course of centuries, and the growth and development of the main political parties;
 - c. the economic developments in the 19th and 20th centuries;
 - d. the creation of the United Kingdom of Great Britain and Northern Ireland;
 - e. the development of the British Empire and its change into the Commonwealth, explaining the difference between the two;
 - f. the foreign policies that Britain pursued in the 19th and 20th centuries, explaining the reasons why Britain embarked on each of them.
4. Questions for reflection:
 - a. Which of the reforms carried out in the 19th and 20th centuries do you consider the most important and why?
 - b. Why do you think so many reforms were carried out in the 19th century?
 - c. Do you think that the internal policies pursued by Mrs Thatcher were beneficial or harmful for the UK? Give reasons for your answer.

5. Explain these terms:
 a. Romanise; b. henge; c. feudalism; d. guerrilla war; e. absolutist rule; f. clearance and plantation; g. enclosures; h. divine rights of kings; i. home rule; j. life peers; k. policy of appeasement.

A.4: MAPS

Figure 1



● Sites of pre-Celtic monuments on the chalk uplands of south-western England

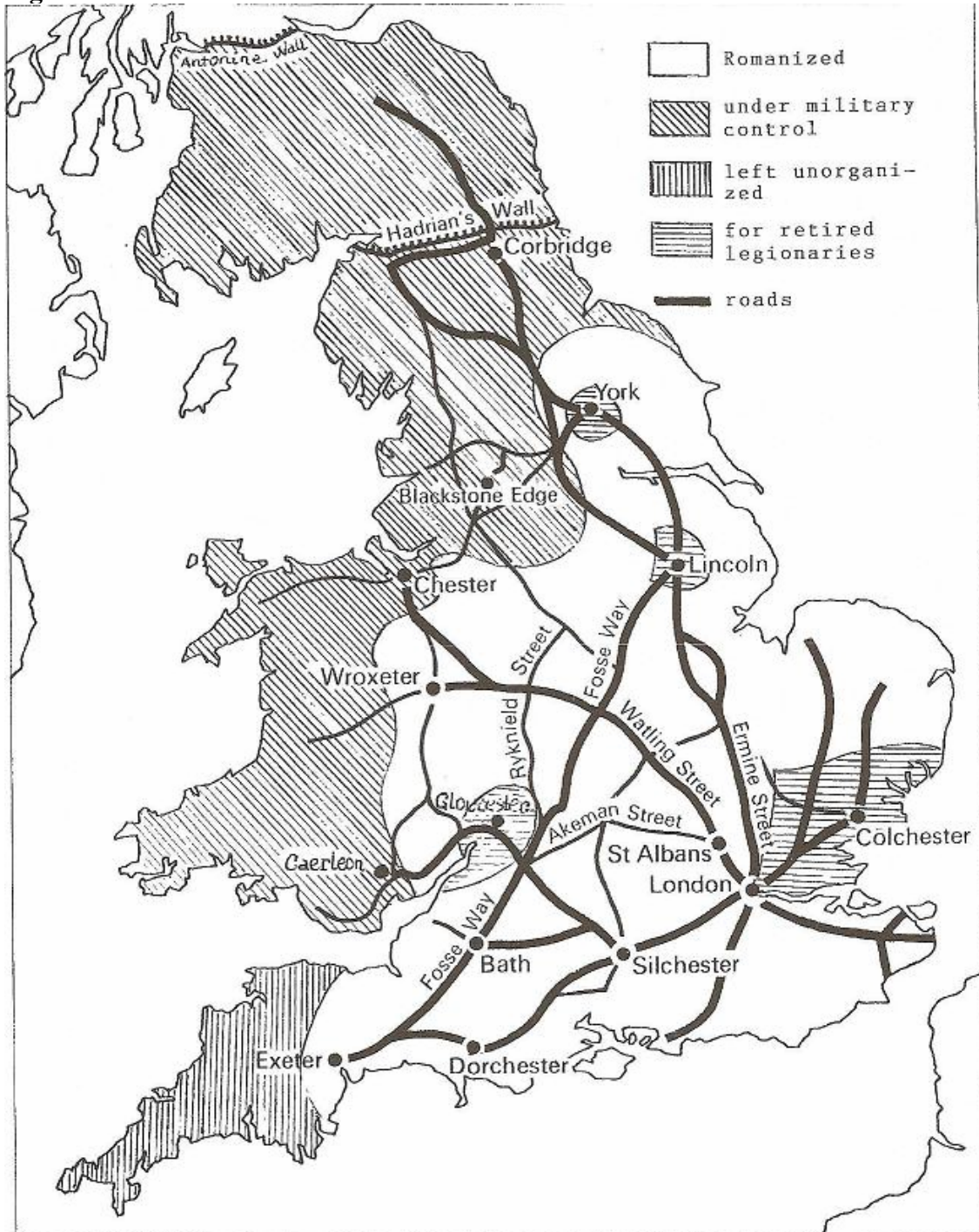
Figure 3



Figure 4



Figure 2



Roman Britain

Figure 5

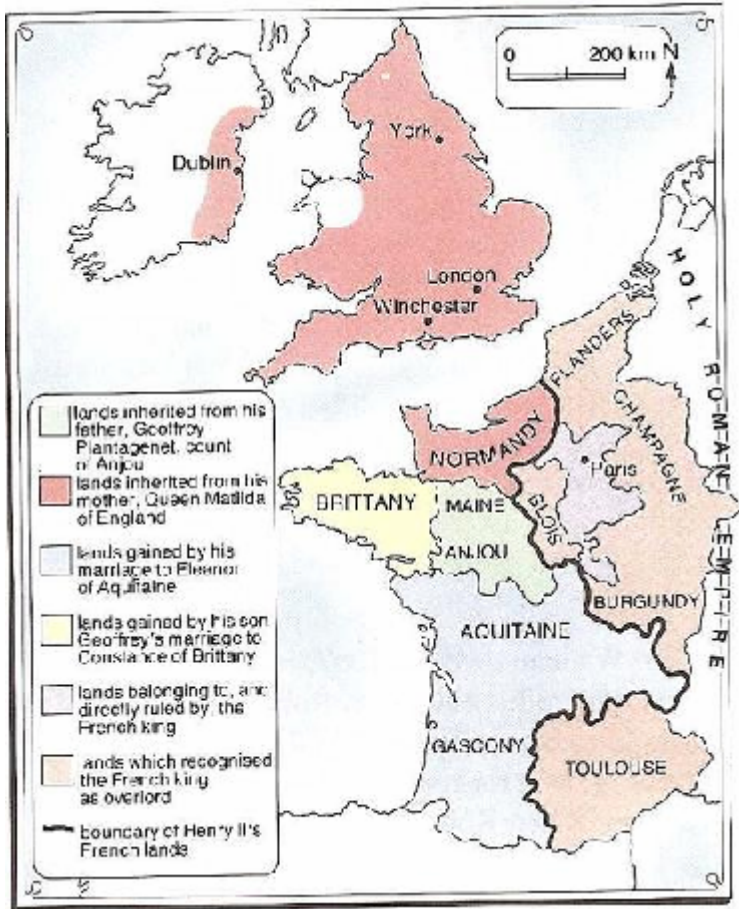
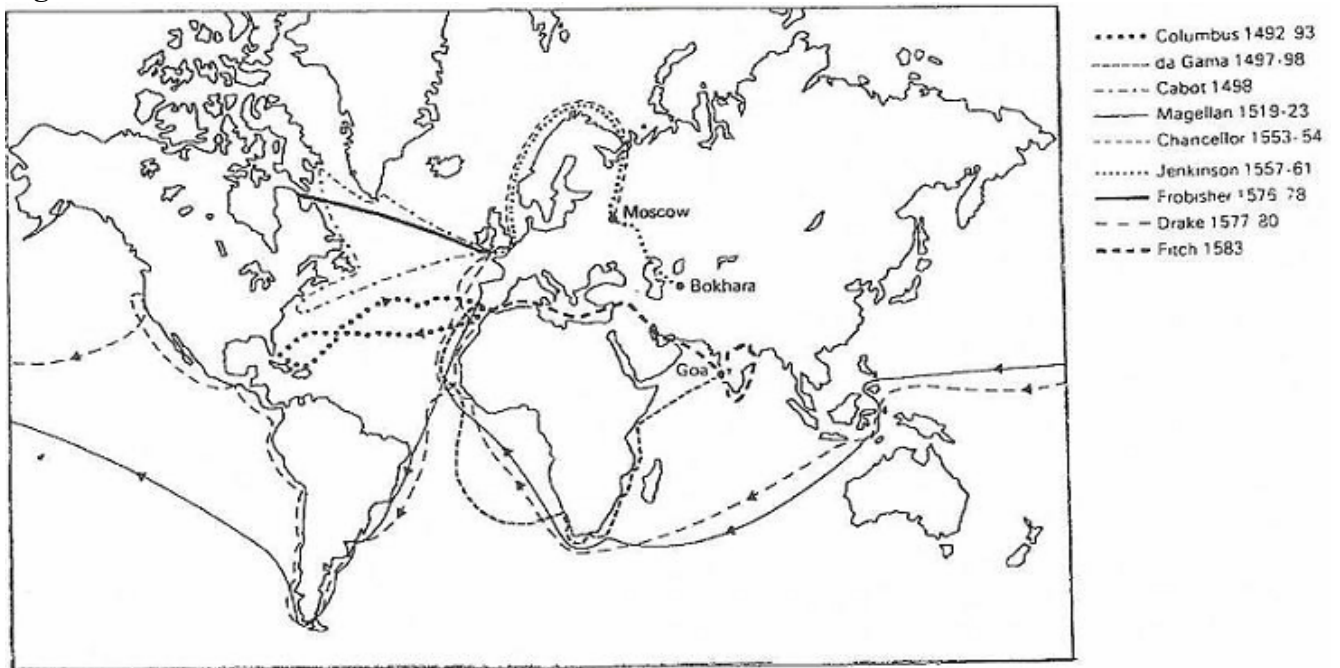






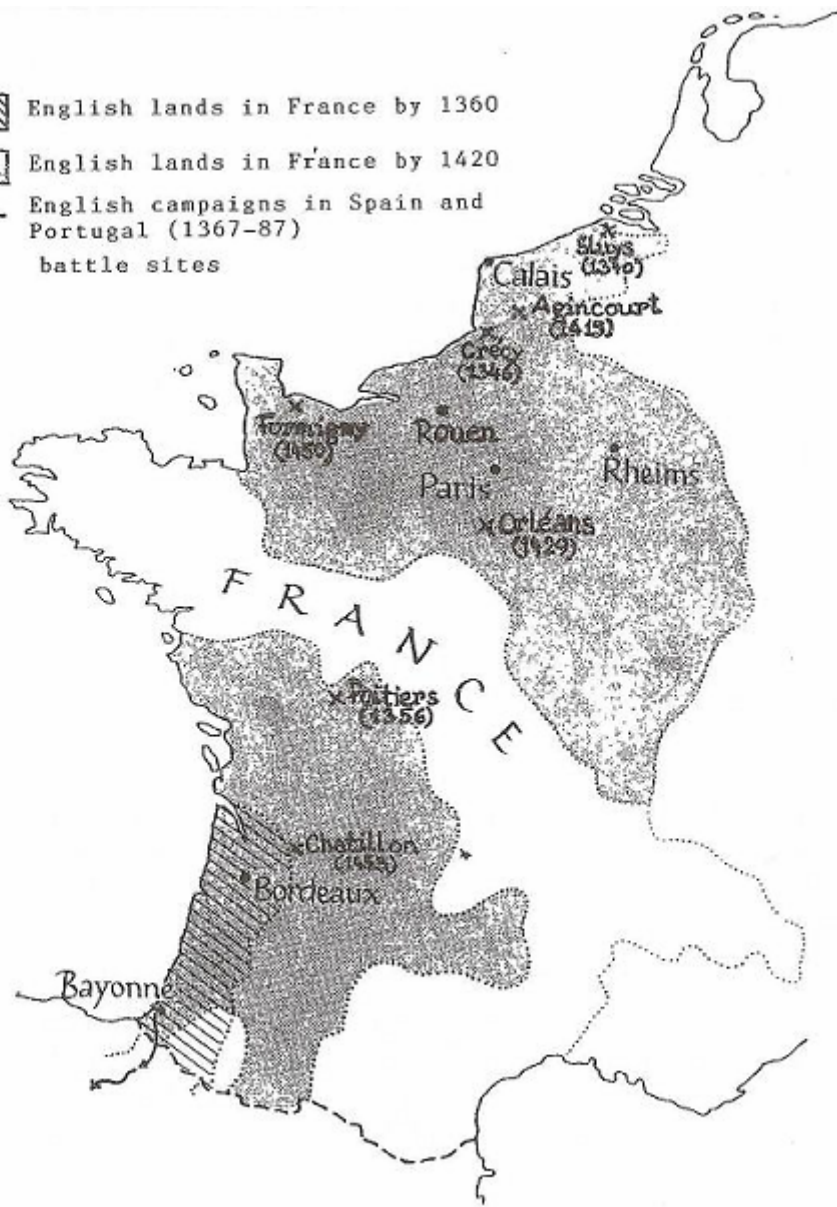
Figure 7



Overseas expeditions in Tudor times

Figure 6

-  English lands in France by 1360
-  English lands in France by 1420
-  English campaigns in Spain and Portugal (1367-87)
-  battle sites



English military enterprises in France in the later Middle Age

Figure 9

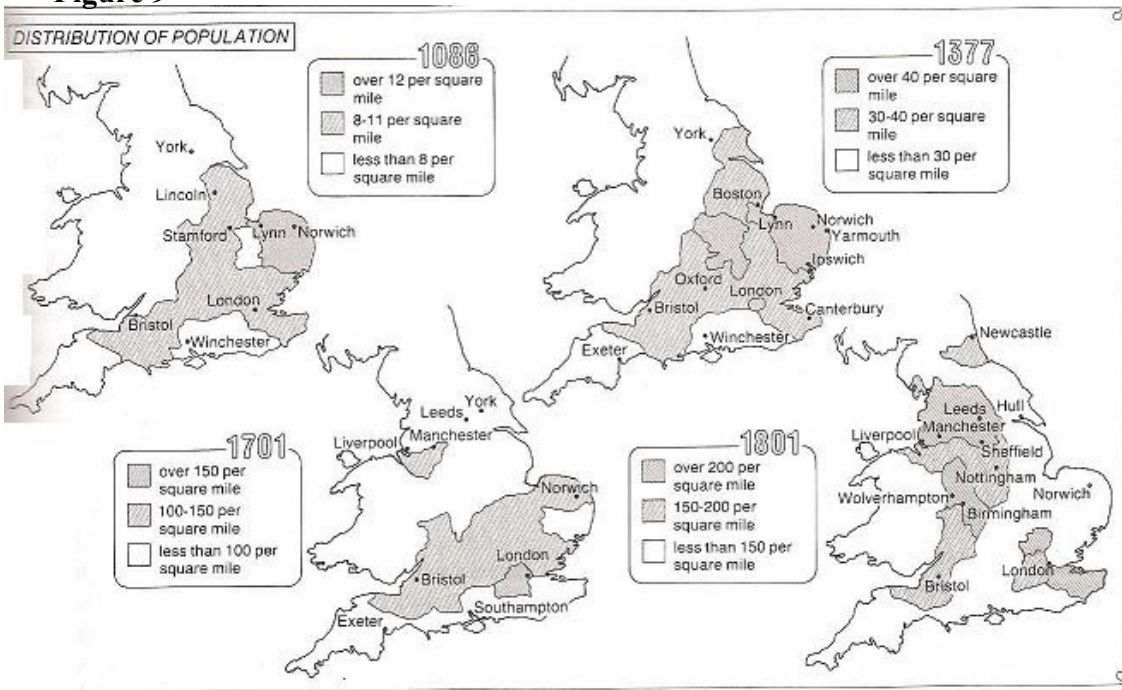
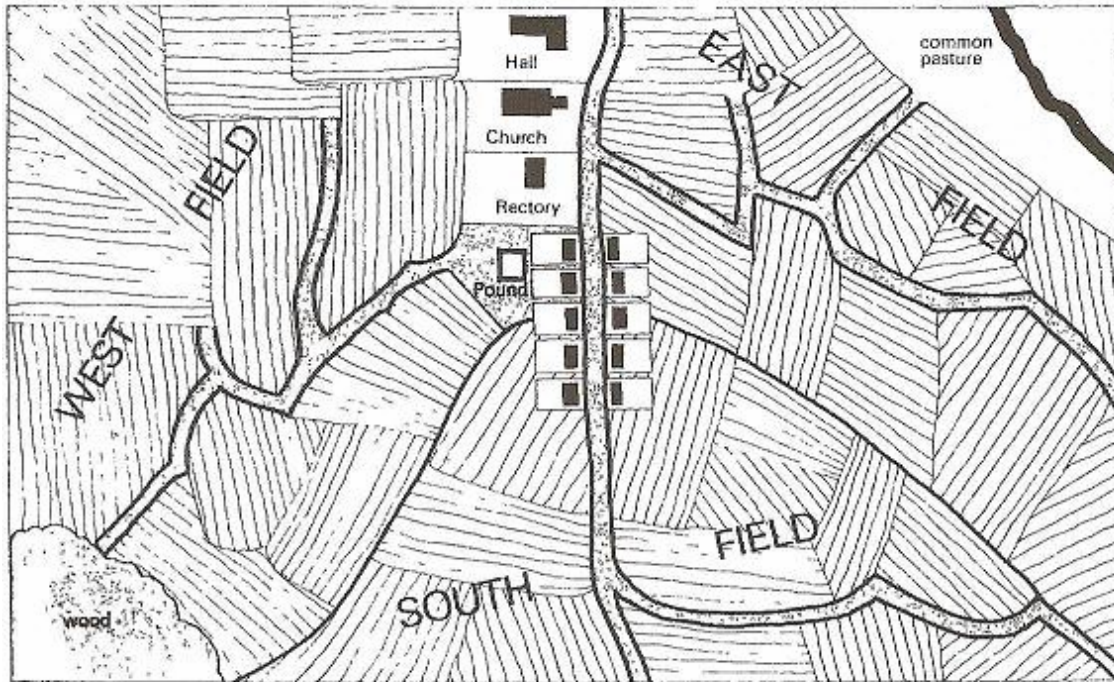
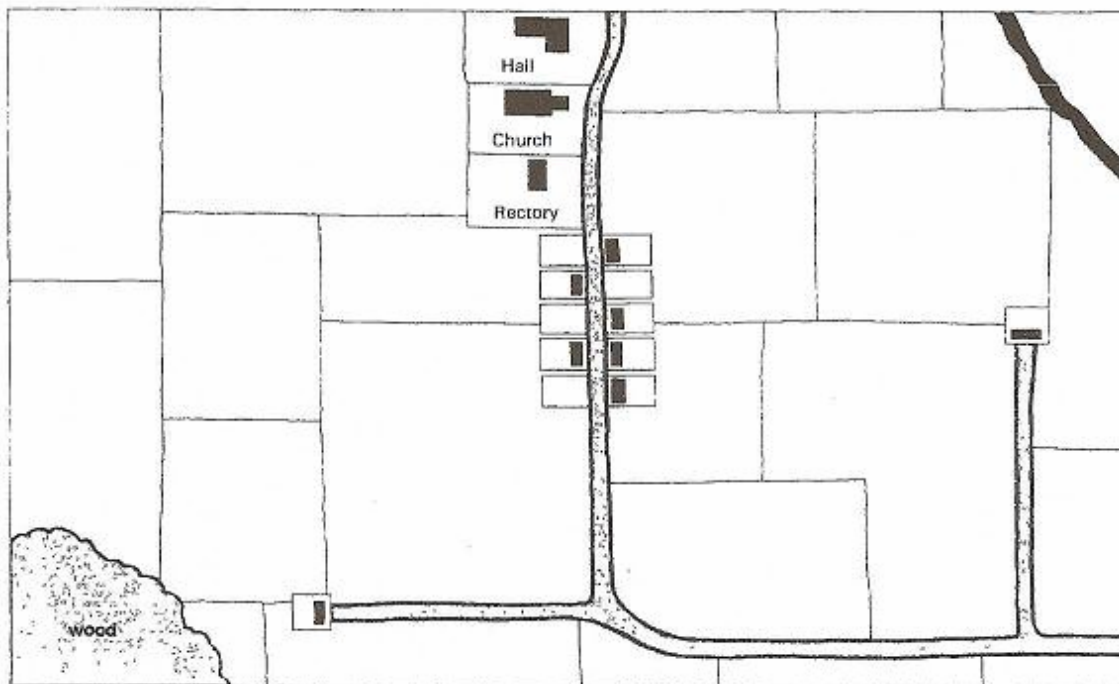


Figure 8

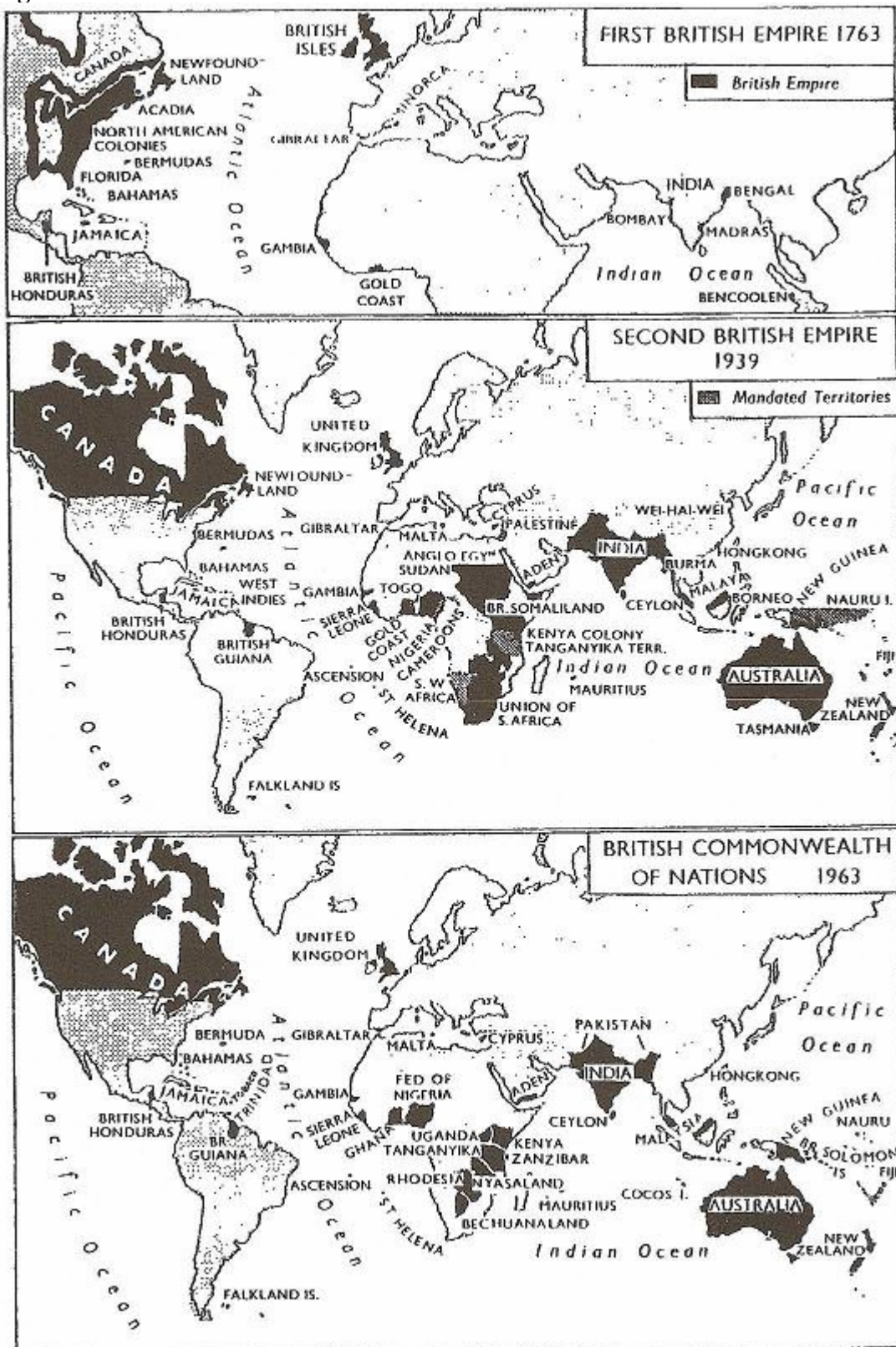


Plan of a village before enclosure. The village is a compact unit. The pound is for stray animals.



A village after enclosure. The land has now been divided up, and already two farmers have built new farm houses away from the village.

Figure 10



The British Empire and Commonwealth 1763-1963

A.5 INDEX AND GLOSSARY

The figures in brackets at the end of each entry are numbers of pages on which the terms and names occur.

A

Agincourt [ˈdʒɪŋkoːt] **Battle of:** bitva vybojovaná 25.10.1415 u Agincourtu nedaleko Calais; lučištníci Jindřicha V. porazili vojsko francouzských rytířů, ačkoli Francouzi byli v přesile; 5.000 až 10.000 Francouzů bylo zabito a 1.000 zajato, zatímco Angličané ztratili jen přes 100 mužů (8)

Allied powers: spojenci stojící proti tzv. Ústředním mocnostem v 1. světové válce a proti tzv. Ose ve 2. světové válce (16)

American War of Independence (1775-83): boj 13 amerických kolonií proti Británii; v jejím průběhu byly ustaveny Spojené státy americké (1776) (12)

Angles [ˈŋɡl@z]: Anglové, jeden ze tří germánských kmenů ze severního Německa, které v 5. století dobyly dnešní Anglii a daly jí jméno (6)

Anne, Queen (1665-1714): dcera Jakuba II. Stuarta, anglická královna v letech 1702-14; zemřela bez potomků, proto po ní nastoupila Hanoverská dynastie (11)

appeasement [ˈɑːpiːzm@nt], **policy of:** politika usmiřování diktátorů pomocí ústupků, kterou ve 30. letech 20. století praktikovaly západní státy ve snaze odvrátit válku (16)

Armada [aːma:d@] mohutné španělské loďstvo, které roku 1588 vyslal Filip II. Španělský, aby se pokusilo o invazi do Anglie (10)

B

Battle of Britain: „Bitva o Británii“ (1940-41), tj. obrana Británie proti německým leteckým útokům, které měly připravit německou invazi do země (16)

Beaker people: „lid zvoncových pohárů“, který přišel do Británie kolem roku 2000 před Kristem ze Španělska (5)

Becket [bekɪt], **Thomas** (cca.1118-70): canterburský arcibiskup, který se postavil Jindřichu II. ve sporu o pravomoci církevních soudů a král ho nechal zavraždit v jeho katedrále, z níž se tak stalo proslulé poutní místo (7)

Black Death: dýmějový mor, který se rozšířil z Číny do Evropy a v letech 1348-51 na něj v Anglii zemřely 2 miliony lidí (8)

Boer [boː] **Wars:** búrské války (1800-81 a 1899-1902): koloniální války, které Británie vedla proti Búrům, holandským osadníkům, kteří v jižní Africe založili Kapskou kolonii, Oranžský svobodný stát a Transvaal (15)

Boyne [boɪn]: řeka ve východním Irsku, u níž Vilém III Oranžský porazil Jakuba II. Stuarta a jeho francouzsko-irské vojsko roku 1690 (11)

British Empire: britská koloniální říše (12, 14, 15, 16, 17)

C

Cabinet (10)

Caesar, Julius [siːz@, dʒuːli@s] (cca.101-44 před Kristem) (5)

Canute [k@nˈjuːt] (cca.995-1035; anglická forma jména Knut): dánský král v letech 1019-35, norský král 1028-33; vpadl do Anglie se svým otcem Svenem (*Sweyn*) roku 1013; v letech 1016-35 král Anglie (6)

Cavaliers [!k&v@"li@z]: pojmenování royalistů, stoupenců Karla I. v anglické občanské válce 1642-49 (11)

Celts [kelts, selts]: lid pravděpodobně pocházející z jihozápadního Německa, odkud se rozšířil do Evropy až po Britské ostrovy a do Malé Asie (5)

Charles I (1600-49): syn Jakuba I.; králem Anglie 1625-49 (11)

Charles II (1630-85): syn Karla I.; králem Anglie 1660-85 (11)

Chatillon [šati"joN]: město v jihozápadní Francii, u něhož byla vybojována poslední bitva Stoleté války (8)

Church of England: Anglikánská církev (10)

civil war: 1. občanská válka v letech 1264-66 proti Jindřichu III (7); 2. občanská válka v letech 1642-49 proti Karlu I. (11)

Claudius [klo:dj@s] (10 před Kristem – 54): římský císař (41-54), jehož legie dobyly Británii v roce 43 (5)

clearance and plantation, policy of: politika etnických čistek: vyhánění Irů z jejich půdy a její osazování Brity (10)

Commonwealth [kɒmweɪlθ]: 1. republikánský režim ustavený Cromwellem po popravě Karla I. (11); 2. (Britské) Společenství národů (16)

Conservative Party (14,16)

Crécy [kre:si], **Battle of**: bitva u Kresčaku v severní Francii, v níž Angličané roku 1346 porazili Francouze během Stoleté války (8)

Crimean [kraimi@n] **War** (1854-56): Krymská válka (15)

Cromwell, Oliver (1599-1658): zeman z Huntingdonu a člen tzv. Dlouhého parlamentu (1640), kde se stal vůdcem puritánů; zasloužil se o ustavení tzv. Vzorné armády (*Model Army*), která v občanské válce porazila royalisty; v letech 1653-59 diktátor Anglie s titulem Lord Protektor (11)

Crusades [kru:"seɪdz]: křížové výpravy: řada vojenských výprav, uskutečněných v 11. až 13. století, jejichž cílem bylo osvobození Palestiny z muslimských rukou; Angličané se zúčastnili Třetí křížové výpravy (1189-92) (7)

D

Danelaw [deɪnlo:] (878-975): konfederace skandinávských komunit v severovýchodní Anglii „pod dánským zákonem“ (6)

depression (1875-88) (15)

divine right of kings: „božské právo králů“, tj. teorie, kterou hájili Stuartovští králové; podle ní jen Bohem dosazený vladař má právo o všem rozhodovat a nemůže podléhat žádným omezením ani kritice (11)

Domessay Book [ˈdu:mzdeɪ ˈbʊk] (1086-87): soupis veškerého majetku a jeho vlastníků v Anglii, který rozkázal zhotovit Vilém I. Dobyvatel jako podklad pro zdanění; přezdívalo se jí „Kniha Posledního soudu“, protože proti zápisům v ní nebylo odvolání (7)

E

Easter Rebellion (1916) (15)

Education Acts: soubor zákonů o vzdělání z 19. a 20. století (14)

Edward the Confessor [k@n"fes@] (cca.1002-66): Edvard Vyznavač, nazvaný tak pro svou zbožnost; král Anglie v letech 1042-66 (6)

Edward I (1239-1307): syn Jindřicha III. a král Anglie v letech 1272-1307 (7)

Edward III (1312-77): syn Edwarda II. a král Anglie v letech 1327-77 (8)

Eire [e@r@]: keltské jméno pro Irsko (15)

Elizabeth I (1533-1603): dcera Jindřicha VIII. a královna Anglie v letech 1558-1603; zemřela bezdětná, proto po ní nastoupila Stuartovská dynastie (10)

Elizabethan Settlement: tzv. „Alžbětinské vyrovnání“, uskutečněné pomocí tzv. *Acts of Supremacy and Uniformity* (1559; Zákony o svrchovanosti a jednotě) a *Thirty-nine Articles*; znovu nastolilo Anglikánskou církev a dalo jí pevný podklad, čímž ukončilo náboženské rozbroje (10)

enclosures [in"kl@už@z]: tzv. ohrazování; ve středověku byla jeho účelem přeměna orné půdy v pastviny pro ovce; v 18. století pak scelování políček ve větší celky, na nichž bylo možné používat nové zemědělské stroje (10,12)

English Reformation (10)

European Union (15,16)

F

Falkland [fo:kl@nd] **crisis** (1982): neúspěšný pokus Argentiny zmocnit se Falklandských ostrovů, ležících v jižním Atlantiku, 400 mil severovýchodně od Hornova mysu; roku 1833 je zabrali Britové, ale dělala si na ně nárok i Argentina (16)

feudalism [fju:d@lizm]: středověký společenský systém; byl založený na držbě půdy a na lenních vztazích: král nominálně vlastnil všechnu půdu a propůjčoval ji svým vazalům výměnou za vojenskou službu; rolníci dostali půdu propůjčenu od svých feudálních pánů výměnou za práci na jeho polích a přesně stanovené dávky (6,7)

Flanders [fla:nd@z]: Flandry, nyní součást Belgie, Holandska a Francie; ve středověku nejdůležitější centrum výroby sukna a důležitý odběratel anglické vlny (8)

free trade policy: politika volného obchodu, tzn. obchodu neomezeného ochrannými cly (15)

G

Gascony [g&sk@ni]: Gaskoňsko, oblast v jihozápadní Francii, která dlouho patřila Anglii a byla hlavním dovozcem vína do této země (8)

Glorious Revolution: „Slavná Revoluce“, nekrvavá výměna katolíka Jakuba II. Stuarta za protestanta Viléma III. Oranžského v roce 1688; v roce 1689 byl přijat tzv. *Bill of Rights* (Zákon o právech), který potvrdil kontrolu parlamentu nad panovníkem (11)

Gulf War (1993): válka v Zálivu na obranu Kuwaitu před iráckou invazí (16)

H

Hadrian [heidrj@n]: římský císař (76-138), který nechal v Británii postavit asi 74 mil dlouhou zeď (122-128) od ústí řeky Tyne k ústí řeky Solway jako obranu území kontrolované Římany (5)

Harold [h&r@ld] (cca.1022-66): syn nejmocnějšího anglického velmože Godwina a poslední saský král (1066) (6)

Hastings [heistiNz], **Battle of** (1066) (6)

henge [hendž] (5)

Henry I (1068-1135): nejmladší syn Viléma Dobyvatele a král Anglie v letech 1100-35 (7)

Henry II (1133-89): vnuk Jindřicha I. a král Anglie v letech 1154-89 (7)

Henry V (1387-1422): druhý král z dynastie Lancasterů (jeho otec Jindřich IV. sesadil vnuka Edwarda III., Richarda II., a prohlásil se králem; vládl Anglii v letech 1413-22 (8)

Henry VII, Tudor [tju:d@] (1457-1509): zakladatel tudorovské dynastie; vládl Anglii v letech 1485-1509 (10)

Henry VIII (1491-1547): druhý syn Jindřicha VII.; vládl Anglii v letech 1509-47 (10)

Hitler [hitl@], **Adolf** (1889-1945) (16)

home rule: politická samospráva (přibližně statut dominia v rámci Britské říše) (14,15)

Hundred Years War (1337-1453): Stoletá válka: 1. fáze 1337-60; 2. fáze 1369-75; 3. fáze 1415-53 (7,8)

I

Iberians [ai"bi@rj@nz]: Iberové (5)

Industrial Revolution (12)

Ireland (7,10,11,14,15)

Irish Free State (1922-37) (15)

J

James I (1566-1625): syn Marie Stuartovny; Jakub VI. Skotský a první stuartovský král na anglickém trůně (1603-25) (11)

James II (1633-1701): bratr Karla II., katolík; anglickým králem v letech 1685-88 (11)

Joan of Arc ["dž@un @v"a:k] (1412-31): Jana z Arku, zvaná Panna Orleánská, rolnická dívka ze severovýchodní Francie a národní hrdinka; uslyšela hlasy světců, které jí nařídily, aby dovedla korunního prince do Remeše, kde byl korunován jako Karel VII.; vedla francouzskou armádu proti Angličanům při dobytí Orléansu (1429); zajata Burgundány (1430) a prodána Angličanům, kteří ji nechali upálit jako kacířku; roku 1920 kanonizována (8)

John I "Lackland" (1167-1216): Jan Bezzemek (byl tak nazván, protože mu otec Jindřich II. nezanechal žádná léna); vládl Anglii v letech 1199-1216 (7)

Jutes [džu:ts]: Jutové, jeden ze tří germánských kmenů, které v 5. století dobyly dnešní Anglii; pocházel z Jutského poloostrova a usadil se v dnešním Kentu (6)

K

Korean [k@"ri@n] **War** (1950-53): válka mezi Severní Koreou, podporovanou komunistickou Čínou, a Jižní Koreou, podporovanou OSN (16)

L

Labour Party (16)

Lancastrians [l&N"k&stri@nz]: příslušníci jedné z mocných rodin, které vedly tzv. „Války Růží“ (1455-85), potomci Jana z Gauntu, třetího syna Edwarda III. (8)

Land Acts: pozemkové zákony z 2. poloviny 19. století, jejichž cílem bylo usnadnit irským nájemcům výkup půdy od britských statkářů; nájemci však museli za koupi platit státu, což mnohé ožebračilo (14)

legion [li:dž@n]: legie, vojenská jednotka v armádě starověkého Říma (5)

Liberals (14)

life peers (16)

M

Magna Carta ["m&gn@ "ka:t@] (1215): Velká listina svobod (ovšem pouze pro svobodné lidi, nikoli pro nevolníky) (7)

Mary I, Tudor [tju:d@] (1516-58): prvorozená dcera Jindřicha VIII., katolička; vládla Anglii v letech 1553-58; pokusila se násilně pokatolčit Anglii, proto se jí přezdívá „Krvavá Marie“ (10)

Mary II (1662-94): protestantská dcera Jakuba II., královna Anglie v letech 1689-94 spolu s manželem Vilémem III. Oranžským (11)

Mercia [m@:šj@]: Mercie, anglosaské království v centrální Anglii, založené kolem roku 500; mělo dominantní postavení v 7. a 8. století, ale v 9. století je pohltilo Danelaw; posléze bylo včleněno do Wessexu (6)

Model Parliament (1295): „Vzorný parlament“ (7)

N

NATO = *North Atlantic Treaty Organisation*: v roce 1949 je založily tyto státy: Belgie, Kanada, Dánsko, Francie, Island, Itálie, Lucembursko, Holandsko, Norsko, Portugalsko, Británie a USA (16)

Norman Conquest [koNkw@st]: (1066) (6,7)

Northern Ireland (cf. Ulster)

North Sea Oil (17)

Northumbria [no:"Tambri@]: anglosaské království založené kolem roku 605 a prostírající se od řeky Forth v dnešním jižním Skotsku po řeku Humber v severovýchodní Anglii; mělo dominantní postavení v 7. století, kdy se stalo i centrem vzdělanosti (6)

O

Orléans [o:rleiaN]: město ležící na řece Loiré v severní Francii, které Jana z Arku dobyla na Angličanech roku 1429 (8)

P

Peasants' Revolt (1381) (8)

Poitiers [pw&tjei], **Battle of** (1356): syn Edwarda III. zvaný „Černý princ“ vybojoval u tohoto města v centrální Francii vítěznou bitvu, ačkoli Francouzi byli v početní převaze (8)

Poll [p@ul] Tax (1379): daň z hlavy; její zavedení uspíšilo rolnické povstání roku 1381 (8)

potato famine (14)

prerogative [pri"rog@tiv] court: soud mající zvláštní pravomoci (10)

Prime Minister (12,16)

Privy [privi] Council: „Tajná rada“, poradní sbor 20 až 30 ministrů Jindřicha VII. a předchůdce dnešního Kabinetu (10)

Protectorate [pr@"tekt@rit] (11)

Puritans [pju@rit@nz]: potomci protestantských vůdců, kteří strávili dobu perzekuce za vlády Marie I. v Kalvínově Ženevě, což byl přísně protestantský teokratický městský stát; byli nespokojeni s polovičatou anglickou Reformací, proto požadovali očistění (*purity* => *Puritan*) Anglikánské církve od všech zbytků katolicizmu (11)

R

Reform Acts: řada zákonů z 19. a 20. století, které postupně rozšiřovaly volební právo (14)

Revolutionary and Napoleonic Wars (1793-1815): války, které Británie vedla, sama i se spojenci, nejdříve proti revoluční Francii a potom proti Napoleonovi (12)

Richard I, "Lion Heart" (1157-99): Richard Lví Srdce, syn Jindřicha II. a anglický král v letech 1189-99; většinou bojoval ve Francii nebo v Palestině, v Anglii strávil pouze 6 měsíců své vlády (7)

Richard II (1367-1400): syn Edwarda „Černého prince“ a vnuk Edwarda III., vládl Anglii v letech 1377-99; poražen bratrancem Jindřichem Bolingbroke, synem Richardova strýce Jana z Gauntu, sesazen parlamentem a posléze zavražděn ve vězení (8)

Roman Empire: Římská říše, založená Oktaviánem Augustem v 1. století; trvala do 5. století, kdy její postavení převzala Byzanc (5)

Roundheads: „Kulatohlavci“, přezdívka členů Parlamentní strany v občanské válce 1642-49, protože vesměs nosili krátké účesy (11)

S

Saxons [s&ks@nz]: Sasové, jeden z germánských kmenů, které v 5. století napadly Británii; obsadili jihozápad dnešní Anglie (6)

Scandinavian Empire: volně spojená politická jednotka pod vládou krále Knuta v 11. století a skládající se z Anglie, Dánska a Norska (6)

secret ballot: neveřejná volba do parlamentu (14)

Seven Years War (1756-63): Sedmiletá válka, někdy považovaná za první celosvětovou válku, protože se během ní bojovalo v Evropě, v Severní Americe a v Indii; Rakousko, Rusko a Francie bojovaly proti Prusku a Británii (12)

“splendid isolation” policy: izolacionistická politika, kterou Británie sledovala koncem 19. století a počátkem 20. století, pokud si uchovávala vůdčí postavení ve světě (15)

steam engine: parní stroj (12)

Suez [su:iz] **Crisis** (1956): poté, co egyptský prezident Násir obsadil Suezský kanál, Británie a Francie napadly Egypt, ale na přání USA se musely stáhnout; kanál byl znovu otevřen roku 1957 (16)

T

Thatcher [T&č@], **Margaret** (b.1925): britská konzervativní politička a ministerská předsedkyně 1979-90 (16)

Tories [to:riz] (11,14)

U

Ulster [alst@]: nejsevernější část Irska, převážně osídlená protestanty britského původu v 16. a 17. století; před ustavením Svobodného irského státu (1922) rozhodlo obyvatelstvo v referendu, že si přeje zůstat součástí Spojeného království jako Severní Irsko (11,15,16)

Union of Scotland and England (1707) (11)

United Kingdom of Great Britain (1707), - **of Great Britain and Ireland** (1800), - **of Great Britain and Northern Ireland** (1922) (11)

V

vagrancy [veigr@nsi]: potulka, tuláctví, metla tudorovské Anglie: v důsledku ohrazování (srovnej *enclosures*) se přes 10.000 rolníků ocitlo bez prostředků; často se sdružovali do nebezpečných tlup (10)

Vikings [vaikiNz]: Vikingové, skandinávští válečníci a mořeplavci: v 8. až 10. století obsadili část severní Francie (Normandii) a Anglii, Island a Grónsko; dostali se až na americký kontinent a po řekách přes Rusko až do Cařihradu (6)

W

Wales, conquest of (1285) (7); **its unification with England** (10)

War of Succession (1135-54): válka o anglický trůn mezi Matildou, dcerou Jindřicha I., a Štěpánem z Blois (7)

Wars of the Roses (1455-85): „Války Růží“ (8)

Watt [wot], **James** (1736-1819): skotský inženýr, který v letech 1765-66 podstatně vylepšil Newcomenův parní stroj, takže jej bylo možné využít k tovární výrobě (12)

Welfare State (1948-50): sociální stát (16)

Wessex [wesiks]: saské království, založené koncem 5. století a prostírající se v jihozápadní Anglii a v údolí řeky Temže; získalo dominantní postavení v důsledku úspěšných bojů s Vikingy a v 9. století jeho králové po prvé sjednotili Anglii (6)

William I, the Conqueror [koNk@r@] (cca.1027-87): normanský vévoda, který roku 1066 dobyl Anglii a spojil ji se svým vévodstvím (6,7)

William III, of Orange: “stadtholder” neboli guvernér Holandska (1672-1702) a vůdce evropské opozice proti agresivní politice francouzského krále Ludvíka XIV.; oženil se s Marií, protestantskou dcerou Jakuba II. Stuarta; králem Anglie 1689-1702 (11)

World War I (1914-18) (15,16,17)

World War II (1939-45) (16,17)

Y

Yorkists: příslušníci jedné z mocných rodin, které vedly tzv. „Války Růží“ (1455-85), potomci druhého a čtvrtého syna Edwarda III.(8)

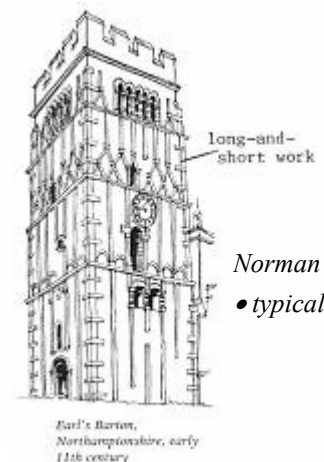
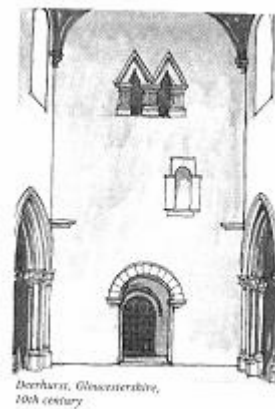
B. A BRIEF SURVEY OF DEVELOPMENTS IN BRITISH CULTURE

Czech equivalents with necessary explanations and illustrations can be found in the last subchapter of each part.

CHAPTER B.1: MAIN ARCHITECTURAL STYLES USED IN BRITAIN AND LEADING BRITISH ARCHITECTS

B.1.1 The Middle Ages (cca. 7th c. – 16th c.)

Few buildings from the Anglo-Saxon period have survived due to the damage of wars, later rebuilding and the quality of materials: timber was mostly used by Anglo-Saxon builders, the first stone buildings only appeared with the coming of Christianity at the end of the 6th century. **Anglo-Saxon architecture** was rather simple structurally, but external walls were richly decorated with geometrical ornaments.

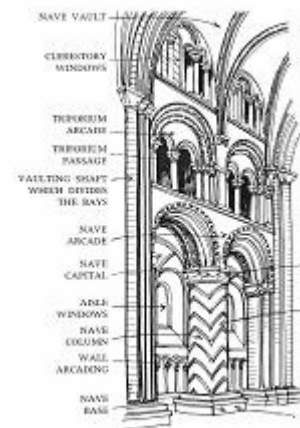


Anglo-Saxon architecture

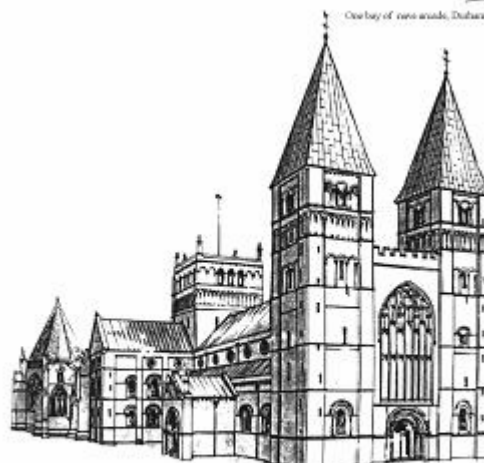
*Norman style:
• typical features*

After the Norman Conquest (1066), **Norman style** (cca. 1066-1150), a version of the Romanesque style, was brought to England. Its typical features were:

- *massiveness*: inside, the thick walls were divided into three stories (cf. Durham Cathedral); outside, they were supported by flat buttresses;
- *arches were round* and windows comparatively small;
- the wood ceiling over the nave was flat, but aisles and crypts were covered by *barrel (tunnel) vaults* or, later, *groin vaults*;
- *decoration* both inside and outside was mostly of geometrical character and very rich, especially in doorways;
- cathedrals usually had two *towers* in the west front and the central tower over the crossing.



The Normans brought another novelty to England: the **feudal castle**. Its oldest type was the so-called *motte-and-bailey castle*, i.e. a wooden or stone castle on a hill with a court (or bailey) around it, enclosed by a stockade or wall and a



Feudal castle

ditch. In the 12th century, this type was replaced by a *square* (later *round*) *keep* with very thick walls.



The **Gothic style** (cca.1150-1550) was brought to England around the mid-12th century from France, and adapted to the English taste. It continued to be used and developed until the mid-16th century. Its three main features were:

Gothic style:

- the *pointed arch*,
- the *rib vault*,
- the *Gothic buttress*.

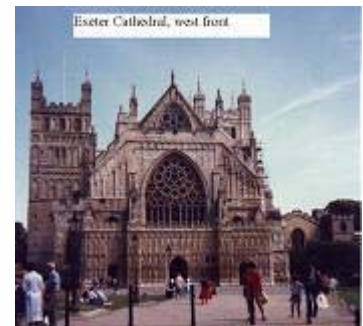
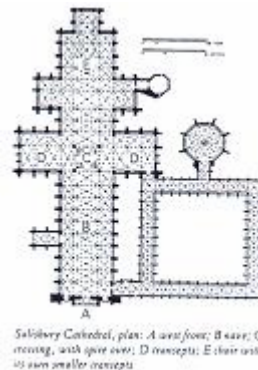
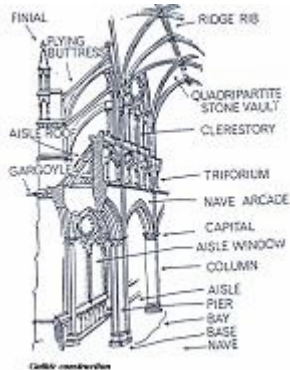
• *typical features*

The long period of Gothic architecture can be divided into three stages:

3 stages:

• **Early English** (cca.1150-1275) was characterised by the *sharply pointed arch* and *four-part rib vault*. Cathedrals were much longer than Continental ones, but not so high. The west front usually had a screen facade decorated by a series of statues in niches, the east end was rectangular.

• *Early English*



Decorated Gothic (cca.1275-1375): windows were wider, the upper part was filled with *tracery* and the lower was divided by vertical stone bars; the pointed *arch* was of *obtuse* or *ogee* type; the *vault* was more complex, as a number of additional ribs, a ridge rib and *bosses* were added for decoration; the *simple flying buttresses* appeared as the walls were getting thinner.

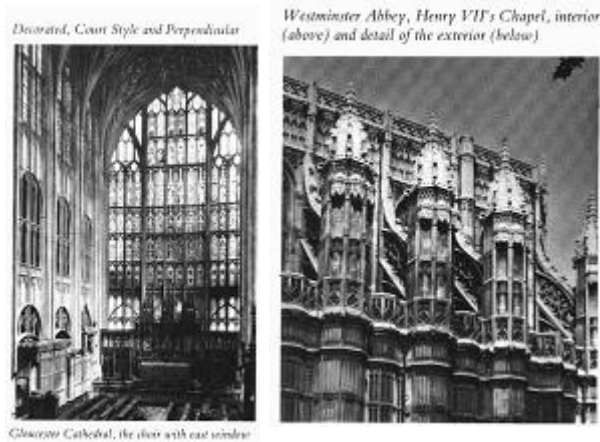
• *Decorated*



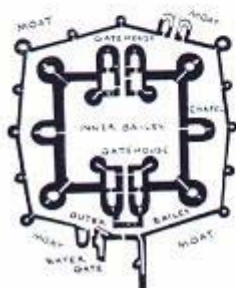
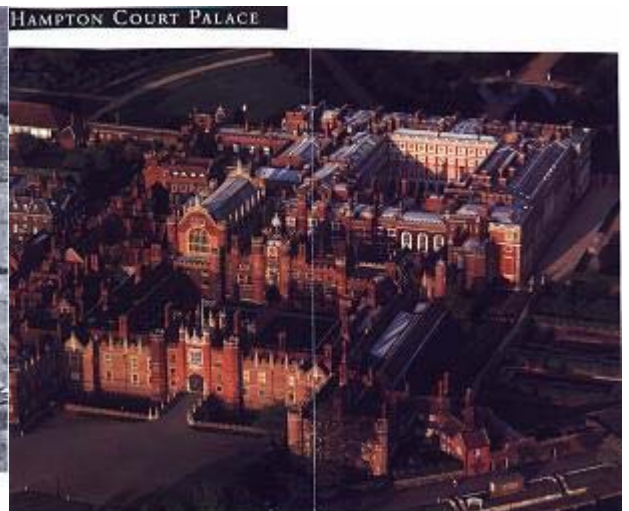
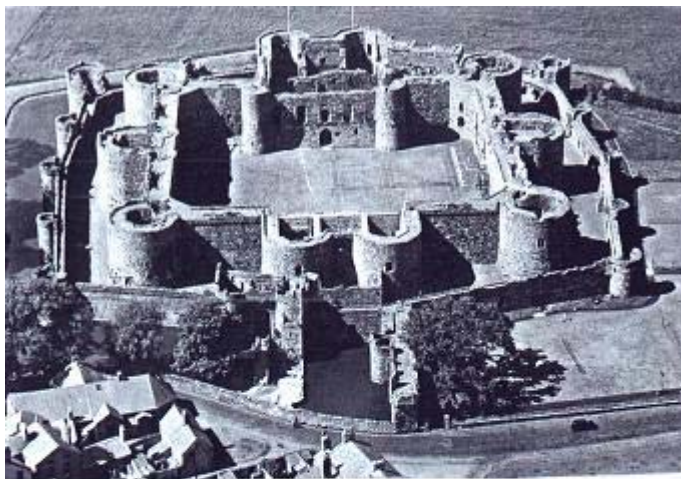
Perpendicular Gothic (cca.1360-1550) was characterised by *homogeneity*: it was achieved by using *panelled decoration* on walls (the division into three stories finally disappeared); in large windows, now divided both vertically and horizontally, and enclosed by obtuse or *four-centred arches*, as well as doors; and in the *fan vault*. The area of solid walls contracted, as large

• *Perpendicular*

windows were taking up ever more of it; that is why the walls had to be supported by *elaborate flying buttresses*. This version of Gothic was developed in England and later spread to the Continent.



Gothic castles were *concentric* in the late 13th century, i.e. they consisted of rings of walls, one inside the other, while the central space contained the main buildings (cf. BEAUMARIS CASTLE); in the 14th century, *rectangular castles* replaced them (cf. BODIAM CASTLE). Castles lost their importance in the 15th century.



View and plan, Beaumaris Castle, Anglesey, 1295-1325

Medieval **palaces** survived only fragmentarily (cf. WESTMINSTER HALL); the best preserved early Tudor palace is HAMPTON COURT, built around several courts.

B.1.2 The late Tudor and Stuart periods (cca.1550-1690)

The main architectural expression of the Elizabethan age was the **great country house**. It was symmetrical, mostly built around an open court on an E- or H-plan (cf. *Great Elizabethan houses*)

HARDWICK HALL), with large windows and an entrance porch. The main material was stone, but half-timbered houses were also constructed. The Jacobeans produced variations on this type, mostly built of brick and stone (cf. HATFIELD HOUSE).



Longleat House, 1550-80



Welles Hall, 1580-88



Hatfield House, south front



Hardwick Hall, 1591-97

The man who stimulated a stylistic revolution in England was **Inigo Jones** (cca.1573-1652), one of the three greatest British architects: he brought the Italian Renaissance to England in the 1620s. He had studied the works of Andrea Palladio (1508-80), an Italian architect, in Italy and after returning to England, he adapted Palladio's system of harmonic proportions to English taste: that is why his style is called **Palladianism**. Palladio required that the length of a building should be twice the width or height, and each room should be proportioned to its neighbour and to the whole building. Jones's buildings are, however, mostly long rectangles like the QUEEN'S HOUSE at Greenwich, the first Palladian villa in England and a model for many 17th- and 18th-century houses. The BANQUETING HOUSE in London is a Palladian town palace. Both buildings contain Renaissance (or Classical) features, e.g. *columns*, *pilasters*, *balustrades* terminating the facades or *pediments* above the windows.

Inigo Jones:

Palladianism



Queen's House, south front above, north front below



Banqueting House



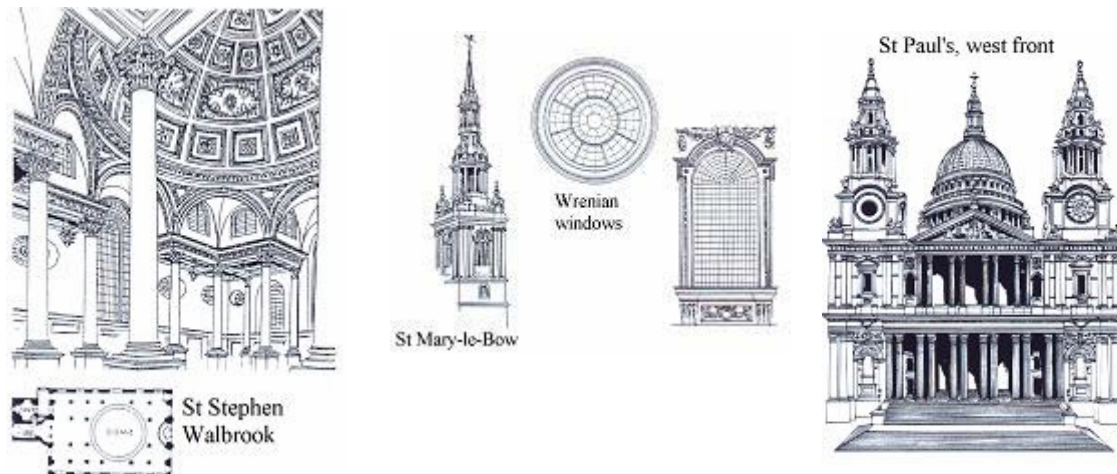
The second half of the 17th century was dominated by **Sir Christopher Wren** (1632-1723), who used a mixture of *Italian Classicism* and *Baroque* to construct his

Christopher Wren:

buildings. He got an opportunity to show his talent after the Great Fire of London (1666) when he was commissioned to rebuild the City churches and St Paul's Cathedral.

Wren's *city churches* clearly reveal his originality and inventiveness, as he had no English precedent to work upon. Nearly all his churches are Classical in conception and none is quite like the other, though their interiors are always light: some have nave and aisles, others are hall churches or centrally planned ones, with a dome (cf. ST STEPHEN WALBROOK). Their steeples, however, show the richness of Wren's imagination more clearly than anything else: some are surmounted by small domes on tall drums, sometimes colonnaded (cf. ST MARY-LE-BOW), others by an obelisk etc.

• *city churches*



• *St Paul's Cathedral*

Wren's masterpiece is *ST PAUL'S CATHEDRAL*: it is built on the Latin cross plan, with a long nave and a magnificent colonnaded dome set on a high drum and situated over the crossing. The west front contains a portico with a double order of coupled columns and two towers: their steeples are Baroque in treatment, with their curves and countercurves.



Wren also constructed exquisite *secular buildings*. The finest of them are:

• *secular buildings*

- the GREENWICH ROYAL HOSPITAL, which consists of twin colonnaded blocks terminating in great Baroque domes; it is one of the most splendid structures of their kind in Europe;



- the south and east wings Wren added to HAMPTON COURT PALACE: they were inspired by French Baroque and built of rose-colour brick and Portland stone.

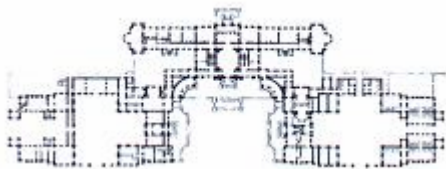
What makes Wren the greatest British architect is the combination of brilliant technical ingenuity and supreme artistic gifts. *Wren's importance*

B.1.3 English Baroque and Classicism (cca.1690-1830)

The **Baroque style** was too closely connected with Catholicism and Counter-Reformation to make a great impact on Britain. Besides, its emotional violence and voluptuousness did not suit the English temperament. The main features of Continental Baroque were: the *illusion of movement*, mainly achieved by a free use of *curves*; boldly *massed structures*; *lavish display*, achieved by dramatic colours, light effects and richness of decorative detail. *Continental Baroque*

Baroque made a brief appearance in Britain between cca.1690 and 1730: it was more restrained than its Continental counterpart, though the movement, strong massing of shapes and large-scale grandeur were preserved. It was pioneered by Sir Christopher Wren, and its main monuments are: *English Baroque*

- several great houses, such as CASTLE HOWARD or BLENHEIM PALACE, grouped structures of powerful masses;



- exquisite London churches, such as ST MARY WOOLNTH built by **Nicholas Hawksmoor** (1661-1736) or ST MARTIN-IN-THE-FIELDS by **James Gibbs** (1682-1754). Gibbs's finest work is, however, the RADCLIFFE LIBRARY at Oxford, a circular, domed building.

Around 1710, a group of architects decided to purify British architecture of Baroque extravagances and return to **Palladian Classicism**. Classicism imitated the works of Graeco-Roman civilisation; it was characterised by order, clarity and grace, and it used *Classical orders* (Doric, Ionic and Corinthian), balustrades and other typical ornamental motifs.

18th century
Palladianism

Palladian architects mostly constructed country houses consisting of the main block and side pavilions, with a luxurious interior and plain exterior, whose main decoration was a projecting *six-column portico* (e.g. HOLKHAM HALL by **William**



St Mary Woolnoth



Radcliffe Camera

Landscape gardens

Kent, 1685-1748). These houses were mostly situated in *landscape gardens*, an English invention that spread all over the world.



Holkham Hall

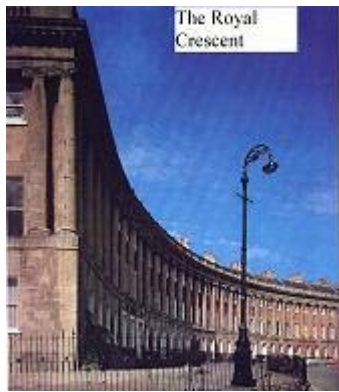
A. hall, B. saloon, C. gallery, D. state bedroom, E. drawing room, F. dining room, G. library wing, H. guest wing, I. chapel wing, J. kitchen wing



Holkham hall, entrance hall



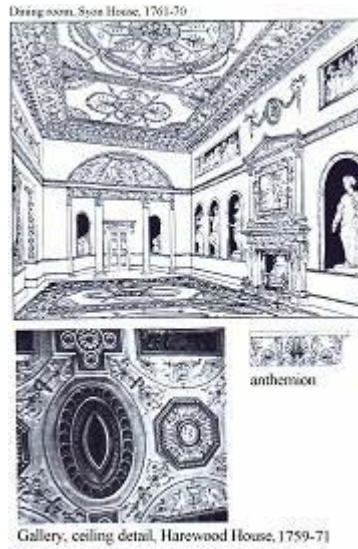
The Palladians exerted a profound influence on the development of town planning. *Terrace building*
 Rows of houses were designed as *Classicist terraces*



The Royal Crescent



Kenwood, library



Dining room, Syon House, 1763-70

anthenion

Gallery, ceiling detail, Harewood House, 1759-71

in spa towns like Bath and in London (e.g. THE ROYAL CRESCENT in Bath by **John Wood the Younger**, 1728-81/2).

The second half of the 18th century was dominated by the third greatest British architect, **Robert Adam** (1728-92), the leading exponent of **Neo-Classicism**. Adam created a new form of Classical design that influenced architecture world-wide. These are its main features:

Robert Adam:
 • *Neo-Classicism*

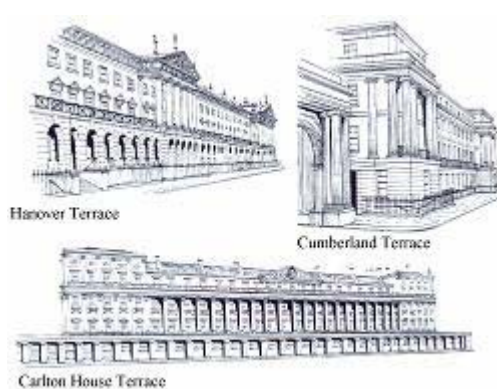
- *rooms of contrasting shapes and sizes* were put next to each other, their dimensions were seemingly changed by adding column screens, semi-domes and apses (cf. KENWOOD LIBRARY);
- delicate *arabesque ornament* in low relief, made of stucco and set in panels of different shapes; the colour of the relief ornament contrasts with that of its background (cf. the dining room at SYON HOUSE).

Regency architecture (cca.1790-1830) was the last stage of the development of genuine Classicism in Britain. It was marked by *elegance* and *fine proportions*: cf. the buildings constructed by **John Soane** (1753-1837) or the London terraces designed by **John Nash** (1752-1835).

Regency architecture



Bank of England, dividend office



Hanover Terrace

Cumberland Terrace

Carlton House Terrace

B.1.4 Victorian historicism and the 20th century (cca.1830 to the present)

The **Victorian era** (cca.1830-1900) was marked by *imitating historical styles*, mainly Gothic and Classicism. Even utilitarian buildings like factories, railway stations

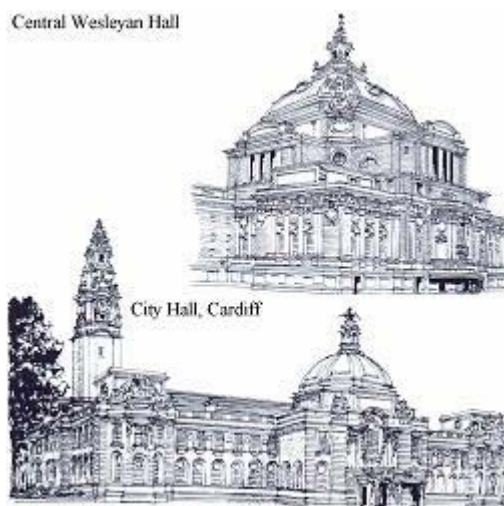
Victorian historicism

or houses were constructed in this way. Simpler buildings heralding modern architecture appeared as late as the end of the century. That is why the most important contribution of the Victorians was in constructing (suspension) bridges, docks and



similar structures. The imitation of historical styles continued until the 1930s (cf. **Edwardian Baroque**, a monumental, even bombastic style, e.g. the **CARDIFF HALL AND LAW COURTS**).

Edwardian Baroque



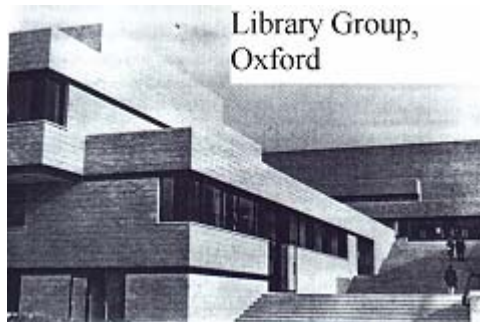
Modern architecture reached Britain in the 1930s, without any transitory period. This functional architecture of international character was only practised by a few architects before World War II, but after 1945 the extensive war damage required simple buildings without unnecessary decoration, constructed as fast as possible.

Modern architecture

Modernist architecture of the 1950s-70s preferred simple geometrical shapes and the use of steel, concrete and plate glass, though brick and stone, typical English materials, were also utilised. One version of Modernism was *Brutalism*: it appeared in the 1960s and was marked by using massive blocks of reinforced concrete or brick (cf. the NATIONAL THEATRE in London or the LIBRARY GROUP at Oxford).



National Theatre, exterior



Library Group, Oxford



Lloyds Building

The Clore Gallery



In the 1970s, architects began to tire of the austerity, greyness and lack of variety that characterised Modernism. The two main forms of reaction to it were:

- *High Tech*, which flourished in the 1980s and displayed naked engineering like service pipes and ducts externally (cf. **Richard Rogers**'s [b.1933] LLOYDS BUILDING in London);

- **Post-Modernism** (from the 1980s on), an eclectic style characterised by colour and playfulness; it delights in symbols and historical references and decoration.

B.1.5 A list of architectural terms used in this subchapter

A

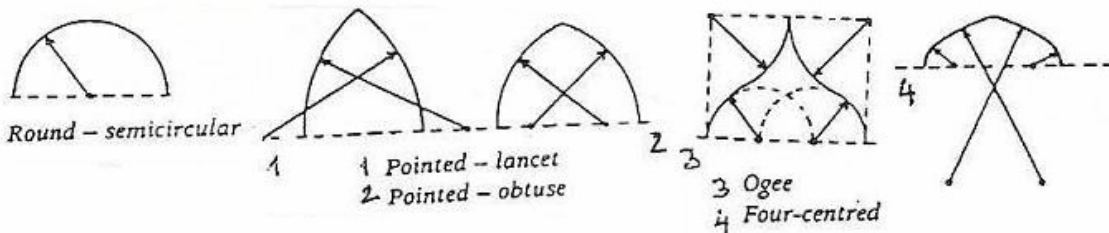
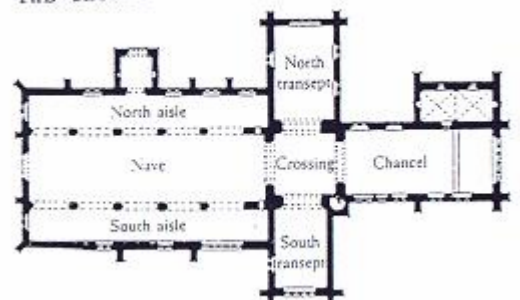
aisle [ail] boční loď katedrály

apse [aps] apsida, půlkruhový výstupek

arabesque [arabesk] arabeska, plošný ornament ze stylizovaných květů, listů apod.

arch [a:č] oblouk

THE CHURCH



B

bailey [beili] hradní nádvoří

balustrade [!b&l@"streid] sloupkové zábradlí

Baroque [b@"rok] baroko

barrel (tunnel) vault [b&r@l (tanl) vo:lt] valená klenba (*viz obraz u vault*)

boss [bos] svorník (*viz obraz u vault*)

buttress [batris] opěrný pilíř

C

colonnade [!kol@"neid] sloupořadí

column [kol@m] sloup

concentric [k@n"sentrik] soustředný

concrete [koNkri:t] beton

Corinthian [k@"rinTi@n] korintský (*viz obraz u order*)

crossing [krosiN] křížení (hlavní lodi a příčných lodí (*viz obraz u aisle*))

crypt [kript] krypta, podzemní pohřebiště v podobě kaple pod chrámových prostorem

curve [k@:v] křivka

D

Decorated Gothic [goTik] zdobná, vrcholná gotika

ditch [dič] příkop

dome [d@um] kupole

Doric [do:rik] dórský (*viz obraz u order*)

drum [dram] válcový blok nesoucí kupoli

E

Early English Gothic raná gotika

F

facade [f@"sa:d] průčelí, fasáda

fan [f&n] **vault** vějířová klenka (*viz obraz u vault*)

flying buttress opěrný oblouk s opěrným pilířem

G

groin [groin] **vault** křížová klenka (*viz obraz u vault*)

H

!half-"timbered house hrázděný dům, tzn. dřevěná konstrukce vyplněná cihlami či jiným materiálem

hall church síňový kostel (všechny lodi jsou stejně vysoké)

I

Ionik [ai"onik] jónský (viz obraz u **order**)

K

keep hradní věž

L

landscape garden anglický park, tzn. zahrada napodobující otevřenou krajinu

Latin cross latinský kříž (jedno rameno delší)

M

motte-and-bailey [mot@nbeili] **castle** raný typ hradu (viz B.I.1)

N

nave [neiv] hlavní loď katedrály (viz obraz u **aisle**)

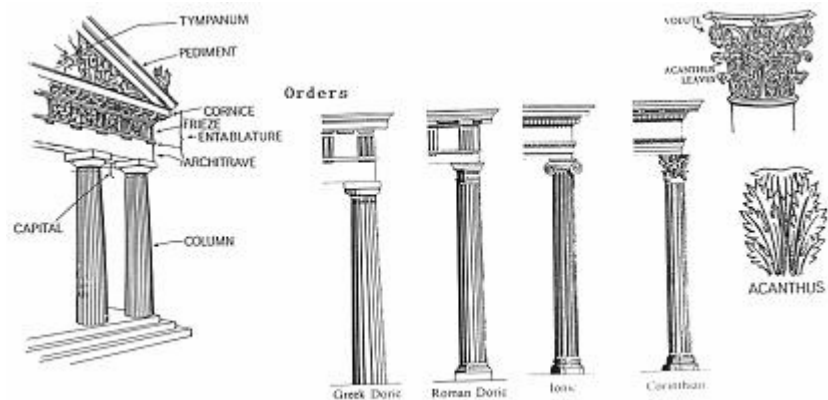
niche [nič] výklenek ve zdi

O

obtuse [@b"tju:s] **arch** tupý lomený oblouk (viz obraz u **arch**)

ogee [@udži:] **arch** kýlový oblouk (viz obraz u **arch**)

order 1. řád; 2. jeden z typů starořeckých sloupů a jejich pozdějších verzí



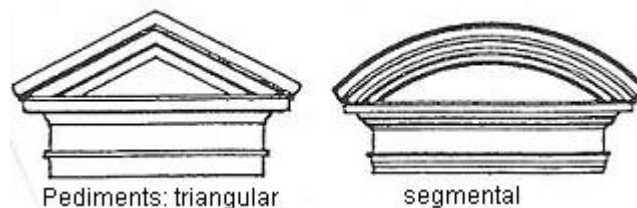
P

pavilion [p@"vili@n] 1. pavilón; 2. část budovy spojená s hlavním blokem chodbou apod.

pediment [pedim@nt] fronton, štít s římsou v podobě trojúhelníku nebo oblouku

Perpendicular [pe:p@n"dikjul@] **Gothic** pozdní, tzv. svislá gotika

pilaster [pi"l&st@] pilastr, plochý hranatý výstupek ve stěně s hlavicí a patkou



plan půdorys

E-plan půdorys ve tvaru písmene E (hlavní blok, dvě křídla v pravém úhlu k němu a alžbětinský krytý vchod)

H-plan půdorys ve tvaru zploštělého písmene H (obě křídla protažená dopředu i dozadu)

plate glass tabulové sklo

pointed arch lomený oblouk

porch [po:č] krytý vchod

portico [po:tik@u] sloupová hala před vchodem, portikus před monumentální budovou

Portland stone portlandský vápence (těžený v Dorsetu)

R

reinforced [ri:in"fo:st] **concrete** armovaný beton, železobeton

relief [ri"li:f] reliéf, plastika vystupující nad základní plochu nebo mírně zapadající pod úroveň plochy

rib vault žebrová klenba (viz obraz u *vault*)

ridge [ridž] **rib** vrcholové žebro (viz obraz u *vault*)

Romanesque [!r@um@"nesk] románský

S

screen facade fasáda sestávající z řad výklenků se sochami (viz obrazy katedrál ve Wellsu, Salisbury či Exeteru)

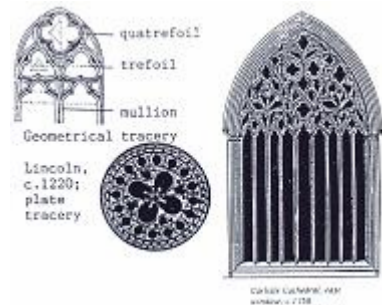
semi-dome [!semi"d@um] polokupole

steeple [sti:pl] kostelní věž (dolní část i hrot)

stockade [sto"keid] palisáda, hradba z kůlů

stucco [stak@u] štuk, jemná omítka používaná pro plastickou výzdobu stěn a stropů

suspension bridge [s@"spenšnbridž] visutý most



T

terrace [ter@s] 1. terasa; 2. řadové domy

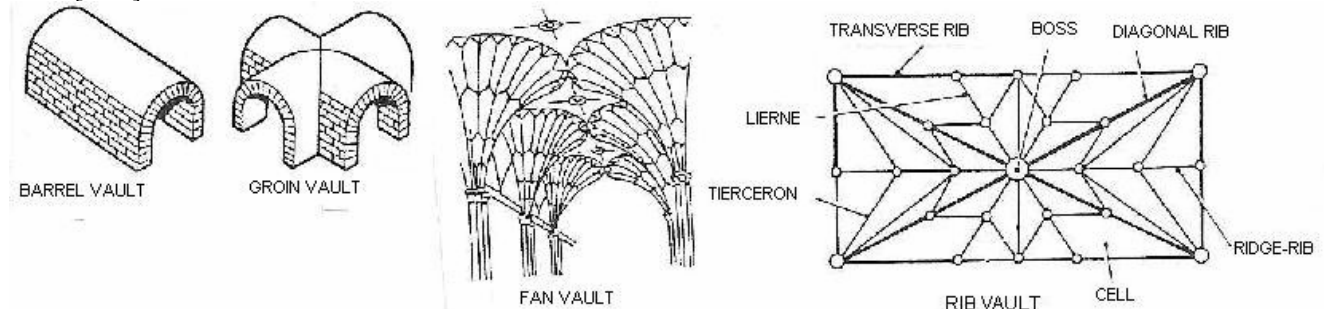
timber [timb@] stavební dřevo

tracery [treis@ri] gotická kružba

transept [tr&ns@pt] příčná loď (viz obraz u *aisle*)

V

vault [vo:lt] klenba



Exercises

1. What were the typical features of:
 - a. the Norman style?
 - b. Gothic generally and its three stages?
 - c. Elizabethan and Jacobean great houses?
 - d. Baroque generally and English Baroque?
 - e. Classicism?
 - f. 18th-century Palladian houses? (Explain how they differed from Inigo Jones's houses.)
 - g. Regency architecture?
 - h. Modernism and Brutalism?
 - i. Post-Modernism and High Tech?

2. Look at the picture of Anglo-Saxon and Norman buildings and say:
 - a. what they differed in.
 - b. what (if anything) they had in common.
3. How did Norman castles differ from Gothic ones, and why did, in your opinion, the importance of castles decline in the 14th and 15th centuries?
4. What was the main contribution of the Victorians to British architecture?
5. Explain:
 - a. what makes Inigo Jones one of the three greatest British architects;
 - b. what his style is based on and what its typical features are;
 - c. which famous buildings he constructed and how they differ.
6. Explain:
 - a. what makes Sir Christopher Wren the greatest British architect;
 - b. what his style is based on and what its typical features are;
 - c. which famous buildings he constructed and how they differ.
7. Look at the pictures of Wren's buildings and decide which features of which styles they contain.
8. Explain:
 - a. what makes Robert Adam one of the three greatest British architects;
 - b. what the name and the typical features of his style are.

CHAPTER B.2: GREAT PAINTERS AND SCULPTORS ACTIVE IN BRITAIN

This chapter will only get you acquainted with the character of individual periods and with the greatest painters and sculptors that lived and worked in Britain. You should bear in mind that numerous other artists were active there in the course of centuries and great works of art were also produced in the Middle Ages.

B.2.1 The 16th and 17th centuries

After the 16th-century Reformation in England, religious painting disappeared, and *portrait painting* became the chief genre, but new genres appeared in the Restoration period. The main glory of native visual art was definitely miniature painting in those centuries.

Portraiture:

Until the 18th century, the greatest artists active in Britain were of foreign origin, though a few native ones were definitely comparable with them.

Hans Holbein the Younger (1497/8-1543), a German by origin, was active in England between 1526 and cca.1550. He painted German merchants (cf. GEORG GISCHE), French envoys (cf. THE AMBASSADORS) and courtiers. After becoming court painter to Henry VIII, he executed both dynastic and intimate portraits of the king and his family. Each of Holbein's portraits proves his power to bring a living person authentically before us: each reveals the sitter's character, while the objects that often surround him denote his role in life and his interests, thus rounding off his character.

• *Holbein*



The Ambassadors (1533)



Henry VIII (1536-37)

The portrait of HENRY VIII presents the sitter as a great monarch and a tyrannous king. Holbein emphasises the small, humourless eyes and mouth in the massive face, flat cheeks and chin. The bulky figure breathes formidable authority.

Holbein was also a master of portrait miniatures, and his example was at the root of the tradition of *miniature painting* in England: it especially flourished in the Elizabethan period, and its greatest representative was **Nicholas Hilliard** (1547-1619). His miniatures have an intimate character. They are mostly oval in shape, and they are

Portrait miniatures:

• *Hilliard*

marked by clear and brilliant colours and decorative simplicity. Though his sitters' characters are fully convincing, the miniatures are often highly poetic and symbolic:

Compare MAN CLASPING A HAND FROM A CLOUD, in which a number of meanings is encoded, or YOUNG MAN AMONG ROSES, which embodies both pains of love (as the inscription above declares) and pensive, pleasurable melancholy, so fashionable in the Elizabethan period.

Holbein's 17th-century counterpart was **Anthony Van Dyck** (1599-1641), a Flemish painter and court painter to Charles I. His style was based on the styles of Rubens, his teacher, and Titian. In England, Van Dyck applied all the resources of Baroque art to portraiture. That is why he managed to express the spirit of Charles I's autocratic régime so exquisitely: he created the image of Carolean noblemen as they wished to be seen. Van Dyck's portraits are marked by courtly grace, elegance and decorative splendour, expressed by the relation of figure and background (landscape or glimpses of stately architecture) or of the sitters:



Nicholas Hilliard, miniature of Man Clasp ing a Hand from a Cloud (c.1588)



Van Dyck

Young Man among Roses



Van Dyck, Charles I in Hunting Dress, c.1635 (Paris, Louvre).



Van Dyck, detail of Portrait of The Artist [right] with Endymion Porter, late 1630s (Madrid, Prado).

Compare CHARLES I IN HUNTING DRESS, where Van Dyck managed to depict this small and slim man as a symbol of manhood and of noble kingship, and to build an aura of romantic melancholy around him at the same time; or PORTRAIT OF THE ARTIST WITH ENDYMION PORTER, showing two figures with complementary characters.

In the second half of the 17th century, two new genres were introduced to England by minor foreign artists: *landscape painting* and *decorative mural painting*.

This period also witnessed the activity of the greatest woodcarver that has ever lived in Britain: **Grinling Gibbons** (1618-1721).



New genres

Woodcarving:
• Gibbons

Gibbons, detail of the Carved Room at Petworth (Sussex), c.1692.

He developed a unique style in which he tried to recapture the realism and vitality of natural forms: he carved in high relief, almost in the round, each object was detached from the others and laid with apparent casualness. He covered picture frames, door cases and other objects with garlands of flowers, leaves and fruits, musical instruments, birds and other forms. Unfortunately, his art died with him.

B.2.2 The 18th century

The native genius matured in this century and Britain could at last boast great painters comparable with foreign masters. The century was pre-eminently the great age of British *portraiture* and *satire*, though the so-called *conversation piece* and *history painting* appeared and landscape painting was developed. The genre that contributed to its development was *sporting art*, the depiction of hunting or horse racing, especially the work of **George Stubbs** (1724-1806), one of the most original painters of the century.



Stubbs: Mares and Foals in Landscape (the 1760s)

Stubbs was basically an animal painter. He gained a remarkable skill in painting horses, whose anatomy he had studied, but he also created perfectly balanced compositions (cf. MARES AND FOALS IN LANDSCAPE), or highly impressive depictions of violence and terror (cf. HORSE ATTACKED BY A LION, based on an interplay of diagonals and horizontals and the contrast between the peaceful countryside in the background and the violent scene in the foreground).



George Stubbs: Horse attacked by a lion (?1762)

The three great portraitists were:

Great portraitists:

William Hogarth (1697-1764) started a distinctive English school of painting; he passionately rejected all foreign influences. His *portraits* are penetrating studies of characters that are depicted with incomparable liveliness. His sitters were mostly middle-class and ordinary people.

- Hogarth:
- portraits



Hogarth, *The Marriage Contract*, from *Marriage-a-la-Mode*, c.1743 (NG).

Hogarth: *SHRIMP GIRL* (1750)

Compare his *SHRIMP GIRL*, a true embodiment of vitality and enjoyment of life, or *SELF-PORTRAIT*, in which he depicted himself with objectivity and humour.

Hogarth also developed the conversation piece into dramatic scenes of everyday life: they exposed such contemporary evils as political corruption accompanying elections, cruelty or foolishness of polite society and merchants, doctors and lawyers. These so-called modern *Moral Subjects* consist of series of pictures that tell stories like chapters in novels.

A good example is *MARRIAGE-A-LA-MODE*, a tragic story of a marriage concluded without love, for money and social prestige; notice Hogarth's power of composition, sense of theatre and interest in detail.

Sir Joshua Reynolds (1723-92) was the first president of the Royal Academy (founded in 1768) and an important aesthetic theorist of his time: unlike Hogarth, he wanted British painting to resume contacts with the



- *Moral Subjects*

- Reynolds

Reynolds: *Sarah Siddons as the Tragic Muse* (1784)

Continental tradition, learning from such Italian painters as Michelangelo and Raphael. He mostly portrayed upper-class people, depicting them with sympathy, vividness and an almost inexhaustible variety of pose.

He often based his sitter's pose on a figure painted by an old master: e.g. SARAH SIDDON's pose is based on Michelangelo's Isiah on the Sistine Chapel ceiling.

Reynolds's style is marked by Classical elegance and richness of colour.

While Reynolds was rational and methodical and he used a Classical approach, **Thomas Gainsborough** (1727-88) was intuitive, impressionist and lyrical. Though he earned his living by painting portraits, he preferred *landscape painting*, and he can be considered one of the founders of the British landscape school: he paved the way for Constable's naturalistic approach (cf. CORNARD WOOD) and often set his sitters in landscape compositions (cf. THE MORNING WALK). In *portraiture*, he was the true heir of Van Dyck's easy elegance.

- Gainsborough:
- landscapes
- portraits



Gainsborough: Portrait of the Hon. Mrs Graham (1775-76)



Gainsborough: The Painter's Daughters Pursuing a Butterfly (the 1750s)

Compare his ability to evoke soft flesh, satins and background landscapes or glimpses of stately architecture in PORTRAIT OF THE HONORABLE MRS GRAHAM or the freshness and lyricism of portraits of his daughters (THE PAINTER'S DAUGHTERS PURSUING A BUTTERFLY).

Gainsborough was undoubtedly the most poetic artist of his age.

Caricature was introduced to Britain in the first half of the 18th century. It was the most eloquent expression of the satirical spirit of the age, often crude and brutally vital. The leading 18th-century caricaturists were:

James Gillray (1756-1815), the greatest political caricaturist.

He attacked politicians and the royal family, but after Britain declared war on revolutionary France, he increasingly concentrated on the Frenchmen and British Radicals. He adapted high Baroque compositions to his art, drawing masses of figures in absurd configurations (cf. THE APOTHEOSIS OF HOCHÉ).

Thomas Rowlandson (1756-1827) was social, rather than political



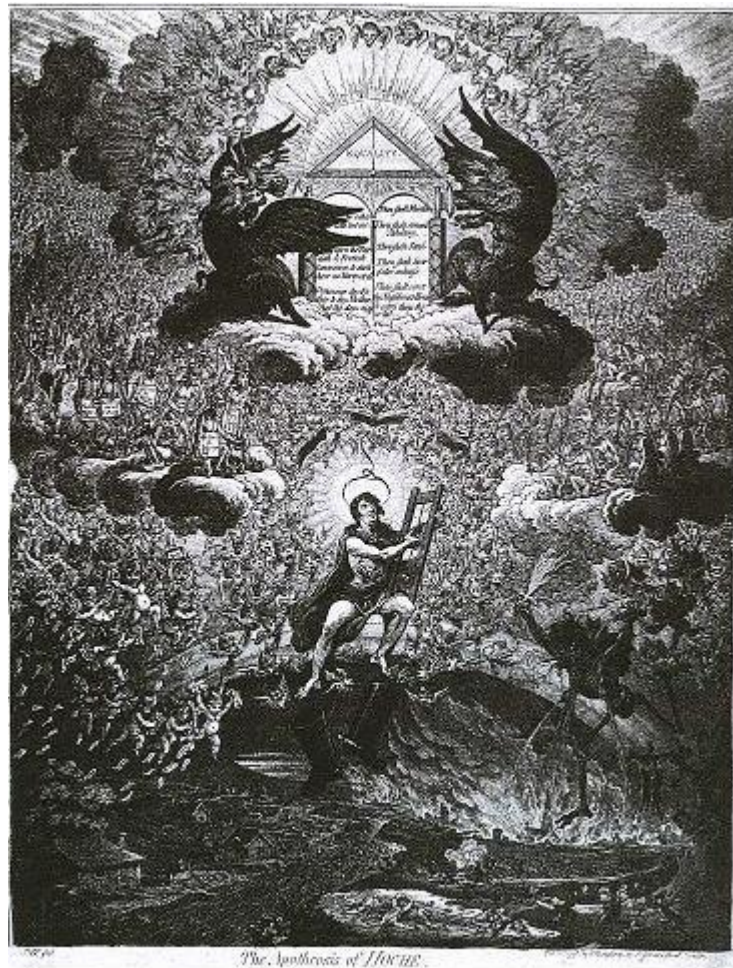
Rowlandson, The Exhibition 'Stare-case', Somerset House, watercolour, c.1800 (Yale BAC). The scene is the Royal Academy.



Gainsborough's Forest, or Cornard Wood (c.1748)

Caricature:

• Gillray



James Gillray, The Apotheosis of Hoche (1798)

• Rowlandson

caricaturist: he mostly concentrated on social life in towns and country, but without Hogarth's moralistic overtones. He crammed his caricatures with varying human types grouped naturally. "His line loops and curls", and each new curve is a new person or activity (cf. THE EXHIBITION "STARE-CASE").

B.2.3 The 19th century

In the 19th century, portraiture no longer dominated British painting. The main genres were narrative and landscape painting.

Narrative painting was represented by Victorian anecdotal painting, which tried to depict contemporary life with documentary realism, and the so-called Pre-Raphaelite Brotherhood.

Narrative painting:
• *Pre-Raphaelites*

The members of this group were young artists whose aim was to break with Neo-Classical academic art and return to descriptive truthfulness which they believed to have flourished before the High Renaissance (“before Raphael Santi”). They concentrated on individualised detail, often used symbols and painted in the open air. Their paintings are marked by glowing colours. **John Everett Millais** (1829-96) was the most technically gifted of the Pre-Raphaelites, but **Edward Burne-Jones** (1833-98) was perhaps the most important of them, because he influenced the Aesthetic Movement in Britain and European Symbolism: he insisted that art should be “removed from common life and ordinary experience” and a painting should be but “a beautiful romantic dream” (cf. THE GOLDEN STAIRCASE).



Millais. Christ in the House of his Parents. 1850 (Tate).



Burne-Jones: The Golden Staircase (1876-80)

The most original artist of the Aesthetic Movement (the late 1860s – the early 1890s) was an American naturalised in Britain: **James Abbott McNeill Whistler** (1834-1903). His paintings, especially his landscapes, represent as complete a break with subject and story as can be seen before the 20th century: orchestration of colour and line became more important for him than subject. To stress this, he used musical terms for the titles of his paintings, such as “symphony” or “arrangement”.

Aesthetic Movement:
• *Whistler*

Whistler painted numerous seascapes in France and England and a series of evening views that evoke twilight and are painted with broad sweeps of the brush (cf. NOCTURNE IN BLUE AND GOLD: THE OLD BATTERSEA BRIDGE).

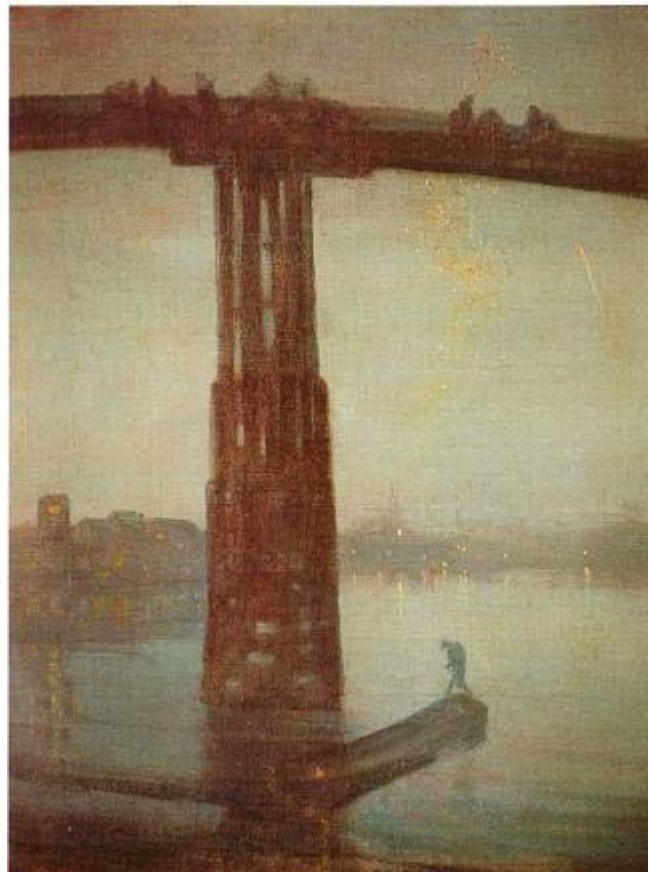
• *landscapes*

His portraits reveal the same orchestration of colour and line, though the stress on shape is greater: cf. THE WHITE GIRL, with carefully related hues of white, and his most famous painting, ARRANGEMENT IN GREY AND BLACK NO.1: PORTRAIT OF THE ARTIST'S MOTHER.

• *portraits*



Whistler: The White Girl (1862)



Whistler: Nocturne in Blue and Silver: the Old Battersea Bridge (1872-75)

In the 19th century, *landscape painting* became one of the glories of British visual arts: it was due to the freshness of touch, which foreigners recognised as its hallmark. It was the result of outdoor painting, already propagated by the Pre-Raphaelites. The two greatest landscapists of the age were:

Landscape painting:

John Constable (1776-1837) concentrated on the local scene in Suffolk, the south-eastern coast and the countryside around Salisbury. His paintings helped to shape the general idea of a beautiful English landscape thanks to his unique capacity for rendering the freshness of atmosphere and the incidence of light. He rejected all idealisation, trying to paint what he saw as directly as possible. He depicted scenes from everyday life of country people: he believed that there were no ugly things in the world because light, shade and perspective made each object beautiful.

• *Constable*



Constable: Weymouth Bay (1816)

Constable's watercolours and oil sketches (e.g. WILLY

LOTT'S HOUSE NEAR FLATFORD MILL or WEYMOUTH BAY) painted in the open air are remarkable for their liveliness and spontaneity, achieved by swiftly made broken touches of colour: they animate the canvases with sparkling movement. They are often much more interesting than his finished pictures (cf. THE HAY WAIN, which was the sensation of the Paris Salon in 1824).



The Hay Wain (1821-24): sketch above, finished painting below

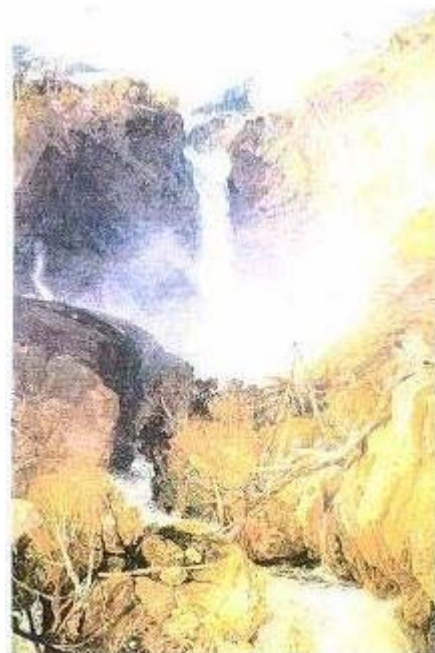
No one before Constable had painted nature with such intensity, freedom and insight. Though he left little immediate impression on his own country, he became a source of inspiration to his French contemporaries and a forerunner of the Impressionists.

Joseph Mallord William Turner (1775-1851) began his career as a topographical painter, but in the course of his career, he was getting ever more interested in luminous effects of colour and light (cf. MORTLAKE TERRACE, where light is the main topic of the painting). He and his friend Girtin developed a mode of watercolour painting which possessed richness and substance similar to oil painting (cf. THE GREAT FALLS OF REICHENBACH). This early painting shows that, unlike Constable, Turner mostly chose wild subjects; it is especially his later paintings that express elemental, dynamic forces in nature, endless spaces and moments of extreme violence (cf. SNOW STORM: STEAMBOAT OFF A HARBOUR MOUTH). His painting RAIN, STEAM, AND SPEED – THE GREAT WESTERN RAILWAY is the first attempt to depict speed, which Turner

• Turner



Snow Storm: Steamboat off a Harbour Mouth (1842)



The Great Falls of Reichenbach (1802)

achieved by shedding unnecessary shapes and details and fully concentrating on colour and light.

Turner's style had little effect in 19th-century Britain, but his art anticipated the free and abstract expression of the great Post-Impressionist painters Cézanne and Gauguin.

B.2.4: The 20th century

European Modernism was introduced to Britain through two Post-Impressionist exhibitions organised in London in 1910 and 1912. European Modernism dominated British painting until cca.1940, especially Cubism, Futurism and Fauvism. Painters influenced by Surrealism and Abstraction appeared in the 1930s. After World War II, American movements started to affect both painting and sculpture, especially *Pop Art* and *Op Art*. At the same time, however, two greatest artists of the century paved the way for the return to figuration and the revival of British painting, which started in the 1980s. *Character of the period*

Francis Bacon (1909-92) achieved wider international recognition than any other British painter in the 20th century, probably because his paintings express better than those of his contemporaries the horrors of modern life marked by violence, loneliness and hopelessness. Some critics define him as a representative of a kind of Existentialist extension of Expressionism and Surrealism. *Francis Bacon*

Bacon's principal means of expressing the above-mentioned feelings was distortion: the distorted figure is usually placed in a bare room, threatened by the surrounding void, or in a transparent cage, imprisoned in its loneliness but endangered by the hostile world (cf. LYING FIGURE or PORTRAIT OF ISABEL ROWSTHORN).



Bacon: Portrait of Isabel Rowsthorn, standing in a Soho street (1967)



Bacon: Lying Figure (1969)

While for Bacon the human body was an object of fascination and passionate loathing at the same time, **Lucien Freud** (b. 1922 in Berlin) aimed to return it the dignity which it had lost in the carnage of the Second World War: he tried to present the *Lucien Freud*

individual as a human being with a unique body and soul. Though he also painted still-lives and landscapes, his most exquisite works are his male and female nudes. He believed that clothes and sophisticated surroundings symbolise social connections, that is why he painted men and women naked, in all their vulnerability, and in unimportant surroundings. He used richly textured brushwork to emphasise the material substance of the paint.



Freud: Naked Girl Asleep (1967)

Sculpture:
• Epstein

In British *sculpture*, the Classicist tradition continued until the 1920s, when finally **Jacob Epstein** (1880-1959), a new

York Jew naturalised in Britain, finally established modernist principles almost single-handedly. His influence changed the methods used by British sculptors:



Epstein, torso from *The Rock Drill*, bronze, 1913-14



Epstein, *Night, on London Transport headquarters*, 1929

- direct carving, i.e. working on a block of material directly, without making wax models first, became preferred to modelling; this enabled a direct dialogue between artist and material;
- a greater emphasis was laid on the density, colours and texture of the material; as a result, a rougher finish predominated over the illusionistic potential of the material.

Two sculptors of international renown developed Epstein's ideas and made major changes in the approach to subject-matter: Henry Moore and Barbara Hepworth. They enriched the traditional language of sculpture by introducing *cavities* or *holes*, so that space became almost as important as solid matter.

Henry Moore (1898-1986) is considered one of the greatest sculptors of the century in the



Henry Moore, *Reclining Figure*, 1938 (Tate).

• Moore

world. His international reputation rests on a series of *reclining female figures*, in which human and natural forms are blended:

He was able to see figures in the landscape and a landscape in the figures (cf. RECLINING FIGURE 1938, where breasts are metaphors for the hills, the waist slopes away into a gentle valley and the thighs rise up like mountains); sometimes the figures are fragmented, so the spectator no longer expects a naturalistic figure.

Two other themes typical of Moore's work were the mother and child, and the family. The materials he used were stone, wood and bronze, and he used both direct carving and modelling. While Moore only experimented with abstraction, **Barbara Hepworth's** (1903-75) works are mostly abstract; they are, however, also linked with the organic world. Her finest works are smooth, pure, calm carvings of polished stone, wood or other materials, marked by harmonious elegance, as they respond to soft, sensual forms in nature (cf. PELAGOS, 1946).



Moore, Four-Piece Composition: Reclining Figure, 1934



Hepworth, Pelagos, wood, 1946 (Tate).

• Hepworth

B.2.5 Glossary

In this part of the chapter, you will find translations and explanations of terms and the pronunciation of less known names.

Abstraction, Abstract art (abstrakce): opak figurace; umění, které nepředstavuje lidi a předměty realisticky, ale umělcovy představy o nich

Aestheticism [i:s"tētisizm] (estétství): teorie propagující názor, že umění lze posuzovat pouze podle jeho vlastních kritérií, především krásy

anecdotal [!&nik"d@utl] **painting**: popisuje příhody z domácího či venkovského života nebo z populární literatury

apotheosis [@!poTi"@usis] (apoteóza, zbožnění)

B

Baroque [b@"rok] **painting**: vyznačovalo se emocionalitou, dynamickým pohybem (postavy se pohybují na hranicích teatrálnosti), světlými efekty a bohatými barevnými kombinacemi; postavy jsou však zobrazeny realisticky

brushwork [brašw@:k] (práce se štětcem, malířský rukopis)

Burne-Jones [b@:ndž@unz], **Edward** (cf. p.51)

C

canvas [k&nv@s] (malířské plátno)

caricature [k&rik@č@] (karikatura): zesměšňující zobrazení osoby nebo věci; zesměšnění je dosaženo přehnaním jejich nápadných rysů

carving (řezbářství, řezbářská práce)

Cézanne [sei"z&n], **Paul** (1839-1906): post-impresionistický francouzský malíř, který předznamenal kubismus; požadoval, aby v malbě bylo obsaženo vše, co je nutné k jejímu porozumění, nesmí obsahovat žádné narážky na dávné mýty apod.

Classicism: klasicismus v malířství vyžadoval racionalitu a harmonii, zdůraznění obecných rysů a potlačení všech přirozených nedokonalostí a podružných detailů

composition: kompozice, tj. záměrné uspořádání a sepětí jednotlivých složek výtvarného díla

Constable [kanst@bl], **John** (cf. p.52)

conversation piece: žánrový obrázek přátel či členů rodiny v jejich vlastním prostředí a během oblíbené činnosti

Cubism [kju:bizm] (kubismus): umělecký směr raného 20. století založený na neperspektivním zobrazení skutečnosti ztuhlé do základních geometrických tvarů; osoby a věci jsou současně nazírány z různých úhlů



Highmore, Mr Oldham and his Friends, c.1750

D

decorative mural painting: iluzivní nástěnné malby zdobící stěny a stropy barokních chrámů a paláců; využívaly iluze otevřeného prostoru, který umělci zaplňovali realistickými postavami a vhodným pozadím

direct carving: opak modelování, tzn., že sochař vtěluje svou představu skulptury do zvoleného materiálu přímo, bez předběžného vytváření modelů

dynastic [di"n&stik] **portrait:** oficiální portrét vladaře jako symbol jeho postavení; postava je obvykle pojednána staticky, ve strmém postoji a bohatém oděvu

E

Existentialism [!egzi"stenš@lizm] (existencialismus): filozofická teorie propagující názor, že člověk byl vržen do absurdního světa bez smyslu a bez Boha, je v něm sám a proto zodpovědný za své činy jen sobě

Expressionism [ik"spreš@nizm] (expresionismus): umělecký směr raného 20. století především v Německu; používal deformaci tvarů i barev a ostré linie ke zdůraznění temných stránek lidské duše a nepřátelství odcizeného světa

F

Fauvism [f@uvizm] (z fr. *fauves* = divoká zvířata): umělecký směr raného 20. století; používal ostrých, nerealistických barev a zdánlivě hrubě načrtnuté kresby, protože věřil v emocionální sílu barev

figurative art, figuration (figurace): umění zobrazující osoby, zvířata a předměty; opak: **abstrakce**

finish: konečná povrchová úprava

Freud [froid], **Lucien** (cf.p.54)

Futurism [fju:č@rizm]: umělecký směr raného 20. století oslavující dynamismus současné techniky; kladl důraz na zobrazení pohybu, čehož dosahoval současným zobrazením těla a jeho částí v různých pozicích

G

Gainsborough [geinzb@r@], **Thomas** (cf.p.49)

Gauguin [g@u"geN], **Paul** (1848-1903): francouzský post-impresionistický malíř; používal čisté, neředěné barvy kladené ve velkých plochách

Gibbons [gib@nz], **Grinling** (cf.p.46)

Gillray [gilrei], **James** (cf.p.50)

Girtin [g@:tin], **Thomas** (1775-1802): nadaný anglický krajinář, který vynikal obzvlášť v akvarelu; spolu s Turnerem pozvedl akvarel na úroveň olejomalby

H

Hepworth [hepw@:T], **Barbara** (cf.p.56)

Hilliard [hilj@d], **Nicholas** (cf.p.45)

history painting: typ malby, která vznešeným způsobem ilustruje příběhy z historie, především z antického starověku, z mýtů a z Bible; přitom klade důraz na takové ideje jako spravedlnost, čest a láska k vlasti; jejími typickými rysy jsou idealizace a generalizace

Hoche [oš], **Louis Lazare**: předseda Revolučního tribunálu v letech 1793-94 za francouzské revoluce



Benjamin West: The Death of General Wolfe, 1770

Hogarth [h@uga:T], **William** (cf.p.48)

Holbein [holbain], **Hans, the Younger** (cf.p.45)

hue [hju:] (barevný odstín)

I

Impressionism [im"preš@nizm]: umělecký směr, který se zformoval ve 2. polovině 19. století ve Francii; pomocí barev se snažil zachytit prchavý dojem, který vytváří světlo dopadající na osoby a věci, a vyjádřit spíše atmosféru než zobrazit podrobnosti; barvy byly obvykle nanášeny drobnými doteky, nikoli širokými tahy štětce

Isaiah [ai"zai@]: jeden ze starozákonních proroků

L

landscape painting (krajinomalba)

M

Michelangelo [maik@"l&ndž@l@u]: Michelangelo Buonarotti (1475-1564), florentský malíř, sochař, architekt a básník, představitel vrcholné renesance

Millais [milei], **Sir John Everett** (cf.p.51)

miniature [min@č@] (miniatura)

modelling: 1. modelování; 2. přípravná fáze vytváření skulptury, která se nejdříve vymodeluje z vosku nebo z hlíny

Moore [mu@], **Henry** (cf.p.55)

N

narrative painting: malba, jejímž cílem je zobrazit příběh

nocturne [nokt@:n] (nokturno): hudební skladba vyjadřující lyrickou, klidnou noční náladu; obraz noční krajiny

nude [nju:d] (akt)

O

Op Art (zkráceno z *optic art*): abstraktní umělecký směr z 60. let 20. století; využíval optických efektů, které vytvářejí na sítnici oka čáry a tečky

P

Pelagos (*řecky*): neohraničenost, nesmírnost

perspective [p@"spektiv] (perspektiva): metoda zobrazování trojrozměrných objektů na ploše

Pop Art (zkráceno z *popular art*): umělecký směr z 50. a 60. let 20. století; vyšel z teorie, že ve společnosti je řada podkultur stejné hodnoty jako tzv. „vysoká kultura“; využíval obrazů spojených s konzumerizmem a masovou kulturou, např. komiksů či obalů ze zboží, a často kombinoval koláž s malbou

Post-Impressionism [p@ust im"preš@nizm]: umělecký směr představovaný Cézannem, Gauguinem a Van Goghem; třebaže byl úzce propojen s impresionizmem, posunul se blíže k abstrakci; zkoumal nové, symbolické vztahy mezi barvami a tvary

Pre-Raphaelites [pri:"r&f@laits] (cf.p.51)

R

Raphael [r&f@i@l]: Raffaello Sanzio (nebo Santi, 1483-1520), italský malíř a architekt, představitel vrcholné renesance

relief [ri"li:f] (reliéf)

Reynold [renoldz], **Sir Joshua** (cf.p.48)

Rowlandson [r@ul@nsn], **Thomas** (50)

Rubens [ru:binz], **Peter Paul** (1577-1640): vlámský barokní malíř, mistr alegorických a mytologických námětů

S

Siddons [sidnz], **Sarah** (1755-1831): jedna z největších anglických tragédek

Sistine Chapel: Sixtinská kaple, papežova soukromá kaple ve Vatikánu proslulá Michelangelovými freskami

still-life [stil "laif] (zátiší)

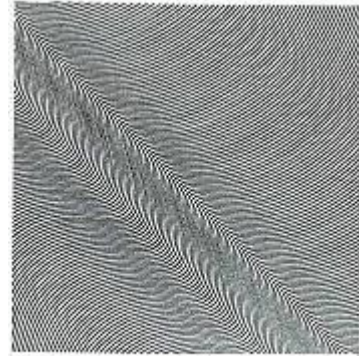
Stubbs [stabz], **George** (47)

Surrealism [s@"ri:@lizm]: umělecký směr 1. poloviny 20. století; využíval interakce předmětů, které k sobě nepatří, často fantastických, podle volných, podvědomých asociací; zobrazoval je do poslední podrobnosti

Symbolism [simb@lizm]: umělecký směr, který vznikl na přelomu 19. a 20. století; charakterizovala jej směs erotizmu, náboženského mysticismu a estétství; často využíval dvojznačných symbolů

T

texture [teksč@]: vnitřní uspořádání, struktura (uměleckého díla)



Bridget Riley, *Crest*, emulsion, 1964



Richard Hamilton, *Just What Is It That Makes Today's Homes So Different, So Appealing?*, photomontage, 1956

Titian [tiʃj@n]: Tiziano Vecelli (c.1490-1576), benátský malíř náboženských a historických výjevů; jeho díla se stala základem barokní malby

topographical [!top@"gr&fikl] **painting**: realistická malba skutečné krajiny a budov

Turner [t@:n@], **Joseph Mallord William** (cf.p.53)

V

Van Dyck [v&n "daik], **Sir Anthony** (cf.p.46)

vanguard [v&nga:d]: předvoj, průkopníci nových myšlenek a směrů

W

watercolour [wo:t@kal@] (akvarel)

Whistler [wisl@], **James Abbott McNeill** (cf.p.51)

Exercises

1. Characterise these periods, mentioning the genres that flourished in each one as well as the leading artists:
 - a. the 16th and 17th centuries;
 - b. the 18th century;
 - c. the 19th century;
 - d. the 20th century.
2. Name four great foreign artists, both painters and sculptors active in Britain, characterize their work and explain what their contribution to the development of British art was.
3. The three great British portraitists: what were the characteristic features of their styles, what they had in common and how their works, attitudes and opinions differed.
4. Great British landscape painters: what were the characteristic features of their styles, what they had in common and how their works, attitudes and opinions differed.
5. How would you define caricature, and how do you think it differs from painting? Characterise the two main representatives of 18th-century caricature and explain how they differed from each other.
6. What makes Bacon and Freud the greatest painters of the 20th century, and why is Bacon better-known outside Britain than any other British painter?
7. Who were the greatest British sculptors? What makes them great? What did they have in common and how did they differ?
8. What makes Grinling Gibbons unique?
9. Which British artists influenced the development of art in the world, and in what respects?
10. In which periods did the following genres dominate:
 - a. landscape painting?
 - b. caricature?
 - c. portraiture?
11. Explain these terms:
 - a. abstraction – figuration;
 - b. miniature painting;
 - c. conversation piece;
 - d. sporting art;
 - e. history painting;
 - f. decorative mural painting;
 - g. modern Moral Subject;
 - h. narrative painting;
 - i. Aestheticism;
 - j. composition;
 - k. perspective;
 - l. direct carving – modelling.

CHAPTER B.3: A SURVEY OF BRITISH PHILOSOPHICAL THINKING AND OF DEVELOPMENTS IN SCIENCE AND MUSIC

B.3.1 Chief British philosophers and philosophical systems

In the Middle Ages, Britain gave the world both great Scholastics and some of the first critics of *Scholasticism*. The foremost among them were Roger Bacon and William of Occam, who anticipated later scientific discovery. *Scholasticism:*

Roger Bacon (cca.1214-92) advocated observation and experience rather than the Scholastic method of argument; he considered experiment to be the door to knowledge and the criterion of truth. He was also interested in natural sciences (cf. B.3.2) and languages as he argued that the chief causes of error were ignorance of languages. •*Roger Bacon*

William of Occam or **Ockham** (cca.1285-1349) initiated a divorce between faith and reason. His philosophy kept the philosopher preoccupied with the world around and left God to theology. He also believed in empiricism, i.e. knowledge coming from experience; he criticised the secular power of the Papacy and advocated the separation of the Church and the State. •*Occam*

In the 16th century, the spiritual dictatorship of Scholasticism was brought to an end by *humanistic philosophy*. Great English humanists were, however, preoccupied with philology rather than philosophy, producing Greek and Latin grammars and translating from these languages. Some of them were also interested in principles of humanistic education. *Humanism*

The leading philosophers of the 17th and 18th centuries contributed to the development of rational thinking by their emphasis on experience as the chief source of knowledge. *Empiricism*, the philosophy that propounded this approach, matured in the 17th century: its most important representative was **Francis Bacon** (1561-1626), who prepared the way for modern experimental science. Inductive reasoning was the core of his philosophy of science: it means discovering general laws from particular facts or examples. In his major works, Bacon systematised the whole range of human knowledge; his classification of natural sciences became the model for later encyclopaedists. •*Francis Bacon*

The leading philosophers and political thinkers of the 17th century were Thomas Hobbes and John Locke.

Thomas Hobbes (1588-1679) was a materialist and a rigid determinist: he held that all that exists is matter and philosophy means understanding results on the basis of causes; knowledge is based on experience; man is subject to the same laws as nature, and his desires and instincts determine his actions, his foremost interest being survival. •*Hobbes*

In his political theory, Hobbes advocated absolutist rule, believing that only a monarch whose right will be as absolute as his power can maintain law and peace among individuals each of whom has a sacred right to self-preservation.

John Locke's (1632-1704) philosophy also stems from empiricism: he held that knowledge of the world could only be gained by experience and reflection on it. That is •*Locke*

why, in Locke's opinion, the human mind is a blank slate ("tabula rasa") at birth, and everybody is therefore capable of being educated. Like Hobbes, Locke was interested in psychology of man: he argued that personal identity depends on self-consciousness.

Locke's political theory is in direct opposition to Hobbes's theory: in Locke's opinion, governments derive their authority from popular consent, and a government may rightly be overthrown if it deprives people of their fundamental rights. He also suggested a separation of legislature, executive and judicial powers. That is why he can be looked upon as an inspirer of the Enlightenment in France and of the US Constitution, and as a thinker who foreshadowed contemporary ideas of liberal democracy.

The leading 18th-century philosopher was **David Hume** (1711-76), a Scottish empiricist philosopher, historian and economist. He is known for his *philosophical scepticism*, which restricted human knowledge to the experience of impressions and ideas and denied the possibility of ultimately verifying their truth: if all we know are sensations, we can prove neither the existence of matter nor the existence of mind. Hume's ideas deeply influenced the development of English and European thinking, especially Positivism (as he questioned causality) and Utilitarianism (as he considered utility to be the criterion of moral behaviour). •Hume

While Positivism was not developed by any significant British philosophers, Utilitarianism and Liberalism were the chief philosophies of 19th-century Britain:

Utilitarianism was a school of moral philosophy: its fundamental principle was that the action is right if it tends to promote happiness of everyone affected by it, and wrong if it tends to produce the reverse of happiness. Utilitarianism

Liberalism insisted on limiting the power of government: the state should not interfere with the economic life of the community by imposing any restrictions on trade (=> free market), and it should not do for the individual what he is able to do for himself. On the other hand, it aimed to protect the rights of each individual. – Its main representative was **John Stuart Mill** (1806-73), a logician and ethical theorist. He realised the failings of the Utilitarian theory, namely that it did not distinguish between the quality of pleasures; for him, the social consequences and the nature of the act were the real criteria of good. Mill took an active part in many important issues of his era, e.g. the right to vote for women. Liberalism: •Mill

20th-century British philosophy was predominantly interested in analysing sciences and the language:

Logical Positivism developed from Positivism. Its adherents declared philosophical questions to be artificial problems and conceived philosophy as a logical analysis of sciences, especially of formal logic and mathematics (e.g. **Bertrand Russell**, 1872-1970, a philosopher and mathematician). Logical Positivism: •Russell

Analytic and Linguistic Philosophy argued that traditional philosophical systems were in fact linguistic problems, because all human knowledge is expressed through language. The aim of philosophy should therefore be to solve problems that arise as a result of its imperfect understanding, and its proper activity should be the process of Analytical and Linguistic Philosophy:

describing and clarifying language in use. The main representative of this philosophical stream was **Ludwig Wittgenstein** (1889-1951), an Austrian-born professor of philosophy at Cambridge and one of the most influential thinkers of the 20th century. • *Wittgenstein*

By way of conclusion, it is possible to say that British philosophical thinking is: *Character of British philosophical thinking*

- *practical*, aiming to understand the requirements of the given time and to apply philosophical ideas to practice – not to construct speculative systems;

- *sober* and *realistic*, preferring the concrete to the abstract, and induction to deduction.

- It has always been interested in the nature of language.

B.3.2 Eminent British scientists and inventors

Though England was situated on the edge of the known world in the early Middle Ages, it won fame as a centre of learning. The Saxon scholar **Alcuin of York** (735-804) was the principal figure in the educational programme of Charlemagne in the Carolingian Renaissance. *The Middle Ages:* • *Alcuin*

The Venerable Bede (673-735), a Northumbrian monk, whose influence Alcuin carried to the Continent, is still thought to be one of the greatest historians. Other works of his concern chronology and the calendar. • *Bede*

For a time in the 13th and 14th centuries, English scientists led all of Europe, and most of them worked at Oxford. **Roger Bacon** (cca.1214-92) was primarily interested in optics and mathematics, in linguistic studies, and in experimental science generally. He foresaw the magnifying properties of convex lenses, the possibility of flying machines and mechanically propelled boats, and many other things. • *R. Bacon*

Science in the 17th century, especially physics, chemistry and mathematics, contributed to the enlargement of human knowledge, but it was not oriented towards transforming the economy. It started to flourish in the second half of the century, when the Royal Society was founded (1662). *17th century:*

The greatest scientist of the period was **Sir Isaac Newton** (1642-1727), mathematician, physicist, astronomer and philosopher. His work remained at the basis of physics until Einstein's discoveries in the 20th century: he was the founder of classical mechanics as he formulated *laws of motion* and the *law of gravity*, which he applied to planetary motion. He also developed the theory of *differential calculus*; he laid the foundations for scientific optics and invented the reflecting telescope. • *Newton*

Robert Boyle (1627-91), an Anglo-Irish scientist, developed the air pump invented by a German physicist and used it to investigate the properties of air: this led him to formulate the *law of the compressibility of gasses*. He was the first to define the chemical elements. • *Boyle*

Edmund Halley (1656-1742), an eminent astronomer, produced the first catalogue of stars visible in the southern hemisphere. He was also the first to predict the return of a comet, since known as *Halley's comet*, and he calculated its orbit. •Halley

Medical science also advanced. **William Harvey** (1578-1657) discovered and convincingly demonstrated the *circulation of blood* in 1628. He also did important work in embryology. •Harvey

18th-century science was mainly directed towards practice: it gave rise to numerous inventions of machines in industry and agriculture, as well as of accurately made instruments. The most important invention was that of the *steam engine*: in 1765, **James Watt** (1763-1819) made fundamental improvements to Newcomen's engine, thus enabling its widespread use. The unit of power is named after Watt. 18th century: •Watt

The leading economist of the age was **Adam Smith** (1723-90), the founder of modern *classical economics*. He argued that the labour of the nation is the source of its wealth and the standard of value. Smith attacked the mercantilist system and advocated the free working of individual enterprise, as well as the necessity of "free trade". His ideas dominated the whole of industrial Europe and America until the 20th century. •Smith

Medical science advanced, too: e.g. *inoculation* started to be used by **Edward Jenner** (1749-1823).

In the 19th century, British scientists considerably contributed to the advance of scientific knowledge in the world. 19th century:

The scientific idea that most affected general thought was the *doctrine of evolution and the survival of the fittest*, which **Charles Darwin** (1809-82) propounded in his famous work "On the Origin of Species by Natural Selection" (1859). In it, he argued for a natural, not divine, origin of species. In spite of religious opposition, evolutionism quickly won acceptance. Darwin

The most important discoveries of the century concerned *medicine* (the use of anaesthetics and antiseptics in surgery); *electricity* and various physical and chemical phenomena (**Michael Faraday** discovered electromagnetic induction, on which almost all forms of electric machinery are based; **James Prescott Joule** formulated the law of the conservation of energy; **Lord Kelvin** and many others made important discoveries). Discoveries in: •medicine •electricity

The most important inventions included the *electric telegraph* (1837), the *steam turbine* (1834) and the *pneumatic tyres* (**John Dunlop**, 1888). Inventions

The British contribution to science was maintained in the 20th century: in that century, one third of all Nobel prizes awarded for scientific research went to Britain. The greatest advances were made in *physics* and chemistry: **Joseph John Thomson** discovered the electron; **Lord Rutherford** identified the alpha and beta particles and gamma rays formed in radioactive decay; he also discovered the atomic nucleus (1919) and the artificial transmutation of one element into another; in the 1930s, a machine for the bombardment of atoms was devised and the idea of chain reaction was discovered – all this enabled the use of atomic energy. 20th century: •physics

The practical results of the research in *chemistry* are new substances with an industrial use, such as plastics, synthetic fibres and similar materials. •chemistry

Among the greatest triumphs of *medical research* are the discovery of the cause of sleeping illness and of penicillin: it was discovered by **Alexander Fleming** (1881-1955) in 1928 and manufactured since 1935. •medicine

The leading British *economist* and financial expert was **John Maynard Keynes** (1883-1946): he gave a new analysis of the trade cycle, stressing changes in investment as the key to changes in total demand; he advocated certain measures of economic control by the state, income redistribution and full employment. His ideas determined the economic policies of Western nations for thirty years following World War II. •economics

British *explorers* contributed to the better knowledge of the Earth, especially of the Antarctic continent and the Himalayas (**Sir Edmund Hillary**, b. 1919, scaled Mount Everest in 1953). •exploration of the Earth

B.3.3 A brief outline of the development of British music

Music held a prominent place both in Celtic Britain and in pagan Saxon England. Christian priests brought to England the so-called *Gregorian plainchant*: it consisted of a single, unaccompanied melodic line sung by the whole choir, though occasionally some elaborate melodies sung by soloists were added. This type of church music gradually developed into *polyphony* or *counterpoint*, in which further and different melodic lines were added to the basic one; all of them were sung simultaneously. This type of music was cultivated until the 17th century. Middle Ages: •Gregorian plainchant •polyphony

In the early 15th century, English music went through a period of great and rapid stylistic development. Its rich and versatile style, rhythmic variety and an interest in large-scale musical architecture quickly became popular abroad. The greatest English composers of this period, **Lionel Power** (cca.1380-1445) and **John Dunstable** (d.1453), contributed to the musical language of the Renaissance. 15th century: •Power •Dunstable

Another period of great flourishing of music in England was the late 16th and early 17th centuries, when English musicians had great reputation in continental Europe and players from the continent often came to England for instruction. The most *popular instruments* were keyboards, e.g. the virginal, the lute and the viol. Late 16th and early 17th cc.:

The 16th century was the high point of pure contrapuntal music: **Thomas Tallis** (cca.1505-85) composed music for the Anglican Church (he set the new “Book of Common Prayer” to music); **William Byrd** (cca.1542-1623) was the greatest of the numerous outstanding composers of the time: he developed the traditional polyphony practised by Tallis, but, at the same time, he looked forward to the future thanks to the melodic freedom that generates density of harmony; **John Dowland** (1562-1626) was a supreme composer of solo songs, mostly full of melancholy, with lute accompaniment. •Tallis •Byrd •Dowland

The Restoration era (1660-cca.1688) witnessed some changes in musical taste, largely due to continental influences brought to England by Charles II. The contrapuntal style was gradually replaced by a more harmonic and rhythmically simple style, with much more use of solo voices and orchestral accompaniment. It was also the time when Restoration era:

opera performances and first *public concerts* started to be held. The leading composer of the period and one of the greatest English composers of all times, was **Henry Purcell** (cca.1658-95). He used both the old and new styles to compose instrumental music, songs and the first true English opera, *Dido and Aeneas* (cca.1689). His music is the key to further developments in English music and he influenced great world composers: his choral style influenced Haendel when he had settled in England, and his large-scale anthems foreshadowed Bach's church cantatas. •Purcell

With the death of Purcell, a period of *decline* set in: music continued to be performed in England, but English composers no longer ranked with the greatest of Europe. A *revival* of English music came as late as the turn of the 19th and 20th centuries with **Edward Elgar** (1857-1934): he liberated English music from its insularity and stimulated the subsequent national school of music. •Elgar
Decline and revival:

In the first decades of the 20th century, British folk tune was a source of inspiration: **Ralph Vaughan-Williams** (1872-1958), the founder of the nationalist movement in British music, made use of elements of folk songs and Tudor music to develop a musical style at once highly personal and deeply English (cf. his *Norfolk Rhapsodies*, 1906). •Vaughan-Williams
20th century:

Many British 20th-century composers were influenced by modern developments in world music. Those who achieved international fame were **Sir William Walton** (1902-83) and especially **Benjamin Britten** (1913-76). He wrote a number of operas (e.g. *Peter Grimes*, 1945), admired for their skilful setting of English words, orchestral interludes, dramatic aptness and depth of psychological characterisation; choral works (e.g. song cycles or the *War Requiem*, 1962) and instrumental music. He was always willing to experiment with modern musical styles and forms, and he did much to widen general interest in opera and in serious music. •Walton
•Britten

B.3.4 Index and Glossary

A

Aeneas [i:ni@s]: hrdina Vergiliovy „Aeneidy“, syn trojského krále; po pádu Tróje ztroskotl u afrických břehů, kde se setkal s kartaginskou královnou Dido (66)

"**air pump**: vývěva (63)

Alcuin [aelkwin] **of York**: anglický teolog a učenec; pomohl přeměnit dvůr Karla Velikého v Cáchách v kulturní a vzdělávací centrum (63)

Analytic and Linguistic Philosophy (62)

anthem [&nT@m]: polyfonní skladba na slova z Bible doprovázená varhany a s pasážemi pro sólové hlasy (66)

B

Bach, Johann Sebastian (1685-1750): jeden z největších evropských barokních skladatelů polyfonní hudby (66)

Bacon [beik@n], **Francis**: anglický státník (kancelář Jakuba I.), filozof a esejista (61)

Bacon, Roger: anglický františkánský filozof nazývaný “doctor mirabilis” pro svou velkou učenost (61)

Bede [bi:d], **the Venerable**: Ctihodný Běda, mnich z kláštera v Jarrow; ve svém spise "Ecclesiastical History of the English People" (731) použil zcela novou historickou metodu; Alcuin přenesl jeho vliv na kontinent (63)

Boyle [boil], **Robert** (63)

Britten [britn], **Benjamin** (66)

Byrd [b@d], **William** (65)

C

cantata [k&n"ta:t@]: krátké hudební dílo, často na náboženský námět, zpívané sólisty, většinou s doprovodem sboru a orchestru (66)

Carolingian [!k&r@"lindži@n] **Renaissance**: oživení kultury a vzdělanosti v říši Karla Velikého (63)

causality [ko:"z&l@ti]: příčinnost (62)

Charlemagne ["ša:l@"main] (c.742-814): Karel Veliký, král Franků a císař Západu (63)

choral [ko:r@l]: sborový (66)

contrapuntal [!kontr@"pantl]: kontrapunktický (65)

counterpoint [kaunt@point]: kontrapunkt, polyfonie (65)

D

Darwin [da:win], **Charles** (64)

deduction [di"dakšn]: dedukce, tj. postup od obecného k jednotlivému (63)

determinism [di"t@:minizm]: učení o příčinné určenosti; přesvědčení, že lidské jednání je předurčeno, determinováno vnitřními a vnějšími příčinami, které nelze kontrolovat (61)

Dido [daid@u]: podle legendy dcera tyrského krále, která založila Kartágo a stala se jeho královnou; zamilovala se do Aenea a spáchala sebevraždu, když ji opustil (66)

Dowland [daul@nd], **John** (65)

Dunlop [danlop], **John Boyd** (1839-1921): irský vynálezce (64)

Dunstable [danst@bl], **John** (65)

E

Einstein [ainstain], **Albert** (1879-1955): německý matematický fyzik naturalizovaný v USA; hluboce ovlivnil mnoho vědeckých odvětví, ale nejznámější je díky své teorii relativity (63)

Elgar [elga:], **Sir Edward** (66)

Empiricism [im"pirisiz@m] (61,62)

Enlightenment [inlaitmnt]: Osvícenství, tj. období v 18. století, kdy se mnoho spisovatelů a vědců přiklonilo k názoru, že věda a rozum jsou důležitější než náboženství a tradice (62)

F

Faraday [f&r@dei], **Michael** (64)

Fleming [flemiN], **Sir Alexander**: britský bakteriolog; roku 1945 dostal Nobelovu cenu za medicínu (65)

G

Gregorian [gr@"go:ri@n] **plainchant**: gregoriánský chorál (65)

H

Haendel [h&ndl], **Georg Frederick** (1685-1759): německý hudebník a skladatel, usadil se v Anglii; skládal opery, oratoria (např. „Mesiáš“) a církevní i světskou hudbu (66)

Halley [h&li], **Edmund** (64)

Harvey [ha:vi], **William** (64)

Hillary [hil@ri], **Sir Edmund**: novozélandský horolezec (65)

Hobbes [hobz], **Thomas** (61)

humanism [hju:m@nizm]: myšlenkový systém, který považuje řešení lidských problému rozumově za důležitější než spoléhání na náboženskou víru (61)

Hume [hju:m], **David** (62)

I

induction [in"dakšn]: indukce, tj. typ úsudku a metoda zkoumání, kdy se z jedinečných výroků usuzuje na obecný závěr; postup od zvláštního k obecnému (61,63)

interlude [int@lu:d]: mezihra; meziaktní hudba (66)

J

Jenner [džen@], **Edward**: anglický lékař; zjistil, že očkování vakcínou z kravských neštovic ochrání před nákazou černými neštovicemi (64)

Joule [džu:l, dž@ul], **James Prescott** (64)

K

Kelvin [kelvin], **Lord** (64)

keyboard [ki:bo:d] (**instrument**): klávesový nástroj (65)

Keynes [keinz], **John Maynard** (65)

L

Liberalism (62)

Locke [lok], **John** (61,62)

Logical Positivism (62)

lute [lu:t]: loutna (65)

M

matter: hmota (61,62)

mercantilism [m@:k@ntilizm]: ekonomická teorie 16. a 17. století, podle níž bohatství a prosperita státu závisela na množství zlatých rezerv; jejich dostatečné množství bylo možno získat podporou vývozu, omezením dovozu a zákazem vývozu zlata (64)

Mill, John Stuart [stju@t] (62)

N

Newcomen ["nju:!kam@n], **Thomas** (1663-1729): anglický inženýr; roku 1705 vynalezl parní stroj k čerpání vody z důlních šachet (64)

Newton [nju:tn], **Sir Isaac** (63)

O

Occam (or **Ockham**) [ok@m] (61)

P

plainchant [pleinča:nt], also **plainsong**: chorál, jednohlasý sborový zpěv (65)

polyphony [p@"lif@ni]: polyfonie, vícehlas, kontrapunkt (65)

Positivism: jeden z filozofických směrů 19. století; odmítal teologii a metafyziku a za hlavní cíl filozofie považoval zkoumání jevů, které lze vědecky ověřit, a jejich klasifikaci (62)

Power, Lionel (65)

Purcell [p@:sl], **Henry** (66)

R

requiem [rekwi@m]: rekviem, hudební skladba pro mši za zesnulého (66)

rhapsody [r&ps@di]: instrumentální skladba volné formy a dramatického obsahu (66)

Russell [rasl], **Bertrand** (62)

Rutherford [raD@f@d], **Lord** (1871-1937) (64)

S

Scholasticism [sk@"l&stisizm]: scholastizmus; syntéza aristotelské filozofie a křesťanského dogmatu; scholastikové se pokoušeli sladit víru s rozumem a podat nezvratný důkaz, že Bůh existuje; jako metodu zkoumání používali formální disputaci (61)

Smith, Adam (64)

T

Tallis [t&lis], **Thomas** (65)

Thomson [tomsn], **Sir Joseph John** (1856-1940) (64)

U

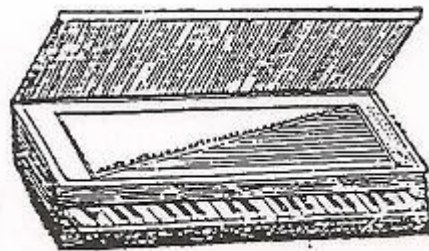
Utilitarianism [!ju:tili"te@ri@nizm] (62)

V

Vaughan-Williams ["vo:n"wili@mz], **Ralph** (66)

viol [vai@l]: viola (65)

virginal [v@džinl]: trsací strunný nástroj s klaviaturou, menší forma cembala, rozšířená v Anglii v 16. až 18. století (65)



W

Walton [wo:lt@n], **Sir William** (66)

Watt [wot], **James**: skotský inženýr (64)

Wittgenstein [vitg@nstain], **Ludwig** (63)

Exercises

1. What is the essence of:
 - a. Empiricism?

- b. Utilitarianism? Why do you think it can be described as “moral philosophy”?
 - c. Liberalism? Consider the political and social consequences of the belief that the state “should not do for the individual what he is able to do for himself”.
 - d. Logical Positivism?
 - e. Analytic and Linguistic Philosophy?
2. Compare:
 - a. Roger Bacon and William of Occam: what does their importance consist in?
 - b. Hobbes and Locke: what do they have in common and what do they differ in?
 3. Why do you think David Hume can be ranked among the greatest British philosophers?
 4. What are characteristic features of British philosophical thinking?
 5. Which British philosophers exerted most profound influence on European and world philosophical thinking?
 6. Which British scientists’ contribution to the development of world science do you consider the greatest and why?
 7. Which British discoveries and inventions do you consider most important and why?
 8. Which sciences were primarily cultivated in Britain and in which periods?
 9. In which periods did music flourish in Britain?
 10. Which British composers contributed to the development of music in Britain and in the world most?
 11. Which of them do you consider most important and why?

C. KEY TO EXERCISES

A.1:

1. First inhabitants: cca.250,000 years ago. Beaker people: cca.2,000 B.C. Celts: cca.700-100 B.C. Romans: 55 B.C.: Julius Caesar; 43 A.D.: Emperor Claudius. Anglo-Saxons: 5th c., Northern Germany and Denmark. Vikings: 9th c., Denmark. Normans: 1066, Normandy (William the Conquerer).

2. Christianity helped to develop the statehood in England + return of education.

3. He introduced Norman nobles into high state offices and left a disputed succession (he probably promised the English throne to the Duke William).

4. The gradual character of the Conquest + the support of the Church. Magna Carta (1215) and Parliament (1295) limited the sovereign's power.

5. Edward III claimed the French throne (his mother was a French princess) + the desire to bring Flanders and Gascony under English control. Stages successful for England: the first and the third ones (the latter only until Joan of Arc appeared).

6. The growth of population + high taxes (especially the Poll Tax) to pay the unsuccessful war in France.

7. The weak king (Henry VI) + political disruption after the Hundred Years War => dynastic struggle between the Lancastrians and the Yorkists.

8. a. French influence (Norman-French king, ruling class, language) + relations with Scandinavia cut off; a strong feudal state. b. Political disruption (bands of soldiers) + exhaustion. c. Gradual disappearance of serfdom (15th c.). d. Feudal nobility impoverished and almost exterminated + wealthy Crown => Tudor absolutism.

9. Emperor Claudius ...; Christianity ...; Alfred the Great ...; Duke William ...; King John ...; the Black Death ...; the Peasants' Revolt ...; the Hundred Years War ends; the Wars of Roses end.

10. a. Only partly: a single battle changed the course of history (but not for ever here) + the Austrian king + ruling class + the German language. b. It would not be good: the king would necessarily reside in Paris and England would change into a neglected province. c. They demanded: abolition of serfdom, commutation of all servile dues for a rent, the removal of all restrictions on freedom of labour and trade, general amnesty for the rebels, the formation of an ideal monarchy where all people would be equal and dependent directly on the king.

A.2:

1. 1. Henry VII. 2. The religious Reformation (the 1530s). 3. The Elizabethan Settlement + the defeat of the Spanish Armada (1588). 4. The Civil War (1642-49). 5. Oliver Cromwell (1649-58). 6. The Restoration of the Monarchy (1660), the Glorious Revolution (1688-89), the ascension of the Hanoverian dynasty (1714). 7. The creation of a colonial empire (as a result of wars with France); the Industrial Revolution; gaining maritime supremacy.

2. The situation after the Wars of the Roses: the wealth of the Crown and replacing the old feudal nobility by a new one who cooperated with the king + new offices. Tudor absolutism was supported by practically the whole nation.

3. Galloping inflation + rise in population; vagrancy <= enclosures.

4. a. The conflict between the King and Parliament about who should control whom. b. James II's attempt to usurp absolute power; the Glorious Revolution resolved the main issue of the Civil War in favour of Parliament.

5. Britain controlled the seas, had a large colonial empire and was the "workshop of the world" as a result of the Industrial Revolution. It led the world in commerce and industry.

6. It developed from the 16th-century Privy Council; William III and Anne still kept control over it; the executive power passed to the “Prime Minister” after the ascension of the Hanoverians.

7. Scotland joined England in 1707; Ireland became part of the UK in 1800.

8. a. The 17th-century Commonwealth was a republican regime with a State Council and a one-chamber parliament. The Protectorate was a Puritan military dictatorship. b. The Tories defended divine right monarchy and Anglicanism; the Whigs supported Parliamentary monarchy and religious tolerance. c. The Industrial Revolution was a gradual process of changing Britain from a basically agricultural country into an industrial power.

9. a. It meant the end of Spanish maritime supremacy and the beginning of England’s building its maritime power. b. Britain became the economic, financial and commercial superpower; the centre of the economy shifted to the centre and to the north // population; two new social classes (factory workers, industrialists) appeared.

10. a. Chief ministers chosen from the ranks of the new nobility: President of the Council, Lord Chancellor, Lord Treasurer, Lord Admiral, Principal Secretary etc. b. It rested on Cromwell’s personality to a great extent. c. They lacked the organisation, unity and programme of a modern political party.

A.3:

1. b – d – h – f – a – e – c – g.

2. Two world wars, loss of the Empire, lack of investment at home, decreasing productivity and decline of traditional industries.

3. a. First attempts under Henry II; suppressed rebellions + clearance and plantation policy in the 16th and 17th cc.; Ireland = Britain’s cruelly exploited colony; potato famine (1845-51) – Land Acts + struggle for home rule: not granted before World War I => Easter Rebellion (1916); Anglo-Irish war (1919-21) – Irish Free State (1922); independent Irish Republic (without Ulster) in 1937; 1949: Ireland leaves the Commonwealth; 1973: Ireland joins the EU.

b. Parliament set up in the second half of the 13th c. (1295: Model Parliament); two chambers in the 14th c.; 17th c.: struggle between Parliament and the Crown – resolved in 1689 in favour of Parliament, which started controlling the executive; Parliament made representative of the nation thanks to Reform Acts (19th and 20th cc.). Two factions, Tories and Whigs, develop in Parliament in the Restoration period; they gradually change into political parties with firm structures and programmes – renamed Conservatives and Labour in the 19th c.; the Labour Party replaces the Liberals as one of the two main parties in the 20th c.

c. The 18th-century Industrial Revolution + the 1820s-‘30s “railway fever” combined with the policy of free trade led to a long period of prosperity (1845-75), but it ended in the depression of 1875-88; Britain lost its economic primacy (with the exception of the financial sphere) in the 20th c. (cf. *Question 2*); it was restructured in the second half of the 20th c. + discovery of North Sea oil (the 1970s-‘80s).

d. 1707: the Union of England and Scotland; 1800: the United Kingdom of Britain and Ireland; 1922: the United Kingdom of Britain and Northern Ireland.

e. 15th and 16th cc.: first voyages of discovery; 17th c.: first permanent colonies; 18th c.: many territories gained due to wars with France; 19th c.: the British Empire at its peak; 20th c.: liberation movements in colonies => the British Commonwealth of Nations (1931-49); the 1960s: the Commonwealth of Nations = an association of countries that joined voluntarily.

f. Until the end of the 19th c., the policy whose objective was to keep balance of power in Europe; “splendid isolation” at the turn of the 19th and 20th cc. (no serious rivals); Britain joined the first alliances before World War I <= endangered by Germany.

4. b. The reason was that no reforms could be implemented in the 18th c. as Britain was at war for most of the time; that is why problems accumulated.

5. a. Impose the Roman language, way of life and culture generally on another nation. b. A great circle of earth banks, ditches and huge standing stones. c. A social system based on the tenure of land: people received land and protection from a nobleman, and worked and fought for him in return. d. Fighting in small secret groups. e. The ruler has unlimited control over all people and institutions in the country. f. Driving native people away from their land and resettling it with people from the country that

pursues this policy. g. Enclosing fields and changing them into pastures for sheep or joining them together into larger areas that could be cultivated with the help of machines. h. The political theory that a king governs under unlimited authority given directly by God, to whom alone (s)he is responsible. i. Self-government, especially in internal matters, by a colony or dependent territory. j. Members of the House of Lords who were granted the peerage by the British Sovereign only for their lifetime. k. The policy of trying to prevent the outbreak of war in the 1930s by giving dictators what they demanded.

B.1:

1. a. Massiveness, round arches, barrel (tunnel) and later groin vaults, flat buttresses, rich geometrical decoration (especially in doorways).

b. Pointed arch, rib vault, Gothic buttress (= Gothic generally); Early English: sharply pointed arch, four-part rib vault, west front with a screen façade, rectangular east end, lancet windows (single, in pairs of groups of up to five); Decorated Gothic: tracery, wider window divided by vertical bars, obtuse or ogee pointed arches, more complex rib vault (further ribs, ridge rib and bosses added); Perpendicular Gothic: homogeneity achieved by panelled decoration on walls, in windows enclosed by obtuse or four-centred arches, and in fan vaults, flying buttresses.

c. Symmetry; E- or H-plans, large windows, entrance porch.

d. Curves => illusion of movement, boldly massed structures, lavish display (= Baroque generally); English Baroque: large-scale grandeur of boldly massed structures, but more restrained (fewer curves, not so lavish decoration).

e. Order, clarity, grace + use of Classical orders, balustrade and typical Classical ornaments.

f. Plan: main block + side pavilions; projecting six-column portico; otherwise plain exterior, but luxurious interior; situated in landscape gardens. Inigo Jones's buildings used Classical decoration, but they also used Palladio's system of harmonic proportions.

g. Elegance and fine proportions, basically Classicist.

h. Modernism: simple geometrical shapes + use of steel, reinforced concrete and plate glass + brick. Brutalism: use of massive blocks of brick or reinforced concrete.

i. Eclectic, colourful and playful (delight in symbols and historical decorative motifs).

2. a. Anglo-Saxon buildings were structurally simple + simple plans; inner walls plain, outer walls richly decorated. Norman buildings were more complex: cruciform plans, 3 towers, more massive, inner walls divided both horizontally and vertically. b. In common: delight in surface decoration, though used in different parts of buildings.

3. Norman castles were either of motte-and-bailey type or keep castles, more massive. Gothic ones were either concentric or rectangular, more complex. Their importance declined after gunpowder started to be used more widely. Besides, the nobility demanded more comfortable dwellings.

4. Their utilitarian structures, especially (suspension) bridges, docks and tunnels.

5. a. His starting a stylistic revolution by bringing the Italian Renaissance to England + the critical study of Palladio's buildings in Italy. b. Palladio's system of harmonic proportions, which he adapted to English taste. c. The Queen's House at Greenwich and the Banqueting House in London.

6. a. The combination of brilliant technical ingenuity and supreme artistic gifts. b. – c. Italian Classicism and Baroque; variety in his City churches (in plan, interior, steeples); restrained Baroque in St. Paul's and secular buildings (colonnaded domes and blocks in the Greenwich Royal Hospital, French Baroque at Hampton Court, Classical decorative motifs). // 7.

8. a. He created a new form of Classical design that influenced architecture world-wide. b. Rooms of contrasting shapes and sizes put next to each other; seemingly changed dimensions; delicate arabesque ornament in low relief + colour contrasts.

B.2:

1. a. Mostly foreign artists: Hans Holbein, Anthony Van Dyck. Nicholas Hilliard and Grinling Gibbons (woodcarving). Main genres: portrait and miniature painting; in the second half of the 17th c., landscape painting and decorative mural painting introduced by second-rate foreign painters.

b. Great native painters appeared: (George Stubbs), William Hogarth, Joshua Reynolds, Thomas Gainsborough. Main genres: portraiture, satire (Gillray, Rowlandson), conversation piece, history painting, landscape (and sporting) painting.

c. Main genres: narrative painting (Victorian anecdotal painting, Pre-Raphaelites, J.A.M. Whistler and some other Aesthetists) and landscape painting (John Constable, William Turner).

d. Influence of European Modernism in the first half of the century, and of American movements in the second half; Francis Bacon and Lucien Freud in painting; Jacob Epstein, Henry Moore and Barbara Hepworth in sculpture.

2. 1) Hans Holbein the Younger: portraits and portrait miniatures, ability to capture both the outward likeness and the character of the sitter (rounding it off by depicting the objects denoting his or her role in life and interests); his art was at the root of the tradition of English miniature painting. 2) Anthony Van Dyck: his style based on those of great Baroque painters, Rubens and Titian => he created a perfect image of Carolean noblemen, marked by courtly grace, elegance and decorative splendour; he influenced great 18th-century portraitists, especially Gainsborough; 3) James Abbot McNeill Whistler painted portraits and landscapes marked by orchestration of colour and line (= more important than the subject); his art foreshadowed 20th-century artistic streams. 4) Jacob Epstein established modernist principles in British sculpture (direct carving + rougher finish of his sculptures).

3. 1) William Hogarth rejected foreign influences => started a distinctive English school of painting; he portrayed middle-class and ordinary people = penetrating studies of character; his modern Moral Subjects = dramatic scenes of everyday life exposing contemporary evils; excellent composition, sense of theatre, interest in detail. 2) Joshua Reynolds: aesthetic critic (necessity to resume contacts with the Continental tradition); he portrayed upper-class people = vivid portraits, inexhaustible variety of pose; Classical elegance + richness of colours. 3) Thomas Gainsborough: one of the founders of the British landscape school + the true heir of Van Dyck's easy elegance as a portraitist (poetic, lyrical; set his sitters in landscape compositions).

4. John Constable painted scenes in Suffolk, the south-eastern coast and the area around Salisbury, helping to shape the general idea of a beautiful English landscape (freshness of atmosphere + incidence of light); realistic scenes from everyday life of country people painted with freedom and insight.

William Turner concentrated on wild subjects and dynamic forces in nature; he got ever more interested in effects of colour and light, shedding unnecessary details and shapes.

5. Caricature: a funny drawing or picture of somebody that exaggerates some of his/her features; the painting is more or less realistic.

James Gillray: a political caricaturist who attacked politicians, the royal family, British radicals and Frenchman; he adapted high Baroque compositions to his art.

Thomas Rowlandson: primarily a social caricaturist who concentrated on social life in towns and country, but without moralistic overtones; naturally grouped diverse human types.

6. Francis Bacon's paintings expressed the prevailing feelings and fears of his contemporaries better than those of any other painter; his main means of expression = distortion of the human body and face.

Lucien Freud tried to return the human body its dignity (nudes => to show the body's vulnerability); richly textured brushwork.

7. Henry Moore and Barbara Hepworth; both used cavities => space nearly as important as solid matter; Moore: figuration (reclining female figures resembling landscapes, mother and child, family), while Hepworth's finest works are abstract.

8. His ability to recapture natural forms with exquisite realism and vitality; he carved in high relief and almost in the round.

9. Edward Burne-Jones influenced European Symbolism by his insistence on art being removed from ordinary existence and everyday life.

John Constable inspired his French contemporaries by his free and intensive way of depicting nature, and he foreshadowed French Impressionism.

William Turner anticipated great Post-Impressionists, especially Cézanne and Gauguin, by his free and nearly abstract way of painting.

Henry Moore and Barbara Hepworth (*cf. Question 7*).

10. a. the 19th century; b. the 18th century; c. the 16th, 17th and 18th centuries.

11. a. art that does not represent people and objects in a realistic way; art which portrays, in however altered way, things perceived in the visible world; b. a very small detailed portrait; c. a group portrait of friends or family engaged in some favourite occupation; d. depiction of hunting or horse racing; e. the type of figure painting that illustrates historic or legendary incidents in a noble way, the emphasis being on moral ideas like honour or patriotism; f. illusionistic painting on walls and ceilings, in Baroque palaces and churches; g. a story from 18th-century life told in a series of paintings and castigating some social abuse; h. a painting whose chief intention is to tell a story; i. a theory of art which maintains that art can be judged only by its own standards; j. arrangements and combination of individual elements in a painting; k. the art of creating an effect of depth and distance in a painting; l. working directly on a block of material without preliminary drawings or maquettes; use of materials such as wax or clay to create a form which is three-dimensional.

B.3:

1. a. Experience is the chief source of knowledge. b. The action is right if it tends to promote happiness of everyone affected by it, and wrong if it tends to produce the reverse of happiness. It can be described as “moral philosophy” because it deals with moral aspects of human behaviour (= what is right and wrong). c. Governments should not interfere with the economy or do for their citizens what they are able to do for themselves (this opinion delayed the introduction of social welfare systems); each individual’s rights should be protected. d. Philosophical questions are artificial problems; philosophy should concentrate on a logical analysis of sciences. 8. Traditional philosophical problems are in fact linguistic problems, as all human knowledge is expressed through language; the proper activity of philosophy is the process of describing and classifying language in use.

2. a. Both believed in empiricism and therefore anticipated later scientific discovery. Bacon was also interested in natural sciences and languages and Occam criticised the secular power of the Papacy. b. Both were empiricists and both were interested in psychology, but Hobbes was a materialist, determinist and pessimist. Their political theories differed: while Hobbes advocated absolutist rule, Locke held that governments derive their authority from popular consent.

3. Because his ideas deeply influenced the development of English and European philosophical thinking.

4. It is practical, sober and realistic, and deeply interested in the nature of language.

5. William of Occam, Thomas Hobbes, John Locke and David Hume, partly also Bertrand Russell.

6 (*possible answers*): The Venerable Bede (historical method, calendar); Isaac Newton (laws of classical mechanics); William Harvey (circulation of blood); Adam Smith (classical economic) // J.M. Keynes (a new economic theory); Edward Jenner (pioneer in inoculation); Charles Darwin (natural origin of species); Michael Faraday (electromagnetic induction); Lord Rutherford (atom); Alexander Fleming (penicillin).

7 (*possible answer*): Watt’s steam engine, as it enabled mass production in factories.

8. Physics, astronomy, chemistry, economics, medicine.

9. From the 15th to the 17th centuries; 20th century.

10. John Dunstable, Thomas Tallis, William Byrd, Henry Purcell, Edward Elgar, Ralph Vaughan-Williams, Benjamin Britten.