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Збірник наукових праць висвітлює актуальні історичні та теоретичні проблеми мистецтвознавства. Тематика статей пов'язана як із сучасною мистецькою практикою, так і з історією української та світової художньої культури.

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**ARTISTIC FEATURES OF DOMESTIC
ARCHITECTURE IN ENGLAND
OF THE RENAISSANCE PERIOD**

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The purpose of the article is to examine the domestic architecture of England in the period of 1485–1625, which is usually associated with the Renaissance (the reign of the Tudors, Elizabeth I and James I Stuart), to identify its artistic features. The research methodology includes a set of methods. Thus, the hermeneutic analysis is to interpret the cultural and symbolic characteristics of significant sites; the ontological approach is to identify the area of their existence, the chronological method is to follow the changes within certain historical periods, the historical-cultural analysis of the period of certain cultural traditions development, the formal stylistic method is applied to identify links with major historical European styles, the method of art criticism is applied as a tool for describing and analysing artistic and image features. The scientific novelty of the research is to identify the specifics of the domestic architecture of Renaissance England, its cultural and artistic traditions. Conclusions. Domestic architecture of England in the late 15th – early 16th century is notable for reflection of perpendicular Gothic as the roof spiriforms of the buildings; the influence of domestic traditions of Germany, in particular, for half-timbered and thatched roofs, tiles, shingle or tile; Italian Renaissance proportions and Mannerist effects of the Palladian style with symmetry and intricate decorative motifs of the interior, fireplaces and furniture; the Netherlands impact, wherefrom was the fashion for separate elements of the home improvement with arras (tapestry); Spain and Portugal influence that admire rather exotic forms of chimneys with the use of blue brick masonry.

Keywords: England; Renaissance; artistic features; domestic traditions; domestic architecture; Renaissance England; furniture; furnishing

Introduction

Studying European architecture in the context of world architecture, not much attention is paid to the Renaissance architecture in England as the main stylistic impulses of that time associated with Italy, which played a key role and set the “tone” for city planning in developed countries. However, but then, the domestic architecture of England in the late 15th – early 17th century is a separate highly cultural notion, which is not appropriately studied in other countries and not fully introduced in the science, in particular, within curricula for the history of fine arts, although it has its specific local art features and exceptional authentic “colouring”.

The literature of the subject that covers some issues of the development of the medieval architecture of England is written in the English language mostly. Thus, in the context of the topic under study, the old wording publications on the architecture at the turn of the 15th – 17th centuries by T. F. Hunt and J. A. Gotch (Hunt, 1841; Gotch, 1901) are of great value. So, the former author gave his attention to half-timbered buildings and furnishing in the book *Exemplars of Tudor Architecture, Adapted to Modern Habitations: with Illustrative Details, Selected from Ancient Edifices; and Observations on the Furniture of the Tudor Period* (Hunt, 1841). The second author focused on the history of the specific works, which he analysed in the book *Early Renaissance architecture in England: a historical and descriptive account of the Tudor, Elizabethan, and Jacobean periods, 1500-1625* (Gotch, 1901). The issue of the development of thatched roofs is considered separately in J. Letts’s publication, *Smoke Blackened Thatch: a Unique Source of Late Medieval Plant Remains from Southern England* (Letts, 1999). However, the mentioned authors neither summarised information on the development of domestic half-timbered construction of the Renaissance in England nor made a comprehensive analysis of its artistic features.

There are no special scientific publications on the traditional domestic the architecture of England in the Ukrainian art studies. Nevertheless, some websites provide additional information on the Tudor style (Musca-

to, 2017), the Elizabethan style (the Elizabethan style, 2018) in the architecture of England, the Jacobean style (James I Stewart) (“Jacobean style”, 2015), English furniture (Rudchenko, 2004). The subject’s information background is completed with some surveys on the half-timbered construction in England (Selin, n.d.) and the history of William Shakespeare’s family (Pyshkina, 2015; babeta-liza, 2020; Brisco, 2016; SBKms, 2017), whose house has been preserved so far from that time and is the national heritage for Great Britain.

Purpose of the article

The purpose of the article is to highlight the formation of artistic features of domestic Renaissance architecture in England (1485-1625).

Main research material

The domestic architecture of the Tudor, Elizabeth I and James I Stuart periods is considered as a part of the Renaissance fine arts of Europe. The cultural background of the development of the architecture of these periods had its social and historical and geopolitical specifics. In 1607, Scotland was officially joined, that laid the foundations for the formation of the Kingdom of Great Britain during the next century.

From the Tudor period to the end of the 15th – the middle of the 16th century, wooden or wattle and daub houses with wooden frames have hardly remained. The half-timbered construction machinery appeared in Germany in the 14th century, and in England, such houses started being built up in the 15th – early 16th centuries only. A few of these buildings had survived by the beginning of the 21st century (Selin, n.d.).

Taking into consideration that the English honour the memory of W. Shakespeare greatly, it is namely houses related to his family can illustrate the Tudor domestic architecture. Thus, the farm of the great poet, playwright’s mother and actress – Mary Arden, has been preserved. It is a half-timbered building, which construction is cross-shaped, and the brickwork is only used for the end walls, where fireplaces with rectangular chimneys were installed (Fig. 1).

The living room’s furniture of this suburban (de facto rural) house consisted of a simple cupboard with three shelves, a table with benches covered with skins (Fig. 2). The inner walls had more vertical wooden supports than the outer ones, forming a striped pattern of white daubed walls and dark constructions.



Figure 1. The photo of the house of W. Shakespeare’s mother Mary Arden. The Tudor period.
Source: (Brisco T.)



Figure 2. The photo of the house of W. Shakespeare’s mother Mary Arden. The Tudor period. Source: (babeta-liza)

Thus, in Stratford-upon-Avon, there are examples of early half-timbered Tudor urban development. It is a building that also tends to the features of a perpendicular Late Gothic with two vertically oriented volumes.

It has a traditional ground floor that is slightly narrower than the upper floors, bay windows with ledges of the first floor with wide rectangular windows with metal crossbars and frames and a mansard “pediment” of a spiriform like a Gothic-shaped “birdhouse”, that extends forward. The wooden frame system is made with German precision (the first half-timbered builders in Britain were the invited Germans – freemasons who trained local craftsmen), it looks like longitudinal stripes of dark brown colour with equal spaces on the white facade (Fig. 3).

As for the house where W. Shakespeare was born in Stratford, the construction of the building on Henley Street in this city, where the great playwright's parents John and Mary Shakespeare moved in 1552, everything remained as the house was arranged in the Elizabethan period until the mid-19th century. In particular, it is known that local materials were used during the construction: oak timbers from the Forest of Arden and blue-grey stone from Wilmcote. The poet's father was a successful businessman (glover), merchant and executed the role of mayor of the town. Therefore, he tried to make all possible comfortable conditions for the family, being middle class first, and then quite a wealthy sir. The future actor lived here before marrying Anne Hathaway.



Figure 3. A domestic-style house from Stratford.

Source: (babetta-liza)

Thus, the poet's house can be conditionally attributed to the so-called type of rent houses (his parents had settled in it searching for a better life). It was a half-timbered building made in the domestic style like our clay-walled hut under the thatch roof. However, the walls and roof were kept on a wooden base, the spaces of which were insulated with a mixture of clay and soil and wooden sticks, and brick was often added to the ground floor. From the middle of the 19th century, the local Committee of Supervision took over the trusteeship of the building from the descendants of the family.

On the facade of this house in the centre, there is an open bore under the glass showing the masonry of that time: the wooden branches are bedaubed with clay and soil, and possibly with animal dung, which gave warmth to the house (Fig. 4). The windows consisting of many small windows, like a stained glass window, held on metal mounting frames. The internal and external boarding of the Elizabethan building is made of oak, and the roof is made of clay tiles (Fig. 5).



Figure 4. J. Shakespeare's town half-timbered house, Stratford. 16th century Source: (Brisco T.)



Figure 5. The chamber with a fireplace in J. Shakespeare's house, Stratford. The Elizabethan period (the 1570s). Source: (SBKms)

The house furnishing remained of the 1570s. The beams, similar to the beams in a traditional Ukrainian wooden hut, can be seen through the plastered wattle and daub walls. Among the typical interior decorations of this type of house come out the typical Renaissance English wooden boards (Pyshkina, 2015; SBKms, 2017), which were used to cover the walls (Hunt, 1841) in places that are not adjoint to the wide Italian-style fireplace where the wall could be touched. They are stylistically identical to the decoratively designed closed-door wings of the sideboard with three open shelves and resemble coffer on the ceilings and arches of antique buildings of Ancient Rome significantly. Taking into consideration that the last civilisation reached the English territories, where it was consolidated in the late 1st century BC – in the middle of the 1st century AD and kept as a separate British province until the 5th century AD, such historical sources of inspiration in the trade town of Stratford-upon-Avon (ceremonial county of Warwickshire) look quite natural.

There was a living room with a fireplace, a large hall with an open fireplace on the ground floor of this house, according to the design and planning system of that time, there were three bedrooms for the family

members with wooden canopy beds and curtains, fashionable at that time, on the second floor. The Elizabethan tapestries have also survived in the living room. A small cottage was built later.

W. Shakespeare noted in his will that he settled the “second bed” upon his wife. Since in those days in England, the first and best bed was intended for guests, the second meant a simpler but marriage bed. This type of furniture is preserved in Shakespeare parents’ house, in particular, the bed (the second bed, marriage bed) with a wooden canopy and curtains of green and red stripes, a bedside table and a chest in the house of a wool merchant J. Shakespeare. All the furniture in the house was made of oak in the Elizabethan period (the 1570s). The furnishing is deliberately old-fashioned and even mannered (Fig. 6).

It is known that at the time of marriage, Shakespeare was only 18 years old, but he married the woman eight years senior to him, and she had been already pregnant. Her house was located near the future writer parents’ house – in the countryside in the small village of Shottery, which is now a part of Stratford (now – it’s a district in North East London). This mentioned building has survived by this day. It is a half-timbered country house of the parents of W. Shakespeare’s wife Anne Hathaway. The special attention is drawn to the traditional thatch roof and brick chimney built on the side of the house. The interior has brickwork at fireplaces and chimneys (Fig. 7).



Figure 6. Furniture and furnishing in J. Shakespeare’s house, Stratford. The Elizabethan period (the 1570s).
Source: (virako4a)



Figure 7. The half-timbered country (rural) house of the parents of W. Shakespeare’s wife Anne Hathaway in Shottery.
Source: (babetta-liza)



As an aside, it should be noted that the thatched roofs of the English houses of the 15th-17th centuries were overlapped. At the same time, they were cut as a hairstyle, individually for the facade of a certain house. Sometimes one decorative short layer was fixed on top, which was cut as a parting on the hair, with different patterns. In general, from afar, such a cover, which in English is called “thatch”, resembles a layer of thick felt. A particularly fashionable motif was considered to be the “Dolly Bird” (apparently, it reminded the British of something like cockerel on the apex) (Letts, 1999).

In this house, where young W. Shakespeare used to go on a date to the garden (he knew his future wife, the farmer’s daughter, from childhood, because their parents were friends), the window sill with tiled masonry is also interesting. The earliest part of the house was built in the early 15th century during the Tudor period. However, all twelve rooms of the building called “Newlands Farm”, located on the plot of 36 hectares of land, were mostly completed and furnished in the Elizabethan period.

The next stage within the domestic half-timbered Elizabethan architecture – the second half of the 16th – the first years of the 17th century – are houses with intricate “patterns” of constructions on the facades like circles with cross intersections of the lines in the middle. A typical example is the building of a businessman, butcher and merchant Thomas Rogers in Stratford (150 km from London), whose grandson became the founder of Harvard University. The so-called “Harvard House” built-in 1596 has intricate “patterns” of constructions on the facades like circles with cross intersections of the lines in the middle (Fig. 8). One of T. Rog-

ers' descendants supervised W. Shakespeare's house as there were no direct descendants of W. Shakespeare's line.

In Stratford, among other buildings of the family, there is the Jacobean house built in 1613 called "Hall's Croft" of the eldest daughter of the poet Suzanne, who was married to a pharmacist, Dr John Hall. In the furnishing of the building, a typical chair from the 16th–17th centuries with two ovals on the back in the style of the time is represented (a tendency to the late Renaissance-Mannerism symmetry of Palladianism is in the elements of the carving) and Italian faience (Fig. 9). The interiors with wooden beams are furnished with a wooden canopy bed, carved mannerism supports and a foot warmer on it, which was filled with coal for heating.



Figure 8. Thomas Roger's house in Stratford.
Source: (babeta-liza)



Figure 9. The interior of the "Hall's Croft" house of the poet's eldest daughter Suzanne. The Jacobean period.
Source: (babeta-liza)

In this Jacobean house of the great poet's daughter, the palette of half-timbering was changed (Sarkisian, 1967). Thus, the wooden frame is tinted in grey colour, it has radial, rhombic and cross patterns of constructions, and the plaster of the house is in a beige tone (Fig. 10).

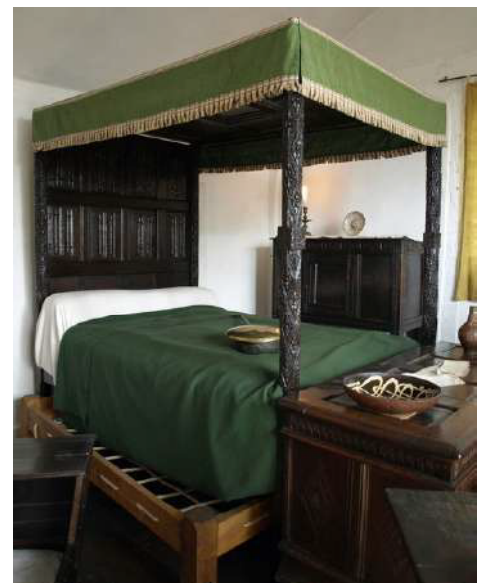


Figure 10. "Hall's Croft", the exterior and the canopy bed. The Jacobean period.
Source: (Brisco T., babeta-liza)

In general, it is worth noting that the Jacobean furniture acquired features of the Spanish-Portuguese fashion for the exotic countries of the Maghreb, especially Morocco. These features were observed even in the houses of small villages. In large cities, this fashion, multiplied by whimsical tastes after the East India Campaign of the early 17th century, led to the spread of borrowing carving of furniture, which had already predicted the Baroque period. However, the forms and proportions of such works remained true to the ideas of the comparable Renaissance, chosen for the symmetrically verified forms.

The examples of Jacobean furniture can be the English Mannerism oak “first” bed (for guests) with a wooden canopy and the Brazilian wooden armchair of the first third of the 17th century (after the beginning of the East India Campaign). The survived samples have a stylistic similarity to the furniture design in the coastal areas of the Maghreb countries, in particular Morocco, where Spaniards reached, as well as the Portuguese. The latter colonised Brazil too, wherefrom the exotic wood was imported to Britain (Fig. 11).



Figure 11. English Jacobean furniture. Mannerism. Features of Palladianism. Source: (O. Rudchenko)

Conclusions

Therefore, having considered the typical domestic buildings in England of the Tudor, Elizabethan and Jacobean periods, it is worth noting the following arguments. The first of the designated stages was characterised by half-timbered construction that established in the late Gothic by the roof forms and named perpendicular in Britain. At this time, it was customary to invite German builders (mostly representatives of the fraternities of “freemasons”, i.e. Masonry) to build houses, who were adept at crafting of wood, mostly oak, between the frame of which the wattle and daub plastered walls were raised. As for the fireplaces and chimneys of this period, it was customary to be brickwork. In rural areas, such houses were often covered with a thatched roof, which was renewed every few decades, giving it a certain shape-haircut. Outside, it was so carefully fitted, as if it had been combed and nailed together, and looked like thick felt.

Inside of these buildings, the wooden constructions on the walls also formed a pattern of a dark frame, bordering with white plaster, there were beams in the attic. The Tudor furnishing was still quite simple – primitive cupboards with three open shelves, chests and bedside tables. The beds were made more comfortable and elegant – they had wooden canopies, which were curtained sometimes. Together with Italian wide brick fireplaces, they formed the early Renaissance “dominants” of the houses.

In the Elizabethan period (from the middle of the 16th – to the beginning of the 17th century), the furniture in the homes of wealthy English citizens acquired Renaissance features. There appeared sideboards with open and closed shelves; the walls were covered with wooden panels with decor similar to other furniture – like coffer, for example. At this time, arras tapestries were hung on the walls, which could also be decorated with portraits. The beds had additional accessories – coal foot-warmers, long narrow bedside tables, which were installed at the foot.

At this time, the internal and external elements of the half-timbered frame acquire more whimsical forms; except straight lines in the external ornamental pattern of wooden structures, there appear radial, rhombic, figured elements. At the same time, the stylistics of external and internal furnishing has expressive Renaissance colouring. The patterns of window partitions become more interesting, which received rhombic shapes in this

period. Sometimes, instead of ordinary windows, stained glass windows of the “diamond facet” and “emerald” patterns were made at this time.

The Jacobean traditional half-timbered buildings, which were made mostly by local craftsmen, became representative. At this time, the single cottages, both outside and inside the cities, acquired more intricate forms of the frame. The buildings became more overloaded with details, annexes. At this time, the same Mannerism features were seen in the carvings of the beds and other furniture, the plastically designed pattern of which took the form of borrowings. In the houses, the utensils made of Italian faience were begun to use instead of metal ones like tin and pottery. Mainly this occurred after the East India Campaign of the early 17th century, when the exotics of the colonies of England, Spain and Portugal inspired carvers who embodied some narratives and appealed to the art of the Maghreb, in particular the Moorish. However, the tendency to the harmony of the geometric proportions of inherent to Palladianism still remained in the forms, outlines of furniture and houses with verified symmetrical shapes, that were inspired by Italian and Flemish patterns of haute couture.

In general, it should be noted that in the Middle Ages, the old-fashioned English, who used to combine simplicity and practical convenience, environmental materials and external mannerism (prudery), partly austerity and solemnity, preferred homes much like Ukrainian clay-walled hut, with “a cherry orchard by the house”.

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ХУДОЖНІ ОСОБЛИВОСТІ НАРОДНОЇ АРХІТЕКТУРИ АНГЛІЇ ДОБИ ВІДРОДЖЕННЯ

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Мета роботи – розглянути народну архітектуру Англії доби 1485–1625 рр., яку прийнято пов'язувати з епохою Відродження (періоди правління Тюдорів, Єлизавети I та Якова I Стюарта), виявити її художні особливості. Методологія дослідження включає сукупність методів: герменевтичний вжито для інтерпретації художньо-образних особливостей окремих пам'яток, онтологічний – для виявлення ареалу їхнього буття, історико-хронологічний – у межах послідовного розкриття етапів зміни певних історичних епох, історико-культурний – у зв'язку з історичними реаліями, у яких розвивалися певні культурні традиції, формально-стилістичний – для виявлення зв'язків із великими історичними європейськими стилями, метод мистецтвознавчого аналізу – як інструмент опису й аналізу художньо-образних особливостей. Наукова новизна дослідження полягає у виявленні специфіки народної архітектури Англії доби Відродження, її культурно-мистецьких традицій. Висновки. Народна архітектура Англії кінця XV – початку XVII ст. вирізняється рефлексіями перпендикулярної готики, що відобразилося в гострих формах дахів будівель, впливом народних традицій Німеччини, зокрема, це фахверкові конструкції та солом'яні стріхи, черепиця, гонт або плитка; італійських ренесансних пропорцій і маньєристичних впливів палладіанства з тяжінням до симетрії і мудруватих декоративних мотивів у рішеннях інтер'єрів, камінів та меблів; а також Нідерландів – звідки йшла мода на окремі елементи облаштування оселі штибу arrasів (гобеленів), й Іспанії-Португалії у замилюванні досить екзотичними формами орієнталізованих димарів з використанням синьої цегли в кладці.

Ключові слова: Англія; Ренесанс; художні особливості; народні традиції; народна архітектура; Англії доби Відродження; меблювання; оздоблення

ХУДОЖЕСТВЕННЫЕ ОСОБЕННОСТИ НАРОДНОЙ АРХИТЕКТУРЫ АНГЛИИ ЭПОХИ ВОЗРОЖДЕНИЯ

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Цель работы – рассмотреть народную архитектуру Англии эпохи 1485–1625 гг., которую принято связывать с эпохой Возрождения (периоды правления Тюдоров, Елизаветы I и Якова I Стюарта), выявить ее художественные особенности. Методология исследования включает совокупность методов: герменевтический использован для интерпретации художественно-образных особенностей отдельных памятников, онтологический – для выявления ареала их бытия, историко-хронологический – в пределах последовательного раскрытия этапов изменение определенных исторических эпох, историко-культурный – в связи с историческими реаліями, в которых развивались те или иные культурные традиции, формально-стилистический – для выявления связей с крупными историческими европейскими стилями, метод искусствоведческого анализа – как инструмент описания и анализа художественно-образных особенностей. Научная новизна исследования заключается в выявлении специфичности народной архитектуры Англии эпохи Возрождения, ее культурно-художественных традиций. Выводы. Народная архитектура Англии конца XV – начала XVII в. отличается рефлексіями перпендикулярной готики, что отразилось в острых формах крыш зданий, влиянием народных традиций Германии, в частности, это фахверковые конструкции и соломенные крыши, черепица, гонт или плитка, итальянских ренесансных пропорций и маньєристических воздействий палладіанства с тяготением к симметрии и мудреных декоративных мотивов в решениях интерьеров, каминов и мебели, а также Нидерландов, откуда шла мода на отдельные элементы обустройства дома толка arrasов (гобеленов), и Испании-Португалії в восхищении достаточно экзотическими формами ориєнталізованих дымоходов с использованием синего кирпича в кладке.

Ключевые слова: Англия; ренесанс; художественные особенности; народные традиции; народная архитектура; Англии эпохи Возрождения; мебелировка; отделка