

Západočeská univerzita v Plzni

Fakulta pedagogická

Bakalářská práce

**SIR PAUL MCCARTNEY: JEHO DÍLO A PŘÍNOS
PRO BRITSKOU KULTURU**

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Plzeň 2012

University of West Bohemia

Faculty of Education

Undergraduate Thesis

**SIR PAUL MCCARTNEY: HIS LIFE'S WORK AND
ITS CONTRIBUTION TO BRITISH CULTURE**

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Plzeň 2012

Prohlašuji, že jsem práci vypracovala samostatně s použitím uvedené literatury a zdrojů informací.

V Plzni dne 24. dubna 2012

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Linda Hrochová

ACKNOWLEDGMENTS

I would like to thank very much to the supervisor of the processing of my BA Thesis, Mr. Andrew Tollet, Bc. et Mgr. M.Litt., for his patient approach and for the valuable knowledge that I was allowed to acquire during my studies and that I practically used during the creation of my BA Thesis.

ABSTRACT

Hrochová, Linda. University of West Bohemia. April, 2012. Sir Paul McCartney: his Life Work and its Contribution to the British Culture. Supervisor: Andrew Tollet, Bc. et Mgr. M.Litt.

Sir Paul McCartney is considered to be a significant artist with his place of birth, studies and early career in Liverpool, Great Britain. He is a very universal artist with considerable success in many branches – mostly as a musician, but also as a film producer, poet and a writer. His precise education, intelligence and diligence has brought him to a role of a capable top manager. There are four main branches that Sir Paul McCartney has tried to develop his business in: film, poetry, music and authorship of books. This thesis will analyse each of these fields of art in detail, evaluate them in terms of their contribution to the society and artistic success and finally draw a conclusion by way of a comparison of these based on the research.

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1 INTRODUCTION

On 12 March 1997 Paul McCartney was ceremonially awarded the title of knight in Buckingham Palace by Queen Elizabeth II. He was placed onto the list of the Brits who have done much for the British culture. Now Paul McCartney may pride himself on the title of Sir. McCartney and the other Beatles were honored with Member of the Order of the British Empire awards in 1965. In a long and successful career as a singer and songwriter, McCartney was knighted “for services to music”. McCartney dedicated his award to his fellow-Beatles, including his former song-writing partner John Lennon. According to the article “Hurray! Knighthood for Paul McCartney.” published on *Macbeatle.de* (1997) the 54-year-old musician said: “It's a fantastic honor and I am very gratefully receiving it on behalf of all the people of Liverpool and the other Beatles, without whom it wouldn't have been possible.”

When considering the circumstances of McCartney's receiving the award of a knight, an idea comes to mind: a comparison of McCartney's contribution to the British culture with his co-author, John Lennon's contribution to the same area of their life's work. It is necessary to admit that John Lennon passed away in 1980, seventeen years before the ceremony during which McCartney was awarded. However, McCartney's activities are much broader (as mentioned above, McCartney has widespread the knowledge of British culture among people all over the world, he has presented Great Britain as his home and a place that is worth living or visiting and finding a way to in the means of his life work) and significantly more focused on British culture. Both of these artists have produced many pieces of art that bear an important message (both of them have also composed many songs about different topics in addition to the topic of Great Britain, that can be also considered to be a significant contribution to British culture, but these can not be the subject of comparison as they do not involve the topic of “*Britishness*”).

2. FILMS BY PAUL MCCARTNEY

2.1 The First Abstract Films

There are several time periods of McCartney's films' origins. The first period was the sixties, when McCartney with his friend John Dunbar (an owner of Indica Gallery and a bookshop on Southampton Row). The first films were recorded on a 16 mm camera and presented the authors' visions after having used the drug called LSD. They include for example *The Defeat of the Dog* and *The Next Spring Then* . These short films were abstract and avantgarde. These films had not been made for public use so it is not possible to watch them and there is no possibility to study these.

The only way to imagine these abstract films is to read the comments of people who had an opportunity to watch them. The procedure of these films' origin was described in the book *Paul McCartney Blackbird* by Giuliano (1994). McCartney reportedly owned two tape recorders that he used to record various sounds in his neighbourhood (playing the guitar, noise that happens in a household, sounds of traffic) and than he did experiments with these sounds. He varied them, turned them the other way round or recorded more of them onto a common tape. The final effect of the sounds could resemble human sounds or various artificial sounds.

These films can only be considered to be McCartney's early training of his versatile skills (he used the inspiration gained during the origin of these films and the background music incorporated in these films appeared in the author's later work). According to these facts, McCartney's first abstract films can be considered relevant to McCartney's artistic development. (p. 112)

2.2 Magical Mystery Tour

After the death of Beatles' manager Brian Epstein (1967), who strongly influenced the members of the band and the band's artistic development, McCartney decided to make a film with a screenplay written on the basis of the contemporary Beatles' music and influenced by the beginning of the Hippies Era. The film was called *Magical Mystery Tour* (1967) and the works on it were led by McCartney, who was the author of the screenplay. The idea was to create the film completely without a screenplay written in advance. McCartney just divided a schedule of the film like a clock and each of the parts of the clock was named after the expected chapters of the film. McCartney chose actors to play additional roles in the film. The main characters were the four members of the Beatles. The characters were to travel across the English countryside by bus and meet various people. According to the information provided by Carlin (2011), the characters were supposed just to chat and the right atmosphere of the film was expected to appear on its own.

The whole film starts with a scene in which people are buying tickets and entering the bus; the viewers can see the characters that will later play roles in the film (it is not possible to say that they will play a role in a story as the film completely lacks a storyline). There is a driver, a guide, a fat auntie, a dwarf, an old sailor and about thirty other people who do not bear any significant role. These people are very sociable and each of them presents some features typical for their nature. However, their behaviour is usually ridiculous and they show their shallow characteristics – the fat woman dreams about food, an old sailor falls in love with the lady and both of them go through a romance (which seems to be quite nasty in connection of the physical appearance of both of the characters). The dwarf behaves as if he was in a circus (and he probably really is an actor in some kind of such show in his real life). The members of the Beatles act in many various roles in the film – they travel by the bus in a role of customers of the Tour; in other scenes they present themselves as magicians who observe the journey of the bus, they also appear in a role of a rock band. The whole film is accompanied with various Beatles' songs; the story is interrupted and the parts with the songs serve as precedents of a contemporary short film accompanying a song, called nowadays a videoclip. The whole film lacks an underlying idea, coherence and wittiness. (pp. 147-151)

2.3 Rupert and the Frog Song

These sounds were later used to accompany McCartney's films, which originated in a similar way like the *Magical Mystery Tour* (1967) years ago: *Give My Regards to Broad Street*, *Rupert and the Frog Song* (1984). The short film called *Rupert and the Frog Song* is dedicated to children, it presents a part of a series about an animated fairytale character, a bear called Rupert. McCartney has completed the short film with a concert of a frog orchestra. The film originated in co-operation with a well known animation director, Geoff Dunbar. The successful cooperation led to further common projects of McCartney with Geoff Dunbar. The story itself can be found to be quite a nice one but it does not present anything that someone dares to see for a second time. The song itself reminds the listeners of a part of a musical. Rupert the bear accidentally finds a cave somewhere in a forest which carries a sign reading No entry. He enters it and soon he reaches a place full of light where he notices a plenty of frogs. He remains hidden (because of the prohibition of entry). The other characters that appear are a father frog with a son frog. The father explains that the scene, that will soon appear, presents a special opportunity that happens only once in a couple of hundred years. Then a frog orchestra starts to sing accompanied by strings. During the scene, many various colours and decorations appear, the frogs are dressed like actors and some of them dance like ballet dancers. The whole performance reminds of coupling of amphibians. The atmosphere is almost spoiled by two cats and an owl that have arrived to catch some frogs to become their meal. The two cats are influenced by the atmosphere and start to sing for a while, too. Rupert warns the frogs and the villains are forced to leave.

The music fits the film precisely and it seems that both of the parts, both the film and the music, originated at the same time. The scene in the cave brings tender feelings, peace and pleasure. The use of the orchestra during the music performance may resemble some Beatles' songs.

2.4 Give My Regards to Broad Street

The film called *Give My Regards to Broad Street* (1984) is a completely independent film with a screenplay by and starring Paul McCartney. There is a difference between these two films – *Give My Regards to Broad Street* and *Magical Mystery Tour* (1967) – the film *Give My Regards to Broad Street* has its own plot and is not just a collection of jokes and songs. It is meant to be something between a musical and a detective story. The main character, a star singer Paul McCartney, is the only significant personality in the film – he wears his own clothes (different from others' clothing – his clothing is casual and the other characters are dressed in suits. The different ways of clothing show a significant distance between the single characters. The casual clothing makes the main character very expressive).

He is also the only person to move the story forwards. It is significant that the other characters just complement his solo. The story describes a usual day of a real musician McCartney: in the morning a complete schedule appears which shows how eager and busy he is. He arrives at a meeting with businessmen where he is told that some of his records have been stolen. If the records are not found within midnight, some kind of a problem with a contract will appear (probably it will be cancelled or much money will be lost). There is also a suspect – a colleague from the music branch who has been punished previously for some criminal acts. The main character, Paul McCartney, does not panic at all and leaves for a music studio where he records some new songs in collaboration with Ringo Starr, Linda McCartney and other actors and musicians.

The film is frequently interrupted by various recordings, concerts and broadcasts – each of them consists of about three Beatles' or McCartney's songs. In the parts with the recordings, an inconsistency between the film and reality can be found: in the film, Paul McCartney appears in the studio, takes his guitar, the other musicians start to play and the recording is successful on the first try. The biography *Paul McCartney: Many Years from Now* by Barry Miles (1997) states that each song was recorded and varied many times and that the musicians often had not met at all during the sessions; each of them recorded his own part by himself and then the single parts were mixed together by a specialist. According to Sandford (2006), the version in the film should present the preciseness and professionalism of the main character; he does not need more than one try and he selects just the most professional and reliable musicians to accompany the origin of his masterpieces. Subsequently, the main character discovers the stolen records himself and

finds the suspect, too. This happens a few minutes before midnight – the deadline for the possible rescue of the situation. Both the records and the suspect are found on a railway station in Broad Street. McCartney speaks with the suspect and realizes that he was innocent – he had been probably kidnapped by the top-manager who, by the way, looked like a mafia boss).

The whole story is a demonstration of abilities of the main character; the other characters just complete his main role. According to the review of the movie published in the New York Times, written by Janet Maslin, The interesting feature in the film is music by McCartney. The film itself is a not successful attempt of McCartney to discover a new field of art. The fact that McCartney had already become famous before the time period of the origin of the film, helped him earn a considerable amount of money. The only reason why cinemas bought the film and viewers came to see it was the authorship of McCartney as an expected, but not justified guarantee of quality. (pp. 290-297)

A book accompanying, explaining and complementing the film, called *Give My Regards to Broad Street*, was published in 1984. It presents the whole film of the same name to the readers – the book contains the complete text of the film, including a description of the scenes. It guides readers through the whole film and shows many details that can be hardly noticed while watching the film. The narration describes the surroundings and focuses its attention on the inconspicuous details. It also describes the characters and rewrites the dialogues. The speech used by some of the characters is hard to understand in the film (some of the characters do not use standard English, such as presented in the rewrite of a conversation of the person called Big Bob with McCartney which can be found in the book *Give My Regards to Broad Street*: “Your man gave me a call, so I slips into something comfortable, hops into my new pickup, and here I am. Do you like it?” “What?” “Me new pickup truck.” (p. 65) The characters also mumble often and speak excessively quickly and these facts make the film less understandable. In the film, the scenes from the daydreaming of the main character, Paul McCartney, appear which do not match with the rest of the story at all. The book partly explains why these dream scenes appear.

The book also explains the plot of the story and the denouement – the man who got lost with the tapes is found by McCartney at a railway station, locked in a shed. He says he thought it was a bathroom. This conclusion makes him innocent again and the story has a happy ending; however, there are far more situations that seem unambiguous and that do not fit in the story.

The book itself contains many photos which present primarily the appearance of the main character, Paul McCartney. Both the book and the film tend to show McCartney as a special personality – both of them do it quite successfully, but according to the Maslin’s review, the final result of both of them is a complete mess and a presentation of a conceited person who praises himself. Such an intention is quite understandable, but it would not sound so selfishly in case if the effort was not so obvious. The flamboyance of the exaggerated self-confidence of the main character in addition to the confusing plot does not help the film to be acceptable for viewers.

There is an interesting fact about the authorship of the book – on the book jacket, the name of Paul McCartney appears. However, there are some more names inside printed in miniature prints, that do not include McCartney’s name. It probably should seem that Paul McCartney is the author of the book which is not entirely correct.

To sum up, according to the statement of a film producer David Puttnam, whose opinion was stated in the book *McCartney* by Sandford (2006), neither the film nor the book can be considered to be a piece of art of any value. The author’s talent had not touched his ambitions to be a creator of films (p. 291).

2.5 Daumier's Law

McCartney's talent as a producer and a screenwriter could be seen in a short animated film called *Daumier's Law* (1992). The idea of the film had its roots in the minds of Paul and Linda McCartney (Paul McCartney's first wife, an artist and a professional photographer). The animation is based on the drawings of Honoré Daumier, a French printmaker, caricaturist, painter, and sculptor who lived in the 19th century. The connection of the animated plot and the poetic music is perfectly elaborated and the resulting effect may bring distinctive impressions to the viewer.

Sandford (2006) describes the film in his book *McCartney* (pp. 317-318). The blending of the two media is precisely balanced. The viewers can observe black and white moving pictures which move fluently and lead to a harmony between what can be seen and what can be heard. It is easy to imagine that the story happens in the Middle Ages, but it can also be a contemporary scene – there is no evidence of the time period, but the more fantasy the whole story can awake. It is not easy to believe that such a piece of art has got its origin in the creative sources of McCartney – the short film as a whole brings a significantly different impression than the other films by Paul McCartney. There is one connecting point that can be found among the film called *Daumier's Law* and for example the fairytale about Rupert the Bear or the book *High in the Clouds*: the poetics mixed with a bit of author's sadness and humility. These are the common characters that bring the evidence of McCartney's authorship of these seemingly different pieces of art.

One more common characteristic about these rather unusual pieces of McCartney's art is the lack of publicity and not being known – and that is why they have always had to remain in the shadow of their famous counterparts (for example the songs by McCartney) and that they will hardly ever become hits. Especially about *Daumier's Law* as this film is not just the product of McCartney himself – there were more persons involved and therefore McCartney's enormous sense for individuality could be slightly suppressed. Such an assertion can be probably felt to sound harsh or insensitive.

The story itself is about a person probably having committed a crime and being punished. The plot is very forceful, it shows the feelings of the characters meaningfully tinged with the variable and imaginative McCartney's music that complements the plot in a startling way. The single sounds such as playing drums, steps and others fit the shots precisely and support the story in a significant way. The story is sad and many of the shots present cruelty and various ways of punishment. Maybe this can be one of the

reasons why the film could not become a hit. The music that accompanies the film has been processed very thoroughly but the mentioned negative facts force the film to remain hidden for wide public. On the other hand, the music presents a very substantial contribution to the development of British culture. In comparison with his other activities, that appear to be peaceful and distinctively humanistic, McCartney does not subscribe to brutality, cruelty to animals or punishing people severely, not only in this particular piece of art – an aversion to these abuses presents McCartney's lifelong attitude (Barrow & Bextor, 2004, pp. 131-132; McCartney, 2004, pp. 52-55)

2.6 Summary of the Activities of Paul McCartney in the Film

To sum up, McCartney has always been particularly interested in making films. He has made several (on the whole unsuccessful) films. The results of McCartney's attempts to succeed in a movie branch have not brought success. The reasons differed with each of the films – the very first films were not designed for public presentation and they cannot be found anywhere so the public can only imagine what they are like.

The latter films show a lack of preparation and studies of how to make such a film. McCartney seems to have underestimated the appropriate features of a successful film. According to Carlin (2011), the author has relied on his success in any branch he had tried to succeed in and this pride has forsaken him. (p. 265)

It is necessary to admit, that, although it does not present a kind of art which deserved the least share of the author's attention McCartney's artistic interests, film production has to be considered the artist's weakest domain and one which has not contributed to British culture in a significant way.

3. VISUAL ART BY PAUL MCCARTNEY

3.1 First Attempts in Visual Art

One domain, in which McCartney reached an interesting outcome, is the field of visual art. In the late 1950s, McCartney presented his first paintings and drawings to the public. These had been made during his studies of the Liverpool Institute and as mentioned by Carlin (2011), they had been presented on various school exhibitons. McCartney once admitted that he did not always draw pictures suitable for a scholar or a student – once when he was a child, he draw a picture of a naked woman and hid it in the pocket of his shirt where his mother accidentally found it while searching for dinner tickets. The drawing presented a woman figure of a natural appearance that showed the young author's talent. McCartney spent some time denying his authorship but finally he admitted he had drawn the picture. The young artist was punished and left the incident crying with humiliation. (p. 17) The story was mentioned in McCartney's biographies and it is also a topic of one of McCartney's poems, published in the collection *Blackbird Singing* (2001).

An interesting drawing by McCartney appears in the previously mentioned film, *Give My Regards to Broad Street*. At the very beginning, at the meeting, Paul McCartney is having a discussion with some top manager and draws him. After the meeting, a camera shows the drawing which presents a perfect caricature of the top manager, drawn in only several minutes.

The first attempts of McCartney to find his own style of drawing and painting have their roots in the time period of his studies, when he won a competition in drawing at primary school. As stated in the book called *Paul McCartney: Paintings* (2000), he bought a book of classical paintings for the money he had received for his victory and he liked it so much so that he kept on studying it for many and many hours. In the book he found the first art pieces that influenced his future individual style. He especially appreciated the reproductions of Victor Pasmore, Dalí and Picasso. (p. 15)

Later, after the start of his friendship with John Lennon, McCartney felt that his talent for drawing was hidden in the shadow of the abilities of John Lennon who had been a student of a school of art. McCartney felt inferior as he did not realize that he could have easily been a student of a school of art, too. The only conditions to become a student of such a school was a collection of the young artist's works and a recommendation of a teacher of art, which he would have easily acquired. For this reason, McCartney did not publish at all, but this fact did not influence his interest in painting. He often visited

galleries, purchased paintings that he liked and discussed his art pieces with famous artists, such as Andy Warhol. McCartney became a friend of the owners of the Indica gallery in London and spent much time there discussing various paintings, helping installing exhibitions or just sitting, smoking and observing the bustle in the gallery.

In the Beatles era, McCartney made use of his visual talent in drawing sketches of the Beatles' albums' sleeves – for example the renowned *Sgt. Pepper* with the crowd of the figures and *Abbey Road* with the band members crossing the road. The marvelously simple arrangement of the so called *White Album* is also the draft by McCartney. It is necessary to consider that these sleeves carry a significant part of the success of the albums.

In McCartney's own words, printed on the jacket of the book *Paul McCartney: Paintings* (2000), his talent for various kinds of arts, especially for his exceptional talent for drawing and painting, conceals its source in inspiration that randomly appears and that it depends on the concrete person if he manages to use it efficiently or not: "I don't think there is any great heroic act in going in slavishly every day and saying, "I must do this". So what I find is that I do it when I am inspired. And that's how I can combine it with music. Some days the inspiration is a musical one and other days it has just got to be painting."

McCartney describes his outstanding talent for branches that he stands out in, in a remarkably modest way – this fascinating approach of a shy person whose shyness had been needlessly supported by people in his neighbourhood: "I used to come here as a schoolboy, " McCartney stated for an article "*Sir Paul McCartney: The Painter*" published on the *CBSnews.com* (2009): "If I had said to John [Lennon] then, 'I'm going to have an exhibition here one day,' I think I know what he would have said. I'll leave it to your imagination." The author's mistrust did not affect his desire to create his paintings, which allows the possibility to study these properly.

3.2 Paul McCartney: Composer/Artist

McCartney has become a well known personality with composing his music. His songs present a significant message for the listeners. McCartney's talent for both music and visual arts has led to a consequent outcome in a form of a book including the texts of songs written by McCartney complemented by McCartney's drawings. The book called *Paul McCartney: Composer/Artist* (1981) presents a connection between the author's songs and drawings where both of the kinds of disciplines of art carry their impressive legacy. The beginning of the book contains a quote from Paul McCartney himself:

Ever since I was a kid I have enjoyed drawing on any piece of paper that was lying around. When I was asked to choose the favourite songs that I had written and make some drawings to go alongside them, I jumped at the opportunity. The problem for me about drawing was always that I assumed that the people with training were the only ones who could do it and yet, at the same time, that didn't make sense because I had never been trained to write songs. So, here we are, a book of untrained songs and drawings. I hope it brings you a bit of fun. The book consists of three parts: texts of McCartney's songs written in a rendition of poems, the songs again, but in music records and finally a collection of signed drawings. These drawings have got a character of simple caricatures. The drawings are carried out in certain, elaborated lines where each of them has got its precisely determined location. All of the drawings present human beings, most of them are just faces, the rest of them show figures. The book does not contain any description of the drawings, but it would not probably be necessary at all.

3.3 Paintings

As mentioned above, McCartney had no education in painting, which can be, according to the information provided by Miles, (1997, pp. 21-25), compared with the lack of his education in the field of music. The significant fact about his future success is his distinctive talent and his diligence to develop his abilities. He often has an idea in his mind (according to an experience that has influenced him, described in *Paul McCartney: Paintings*) or he uses the technique of old masters to look for inspiration in his surrounding, observing the cracks in the walls or interesting stones, or throwing a bit of a paint onto the canvas and searching for a similarity with an imaginary landscape in the random marks. Then he develops the basis of the painting itself and searches for further inspiration. As McCartney comments (2000), painting is not a kind of ordinary work – it is art just like composing music. The artist waits until the inspiration comes and then he begins his lonely job (p. 29).

In an interview with Wolfgang Suttner in *Paul McCartney: Paintings* (2000), McCartney mentions his so called Alter Ego – a kind of an alternative personality. If moments of doubt come, McCartney imagines that he is one of these personalities and he pretends that his paintings are being made by one of the *Alter Egos* or for one of them. One of the Alter Egos is so called Mr. Blendini –McCartney imagines this personality in the moments when he is in doubt about his work and so he pretends that his paintings are being made by Mr Blendini. The name Mr Blendini has its origin in the verb *to blend* – it means blending of the colours used on the painting. McCartney calls himself Mr Blendini in the moments when he blends (= mixes) the colours on his painting. (pp. 27-35)

The second personality mentioned by McCartney is Luigi, an imaginary owner of a restaurant who has a little alcove in the interior of his restaurant, which he needs to fill with a painting. McCartney imagines that he is Mr. Blendini and that he paints his painting for Mr. Luigi and that the painting will be placed in the alcove. This Alter Ego is used in situations when the author feels uncertainty about his work, when he is not sure that someone will like the painting. He also doubts whether he will present the painting somewhere or sell it. Actually, the character of Luigi helps the author when he is somehow frustrated with his work. He uses this as a freeing device.

The use of Alter Egos provides evidence of McCartney's rich imagination that he extensively uses in all the kinds of arts that he engages in. The sources of McCartney's inspiration seem to be unlimited. Various ideas penetrate through the paintings, but they

also appear in his poems, songs, fairytales As Paul McCartney admits in a Foreword of the book *Paul McCartney: Paintings*, the pictures that originate in McCartney's life provide indisputable evidence of his skilfully concealed doubts about himself and his work. However, the doubts appear just in the areas where McCartney seems to be standing out, such as painting and composing music.

Another important fact, which has influenced McCartney's style both in painting and in music, is his origin in Liverpool. Liverpool has been considered a very specific area where unique social rules are valid and where various artists meet to share their ideas and search for their inspiration. In the book *Paul McCartney: Paintings (2000)*, Liverpool is also said not to adhere to the usual division of the society into various social layers which does not discriminate against artists who would probably not reach a significant success if they were born in London. (pp. 27-35)

The basic element of many of McCartney's paintings is the occurrence of plain lines. He uses a pencil or a charcoal to draft the outline topic of the future painting onto the canvas. Then further ideas come to his mind that he paints with a dye either by a brush or just with his fingers. A line itself is the main element used on most of McCartney's drawings and paintings. A harmony of lines leads to a balanced whole that presents the artist's ideas. There are two main frame topics that appear on McCartney's paintings: landscapes and human beings – faces or whole figures. The paintings often originate in thematic series that further develop during their origin. There are various series of paintings with their origin in assorted time periods which show the artist's progress and that can be compared or similarities can be found among them. For example, the series of heads called *Pigtail*, *Red eye* and *A handbag?* with its origin in 1988 can be used as an evidence of this fact. These three paintings show similarities in the processing, in the technique used; the colours show a significant resemblance and their development is also very noticeable. The mentioned paintings have their origin in the beginning of McCartney's career of a painter and their comparison with further paintings will show marks of the author's professional development. Further paintings could be added to the series named above, for example the *Potato head* and *Ted Heath* as they evince various similarities in style. According to the chapter From Line to Color – from Gesture to Picture by Wolfgang Suttner in the book *Paul McCartney: Paintings (2000)*, searching for similarities and determining the affiliation of single paintings with a series presents a device of communication between the author and the person who studies McCartney's collections. (pp. 35-58)

McCartney's natural talent contains an inclination to satirical effect, which can be noticed in his caricatures, such as *Patti Boyd* or *Yellow bow tie*. These paintings are remarkable for their simple lines and a spontaneous processing. These paintings provide evidence of the author's talent for drawing cartoons and caricatures. As McCartney states (2000), "I find when I study it too much, it doesn't come out quite as well. Sometimes just to make a very quick line makes it more precise than a very slowly drawn, precise line. If this were drawn slowly, it wouldn't have the flow. I like the flow of things moving around." (p. 38)

The other topic widely presented on McCartney's paintings are landscapes. The two topics often overlap in the author's early works. Many of the paintings carry both the elements of a human face or figure and of a landscape. In other words, the paintings have a double meaning – according to Suttner, the lines can recall a human face as well as a river flowing through the mountains like on a map.

A usual motif that appears in McCartney's paintings and drawings is a figure of a Celtic man – the artist finds his inspiration in history of Europe and he especially presents a statue of a warrior from *Wuerttembergisches Landesmuseum Stuttgart*. The shape of the statue is very specific and it resembles the style of McCartney's works. The Celtic paintings present a fascinating trip to the history of the Celts and his own ancestry. According to Wolfgang Suttner, the paintings are drawn with natural colours, such as grey, green and they bear tree-of-life symbols. There are various symbolic elements that can be found on the paintings – such as specific physical features that stand for fertility and strength (enormously long limbs, shape of a head, muscles). The figures are also decorated with typically Celtic ornaments and jewels that can be usually found on Celtic burial places. These details bring evidence of the author's detailed studies of Celtic history before having painted the series.

McCartney's paintings often combine various techniques that appear more often in the artist's subsequent works – painting is combined with drawing, later also unusual techniques appear, such as scratching. The original paint is covered by another layer which is then scratched away so that the original colours appear. This unusual technique can be seen for example on the paintings from 1989, such as *Yellow bow tie*, *Scratch man*, *Shock head* or the *Red yellow face*.

The paintings present the artist's avocation and are the product of his talent and ambition. He produces them to realize his imaginations, not to captivate the public. He realizes that there could be a kind of a positive prejudice about his name famous with the

field of music which would not let his paintings be made famous just according to their idea and artistic value. This is the reason of author's reluctance to present his works to the public (McCartney, 2000, p. 30).

The book *Paul McCartney: Paintings* is a rich source of interviews of the artist, Paul McCartney with Wolfgang Suttner. The topics of the discussions are the author's talent, the impulses for the inspiration for the contents of the paintings and the message they shall bear. It is necessary to note that McCartney presents his talent very modestly. A very interesting and an important part of the interviews are the discussions over the single paintings, where the artist describes his feelings and the ideas that led him to produce the pieces of art. He describes how he finds his inspiration to produce the paintings – he does not like to stand in front of the canvas for several hours and wait for the inspiration to come just like how many artists do that. He wants the painting to be a fun for him. He starts to paint various colours without any idea and waits for the inspiration to come. He just combines different colours and searches for a concord between them. He calls this technique “killing the canvas” in a positive manner – it can be considered to be a destruction of such an expensive material like the canvas and the paint, but it is necessary to admit that the results of the artist's effort are unique. McCartney also states that he sometimes uses a technique of turning the painting around – after turning the canvas new original images appear that present the source of further development, the work itself receives a new unexpected dimension and develops in a completely new way. Another source of inspiration of McCartney's paintings are various objects that he finds during his walks in the countryside. He collects objects and gives their existence a new purpose and a new dimension.

3.4 Summary of the Visual Art by Paul McCartney

Paul McCartney also compares painting with music. In the book *Paul McCartney: Paintings* (2000), he mentions that a big crossover can be found between these two abilities. A paint can be a dark or a light one, just like music (the colours shades shall resemble negative or positive impression as a result of listening to a particular kind of music). The artist has got a sense for both of these arts, he can combine them and bring a fresh approach to each of them. These two kinds of art can also suitably complement each other – evidence for this fact can be, for example, the covers of the albums that originate on the basis of the music included on the album.

Sometimes just plain design can be enough, just like by the origin of the Beatles' so called *White album*. The cover could seem to be plain, but it is the result of a detailed studies and discussions with Richard Hamilton, the British pop painter, who was originally going to design the cover and the poster inside the album. According to his comment of the album's cover's origin, (McCartney, 2000, p. 16), McCartney considered the drafts to be too complicated and designed the plain variety of the album himself. The variety has become a legend and has contributed to the worldwide success of the album. (p. 30)

In fact, according to the chapter written by Suttner as a contribution to the book, abstract themes are unusual in Paul McCartney's paintings and drawings. It is necessary to notice that utmost of the works have their basis in a real object – the paintings may seem abstract but their study uncover elements of nature or mankind – for example the various paintings and drawings of faces – they are actually heads that present some specific feeling or shall remind of a personality. (pp. 19-58)

McCartney's paintings usually remain his own property – as mentioned above, the artist does not consider his work in the field of visual art to be the source of his success and living. He treats painting like his hobby that he enjoys to share with the others. The fact that he has become famous in a different field of art has led him to the decision to keep his works and to just sometimes present them on various exhibitions. The book is a valuable source for the connoisseurs of visual art to become familiar with Paul McCartney's style and his contribution to the British and also the worldwide culture.

4. POETRY AND PROSE BY PAUL MCCARTNEY

4.1 Blackbird Singing

Since his early childhood, McCartney has gone through various situations and experienced a wide range of adventures. He was an eager student drawing strong inspiration from the personality of his literature teacher, Alan Durband, who discovered McCartney's talent and supported him. According to Miles (1997), Durband presented an important person in McCartney's life, recommending and helping him select books to read that an average student would never choose by himself. McCartney has used his deep memories to originate a collection of *poems*. McCartney is a well known author of many texts of songs (a number of them was written in cooperation with John Lennon) The mentioned texts are distinguished by an occurrence of a similar nature with poems. There are also many texts that have never been completed with music. A selection of these was published in a collection called *Blackbird Singing*. (McCartney, 2001, pp. 40-42)

It is hard to read the poems without imagining of listening to the music simultaneously, with its rhythm, tempo and moods. However, it is necessary to try to read the contents of the poems and not to think about them as about famous songs. Each of them carries its own message. The poems draw their inspiration from McCartney's life – topics such as his home town, family, friends, and early experience. Some of them are just a result of pure fantasy; others have originated as a consequence of McCartney's state of mind after having gone through various disasters in his life – he was mostly influenced by the deaths of beloved people in his family and his closest friends. During his youth, he was hurt by his mother's death and later by his friends' deaths (John Lennon, Ivan Vaughn) and finally the death of his wife Linda McCartney hit him hard. He never spoke about the pains in his heart and he found a way to cope with the tragedies instead of that – he wrote poems where he presented all his pain and sadness.

4.2 High in the Clouds

As mentioned above, McCartney's lifelong interest in children's storytelling led to his authorship of various books of fairytales. Apart from *Rupert and the Frong Song* which was complemented by McCartney's music and other short films for children, there is one fairytale book by McCartney that is necessary to be mentioned – *High in the Clouds*. The book was written by McCartney in collaboration with an English animation director Geoff Dunbar (author of drawings) and an English children's author Philip Ardagh (co-author).

The book itself presents a precise processing, the text is freed from grammatical mistakes and typing errors, the whole appearance of the book shows a high value – a quality paper, silver printed title, script suitable also for readers-beginners.

The story of the book is very poetic and it reflects the feelings and the life experience of McCartney. The main character, a male squirrel loses his mother at a young age and at the same time loses the certainty of his home. It leaves the place of its birth and begins its journey to find a new place to live. The beginning of the story recalls McCartney's youth when he lost his mother and was forced to become independent to find his own place in society. The main character of the fairytale has many friends from the area of its childhood and it also finds new friends during its journey.

Many of the characters present desperate entities, such as the animals who are employed in factories like slaves, or the animals who lose their home when the caterpillars appear to destroy the landscape in the countryside. There is also a disabled frog – the fact has been mentioned many times during the story, so that nobody can forget it. The death and the funeral of the main character's mother is described so naturally so that it is not very suitable to be read by children – there is also a picture from the funeral showing the dead squirrel and the animals mourning. The rough description of the cruelty of life is not a suitable one for rather sensitive children, despite the relative happy ending of the story. These facts may be unpleasant for adult readers who think about them more, children will probably not perceive them so emotionally. The message for the children is an important part of the story – the Good will win over the Bad and the fairytale leads to its happy ending.

The motto of the book *High in the Clouds* by Paul McCartney, Geoff Dunbarr and Philip Ardagh sounds as follows: "You can judge a man's true character by the way he treats his fellow animals." which can be considered to bear an important legacy to the

readers and which is of a high value – the book does not bring just a nice story but also a message to the readers which they will surely remember. The book is a significant educational tool which brings an intense device for successful upbringing.

4.3 Summary of Poetry and Prose by Paul McCartney

It is necessary to mention, that according to the article written by Tim Love: *Popularising Poetry in the UK* (2005), and to the article published by Timothy Green: *The Importance of Poetry* (2009), it would appear that poetry is not a very popular literary style among readers of literature nowadays, which may be the reason why the collection *Blackbird Singing* has not reached a success. It presents rather a piece of literature that has to be thought about while reading; maybe the above mentioned music being listened during reading the poems could help readers find the pure beauty of the poems.

As mentioned in the article “*Paul McCartney.*” (2011) published on the website *Paulmccartney.com*, Paul McCartney’s books can be rightly called “The books that sing” – they are full of poetics and a sensitive reader, while enjoying reading them, could experience a fragile feeling of hearing infinitesimal sounds of tender and fascinating music somewhere behind in his head.

The book *High in the Clouds* carries an important message for contemplation and can be surely found to be a suitable constituent of every child’s library.

Paul McCartney as an active writer does not find a more active use of his literary creations. His talent in this field remains concealed under his sense for modesty. Paul McCartney’s writings already have had their stable place in the domain of world literature.

5. MUSIC BY PAUL MCCARTNEY

5.1 Paul McCartney's First Attempts in the Domain of Music

The most important kind of art in which McCartney left his unique message and legacy, is music. The book by Miles (1997, pp. 13-25) contains an information about the origin of Paul McCartney's close relationship to music. McCartney's first attempts to discover the world of music appeared in his early childhood when he received his first guitar from his father. He was given the guitar after his mother's death which had significantly influenced his feelings and his later life (and it has of course influenced the topics of his poems and songs – McCartney often mentions the topic of his home in Liverpool and the personality of his beloved mother in his songs and poems). The first song by Paul McCartney was an attempt to compose music called "*I Lost My Little Girl*" which he wrote immediately after his mother's passing away and which was strongly influenced by his then sadness and feelings.

Paul McCartney was a child with an extraordinary talent, who soon learned to play the guitar and who immediately began to compose his own (still short and non-complicated) songs. He had to string his guitar upside-down as he was a left-handed person. Otherwise he could not play it at all. He also soon learned to play further music instruments, such as piano, drums and trumpet. He has later used these skills many times while recording songs by himself and while composing his songs. Music had always been the focus of McCartney family's life, as stated by Miles (1997). McCartney's father used to be a musician with his own band playing in Liverpool and near surrounding (he was not a composer, the band played just taken-over songs popular in that period, 20s and 30s of the 20th century) and left the heritage in the means of a musical talent to his sons, especially to Paul McCartney. (pp. 13-25)

McCartney's comments on the dedication and heritage received from his father was recorded in an interview in which he tells a story about his father's influence on his early learning to play music instruments, which can be supported by a citation by Miles (1997):

My dad was the original. To us kids he was a pretty good player, he could play a lot of tunes on the piano. I was very influenced by him. I used to ask him to teach me but he said, "No, you must take lessons," like all parents do. I ended up teaching myself like he did, by earr. He though he wasn't good enough to teach me, that I had to go and learn the real stuff.

More aspirations, I suppose, but it would have done me because he was pretty good. I tried a few times to have proper piano lessons. I went to the old lady who smelled a bit, that one we all went to, and didn't like it because she gave homework one week and that blew it. I didn't like that. Then when I was about sixteen I tried again with a young guy, about nineteen, who lived the other side of Mather Avenue. He tried to take me back to the basics but by then I was starting to write some stuff on my own on the piano. Something was making me make it up, whether I knew how to do it or not. I'd already written the tune of "When I'm sixty-four" when I was sixteen so I couldn't really get on with him taking me back to the beginning. (pp. 13-25)

At the age of fifteen McCartney met a band of boys of the same age during a summer fête in Liverpool, led by his future co-author and close friend, John Lennon, and became a member of the band. The musical instrument available to McCartney in the band was a bass guitar, something he already knew from his father's lessons. McCartney could not read and write sheet music during his youth and this remained the case for many years. He just recorded his ideas on a tape, remembered them or shared and further discussed them with his co-author, John Lennon. This skill is an important evidence of McCartney's unusual talent in the field of composing and producing music. He was also talented in hearing harmony – when his band companion John Lennon began to sing, he could easily add his voice to Lennon's and sing in harmony with him. He was taught to sing in harmony by his father and he has fully used this skill.

5.2 Paul McCartney's Career with The Beatles

The music composed by Paul McCartney during his time with The Beatles, presents an important contribution to the British culture. McCartney cooperated with his close friend and business partner, John Lennon, from the very beginning of the existence of the Beatles. Both found a kind of a connection in their style and learned from each other. Each of them provided the other one with the best what he could provide – for example, Paul McCartney handed his skills in playing the guitar over to John Lennon. He also could be proud of his wide knowledge of contemporary music, being able to play many of the songs that used to be broadcast on the radio in those days. He had gained his skills in playing the guitar on the basis of his own extreme eagerness, activity and interest in popular music. As mentioned above, Paul McCartney was not a person who could be taught by an average teacher of music – his extraordinary talent usually led to a lack of interest in learning something from a person who in fact could offer less than what McCartney wished to receive. What he needed was to extend his skills, support his talent and use all the available resources of knowledge and inspiration.

According to the information, provided by Miles (1997), McCartney had made a significant decision at the very beginning of his cooperation with John Lennon – they decided to sign all the songs with both of their names. The share of the authorship of each of the songs was not important in the beginning of their collaboration for the two associates. They presented themselves as a team and they also decided to share their incomes into two similar parts, each of the partners received one half of the income. The conception of composing songs in cooperation with the partner was as follows - when one of the partners came with an idea, the further development of it was a result of a discussion between these two co-authors. They widely discussed the topic, suggested variations of the arrangements of the songs, added their ideas into the basic motive of the song and recorded each of the songs many times in order to reach the expected result. (p. 36)

The number of the band's members has later been increased to four persons, but the two other members have never influenced the relationship of a close cooperation between McCartney and Lennon (Miles, 1997, pp. 147-151).

The cooperation of the two artists evinced a pregnant development – the two young composers spent many hours playing guitars and improving their musicians' and composers' skills. They composed tens of songs at the very beginning of their cooperation. The first real hit composed by this couple of artists was *Love Me Do* (1958). *Love Me Do*

became the Beatles' first record to be released in Great Britain and it is said to have launched their career. As mentioned by Miles (1997), "the record reached number 17 in the Record Mirror and Record Retailer charts, a good start for a band still virtually unknown outside the Liverpool area." (p. 90)

The continuing friendship of Paul McCartney with John Lennon and their distinctively developing cooperation led to a need of a possibility to present the results of their focused endeavour, to become capable composers and to persuade the publicity about their skills. McCartney with Lennon decided to search for two more talented musicians which they found in the personalities of George Harrison – guitar player and Ringo Starr – percussionist. Paul McCartney's most significant activities within his contribution to the British culture in the domain of music continued in progress for approximately ten years – starting in 1960, which was the year of the origin of the band Beatles, with the end in 1970, which is considered to be the year of the definitive existence of the band Beatles. Since the beginning of the 1960s, McCartney had been improving his skills, using his talent and diligence to become a professional musician and composer. As stated by Miles (1997), he spent many hours with John Lennon composing new songs, discussing them and learning from each other in order to become experienced and respected artists (p. 36).

The beginning of the 1960s was distinguished by various changes throughout Great Britain in many spheres such as culture, politics, or architecture. New impulses were expected in all the branches of cultural field and everything and everyone old was considered to be out. The Beatles and especially one of their leading persons, McCartney, have recognized their chance to succeed and they decided to move their business from their home town Liverpool to the capital city of Great Britain, London. This challenge should have brought an evidence of either a great success or of a complete loss (Miles, 1997, pp. 97-101).

Paul McCartney was perfectly prepared to make a debut of the band's breakthrough. As mentioned above, the success had always been his aim and he spent most of his time to reach it. This endeavour in connection with his talent and his sympathetic appearance had led to the long-desired aim. It is necessary to mention the issues of the leadership of The Beatles – two distinctive personalities in fact spent many years on fighting to finally reach a decision on which of them should have played the role of the heading personality in the band. John Lennon presented a very distinctive kind of appearance and personality who soon became a symbol of the band. On the other hand, McCartney had modestly led the band with his natural sense for diplomacy and managers'

skills. He also was talented in the field of business and in influencing people. It is necessary to mention that he has been purposefully training this kind of a talent and he has been using it in a positive way to reach a success till nowadays.

One of the McCartney's songs, which needs to be mentioned, is called *Yesterday*. Its success is noted in the Guinness Book of Records (2006) with 1 600 cover versions of the song that had been made by January 1986. As mentioned above, the authorship of almost all of the songs with their origin in the era of the band Beatles belonged jointly to John Lennon and Paul McCartney. In the case of *Yesterday*, the song soon appeared to be one of the most successful songs that have ever been composed. Paul McCartney, according to his exclusive authorship, asked John Lennon's widow, Yoko Ono, to change the order of the authors' names in the description of the song (Sandford, 2006, p. 344):

Yesterday was voted the "greatest song ever" (with some twelve million airplays) by a blue-chip panel of The Times and Radio 1 listeners. After thirty years, Paul's dream [for his name to be stated by the song Yesterday as the exclusive author's] still had the power to stir strong emotions. Not least his own: later that winter, he again wrote to Yoko [Ono] requesting that the song credit read McCartney – Lennon, if not McCartney. By all accounts, their subsequent discussions would present much the same lively spectacle as two ferrets trapped in a sack. "He wanted to change the names – which isn't going to happen – and he was also venting his anger," Yoko [Ono] reported.

According to the fight for the entitlement to sign the most successful piece of art, his life work with his name, just displeasure and bitterness remained. This long-standing conflict can also be used as an explanation of Paul McCartney's further endeavour not to rely on the people in his surrounding and to arrange all the business issues by himself. Paul McCartney gave up further efforts to work in a team with other artists. His subsequent work presented independent enterprise of an experienced individual. In addition to further problems, that have originated during the existence of the band Beatles, such as a dispute among the band members in the matter of the choice of a manager, different opinions about the newly recorded album or distinction in the band's members' plans, as mentioned by Barrow & Bextor (2004):

At any other point in the band's history, creative/artistic disagreement among the group over the production of the album would have been solved in the usual democratic way but by May 1970, Paul was no longer on speaking terms with John, George and Ringo. The three had put their faith in American entrepreneur Allan Klein, unilaterally handing him control of the Beatles' management without proper discussion with Paul, who was dead against using Klein. The waters were made muddier by the fact that Paul's new bride, Linda, belonged to a family of distinguished New York lawyers in whom Paul was inclined to pin his faith. (pp. 128 – 132)

The further development of Paul McCartney's life work in the field of music led except for the individually composed musical opuses to an origin of a new popular music band, called *The Wings* (1971 – 1981). Paul McCartney acted as an exclusive manager of the band and made all of the decisions in the name of the band. He also became the author of almost all of the band's songs. The success of the band's music was variable; critics did not always provide positive reviews. (Gracen, 2003, p. 15). McCartney searched for the band members – he tended to employ experienced and talented musicians, which he gradually found. He also invited his wife, Linda McCartney to become a member of the band. McCartney's intention was to find new ways how to compose music and to perform it in innovated ways. In the beginning of its existence, the band faced the deep-rooted linkage of McCartney to the former band Beatles. (Lewisohn, 2002, pp. 29-46). After having overcome the initial difficulties, the band Wings recorded its original songs (pp. 49-81) and commenced a series of world tours, including a tour to the USA in 1976 (Lewisohn, 2002, p. 83), beside tours to Australia and Europe. The year 1976 was considered to be the time period of establishment of the Wings themselves as a separate entity from the Beatles. The Wings became an individual formation with its own contribution to the area of music. The historical development of the band Wings may be further studied by means of the book *Wingspan* which describes the existence of the band Wings, presents a compilation of interviews with McCartney, complemented by a number of photographs. The book conducts a survey of the band's production and introduces the band's development on the then cultural background up to the year 1981, which is considered to be the date of the band's formal breakup.

One of the songs, recorded by Paul McCartney with the Wings, *Mull of Kintyre* (1977), presents a work with its significant contribution to the British culture. This song

will be mentioned in detail in one of the subsequent chapters to the topic of McCartney's patriotism.

5.3 Classical Music

5.3.1 Liverpool Oratorio

McCartney's is best known for his successful contributions to the world of music. These contributions do not involve just popular music, but also to classical music. McCartney has recorded two significant albums of classical music – the *Liverpool Oratorio* (1991) and the *Standing Stone* (1997). These albums are completely different from the rest of Paul McCartney's production, especially by being performed by the London Orchestra, as described in the review by Linda Sanders.

According to the Steven Brown's review (1991), the *Liverpool Oratorio* was Paul McCartney's first attempt in the field of classical music. It was composed to commemorate the 150th anniversary of The Royal Liverpool Philharmonic Orchestra. The whole album is divided into two separate records, which are further divided into eight smaller parts (each of the record contains four parts). The story follows Paul McCartney's life – the plot could be considered to partly present Paul McCartney's biography. The main character, Shanty, born in 1942 in Liverpool, describes his school studies, meets his future wife. At this moment the story begins to be clearly a product of the author's fantasy. There are ghosts that appear during the process and who comment the development of the story, they provide the main characters with advice. They also utter deep philosophical thoughts that can be thought about by the listener. At the very beginning, a scene at school appears where the teacher and the students speak Spanish. Latin can also be noticed as a language of intense ideas forwarded to the listener. The plot itself is not as important in the story as the idea of patriotism and the topics suitable for contemplation. The Oratorio first presents the main character as a new born child, then as a student, later shows him crying for the death of his father, describes his marriage and the time he spends at work. His life as a married man leads to the crisis of the story, when the main character's pregnant wife injures herself in an accident. Luckily, she survives and the unravelling leads to the moral of the story: a preacher explains that it is particularly necessary for people to live their own family's life. Finally, the main characters swear that they will live in peace to ensure a happy life to their common child.

The language of the *Liverpool Oratorio* is standard English, although it could be expected to be written in the dialect of the Merseyside and especially Liverpool, Scouse. While listening to the lyrics and reading the text of the Oratorio, no specific vocabulary

typical for Scouse can be found. Scouse was McCartney's mother tongue and its promotion could be considered to be a significant contribution to the broadening of the knowledge of the English speaking world of this dialect of English. On the other hand, it is necessary to admit that the lyrics in Standard English is an evidence of respect to the listeners, who wish not just to listen to the music, but who also follow the story and want to understand the message it bears.

On the basis of the research of the review by Edward Rothstein for The New York Times, the record of the oratorio was taken during its premiere at Liverpool Cathedral with many significant personalities singing the main roles. The oratorio has noted a significant success – it has become a hit among the records of classical music. Some of the critics, for example Brown (1991), have brought also lukewarm or negative reviews – the record was considered not to bear such an intense message it deserved. The music has also sometimes been described as innocuous and rudimentary. On the other hand, such an approach is usual among the critics and the unique experience received during the listening and the appreciable success of the Liverpool Oratorio presents a contribution to the British culture.

5.3.2 Standing Stone

Standing Stone presents McCartney's second full length release of classical music. It was composed as a complete long musical poem divided into nineteen parts, each of them separately named after the action or a phenomenon they present. Individual tracks' names a specific kind of freshness. They may recall topics such as relaxation or mediation. The *Standing Stone* is not created like an opera – it includes instrumental music with some choir. The composition of the album (nineteen separate parts, presented like independent songs) recalls an album of popular music. However, the classical music is expected to be more homogenous which is not a typical feature of this album. The album *Standing Stone* reached significant success among the charts of classical albums in the time of its origin.

The name of the album *Standing Stone* recalls the Celtic history of the British islands, their characteristic mystery and the secrets of their origin. The presence of the Celtic features may recall McCartney's paintings where such a motif also appears – this similarity indicates the author's interest in history. The album expounds the theme of the Celtic culture to the listeners.

There were also further attempts by McCartney to influence the progress of the classical music such as *Working Classical* (1999), *Ecce Cor Meum* (2006) or the *Ocean's Kingdom* (2011).

5.4 Patriotism in the Music by Paul McCartney

According to Martin (2004), McCartney has become renowned for his sense of patriotism. This fact is significant in his pieces of art, especially on his paintings, in texts of his songs and also in his poems. (pp. 60-67)

A significant evidence of Paul McCartney's patriotism can be found in the texts of the songs with their origin in the era of McCartney's activity with the band Wings; one of the distinctive pieces was a song composed by the author for the band Wings of which he used to be a member and a head. The song can be considered to be the best known and the most famous one among McCartney's art's appraisers. The song is called *Mull of Kintyre*. The lyrics of the song describes McCartney's favourite place where he has spent some time of his life surrounded by his family's members. The Mull of Kintyre is a lighthouse situated to the southwest Scotland which is a dominant of the landscape around McCartney's cottage, gardens and fields. The lyrics describes the nature in a captivating way – the listener will become familiar with the characteristic features of Scottish nature – mist rolling from the sea, fields of blossoming heather, the lighthouse as a point that emphasizes the mood of the landscape of Scotland.

McCartney and the other band members are dressed in clothes typical for British countryside, McCartney playing guitar and sitting on a wooden fence surrounding his farm. Then a band of musicians appear. They play the bagpipes whose specific sound suitably complements the music.

In the song's lyrics, McCartney mentions that he has travelled a lot and he has seen many various parts of the world but he will always be satisfied after his return to the Mull of Kintyre (the lighthouse itself and the characteristic landscape presents a symbol of the author's home, Great Britain as a whole).

McCartney has also decided to return to an old-fashioned and a modest way of making music on concerts — the band Wings travelled across Great Britain as so called "Minstrelsy" who formerly used to travel around the country with their musical instruments, stopped accidentally in places that they liked and made unexpected concerts. This medieval habit was common in many countries including Great Britain in the Middle Ages and was very typical for musicians in the history, but it had been also gradually forgotten over the centuries, nowadays it could probably be found just in literature about the Middle Ages in Europe.

5.5 Summary of Music by Paul McCartney

As mentioned in the previous chapter, McCartney has been developing his skills and talent in the domain of composing and performing music through his whole life. He began with his first attempts at a very young age, when he eagerly learned to play various musical instruments and when he composed his first simple songs.

Later in his teens he joined his close friend and future business partner with whom he has brought his skills to a unique quality. In this time period he used the opportunity to spread his works of art in the field of music among the listeners in Great Britain and later also all over the world. In this era, he also learned to cooperate with his business partners, which has caused many moments of disappointment and which led to McCartney's future mistrust in cooperation with other people. The mistrust has supported McCartney's individuality, but on the other hand, it has also become the reason for failure of some of his works.

In the time period after the breakdown of the band Beatles, McCartney started his solo career. He tried to influence various music styles, such as the domain of the classical music. He has also made successful attempts to go on in his career of a composer and singer of popular music. He has composed numerous songs that he performed either by himself or together with a new music band called Wings which he in fact used as a complement to his performances. In this time period, he fully presented his endeavour to act as an independent personality. He cooperated with various artists with whom he composed and performed, such as Michael Jackson or Stevie Wonder. (Barrow & Bextor, 2004, pp. 128-139)

McCartney has also actively participated on a number of concerts, organized to the occasions of various humanitarian purposes that have been broadcast worldwide. (McCartney, 2004, pp. 84-125)

McCartney's songs, especially the ones with their origin after the era of the Beatles, contain an important value of patriotism – McCartney describes Great Britain in his songs and he presents it to the listeners in a positive way.

Except for the ceremonial dubbing McCartney a knight title in the Buckingham Palace by Queen Elizabeth II., there are further significant appraisals that are convenient to be mentioned in the list of McCartney's public awards: in 1999, Sir Paul McCartney was admitted to the Rock and Roll Hall of fame for the contribution of his life's work as an independent artist. In 2008 McCartney received two significant awards – he was honoured as a Fellow of The Royal College of Music and a Honorary Member of the Royal Academy of Music by the Prince of Wales. He also received a BRIT Award for

outstanding contribution to music. Another exceptional event in his life was represented by the receiving of the honorary degree, Doctor of Music, at the Yale University. In 2009, Paul McCartney was twice nominated for the Grammy Awards and was also bestowed a title of the Songwriter of the year by The American Society of composers, Authors and Publishers. In 2010, Sir Paul McCartney was honoured with the Gershwin Prize for his contribution to the music by the American president Barack Obama. And finally, in 2012, Sir Paul McCartney was awarded a title of the MusiCares Person of the Year.

All of these outstanding awards have been acquired by one person, Sir Paul McCartney, who has received them for his lifelong activity in the domain of verstaile kinds of arts, primarily in music, and especially for his contribution to the development of British culture.

Conclusion

The research of McCartney's artistic production was realized on the base of studies of various sources – the used material included books focused on the biography and life's work of Paul McCartney, interviews with McCartney, specialized reviews, thematic orientated articles and also the particular works of McCartney (recordings, films, literary works, paintings and others). The mentioned resources were studied thoroughly in the means of the area of McCartney's artistic activities. The acquired information and results of research were organized into consequent chapters and the resulting outputs were complemented by a summary of each of the four main topics. The conclusion presents a result of the surveys focused on the fields which McCartney was expected to affect in a significant way.

The first of the topics of research was McCartney's activity in the film production. McCartney has created several films, but his attempts to succeed in a movie branch have not led to a significant outcome. The genre and the method of processing of the individual films varied during the time according to the author's artistic development and the actual orientation of his activities. The very first films were created as abstract pieces of art, not intended to be presented to the public.

The later films prove the author's tendency to improvisation and a deficiency of a focused preparation of the procedures concerning the production of films. The author underestimated the knowledge of appropriate features of a successful film. He relied on his previous success which forsook him in terms of film production. Film production has to be considered the artist's weakest domain which did not contribute to British culture in a significant way.

The next branch, explored in this Thesis, are McCartney's activities in the domain of visual arts. McCartney finds a connection between music and painting and describes this idea in interviews concerning the visual arts. McCartney proves a talent for these arts both of which can be suitably complemented by each other – for example within the meaning of utilization of McCartney's skills in the domain of fine arts for the purposes of the design of the band Beatles' creations.

According to the contribution written by an expert in the field of visual arts Wolfgang Suttner, McCartney's paintings present concrete topics rather than abstract ones. McCartney does not display his paintings on exhibitions except for a few cases in which his collections were presented to the publicity in galleries. McCartney considers his

paintings a spare-time activity and he enjoys to occasionally share them with other people. His paintings can be considered to carry a contribution to the British culture, despite the fact that he does not regard himself to be a professional painter.

The third object of the research are books written by McCartney, both poetry and prose. As mentioned in the concerned chapter, it would appear that poetry is not a very popular literary style among readers of literature nowadays. The poems written by McCartney seem to be perceived better when complemented by the characteristic musical accompaniment. Paul McCartney's contribution to prose is represented by the book *High in the Clouds*, which presents an appropriate object of reading for children's readers.

The last mentioned area of the research is McCartney's contribution to the domain of music. McCartney has been developing his skills and talent in the issue of composing and performing music through the whole life. He collaborated with his co-author John Lennon. These two artists jointly created a significant piece of work. McCartney later became independent and went on developing his further career of a musician and composer. He engaged in various musical styles, such as popular music or classical music, and produced a number of musical compositions.

McCartney also actively participates in concerts, organized to the occasions of various humanitarian purposes. There is a value of patriotism that can be found in McCartney's songs – McCartney describes Great Britain in his songs and introduces it in a positive way.

McCartney's activities in the domain of music have headed towards to the appreciation with a knight title for his lifelong contribution to the British culture in the means of music in 1997. All of these facts lead to a conclusion, that Paul McCartney's music presents his most significant contribution to the British culture.

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Shrnutí

Tématem této bakalářské práce je celoživotní dílo současného britského všestranně nadaného umělce, Sira Paula McCartneyho. V rámci této práce byl autor představen z hlediska svého přínosu pro britskou i celosvětovou kulturu. Jednotlivé kapitoly bakalářské práce se zabývaly popisem čtyř stěžejních oblastí, ve kterých autor působil a působí (konkrétně se jedná o oblast hudby, filmové tvorby, literatury a výtvarného umění). McCartney aktivně působí také v dalších oblastech lidské činnosti, tyto oblasti však buď nejsou dostatečně zmapovány a není je tedy možné využít jako předmět dalšího zkoumání, nebo svým zaměřením zcela neodpovídají náplni této bakalářské práce, což je přínos McCartneyho díla pro britskou kulturu (zejména se jedná o autorovy aktivity v oblasti humanitární, sportovní či participace v programech na ochranu přírody).

McCartney je považován za umělce, který každé ze zkoumaných oblastí věnoval svůj vklad, jenž se tímto stal nedílnou součástí britského kulturního dědictví a hodnotou pro vzdělávání a výchovu současných i budoucích generací lidí nejen ve Velké Británii, ale po celém světě.

Nejvýznamnější oblastí, které McCartney věnoval velkou část svého profesního života a ve které prokázal také největší podíl svého talentu, je obor hudební tvorby. Jedná se o odvětví, za jehož systematické rozvíjení byl autor odměněn mnohými oceněními. Autorův hudební talent a jeho aktivní využití tohoto talentu k podpoře kultury Velké Británie vedl ke získání prestižního rytířského titulu z rukou britské královny Alžběty II. Sir Paul McCartney se zabýval hudbou klasickou, ale především hudbou populární, kterou oslovil mnoho posluchačů. Ve své hudbě také prosazuje myšlenku vlastenectví a vytváří tak pozitivní vztah posluchačů k Velké Británii a aktivní zájem o kulturu této země.

Velmi významnou oblastí, do které McCartney vložil svůj rukopis, je jeho výtvarná tvorba. Umělec své dílo skrývá před zraky veřejnosti a lze tedy jen věřit, že se výtvarné umění McCartneyho dočká pozornosti nejen odborníků v této oblasti.

Literární tvorba McCartneyho obsahuje pouze nevelké množství děl, nicméně i tato jsou významnými příspěvky pro britskou kulturu.

Poslední z řady zkoumaných oblastí je filmová tvorba McCartneyho, která však naprosto nezasáhla do britského kulturního vývoje a která se omezila na několik spíše neúspěšných pokusů v dané oblasti.

Práce McCartneyho ve zkoumaných oblastech byla výrazně ovlivněna interpersonálními vztahy a nejvýznamnější z nich, které způsobily nemalý dopad na autorovo dílo, jsou v práci také zmíněny spolu se souvislostí, v jaké byla autorova tvorba ovlivněna.

Z této bakalářské práce vyplývá, že Sir Paul McCartney se v průběhu své všestranné kariéry stal významnou osobností britské kulturní scény a že v dané oblasti zastává nezastupitelné postavení, zejména pak v oblasti hudební tvorby, ve které prokázal svůj talent a již přispěl významným způsobem k rozvoji britské kultury.