SOCIAL AND POLITICAL CARICATURE BY ISAAC CRUIKSHANK IN THE COLLECTION OF THE LEWIS WALPOLE LIBRARY

Summary: The author studies the collection of caricatures at the Lewis Walpole Libray, Yale University. The collection contains unique English artistic graphics, a significant part of which is devoted to the genius of Cruikshank. In the article, the author analyses the creative heritage of artist Isaac Cruikshank using the example of some works in the collection, identifying the main range of themes, plots and images of the political and social satire of this little-studied engraver. Attention is also paid to the lesser-known aspects of the creative biography of the artist. The author mentions facts concerning Cruikshank's relations with modern publishers (S.W.Fores, T.Tegg, J.Fairbairn, T.Williamson) and representatives of the creative intelligentsia (M.Park, J.Doe, E.Keen). Using the example of the work of Cruikshank and T.Rowlandson, the article examines mutual influence between caricaturists, which prevents reliable evidence of the primacy of the authorship of ideas.

Keywords: English caricature, collection of engravings, art of the 18th century, political satire, British humour, caricature graphic series, drawings, portraits and topographic maps. Collections of pieces by individual outstanding masters has drawn special attention: J.Gillray (1757–1815), T.Rowlandson (1756–1827), J.Cruikshank (1756–1811) and J.Cruikshank (1792–1878), W.Hogarth (1697–1764), J.M.Woodward (1760–1809), G.W.Banbury (1750–1811). An impressive part of the engravings, drawings and paintings in the Lewis Walpole Library previously belonged to Horace Walpole (1717–1797), a writer, famous bibliophile and collector of prints, drawings and paintings; pieces were often annotated by him. The library's collection is presented by an open access database which includes the full range of art and artefacts from the Walpole collections. It even mentions those items the location of which is currently unknown but information about them appears in historical sources. The library's collection database is constantly changing: comments, images and entries are updated and are subject to permanent editing.

Attention will be drawn to the Library's representative collection of caricatures by engraver Isaac Cruikshank, whose work, unfortunately, is in the shadow of the fame of his sons: George Cruikshank (1792–1878) and Isaac Robert Cruikshank (1789–1856). The elder Cruikshank's works are presented in the London collections of the British Museum, the Draw- ing Museum and the Victoria and Albert Museum, and the collections of the Fitzwilliam Museum (Cambridge, UK). Some works are stored in the research and educational centre of the Huntington Library in San Marino (California, USA), the Yale Center for British Art (Connecticut, USA), and the State Hermitage Museum (St. Petersburg, Russia).

Cruikshank was the author of a wide range of works. Over all the years of creativity, the master created engravings, etchings, and watercolours. He designed and engraved using drawings by other artists. For example, he engraved some of the works of English writer and caricaturist J.M.Woodward, who gave him his own sketches for engraving. Cruikshank engraved Eccentric Excursions in England and South Wales (1796). The works published on the website of the Lewis Walpole Library introduce us to the diverse themes of the artist's work, on the basis of which it seems possible to talk about the author's manifestation of himself in art as a private individual, as an artist and as a citizen - a typical Englishman.

The artist's individual style can be difficult to clearly define. Several people could often work on the process of creating engravings: an artist, a carver and a printer. The artist's works were often hand-painted etchings: An Abyssinian Breakfast, A New Dutch Exercise, Buonaparte at Rome Giving Audience in State, The Budget or John Bull Frightened, Honeymoon, Audience in State, The Budget or John Bull Frightened, etc. Some of his engravings, etchings and other details vary significantly between different engravings from the same plate; however, they were often created so carelessly that they extend well beyond the border established by the etched line. Among Cruikshank's works, one can also find such carelessness when the word was engraved, going out to the edge of the picture.

The etching procedure, after which Isaac coloured his drawings using pencil or watercolour, was a typical technique for making his engravings. The
artist involved his wife and children in his work. The wife as well as the sons (as they grew older) were entrusted with hand colouring and creation of inscriptions. Later, as they gained more experience, Isaac allowed them to etch simple objects into the background of their own work. From about 1800, one can occasionally discover joint engravings created by the artist in collaboration with young George. Since adolescence, George had already worked on most of the plates, small figures in the background, and sometimes independently published something from his personal work. Unfortunately, these later collaborations were signed differently, raising many questions about the precise identification of authorship. It is not always correctly established who exactly was the author of the concept and implementation of a number of works: Isaac himself, his son George, who was starting his career, or both artists.

Currently, little is known about the artist’s family life. Having arrived in London, he soon married Mary McNaughton. And, undoubtedly, Mary’s personality served as the key to a happy and strong family so necessary for the master. Being a strong-willed woman, she carried her strength of character into a creative channel, becoming a devoted assistant to her husband. Her thrift and hard work are noted, owing to which she was able to raise her children and give them an education. Her and Isaac’s children attended primary school in Edgeware and regularly attended Sunday services at the Church of Scotland in Crown Court. Mary managed to cope with Isaac’s growing addiction to alcohol. Through her efforts, she managed to save a thousand pounds - a significant amount of money at that time. Isaac and Mary first lived in Duke Street, Bloomsbury, where sons Robert and George were born in 1786 and 1792. Also, a daughter, Elizabth, was born in the master’s family; she died early as they were only four. In 1794, they moved to Dorset Street. The Cruikshank family were firmly established in their own house on Dorset Street by 1794. They were friendly in communication and received famous guests. At one time, famous explorer and traveller Mungo Park (1771–1806) stayed with them. Isaac Cruikshank’s art received notable praise among critics of the next generation. English journalist and writer William Blanchard Jerrold (1826–1884) noted the elder Cruikshank’s merits as a first-class painter and engraver in his book The Life of George Cruikshank [Jerrold, 1894], dedicated to the work of his son. In it, Jerrold spoke of him as equal to such contemporaries as Gillray and Rowlandson. Thus, according to the authoritative author, he was one of the top three caricaturists in the country. Moreover, engraver Thomas Wright (1792–1849) spoke of Isaac Cruikshank as one of the most successful caricaturists of the early 19th century. The features of his work, in addition to the titillation of the whole, were the development of the caricature’s特色, the mastery of caricature’s form. What is not less important is the character of his works, such as Garrick or Napoleon. The titles, characters, and plots are all connected with the historical events of the time.

In the mid-19th century, Isaac Cruikshank had developed a reputation as a capable, energetic and successful artist. When studying his legacy, a logical question arises as to why the contribution of such an outstanding master, who worked simultaneously with masters of the genre, Gillray and Rowlandson, and was an important part of the trio of the glorious group of English caricaturists, was recognized more conventionally. The most likely version seems to be the establishment of his son George as the most outstanding of British illustrators and caricaturists, which far eclipsed the fame of his father.

Obviously, the addiction to alcohol also had a negative impact on the engraver’s artistic heritage. This dependence determined the general unevenness of the nature and quality of the created drawings. Quite a few are mediocre images since they were fairly treated as cheap products. Isaac Cruikshank’s caricatures of this type were created on occasion - on the very day when this or that significant social event took place. The reason for the creation of such stream works was the artist’s insufficiently stable financial situation and the need to pay for wine. Thus, Isaac performed a certain amount of work which did not contribute to an objective assessment of the level of his abilities. It must be admitted that the choice of topics for caricatures does not convey the true extent of his skill.

Among other factors that are indicated when determining the diminishing significance of the work of Cruikshank Sr., there are often accusations of secondary nature. As mentioned above, Cruikshank’s work, along with the works of Gillray and Rowlandson, dated back to the Golden Age of English Caricature. At the same time, a strong impression emerged as if the master was only imitating Gillray in some of the themes and subjects of the image that he chose for himself. However, these particular claims against the artist do not seem objective and fair since the artists were contemporaries and, having heard about any significant social event, could be expected to present their response. The greatest benefit of this period was evident at the same time, which is not uncommon. Krumhauer’s study even further confirms this idea; the author discovered how sometimes Isaac’s caricatures with a similar title had appeared long before Gillray’s ([ibid., pp. 22–23].

Among the certainly wide range of the artist’s works, several significant directions of satire can be distinguished. The main intention of the master’s caricature was criticism of modern political and social phenomena. It is not so important for study whether Cruikshank depicted a domestic, a theatrical or a love scene, or a sketch on the topic of fashion - all this is the embodiment of the private aspects of social satire. Probably due to the illustrator’s talent, in contrast to political subjects, social themes in caricature were determined by a tendency towards direct and accurate observation. The artist did not limit his depiction techniques solely to grotesque and hyperbolization.

In the master’s creative life, there were both calm periods and times of artistic growth. Thus, the rise in the production of satirical graphics in 1801–1810 is evidenced by numerous caricatures created by British artists. It is a natural consequence of significant historical events relating to the last decade of Isaac’s life and work. The amount of Isaac Cruikshank’s political and social satire peaked in the seventh volume of the British Museum catalogue from 1793 to 1797, with 278 pieces listed under his name. Then the amount increased significantly from 1803 - the period of the open threat of Napoleon’s invasion of England. The last rise of political satire dates back to 1807–1808, when 171 pieces were attributed to Isaac Cruikshank. And this master’s period is also associated with the creation of caricatures with Napoleon, as this period is represented as the leading hero of the works.

The artist’s experience in political caricature was fruitful. The master’s works were distinguished by a predominantly impartial view in relation to the events he depicted. Cruikshank used his draftsman’s status to criticise various social positions and opinions. The most famous series of political images include The Royal Extinguisher of 1795, Guards of the State of 1797. In addition to engraving, Cruikshank turned to watercolour techniques and created book illustrations.

Originally published by Fores on April 16, 1796, the caricature Portraits of Preachers is now preserved in the Library’s collection as an 1823 print. These caricatures were intended to comment on the viewpoint given by W.Hogarth, representing a number of facial expressions expressing various emotions to an exaggerated degree in the works Chorus (1732) and Characters and Caricatures (1743). Twelve caricature characters are giving a speech while standing behind a pulpit, illustrating the variety of character traits manifested in oratory. This caricature shows a parody of the true extent of his skill.
press - many satirical engravings on the topic of fashion appeared in publications [Lapik, 2013, p. 119]. The meaning of humour is revealed through the subtext and requires participation from the viewer.

Both of the caricatures described above are two-tiered images. They are accompanied by explanatory texts. The collection of the State Hermitage contains Cruikshank’s humorous sheets of similar structure: The Effects of a New Peerage, Family Secret, based on Woodward’s work, which entered the collection in 1932 along with other works.

A series of caricatures illustrating the once popular edition of The Miseries of Human Life by writer and priest James Beresford (1764–1840) also attracts our attention. According to images on the Library’s website, the drawings of the series were published in 1808. They demonstrate, complementing the text of the work, various minor human troubles, inconveniences and shortcomings of everyday affairs. The author presents them using the example of everyday situations in the form of a dialogue between two main characters, with a rarely appearing female character - the wife of one of the characters. The writer sought to address the perception of the neg- ative character everyday reality from several sides. It is the typification of situations that provides the leading contrast to the openly mocking intonation of Cruikshank’s drawings.

One of the drawings with the title engraved at the top depicts a genre scene in which two bear- ers are carrying an arrogant lady in a palanquin along the street. Below the picture, there is a com- ment accompanying the funny image, which has a satirical content regarding the excessive diligence of the servant. The footman is clearly in a hurry to carry the palanquin with the mistress and rudely de- mands the passersby to move aside, explaining his actions by the intention to act ahead of the mis- tress’s wishes. Cruikshank emphasises the comical- ity of an everyday situation, obviously reproducing a situation from the life of a rich, casual, middle class in a typical everyday way. The criticism is directed against the social phenomenon of servility of servants, generated by fear of the owners and directed against the social phenomenon of servility of the servant. The footman is clearly in a hurry to satirical content regarding the excessive diligence along the street. Below the picture, there is a comment accompanying the funny image, which has a satirical content regarding the excessive diligence of the servant. The footman is clearly in a hurry to carry the palanquin with the mistress and rudely demands the passersby to move aside, explaining his actions by the intention to act ahead of the mistress’s wishes. Cruikshank emphasises the comicality of an everyday situation, obviously reproducing a situation from the life of a rich, casual, middle class in a typical everyday way. The criticism is directed against the social phenomenon of servility of servants, generated by fear of the owners and directed against the social phenomenon of servility of the servant. The footman is clearly in a hurry to move the image opposi- te to the attack. Each soldier is wearing a bag labelled “Potatoes” which they are throwing at the small group of enemies (the French) on the right of the image. The Irish are represented by the caricature as would-be warriors, rapidly moving away from enemy cannons and muskets. Above each of the three main Irish characters, there is a bravura statement, which should give inspiration and courage to his comrades. On the left side of the picture, we see a character hanging on a bull over an abyss in an attempt to jump to the other side to the vol- unteers who managed to escape. It is noteworthy that Cruikshank ridicules not so much the cowardice of the Irish soldiers, but the rapid fleeing of the French. He illustrated with exaggeratedly large heads, usu- ally with a full, rounded face. The artists used frog heads on the human body, which served as a hint that Cruikshank ridicules not so much the cowardice of the Irish soldiers, but the rapid fleeing of the French. He illustrated with exaggeratedly large heads, usually with a full, rounded face. The artists used frog heads on the human body, which served as a hint.

The collection of the Lewis Walpole Library high- lights a number of works devoted to the satirical depiction of the Scots (Scotch Cleanliness, Scotch Washing), the Irish (The Irish Smugglers, A White Ghost in Ireland, Irish Volunteers Advancing at the Siege of Dublin), the Irish Poets Grace to Short Allow- ance, An Irish Epitaph). English masters in relation to the Scots and Irish can be reproached for the rude- ness and flatness of their humorous remarks, based on a common stereotype. The Irish are depicted in a rather theatrical tradition developed by the Dutch with exaggeratedly large heads, usu- ally with a full, rounded face. The artists used frog heads on the human body, which served as a hint. The French, as in the caricature depicting Irish volunteers, is very apparent from the elongat- ed figures. A rather theatrical tradition developed by the Dutch with exaggeratedly large heads, usu- ally with a full, rounded face. The artists used frog heads on the human body, which served as a hint.

The images are accompanied by a poetic text, con- tacting the vivid character-incarnation of a typical scurrilous businessman and becomes convinced of the gradual destruction of personality and social order associated with various abuses such as bribe- ry. The images are accompanied by a poetic text, divided into two columns of six lines each.

By looking at Cruikshank’s caricatures in the col- lection of the Lewis Walpole Library, it can defi- nitely be revealed that even the master’s political caricatures are at the same time acutely social and have a descriptive characteristic. From the caricatures, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events, one can learn about everything: news from the life of representatives of high society (hunting, playing cards, visiting from balls), political events.

The artist’s other works are also kept in the Li- brary’s collection. Its website features a series of en- gravings on the topic of caricatures. The Development of a Corrupt Senator, from 1806–1807. The cycle of works de- veloped in accordance with the already well-known tradition of the series of works-narratives by W.Hog- arth, A Rake’s Progress, Marriage à-la-mode, A Har- lot’s Progress. Similar to the plan of the great master, Cruikshank also worked on creating his own mor- alising caricature cycle. It embodies the edifying subtext and requires participation from the viewer. The view- er observes the transformation of the images of an unscrupulous businessman and becomes convinced of the gradual destruction of personality and social order associated with various abuses such as bribery. The images are accompanied by a poetic text, divided into two columns of six lines each.
In Cruikshank’s engravings, satire was often directed at the most prominent political figures in Britain - W. Pitt the Younger (1759–1806), C.J. Fox (1749–1806), and supporters of the Whig party. Caricature is an extremely serious genre of fine art, speaking a seemingly frivolous language. All these vivid possibilities manifested by the genre, using the example of Cruikshank’s works, introduce an iconic feature of English art. After all, English culture and art in general are considered closed, prone to veiled images and subtle hints, allegories. In contrast to literature and high genres (historical painting, portraiture, landscape images), caricature granted significant thematic freedom, breadth of social coverage and a certain degree of audacity to English art.

REFERENCES:
жению, находятся в тени славы его сыновей: Джорджа Крукшенка (1770–1787) и Исаака Роберта Крукшенка (1789–1836). Роды Крукшенков были отмечены рождениями многочисленными иллюстрациями к пьесам: «Гамлет», «Отелло», «Ричард III» в период тех же десятилетий, что и работами английского писателя и карикатуриста Дж.Г. Макнотона. И, несомненно, личность Мэри по- дражанием, находилась в бо́лее чем превосходном соотношении с образованием издательства Фореса производились на улице Гайд-Парка, где часто Крукшенк видел упоминания в фамильном свите Исаака. Его семья и библиотека Ереванского университета.

Исаак Крукшенк...
киваются черты его творчества помимо плодо-
вительности: оригинальность, многообразие и острое
чувство юмора. Ральф Эдвардс, автор работ о
britанском искусстве, подчеркивал редкое пре-
восходство политических карикатур художника,
выделяя личность Исаака Крукшенка в ряду це-
lого поколения. Приводилась в пример непрев-
zойдённая, на взгляд автора, непосредственность
впечатлений, объятых чистым духом карикатуры
[Крэйф, с. 166, п. 184].

К середине XIX века о личности Исаака Крук-
шенка сложилась репутация способного, энер-
гичного и добившегося успеха художника. При
изучении его наследия встаёт закономерный воп-
рост о том, почему вклад столь выдающегося мас-
tера связывают с созданием карикатур, и на какое
впечатление производили карикатуры, нередко встре-
чаемых в сочинениях. Работы Крукшенка, нередко
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пронести паланкин с госпожой и грубо требует
работы мастера относи-
чал преимущественно беспрестанственный взгляд
применительно к изображённым им событиям.
Крукшенка использовал в своих карикатурах
когда под его именем числится 278 предметов.
После краха Эрмитажа в 1932 году, наряду с другими произве-
дениями Государственного Эрмитажа хранятся схожие
работы. В сводном каталоге оттисков (1822) для критики различных общественных позиций
и мнений. К числу наиболее известных серьёзных политических карикатур относятся «Коро-
левский огненщел» 1795 года, «Стражи го-
сударства» 1797 года. Крукшенк помимо граверы
ориентировался на тему моды — всё это 
ассозиеряет частные стороны социальной сатиры. Каждая отдельная фигура 
обрывает изображения, взятые из изданий, не просто замечательно, но скорее 
сквозь рисунки и графики Крукшенка. Причем создавались по случаю — в 
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вверху наименованием изображена жанровая 
точное наблюдению. Художник не
сказать о наличии шовинистских ноток в подобнившемся негативном социальном предубеждении, опирающихся на укоренившую в грубости и плоскости отпускаемых юмористических замечаний, укорененные в шотландцы и ирландцы можно упрекнуть в бесцеремонности к шотландцам и ирландцам. Это прусские и австрийские контрабандисты, которые в качестве отличительных признаков, сочиняют насыщенные и оскорбительные. Не редко применялись художниками в качестве метаморфозы приёма символы-штампы о каком-либо народе. Так, укоренился обычай воспринимать на уровне устойчивой ассоциации, как общий – это медведь, ирландец, борода, датчане – мышь.


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