The Still Lives of the 18th century Spanish Painter Luis Melendez

The name of Luis Melendez is rarely found in the literature on the art in our country. For a long time this name wasn't mentioned in the books published in the 20th century, even in special publications, dedicated to Spanish art, and in the studies, dedicated to still life. The name of Melendez began to appear only at the end of 20th century (the 1990s) and at the beginning of 21st century, for example, in fundamental work by T. P. Kaptereva (“Spain. History of Art”, 2003).

Russian spectator and art-lover in our country was able to see still lives by Luis Melendez only at the beginning of the 21st century at the exhibition “Prado in Hermitage”, which was opened from the 25th of February to the 29th of May 2011. There two pictures were exhibited: “Still life with part of salmon, lemon and three vessels” (1772) and “Still life with a box of chocolates, slice of bread and other things” (1770). At this temporal exposition sometimes I could see the reaction of visitors at these pictures by a painter not known to them. It was surprise, a wish to gaze at the paintings for a long time and to learn something about this master. Unfortunately, biographic information about this painter and his life is very scarce, it is incomplete and fragmentary. But, fortunately, the works by Luis Melendez survived in big quantity. Now it is possible to say that there are about forty of his still lives in the world. There is the information that beside still lives he painted portraits. However, there is hardly any information about them. A self-portrait by the painter (1746) has survived. In foreign literature there is information about some works by the painter and about some exhibitions where his works were showed. The biggest part of works by Melendez is in the collection of Prado. The famous investigator of Spanish art and one of curators of Prado Juan de Luna, describing the period of Spanish art of 18th century, said that in this period of Carlos III’s reign the Spanish school began the renovation and reached new heights: Luis Melendez painted beautiful still lives, many of them for prince of Asturias, the future king Carlos IV. So, J. de Luna writes about big significance of L. Melendez for Spanish painting.
использования идей ландшафтного сада в практических работах упомянутых мастеров. Исследование основывается на первоисточниках и показывает тот период в развитии английского садового искусства, который стал принципиально важным для возникновения антропогенной среды Нового времени.

Существенное внимание уделено влиянию философии лорда Энтони Шефтсбери на художественные представления о парке и архитектуре, его идеям обращения к естественной красоте пейзажа как выражению Божественной воли и классической архитектуре как человеческому изобретению, вовлеченному в эволюцию жизненной среды, соединяющихся воедино в ландшафтном саду. Среди факторов, рассмотряющихся в работе, как сыгравших важную роль в становлении нового типа садового искусства — поэзии и художественные акции Александра Поупа, деятельность и идеология знаменитого садовника Чарльза Бриджмана. Особое внимание уделено влиянию на создание пейзажного парка живописца Уильяма Кента, создавшего выдающиеся примеры ранних ландшафтных парков, и поэту Уильяму Шенстону, автору знаменитых «Бессвязных мыслей о садовом искусстве...», 1764 г., которому ландшафтный парк обязан усилием в его идеологии сентиментализма, и в целом повышением чувственности восприятия сада. Автор говорит о наибольшем развитии нового типа парка в произведениях прославленного мастера «Способного» Брауна, а также о дальнейшем развитии пейзажных идей и связи их с архитектурной эпохи Просвещения времени Уильяма Чемберса и Чарльза Камерона, которые внесли в ландшафтный сад художественный диалог между классикой, готикой и Востоком.

Dmitry Shvidkovsky
Moscow Architectural Institute (State Academy), Russia

THE ORIGIN OF THE LANDSCAPE GARDEN AND THE BIRTH OF MODERN ENVIRONMENT

The paper is devoted to the origin of the landscape garden in England. It gives a short account of the history of the previous kind of garden — the formal or regular one. It shows the process of the birth of new ideas in the human environment formation which leads to the creation of the new type of garden, which followed the natural forms. Several treatises of the 18th century are analyzed such as the work of John James, who translated from French “The Theory and Practice of Gardening...” by Alexander Leblond in 1712, the book of Stefan Switzer “Iconographia Rustica... Containing Directions for the General Planning of a Country House...”, 1718, Robert Castell “The Villas of the Ancients Illustrated...”, 1728; Batty Langley “New Principles of Gardening...”, 1728, as well as the activity of John James and others as practical gardeners. The work is based on primary sources and describes the period in art history, which is important for understanding the emergence of new informal features which influenced the creation of modern environment.

The influence of the philosophy of Lord Shaftsbury on the artistic theory of architecture and gardening is described: the attitude of Lord Shaftsbury towards the natural beauty as the expression of the will of God and architecture as the human invention which influenced the evolution of built environment and especially the creation of the landscape garden. In the paper different aspects of the origin of the new type of garden are analyzed. Among them: the poetry and artistic actions of Alexander Pope in his own garden, the practical measures of the famous gardener Charles Bridgman. Special attention is paid to the impact of the painter William Kent, who made several early landscape gardens, and the poet William Shenston, the author of “Unconnected Thoughts on Gardening...”, 1764, who made sentimentalism one of the foundations of the landscape garden as a new type of human environment. Then the author speaks of the highest development of the landscape garden in the works of the most famous English master “Capability” Brown and further ideas of the development of the human environment of the architects of the British classicism belonging to the generation of sir William Chambers and Charles Cameron, who introduced the dialog of Classic, Gothic and Oriental into the making of “enlightened” environment.