

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ

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ЖИВОПИСЬ

*Учебно-методическое пособие для студентов
III курса отделения английского языка
переводческого факультета*

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ВВЕДЕНИЕ

Учебно-методическое пособие «Живопись» включает материалы, объединенные общей тематикой, но разнообразные по жанру. Это и тексты искусствоведческого характера, и отрывки из художественных произведений, и газетно-публицистический текст.

Пособие состоит из 9 разделов, первый из которых посвящен ключевым моментам истории западноевропейского искусства, начиная с искусства эпохи Возрождения и заканчивая модернизмом. Важным компонентом данного раздела являются описания картин ведущих мастеров того или иного периода. Разделы 2 - 4 знакомят студентов с основными различиями двух школ живописи XIX века: академической школы и импрессионизма. В разделах 5 - 8 приводятся отрывки из классических произведений О. Хаксли, Т. Драйзера, С. Моэма, основной темой которых является судьба человека искусства, взаимоотношения творца и общества. В разделе 8 дается краткая информация об основных тенденциях в изобразительном искусстве Великобритании XVIII-XIX веков и ведущих живописцах, представляющих каждое из течений. Завершающий раздел содержит статью из газеты Гардиан, освещающую проводимую в Лондоне выставку произведений западноевропейской и русской живописи из коллекций ведущих музеев России.

Сопровождающие каждый текст пособия языковые и речевые упражнения призваны помочь студентам овладеть основной терминологией тематической области «Изобразительное искусство» с тем, чтобы в дальнейшем описывать живописные полотна при посещении картинных галерей, определять жанр того или иного произведения, строить собственное оценочное суждение.

CONTENTS

UNIT I. WESTERN ART HISTORY OUTLINE.....	5
- RENAISSANCE ART.....	5
- BAROQUE.....	8
- 19 th CENTURY.....	10
- MODERNISM.....	13
UNIT II. IMPRESSIONISM VS ACADEMICISM.....	16
UNIT III. THE SCIENCE OF COLOUR.....	21
UNIT IV. THE IMPRESSIONIST TECHNIQUE.....	24
UNIT V. THE TILLOTSON BANQUET.....	35
UNIT VI. THE GENIUS.....	40
- PART I.....	40
- PART II.....	44
UNIT VII. THE MOON AND THE SIXPENCE.....	48
UNIT VIII. BRITISH ART (18 – 19 centuries).....	51
UNIT IX. ONE DAMN MASTERPIECE AFTER ANOTHER	57

UNIT I

WESTERN ART HISTORY OUTLINE

Renaissance Art

Renaissance means “rebirth” and refers to a period in the development of western art and culture beginning in 1300 and ending in 1600. It is usually associated with Italy, in particular Florence, Venice and Rome, but Northern Europe also contributed to the Renaissance.

The Renaissance witnessed a rebirth of interest in Classical past. The study of ancient Greece and Rome was central to Renaissance Humanism. This is a broad, philosophical trend which is associated with the individual’s ability to understand and change both himself and the world by seeking rational, rather than religious answers.

Artists began to represent holiness in ordinary people: after centuries of gilded splendor as the Queen of Heaven, the Virgin was depicted as a humble girl. This trend is evident in Leonardo and ultimately led to the work of Caravaggio.

As Renaissance artists competed with each other in determined attempts to surpass the art of the ancient world, their status changed, raising them above craftsmen and artisans. Artists’ individual talents, innovations and ideas began to acquire greater cultural importance. It is no wonder, then, that the Renaissance is associated with artistic genius.

A crucial shift in this period was the increasing importance given to easel painting. Commissioned for private homes, easel paintings became highly desirable and gave artists a new source of income and competition outside commissions for church decorations. Titan played a significant role in this development, working successfully under royal patronage.

Key works:

The Virgin and the child with Saint Anne, 1510,

Leonardo Da Vinci

In this work the Virgin sits on Saint Anne's knee and both smile down at Christ who is mischievously pulling the ears of a lamb. Leonardo distinguishes these central figures in the Christian religion by portraying them with ordinary, human emotion.

Portrait of the Artist with a friend, c. 1518

Raphael

Humanism, like much Classical philosophy, emphasized the importance of friendship over romantic or sexual love. Raphael's portrait with his friend is indicative of this trend. It is an affectionate and intimate portrayal of friendship in which purely human emotional bonds are celebrated and affirmed.

Birth of Venus, c. 1482,

Sandro Boticelli

Botichelly's seductive depiction of an event from classical mythology – the goddess at the moment of her birth from the sea – makes it representative of the secular tendency in the Renaissance.

I. Match the words from the box with the following definitions

Humble ultimate mischievous patron secular craftsman artisan
--

1. non-religious

2. enjoying having fun but having trouble
3. somebody who supports the work of artists
4. a worker who has special skills and training, esp. one who makes things
5. basic, happening when the activity is ended
6. somebody making beautiful or practical things using their hands
7. not proud, not thinking you are better than other people

II. Explain the meaning of the following words and expressions

1. easel
2. to commission
3. to be indicative of
4. emotional binds
5. to affirm
6. to be representative of

III. Put it in English

1. изображать кого-либо
2. подчеркивать главенство дружбы над романтической любовью
3. стиль, направление
4. воспевать эмоциональные узы
5. светское направление в искусстве
6. обольстительный, соблазнительный

BAROQUE

The art and culture of the 17th century are referred to as “Baroque”. The term was first used to disparage works which were felt to lack Classical proportion. However, Baroque artists, like their Renaissance forbears, valued overall unity of design and effect. What distinguishes the Baroque is its insistent movement and transformation – of bodies and emotions in particular. The symmetry and proportion of the Renaissance are less obvious than swirling forms, high colour and often dramatic contrast between light and dark. Baroque artists valued forcefulness of expression to convert or persuade the viewer.

The Baroque period was characterized by an increasingly wide variety of patrons who valued still-life, genre scenes and landscapes, often painted on easels which could be hung in private residences, rather than frescoes, palatial decorations and altarpieces which dominated the visual arts during the Renaissance. These developments are seen most clearly in the Golden Age of Dutch art during which townscapes, seascapes, interiors and still life achieved new levels of popularity and refinement.

Key works:

Still Life with Sweets and Glassware, 1622,

Juan Van Der Hamen

Still life – paintings of everyday objects ranging from vases to fruit and flowers – became very popular during the Baroque period, especially in the Dutch Republic. The market for paintings increased as more and more people could afford art for their homes. Baroque still life inspires contemplation and meditation, as well as admiration of the artist’s skill. Its beauty is often melancholy, inviting the viewer to contemplate life’s transience.

View of Toledo, 1597

El Greco (Doménikos Theotokópoulos)

Toledo was the religious capital of Spain and El Greco's 'View of Toledo' is a landscape painting with a spiritual dimension. He chooses to portray the scene just at that moment before a storm bursts. The heavens are at war with the sun just holding out against the impending thunderstorm and the atmosphere is electric. The spire of Toledo Cathedral seems to conduct this energy to the surrounding buildings while the landscape bristles with static charge. At this portentous moment the voice of God speaks through the forces of nature.

This is a landscape of unearthly power and drama: a dialogue between heaven and earth conducted appropriately by the cathedral spire. In fact, El Greco has changed the actual positions of the cathedral and the Alcázar palace to increase the effectiveness of his composition.

1. Find the words in the text corresponding to the following definitions

1. to say unpleasant things to show you have no respect
2. people who lived before, ancestors
3. moving quickly in circles
4. something unpleasant that will happen very soon
5. to have a lot of something
6. giving a warning about the future

II. What is the English for

1. натюрморт
2. жанровые сцены
3. фреска
4. алтарная часть
5. рассматривать, обдумывать
6. быстротечность
7. обращаться (в свою веру)
8. усилить эмоциональное воздействие композиции
9. духовное измерение
10. напряженная атмосфера
11. дворцовые украшения

19th century

During the 19th century artists increasingly rejected the authority of Art Academies which advocated the “grand manner”, mythical, religious and patriotic subjects and the emphasis on studying and drawing the human figure. It opened a new era of experimentation in which France played a central role and artists became freer to explore the boundaries of art.

The art history of the 19th century opens with the dominance of Neo-Classicism, the art of moral high seriousness and political purposefulness, which

was soon challenged by Romanticism. The Romantics believed the individual was the engine-force of history and progress. They emphasized the emotional, the irrational, the intuitive and the symbolic over and above the completely rational. Romanticism began the process of freeing the artists from the authority of the Academies, social utility and the weight of the public opinion, convention and good taste.

Realism also challenged the ideals of the academies and public opinion by broadening the subject matter of art to include images of everyday life – often images of poverty and labour.

Impressionism abandoned the convention for representing natural appearance as solidly modeled forms. Impressionists replaced line and form with flashes of colour which convey the impression of the appearance of objects. They also painted in the open air, thereby rejecting the Academic tradition of working in a studio from preparatory drawings.

Artists increasingly came to think of themselves as possessing a vision to which they had to remain true, even if that meant rejecting financial rewards and social status. By the end of the 19th century the most avant-garde artists identified their artistry with their authenticity as individuals.

Key works:

Bathers at Asnieres, 1884

George Seurat

Seurat completed at least fourteen oil sketches and ten drawings before painting *Bathers at Asnieres*. The painting has a static monumental quality created by the massive canvas, the solidity of figures and the quality of brushwork that bears little resemblance to the work of the impressionists.

Asnieres was an industrial area and factories can be seen in the distance. Great care was taken with the painting's design and colour and the result is a complete sense of stillness, of a moment in time captured forever, as though etched in stone.

Bathers at Asnieres predated Seurat's development of Pointillism. Later, he returned to his work and repainted the hat worn by the boy in the river using dots of paint which are definitive of pointillist technique.

The White Horse, 1898,

Paul Gauguin

Gauguin used areas of pure, flat colour in his paintings. This enabled him to concentrate more on the design of his work and less on creating impressions of spatial depth and physical volume. This approach and his fascination with a lost golden age of natural innocence produced paintings rich in symbol and emotion. Gauguin inspired generations of artists to use their work to explore and express truths drawn from their life experience.

I. Define the following words

- | | |
|----------------|-----------------|
| 1. to advocate | 4. authenticity |
| 2. vision | 5. to predate |
| 3. avant-garde | 6. brushwork |

II. Put it into English

Целеустремленность, исследовать границы искусства, общественная польза, груз общественного мнения, расширить тематику картин, работать

в студии, используя эскизы, отказаться от материальных благ, эскизы, выполненные маслом, пространственная глубина

III. Fill in Prepositions. Put the Following expressions into Russian

1. to be challenged ... Romanticism
2. to emphasize the emotional, the irrational, the intuitive and the symbolic ...
and ... the completely rational
3. to abandon the convention ... representing natural appearance as solidly
modeled forms
4. to replace line and form ... flashes of colour
5. to bare little resemblance ... the work ... the impressionists
6. to be etched ... stone
7. to be definitive ... pointillist technique
8. paintings rich ... symbol and emotion
9. truths drawn ... their life experience

Modernism

Modernism was a broad movement encompassing all the avant-garde artistic trends of the first half of the 20th century. All varieties of modernism shared a common feeling that the modern world was fundamentally different from what had passed before and that art needed to renew itself by confronting and exploring its own modernity. For some it meant rejecting the industrial in

favour of the primitive (Primitivism), for others a celebration of technology and machinery (Futurism).

Different trends of modernism contested between themselves whether art should explore emotions and state of mind (Expressionism), spiritual order (Neo-Plasticism), social function (Constructivism), the unconscious (Surrealism), the nature of representation (Cubism), or the social role of art in capitalist, bourgeois society (Dadaism).

Art increasingly became a means of discovering truth, whether a peculiar modern truth (Futurism) or a universal truth (Suprematism).

Key works:

Bowl of Fruit, Violin and Bottle, 1914,

Pablo Picasso

Cubism, of which the painting is an example, is regarded as the most important trend of modernism. It makes intellect central to art. It systematically explores the relation between art and what it represents, thus completely abandoning the Naturalistic aim to paint things simply, as they appear to the observer. Instead, Cubists sought to convey an object's existence in time and space, representing the object from different points. They explored how paintings are constructed, and how they function as works of art.

Bowl of Fruit, Violin and Bottle is a Cubist still life. The violin at the center of it has been fragmented. It is impossible to say where it really is in relation to the table top: lying down or propped up on something? This ambiguity is typical of Cubist painting, as well as the way the paint has been applied to resemble a collage of differently coloured pieces of paper.

Improvisation 28 (second version), 1912,

Vassily Kandinsky

Vivid colour and loose, aggressive brushwork distinguished *Improvisation 28*. Like most other expressionists Kandinsky was highly critical of the society in which he lived and welcomed its transformation. Waves, boats and mountains can be seen on the left, suggesting the elemental destruction by storms and floods, while on the right, an embracing couple evoke the creation of a new society shaped by pure honesty and loving spirituality.

1. Put it into Russian

1. to encompass
2. trend
3. to reject the industrial in favour of the primitive
4. nature of representation
5. seek to convey
6. collage
7. loose, aggressive brushwork
8. elemental destruction
9. to evoke the creation of a new society
10. to be propped up on something

II. Put it into English

Соревноваться между собой, считаться самым важным направлением модернизма, делать интеллект центральным в искусстве, разделенный на части, двусмысленность, яркие цвета, очень критично относиться к обществу, приветствовать преобразования

UNIT II

IMPRESSIONISM VS ACADEMICISM

The impressionists filled the halls of the French art establishment with light. As a group, they were critically derided and considered to be the most outrageous and untalented artists of the 19th century. Today the paintings of impressionists are some of the best-known and most loved works of the entire history of art.

In 1874 a group of artists led by Monet and his friends set up an exhibition to show their own work. The exhibition, at which 30 painters exhibited, including Pissarro, Degas, Cezanne, Renoir and Sisley, showed works that were considered typical of the new art's approach. But critics were horrified at the modern subject matter, the unfinished quality of the pictures painted out in the open, the lack of draftsmanship, and the bright, pure colour that was used to depict the passing effects of light.

Impression: Sunrise, sketched by Claude Monet, is the work that gave rise to "Impressionism", a term first used in a satirical magazine. Monet, Degas, Renoir, Sisley and Pissarro were called impressionists in the sense that they did not produce a landscape but rather conveyed the sensation produced by the landscape.

If we look at the bottles in *A Bar at Folies-Bergere* by Manet, we will notice that the treatment of detail here is totally different from the treatment of detail by painters of the Academy who looked at each leaf, flower and branch separately and set them down separately on canvas like a sum in addition. But all the bottles in Manet's picture are seen simultaneously in relation to each other. Impressionism, then, in the first place is the result of simultaneous vision that sees a scene as a whole, as opposed to consecutive vision that sees nature piece by piece.

Another way of putting the matter is to say that in an Impressionist picture there is only one focus throughout, while in the academic picture there is a different focus for every detail. These two methods of painting represent different ways of looking at the world, and neither way is wrong, only whereas the academician looks particularly at a series of objects, the Impressionist looks generally at the whole.

I. What is the Russian for

1. draftsmanship
2. to depict the passing effects of light
3. to sketch
4. ways of looking at the world
5. best-known
6. the treatment of detail

II. What is the English for

Самый любимый, устроить выставку, современные сюжеты, написанный на открытом воздухе, передать ощущение, запечатлеть на холсте, одновременный, иначе говоря, прежде всего

III. Insert prepositions

1. to set ... an exhibition
2. horrified ... the modern subject matter
3. painted the open
4. to give rise ... smth
5. to set them ... separately ... canvas
6. to be seen simultaneously ... relation ... each other
7. as opposed ... consecutive vision
8. to see nature piece ... piece
9. a sum ... addition

IV. Find derivatives of the following words

1. to deride
2. outrage
3. to add
4. to separate
5. to oppose
6. to produce

7. to represent

V. Provide synonyms and antonyms for the following words

1. outrageous

2. simultaneous

3. consecutive

4. untalented

5. to exhibit

VI. Reproduce the following dialogue

Édouard Manet “A Bar at the Folies-Bergère”

- It is Manet’s painting from 1881-82, “A girl at a Bar at the Folies-Bergère”.
- And this is a bar in Paris, a sort of a nightclub. An expensive nightclub.
- It is so frequented by the upper-middle class in Paris. It has all sorts of amazing things going on.
- Where is this painting now?
- It’s actually in Court Hall, a gallery in London.
- Oh, it’s in London... So I haven’t seen it, only some reproductions of it. But this is the first time I’ve ever noticed this pair of shoes hanging down from that upper left corner of the painting. What is going on there?
- They are connected to legs, and, presumably, a body. If you look really closely, can you see that they’re standing on the trapeze?
- Yes. It looks like an acrobat.
- And it really is.
- This is a circus.

- So we are looking through the reflection of the mirror?
- Well, it's a complicated moment. This is a painting which is really about seeing, and vision, and light in so many ways, and, of course, Paris at this moment, its social and political issues... But at first, I think, when you are going to look at this painting it seems as if you saw the back of the girl through this deep space. But if you look very closely, right around her wrist, you'll see the bottom of the gold frame that separates the mirror . So those legs that are hanging in the upper left of the painting are in fact in back of us.
- Right! And it is an acrobat.
- So, it's an acrobat. So, it's a spectacle going on at the back of us.
- And I think, actually, in the Folies-Bergere – from what I read – there are several spectacles going on at once.
- So, the girl is looking at me, isn't she? But how come she is looking at this other guy also?
- Well, art historians have spent a lot of time trying to figure this out. Why the discrepancy? It is a kind of presumed intimacy, that seems to be in the reflection, between a man and a woman, perhaps, the implication of a flirtation going on, you know. That intimacy versus the kind of distance that we feel in that vacancy in her face is the way the artist feels about the woman, and also a kind of wish about her...
- And also the question is whose perspective we're holding. Are we holding sympathy with her or with him? It all seems as if we were that viewer. We embody that viewer, and he is us, as the consumer of this painting, as the consumer of the drink. But there is also some ambiguity or a kind of openness

of the way in which we interpret her face, and her facial features, and her expression.

- If you really look at her face I think there is really the possibility of seeing a kind of intense sadness there, a kind of openness to her eyes and some remorse. That is, I think, very affecting really, and really quite powerful.

- As we just look at the handling of the paint, it's just incredible. Look at, for instance, the locket or whatever she's got on her choker. That kind of open handling and almost liquid handling of the paint exists in her eyes as well and almost makes me feel that her eyes are welling up or are very close to it.

- And Manet captures this. He captures these moments as well as the feelings with all their emotional intensity.

- It's really an incredible painting, isn't it?

- It is! The emotional moment here is intense as well as the light and the colour. Playing with the perspective does bring a sort of emotional issue - jealousy and intimacy and anxiety even.

UNIT III

THE SCIENCE OF COLOUR

This way of viewing the scene broadly, however, is only a part of Impressionism. It was not a new invention, for Velasquez saw and painted figures and groups in a similar way, so Impressionists in this respect were developing an existing tradition rather than inventing a new one. But a later development of Impressionism, which was a complete innovation, was the new palette they adopted. The more progressive painters strove to make the colours in their pictures closer to the actual hues of nature.

Delacroix was one of the pioneers in the analysis of colour. When he was in Morocco he wrote about the shadows he had seen on the faces of two peasant boys, remarking that while the yellow-faced boy had violet shadows, the red-faced boy had green shadows. Again in the streets of Paris Delacroix noticed a black and yellow cab, and observed that beside the greenish yellow, the black took on a tinge of the complementary colour, violet.

Every colour has its complementary, that is to say an opposing colour is evoked by the action of the human eye after we have been gazing at the said colour. Consequently all colours act and react on one another, to obtain the full brilliance of any given hue it should be flanked and supported by its complementary colour.

The 19th century was a scientific century during which great additions were made to the knowledge of optics. It became clear to the painters that colour was not a simple but a very complex matter. For example, we say that grass is green, and green is the local colour of grass, that is to say, the colour of grass at close range, when we look down on it at our feet. But grass-covered hills seen at a great distance do not appear green, but blue. The green of the local colour is affected by the veil of atmosphere, through which we view it in the distance, and the blue we see is an example of atmospheric colour.

Again, the local colour of snow is white, but everybody who has been to Switzerland is familiar with the Alpine glow when the snow-clad peaks of the mountains appear a bright copper colour owing to the rays of the setting sun. This is an example of illumination colour, and since the colour of sunlight is changing throughout the day, everything in nature is affected by the colour of the light which falls upon it.

The landscape painter, then, who wishes to reproduce the actual hues of nature, has to consider not only *local* colour, but also *atmospheric* colour and *illumination* colour, and further take into consideration *complementary* colours. One of the most important discoveries made by Impressionists was that in the shadows there always appears the complementary colour of the light. They discarded black altogether, for modified by atmosphere, they held that a true black did not exist in nature. The darkest colour was indigo, dark green or deep violet. Impressionists would not use a brown, but set their palette with indigo, blue, green, yellow, orange, red and violet, the nearest colours they could obtain to the colours of the solar spectrum.

I. Say it in English

подобным образом, нежели чем, при близком рассмотрении, на большом расстоянии, локальный цвет, цвет в определенной световоздушной среде, освещающий цвет, дополнительный цвет, покрытые снегом вершины, благодаря лучам заходящего солнца, солнечный спектр

II. Say it in Russian

1. to view the scene broadly
2. to develop an existing tradition
3. to adopt a new palette
4. to strive to make the colours in their pictures closer to the actual hues of nature
5. to take on a tinge
6. to be affected by the veil of atmosphere

7. to change throughout the day

III. Provide synonyms to the following words and expressions

1. hue

2. to reproduce the actual hues of nature

3. to discard

4. to obtain

IV. Explain the meaning of the following words and collocations

1. innovation

2. analysis

3. to hold that

4. spectrum

V. Say whether the following nouns combine with MAKE or DO:

Discovery, research, effort, course, addition, profit, job, test, impression,

the shopping, attempt, bed, hair, offer, loss, guess

UNIT IV

THE IMPRESSIONIST TECHNIQUE

Further, they used these colours with as little mixing as possible. Every amateur in water-colours knows that the more he mixes his paints, the more they lose in brilliancy. By being juxtaposed rather than blended, the colours achieved a scintillating range of tones – the high-keyed radiance of daylight rather than a

calculated chiaroscuro of the studio. And the transformation of light from the canvas is greatly increased.

The Impressionists refrained as much as possible from mixing colours on their palettes, and applied them pure in minute touches to the canvas. If they wanted to render secondary or tertiary colours, instead of mixing two or three pigments on the palette, they would secure the desired effect by juxtaposed touches of pure colours which, at a certain distance, fused in the eye of the beholder and produced the tint desired.

This device is known as optical mixture, because the mixing is done in the spectator's eye. Thus, whereas red and green pigments mixed on a palette will give a dull grey, the Impressionists produced a brilliant luminous grey by speckling the sky with little points of yellow and mauve which at a distance gave the effect of a pearly grey. Similarly the effect of a brilliant brown was given by the juxtaposition of green, red and yellow. It was an endeavour to use paints as if they were coloured light.

Various names have been given to this technique. It has been called Divisionism, because by it the tones of secondary and tertiary colours were divided into their constituent elements. It has been called Pointillism, because the colour was applied to the canvas in points instead of in sweeping brush strokes. It has been called Luminism, because the aim of the process is primarily to express the colour of light in all its sparkle and vibration.

The tendency before the Impressionism was to regard colour from the standpoint of black and white. Thus in considering a grey, it would have been asked is it a dark grey or a light grey, does it approach black or white? The Impressionists took quite a different attitude and asked whether it was a bluish grey or a greenish grey or a reddish grey: in a word, not whether it was light or

dark, but which colour of the solar spectrum it came closest to. To the Impressionists shadow was not an absence of light, but light of a different quality and of different value.

To sum up, it may be said that Impressionist painting is based on two great principles:

1. The substitution of a Consecutive vision that sees nature piece by piece by Simultaneous vision that sees a scene as a whole.
2. The substitution of a Chiaroscuro based on Black and White by a Chiaroscuro based on the colours of the solar spectrum.

This new technique was not an invention of one man, but the outcome of the life studies of a whole group of men. Most prominent among those who brought Impressionist painting to perfection were Camille Pissarro, Claude Monet and Auguste Renoir.

I. Put it in Russian

1. water-colours
2. to juxtapose
3. scintillating
4. secure the desired effect
5. luminous grey
6. to take quite a different attitude

II. Put it in English

смешивать краски, палитра, игра света и тени, воздерживаться, наносить чистые краски, передавать сдвоенные и строенные цвета, добиться желаемого эффекта, смешиваться в глазу, глухой серый цвет, составные части, широкие мазки, рассматривать с точки зрения, суммируя сказанное, основываться на следующих принципах

III. Insert prepositions

1. refrained as much as possible ... mixing
2. to apply them pure ... minute touches ... the canvas
3. to speckle the sky ... little points ... yellow and mauve
4. to divide ... their constituent elements
5. to regard colour ... the standpoint ... black and white
6. to be based ... two great principles
7. substitution of a Consecutive vision ... Simultaneous vision
8. to bring Impressionist painting ... perfection

IV. Explain the meaning of the following words

1. pigment
2. blend
3. high-keyed
4. to refrain

V. Explain the difference in meaning the following synonyms reveal

amateur – layman – dilettante - dabbler

mix - amalgamate - blend

beholder - spectator – onlooker – viewer - audience

Key works:

London Parliament, 1904

Claude Monet

In 1904, Monet revisited London, where he painted many views of the Thames, with the Parliament building and Waterloo bridge.

The style of this work has moved away from the dab-like brush marks of his typical Impressionist manner. Here the brushstrokes seem to fuse, shining through or obscuring one another – as the sun sets through the pall of the London fog.

The Parliament pictures, along with the Rouen Cathedral series, are Monet's only paintings of architectural monuments. As with the Rouen series, the building is only an excuse for effects of light and colour, and in this case, shape, which Monet has simplified dramatically – a green and purple spiky shadow between two flaming orange and gold patches of light and reflection. The light struggling through the mist creates a stunning, focused effect.

Monet said that he wanted to paint the air in which the bridge, the house, and the boat lay. The air, in which the Parliament lies here, pervades the entire scene.

Moulin de la Galette, 1876

Pierre-Auguste Renoir

Renoir painted several scenes of Parisians enjoying themselves, and this is the first. It was exhibited at the third Impressionist exhibition and was well-received.

It is painted in a typically Impressionist manner, although the soft quality of brushstrokes is a hallmark of Renoir's very specific style. He delights in the effect of the sunshine filtering through the trees. Pink and blue predominate – true to the Impressionist ideals even black is not shown as black but as colour that changes as light falls on it. The light dissolves the shapes and contours and, in the left corner, even flattens the distance between the little girl and her mother and the area where people are dancing.

As ever Renoir is fascinated by the people in his paintings and creates a lovely scene with plenty of stories being played out. Cut off on all sides like a photograph, the painting shows a Japanese influence in innovative composition, which divides the canvas almost diagonally from top right to bottom left with the foreground animation and the background detail. The two sides are linked by the head of the standing girl but there is no loss of depth – the figures in the background rapidly diminish in size, drawing the eye into the canvas.

Blue Dancers, 1897

Edgar Degas

In this pastel painted late in his career, Degas began to view his subject from close up – perhaps because of his ailing eyesight or, possibly, in response to the works of his contemporaries Cezanne, Gauguin, and Van Gogh.

It shows four dancers, viewed from above, in similar poses – the two on the right practically identical except for the direction of their heads. It is not

clear where they are in relation to the stage. Presumably, the dancers are in the wings.

It is possible that this pastel was created laboriously in the studio from memory. Degas might use a number of sketches. It is also possible that he worked with photographs – a picture exists of a dancer in this pose, her elbows sticking out, that the painter may have taken.

“Art is artifice,” he once said – completely at odds with his Impressionist friends – and, although he created some of the most fleeting effect images of the entire group, his manner of working was laborious in the extreme.

Argenteuil, 1874

Eduard Manet

This is one of the first Impressionist paintings that Manet produced. The subject matter is contemporary, the pallet is light and bright, and Manet is concerned with showing a naturalistic background encompassing the luminosity and play of natural light. Even so, Manet’s love of white and its different tonal values is still clear, and his punctuating use of colour is still evident in the flash of red flowers.

As usual, the figures are the focus of Manet’s composition – a young couple sit together, comfortably on a dock. But even here the interplay of emotions between the figures is unclear. The man seeks a connection with his companion. Meanwhile she sits placidly, half-smiling, hands in her lap, upright, looking ahead, formal, almost unaware of his presence.

Boats in the foreground on either side of the couple face in opposite directions and are cut off on all sides – a “snapshot” device suggested by photography and much used by Degas.

I. Put it in Russian

1. dab-like brush marks
2. to flatten the distance
3. foreground
4. background
5. viewed from above
6. the luminosity and play of natural light
7. different tonal values
8. punctuating use of colour
9. to face in opposite directions
10. the interplay of emotions between the figures

II. Put it in English

Пелена лондонского тумана, кажется, что мазки сливаются, существенно упростить, свет, пробивающийся сквозь туман, быть хорошо принятым публикой, быть выполненным в типично импрессионистской манере, растворять фигуры и контуры, новаторская композиция, глубина не утрачена, ухудшающееся зрение, положение по отношению к сцене, в центре композиции, лодки на переднем плане, прием фотографического снимка

III. Insert prepositions

1. an excuse ... effects ... light and colour
2. to delight ... the effect of the sunshine filtering ... the trees

3. a lovely scene ... plenty ... stories being played ...
4. to draw the eye ... the canvas
5. rapidly diminish ... size
6. to view his subject ... close ...
7. ... response ... the works ... his contemporaries
8. the dancers are ... the wings
9. to be ... odds ... his Impressionist friends
10. laborious ... the extreme
11. unaware ... his presence
12. to be cut all sides
13. boats ... the foreground ... either side ... the couple

IV. Explain the meaning of the following words

1. obscure
2. pervade
3. hallmark
4. to diminish
5. pastel
6. laborious
7. artifice
8. to encompass

9. placid

V. Reproduce the following dialogue

Moulin de la Galette

- I think we should take a look at Renoir's painting *Moulin de la Galette*, 1876. Although it's an archetypal impressionist painting, it's often misunderstood.

- In what way?

- When people look at this painting, they pay attention to the beautiful light and the pleasure, and the play. They think that the people are actually quite wealthy. It's not the case here.

- What class are these people?

- This is a painting of working class people, who are not poor, but they are not of the elite.

- Maybe clerks and kind of shop girls?

- Precisely. This is a painting about the resurrection of Paris. It was painted 4 years after Paris had been invaded. It had just gone through that terrible humiliation to the Germans during the Franco-Prussian war.

- What Renoir is doing here is saying: "Paris is alive again!" It is kind of celebration, kind of cleansing almost.

- And it is incredibly joyful, typical of Renoir: people socializing, talking, hanging about, being affectionate to each other, flirting. There is a pleasure of social intimacy.

- This was a radical thing. Before it the subject matter had been taken from history, mythology and religion.
- It was dark and solemn. Renoir's painting is about change. The flickering of light, the figures are swirling and dancing.
- This is a painting where nothing is stable. It is a perfect representation of what Paris was at that moment.
- And of what modern life was at that moment. The industrial revolution and the accumulation of capital had allowed for this world to develop.
- That was a place of pleasure and light which was incredibly exciting and Renoir did such a brilliant job of capturing that.
- Yes. I think that Renoir emphasized this nice socializing part. You can feel this optimism that Paris desperately needed a few years after the war.
- The brushwork indicates the rapid changes that society was undergoing then.
- The brushwork is incredibly fast. It produces the impression that the whole surface is constantly in motion.
- Soon Renoir rejected the radicalness that this painting shows with its open brushwork, its light, loosening of contours and flattening and collapsing of space.
- Later he thought he should learn linear perspective and anatomy.
- But at least for this precious moment we can enjoy the modern world involvement in this picture.

VI. Make your own presentations about Claude Monet, August Renoir, Eduard Manet, Edgar Degas, Paul Cezanne, Vincent Van Gough, Paul Gauguin, Pablo Picasso.

UNIT V

THE TILLOTSON BANQUET

By ALDOUSE HUXLY (an extract)

In the big room the company was assembling. The long mirrors reflected a singular collection of people. Middle-aged academicians shot suspicious glances at youths whom they suspected, only too correctly, of being iconoclasts, organizers of post-impressionist exhibitions. Rival art critics, brought suddenly face to face, quivered with restrained hatred. Through this crowd of mutually repellent vanities Lord Badgery moved, as if unconscious of all the feuds and hatreds. He was enjoying himself immensely. He hurried to seize the opportunity of introducing the eminent sculptor, Sir Herbert Hern, to the bright young critic who had called him, in the public prints, a monumental mason.

A moment later the Maitre d'Hotel came to the door and announced, loudly and impressively, "Mr Walter Tillotson". Mr Tillotson came into the room slowly and hesitantly. In the glare of the lights his eyelids beat heavily, painfully, like the wings of an imprisoned moth, over his filmy eyes. Once inside the door he halted and drew himself up with a conscious assumption of dignity. Lord Badgery hurried forward and seized his hand. "Welcome, Mr Tillotson – welcome in the name of English art!" Mr Tillotson inclined his head in silence. He was too full of emotions to be able to reply. Lord Badgery presented everyone in the room to the old painter, who bowed, shook hands, made little noises in his throat, but still found himself unable to speak.

Dinner was served; the party took their places. Lord Badgery sat at the head of the table, with Mr Tillotson on his right hand and Sir Herbert Hern on his left. Confronted with juicy cooking and wines, Mr Tillotson ate and drank a good deal. He had the appetite of the one who had lived on greens and potatoes for ten years among the black beetles. After the second glass of wine he began to talk, suddenly and in a flood.

By half past nine a kinder atmosphere had put to sleep the hatreds and suspicions of before dinner. Sir Herbert Hern had discovered that the young Cubist sitting next to him was not insane and actually knew a surprising amount about the Old Masters. For their part these young men had realized that their elders were not at all malignant; they were just very stupid and pathetic.

The moment for speech-making arrived. Lord Badgery rose to his feet, said what was expected of him, and called upon Sir Herbert to propose the toast of the evening. In the course of speech that lasted twenty minutes he was eloquent, he was grave... At the end of it he handed to Mr Tillotson a silk purse containing fifty-eight pounds ten shillings, the total amount of the subscription.

Mr Tillotson rose with difficulty to his feet. The dry, snake-like skin of his face flushed, his tie was more crooked than ever. "My lords, ladies and gentlemen," he began in a choking voice, and then broke down completely. It was a very painful and pathetic spectacle. A feeling of intense discomfort afflicted the minds of all who looked upon that trembling relic of a man, as he stood there weeping and stammering. "This great honour... overwhelmed with kindness ... this magnificent banquet... not used to it..."

At this point Lord Badgery plucked sharply at one of his long coat tails. Mr Tillotson paused, took another sip of wine, and then went with newly won coherence and energy.

“The life of the artist is a hard one. His work is unlike other men’s work, which may be done mechanically. It demands from him a constant expense of spirit. He gives continually of his best life, and in return he receives much joy, it is true – much fame, it may be – but of material blessings very few. It is eighty years since first I devoted my life to the service of art... eighty years, and almost every one of those years has brought me fresh and painful proof of what I have been saying: the artist’s life is a hard one.”

This unexpected deviation into sense increased the general feeling of discomfort. It became necessary to take the old man seriously, to regard him as a human being. Up till then he had been no more than an object of curiosity, a mummy in an absurd suit of evening clothes. People could not help wishing that they had subscribed a little more. Fifty-eight pounds ten – it wasn’t enormous. But happily for the peace of mind of the company, Mr Tillotson paused again, took another sip of wine, and began to live up to his proper character by talking absurdly.

With infinite repetitions Mr Tillotson related the history of the great artist B.R. Haydon, his imprisonments for debt, his battle with the Academy, his triumphs, his failures, his despair, his suicide. Half past ten struck. Mr Tillotson was declaiming against the stupid and prejudiced judges who rejected Haydon’s designs for the decoration of the new Houses of Parliament in favour of the German scribblings. At eleven Mr Tillotson collapsed quite speechless into his chair. Most of the guests had already gone away; those who remained made haste to depart. Lord Badgery led the old man to the door and packed him into the second Rolls-Royce. The Tillotson Banquet was over; it had been a pleasant evening, but a little too long.

I. Say it in English

Необычное собрание, бросать подозрительные взгляды, столкнуться лицом к лицу, поспешить воспользоваться возможностью, начать говорить неожиданно и безостановочно, в свою очередь, подняться на ноги, жалкое зрелище, всерьез воспринимать, бесконечно повторяясь, поспешить отбыть

II. Say it in Russian

1. mutually repellent
2. rival art critics
3. monumental mason
4. filmy eyes
5. a conscious assumption of dignity
6. to afflict the minds
7. relic of a man
8. scribblings

III. Insert Prepositions

1. to shoot suspicious glances ... youths
2. to quiver ... restrained hatred
3. unconscious ... all the feuds and hatreds
4. called him ... the public prints
5. inclined his head ... silence
6. to present everyone ... the room ... the old painter

7. to be confronted ... juicy cooking and wines
8. to put ... sleep the hatreds and suspicions ... before dinner
9. began ... a choking voice
10. to live ... his proper character
11. unexpected deviation ... sense

IV. Explain the meaning of the following words

1. coherence
2. iconoclast
3. hesitant
4. malignant
5. pathetic
6. subscription

V. Provide synonyms to the following words

1. to assemble
2. to flush
3. to relate
4. eloquent
5. eminent
6. feud

VI. What is the meaning of the pattern can't help doing?

Ex: People could not help wishing that they had subscribed a little more

Follow this pattern and make up 5 sentences of you own based on the contents of the text.

UNIT VI

THE GENIUS

by Th. Dreiser

Part I

Eugene's interest in art was becoming eager. He wanted to find out all about it – to do something himself. One day he ventured to call at the Art Institute building and consult the secretary, who explained to him what the charges were. He learned from her that the classes ran from October to May, that he could enter a life or antique class or both, though the antique alone was advisable for the time being, and a class in illustration, where costumes of different periods were presented on different models. He found that each student was supposed to work faithfully for his own benefit.

Eugene didn't get to see the classrooms, but he gained a sense of the art of it all nevertheless, for the halls and officers were decorated in an artistic way, and there were many plaster casts of arms, legs, busts and heads. It was as though one stood in an open doorway and looked out upon a new world.

The one thing that gratified him was that he could study pen and ink or brush in the illustration class, and that he could also join a sketch class from five to six every afternoon without extra charges if he preferred to devote his evening hours to studying drawing in the life class.

He was a little astonished to learn from a printed prospectus given to him that the life class meant nude models to work from – both men and women. He was surely approaching a different world now to which only talent was admitted. Was he talented? Wait! He would show the world even if he was a raw country boy.

The classes which he decided to enter were first a life class and second a sketch class which met from five to six every afternoon. Eugene felt that he knew little or nothing about figure and anatomy and had better work at that. Costume and illustration would have to wait, and as for landscapes, or rather city-scapes of which he was so fond, he could do without them until he learned something of the fundamentals of art.

Heretofore he had seldom attempted the drawing of a face or figure except in miniature and as details of a larger scene. Now he was confronted with the necessity of sketching in charcoal the head or body of a living person, and it frightened him a little. He knew that he would be in a class with fifteen or twenty other male students. They would be able to see and comment on what he was doing. Twice a week an instructor would come around and pass comments upon his work. There were honors for those who did the best work, he learned from the prospectus, first choice of seats around the model at the beginning of each pose. The class instructors must be of considerable significance in the American art world, he thought, for they were N. A.'s and that meant National Academicians. He little knew with what contempt that honor was received in some quarters, or he would not have attached much significance to it.

One Monday evening in October, armed with the several sheets of paper which he had been told to purchase by his all-informing prospectus, he began his work. He was a little nervous at the sight of the brightly lighted halls and class rooms, and the moving crowd of young men and women. He was struck at once

with the quality of gaiety, determination and easy grace which marked the different members of the company.

The boys struck him as interesting and in many cases good-looking; the girls as graceful, rather dashing and confident. One or two whom he noticed were beautiful in a dark way.

The rooms too were exceptional. They were old enough in the use to be almost completely covered, as to the walls, with paint scraped from the palettes. There were no easels or other paraphernalia but simply chairs and little stools – the former, as Eugene learned, to be turned upside down for easels, the latter for the students to sit on. In the center of the room was a platform, the height of an ordinary table, for the model to pose on, and in one corner a screen which constituted a dressing room.

There were no pictures or statuary – just the bare walls – but curiously, in one corner, a piano. Out in the halls were pictures of nude figures or parts of figures, posed in all sorts of ways. This was a wonderful world, a world absolutely different from anything he had ever known. And it seemed a wonderful thing for Eugene to be an art student.

1. What is the Russian for

1. fundamentals of art
2. in some quarters
3. to join a sketch class
4. class instructors
5. to be of considerable significance

6. to constitute a dressing room
7. all-informing prospectus
8. to study drawing in the life class
9. a raw country boy

II. What is the English for

Гипсовый слепок, стоять на пороге чего-либо, изучать живопись и графику, делать наброски углем, занятия продолжались с октября по май, городской пейзаж, выполнять в миниатюре, вооружившись чем-либо, при виде ярко освещенных залов

III. Paraphrase the following expressions

1. to work faithfully for one's own benefit
2. to be confronted with the necessity
3. to pass comments upon one's work
4. to attach much significance to smth
5. to gain a sense of art of it all
6. to be struck at once with the quality of gaiety, determination and easy grace

IV. Explain the meaning of the following words

1. miniature
2. to gratify
3. to scrape
4. easel

5. palette
6. to venture
7. statuary
8. heretofore

V. Provide synonyms

1. paraphernalia
2. artist
3. advisable
4. to call at
5. dashing
6. do without
7. confident

THE GENIUS

by Th. Dreiser

Part II

Eugene sent the original of the East Side picture “Six o’ Clock” to the American Academy of Design Exhibition – a thing which he might have done long before but failed to do.

Angela had heard from Eugene that the National Academy of Design was a forum for the display of art to which public was invited or admitted for a charge. To have a picture accepted by this society and hung on the line was in its way a mark of merit and approval though Eugene did not think very highly of it. All the pictures were judged by a jury of artists which decided whether they

should be admitted, whether they should be given a place of honor or hung in some inconspicuous position. To be hung “on the line” was to have your picture placed on the lower tier where the light was excellent and the public could get a good view of it.

Eugene was anxious to see what the standard body of American artists thought of his work. They might reject him. If so, that would merely prove that they did not recognize a radical departure from accepted methods and subject matter as art. The impressionists, he understood, were being so ignored. Later they would accept him. If he were admitted it would simply mean that they know better than he believed they did. “I believe I will do it,” he said. “I’d like to know what they think of my stuff anyhow.”

The picture was sent as he had planned, and to his immense satisfaction it was accepted and hung! It did not, for some reason, attract as much attention as it might, but it was not without its modicum of praise.

Owen Overman, the poet, met him in the general reception entrance of the Academy on the opening night, and congratulated him sincerely.

“I remember seeing that in ‘Truth’,” he said, “but it’s much better in the original. It’s fine. You ought to do a lot of those things.”

“I am,” replied Eugene. “I expect to have a show of my own one of these days.”

He called Angela, who had wandered away to look at a piece of statuary, and introduced her. Angela was flattered that her husband was so much of a personage that he could have his picture hung in a great exhibition such as this, with its walls crowded with what seemed to her magnificent canvas, and its rooms filled with important and distinguished people.

In regard to Eugene's picture the papers, with one exception, had nothing to say, but this one to both Eugene's and Angela's minds made up for all the others. It was the Evening Sun, a most excellent medium for art opinion, and it was very definite in its conclusions in regard to this particular work.

The statement was: "A new painter, Eugene Witla, has an oil entitled "Six o' Clock" which for directness, sympathy, faithfulness to detail and what for want of a better term we may call totality of spirit, is quite the best thing in the exhibition. It looks rather out of place surrounded by the weak and spindling interpretation of scenery and water which so readily find place in exhibitions of the Academy, but it is none the weaker for that. The artist has a new, crude, raw and almost rough method, but his picture seems to say quite clearly what he sees and feels. He may have to wait – if this is not a single burst of ability – but he will have a hearing. There is no question of that. Eugene Witla is an artist."

I. What is the Russian for

1. crude, raw and almost rough method
2. to be admitted for a charge
3. to be hung on the line
4. a mark of merit
5. subject matter
6. in the original
7. in regard to
8. a most excellent medium for art opinion
9. to be none the weaker for that

II. What is the English for

Выделить почетное место, хорошо рассмотреть, признавать за искусство, сюжет, к своему большому удовлетворению, в день открытия выставки, иметь персональную выставку, стоить всех остальных, единственный всплеск таланта, о нем еще услышат

III. Paraphrase the following expressions

1. to think very highly of it
2. inconspicuous position
3. on the lower tier
4. the standard body of American artists
5. but it was not without its modicum of praise
6. to be so much of a personage

IV. Explain the meaning of the following words

1. spindling
2. an oil
3. forum
4. to reject
5. modicum
6. to wander

UNIT VII

THE MOON AND THE SIXPENCE

by S. Maugham

(an extract)

I did not know why Strickland had suddenly offered to show his pictures to me. I welcomed the opportunity. As I walked up the endless stairs of the house in which Strickland lived, I confess that I was a little excited. It seemed to me that I was on the threshold of a surprising adventure. I looked about the room with curiosity. It was even smaller and more bare than I remembered it. I wondered what those friends of mine would say who demanded vast studios, and vowed they could not work unless all the conditions were to their liking.

“You’d better stand there,” he said pointing to a spot from which, probably, he fancied I could see to best advantage what he had to show me.

“You don’t want me to talk, I suppose,” I said.

“No, blast you; I want you to hold your tongue.”

He placed a picture on the easel, and let me look at it for a minute or two; then took it down and put another in its place. I think he showed me about thirty canvases. It was the result of six years during which he had been painting. He had never sold a picture. The canvases were of different sizes. The smaller were pictures of still-life and the largest were landscapes. There were about half a dozen portraits.

“That is the lot,” he said at last.

I wish I could say that I recognized at once their beauty and their great originality. Now that I have seen many of them again and the rest are familiar to me in reproductions. I am astonished that at first sight I was bitterly disappointed. I felt nothing of the peculiar thrill which it is the property of art to

give. The impression that Strickland's pictures gave me was disconcerting; and the fact that remains, always to reproach me, that I never even thought of buying any. I missed a wonderful chance. Most of them have found their way into museums, and the rest are the treasured possessions of wealthy amateurs. I try to find excuses for myself. I think that my taste is good, but I am conscious that it has no originality. I know very little about impressionists. I worshipped Degas, Manet, Renoir. Their pictures seemed to me the greatest pictures of modern times, they moved me profoundly. These works seemed to me the last word in painting.

I will not describe the pictures that Strickland showed me. Descriptions of pictures are always dull, and these, besides, are familiar to all who take an interest in such things. Now that his influence has so enormously affected modern painting, Strickland's pictures would find the mind more prepared for them; but it must be remembered that I had never seen anything of the sort. First of all I was taken aback by what seemed to me the clumsiness of his technique. Accustomed to the drawing of the old masters I thought that Strickland drew badly. I knew nothing of the simplification at which he aimed. I remembered a still-life of oranges on a plate, and I was bothered because the plate was not round and the oranges lop-sided. The portraits were a little larger than life-size, and this gave them an ungainly look. To my eyes the faces looked like caricatures. They were painted in a way that was entirely new to me. The landscape puzzled me even more. There were two or three pictures of a forest and several of streets in Paris: my first feeling was that they might have been painted by a drunken cab-driver. I was perfectly bewildered. The colour seemed to me extraordinarily crude. It passed through my mind that the whole thing was an incomprehensible farce.

But if I was puzzled and disconcerted, I was not unimpressed. Even I, in my ignorance, could not but feel that here, trying to express itself, was real power. I was excited and I felt that these pictures had something to say to me that was very important for me to know, but I could not tell what it was.

When I imagined that on seeing his pictures I should understand his strange character I was mistaken. They merely increased the astonishment with which he filled me. I was more at sea than ever. The only thing that seemed clear to me was that he was passionately striving for liberation from some power that held him.

I. What is the Russian for

1. to welcome the opportunity
2. the property of art
3. to moved smb profoundly
4. clumsiness of his technique
5. ungainly look
6. bewildered
7. an incomprehensible farce

II. What is the English for

Стоять на пороге удивительного приключения, попридержи язык, поставить картину на мольберт, полдюжины портретов, теперь, когда я увидел их, находить оправдание для себя, последнее слово в искусстве, в силу своего невежества

III. Insert prepositions

1. all the conditions were ... their liking
2. to see ... best advantage
3. the rest are familiar ... me ... reproductions
4. to find their way ... museums
5. the simplification ... which he aimed
6. ... my eyes the faces looked ... caricatures
7. to be painted ... a way that was entirely new ... me
8. to be more ... sea ... ever
9. to strive ... liberation ... some power

IV. Explain the meaning of the following words

1. to vow
2. to fancy
3. thrill
4. disconcerting
5. lop-sided

UNIT VIII

BRITISH ART (18 – 19 centuries)

The most important figure for British art in the first half of the eighteenth century was William Hogarth, who has justly been dubbed “The Father of

British Painting.” Hogarth evolved a style that was highly individual but also wholeheartedly and quintessentially British, and he was central to the formation of the generation of native-born British artists. Hogarth was proud of newfound identity and distinction of British art.

The second half of the eighteenth century saw continued growth in importance of elegant portraiture. Many portraits were painted in what was known as the Grand manner, - that is adopting a confident, epic style taken from Michelangelo and Raphael. The style’s leading exponent was Sir Joshua Reynolds, the first president of the Royal Academy, who flatteringly depicted his sitters as characters from classical myth and history. His main rival as a portraitist was Thomas Gainsborough, who adopted some features of the Grand Manner but also brought a delicacy and subtle naturalism to his subjects. Gainsborough’s main interest, in fact was in landscape, a genre at which he excelled, but he achieved greater financial success with portraiture.

The first half of the nineteenth century saw great developments in landscape painting. One of the most important landscape painters of the first decade of the nineteenth century was John Constable, whose canvases tried to raise the scale and the status of landscapes to that of associated with history painting. His landscapes exude tranquility and calm, but they were considered to be too advanced when first exhibited.

Joseph Mallord William Turner was the outstanding innovator of his day and of his century. It is the changing transient effects of light and atmosphere that make his pictures so distinctive. Turner achieved great success at the Royal Academy in his early career, but by the 1840s his mature style was criticized for indistinctiveness, and his perception of landscape was thought eccentric. He was fascinated through his long career by the threat of natural disaster.

The other genius of the late eighteenth and early nineteenth centuries was William Blake, an artist and visionary who, unlike Constable and Turner, looked inwards to find a greater truth. Blake is now recognized as one of the most original minds of his age. He was passionately antimaterialist and believed in the profound spirituality of the inner life.

The second half of the nineteenth century saw rapid changes of style, content, and technique in British art. One of the most significant events of the era was the foundation of the Pre-Raphaelite Brotherhood by John Millais, William Hunt and Dante Gabriel Rossetti. They rejected the style derived from late Raphael, the freely handled paint and the trivial subject matter that they felt then prevailed. Using a highly detailed technique, they painted serious subjects, often drawn from myth or poetry and containing a wealth of symbolism and allusion.

One of the most significant figures of the 1860s and 1870s was the American James Whistler, who challenged all the assumptions of the British art of the day. He championed the aesthetic of art for art's sake, suppressing narrative in his pictures in favour of mood and emotion. Whistler laid the way for the admiration of Impressionist painting by many British artists who finally abandoned the supremacy of subject for a more sensuous delight in colour, texture, and the effect of light.

I. Answer the questions

1. Why was William Hogarth dubbed “The Father of British Painting”?
2. What style did he evolve?
3. What was the second half of the eighteenth century characterized by?

4. What style in painting was called the Grand manner?
5. Who was its leading exponent?
6. Comment on the peculiarities of Sir Joshua Reynolds' style.
7. Who was his main rival as a portraitist?
8. What was Gainsborough's main interest?
9. What period witnessed great developments in landscape painting?
10. Whose canvases tried to raise the scale and the status of landscapes to that of associated with history painting?
11. Comment on the way John Constable's landscapes were received when first exhibited?
12. What makes Turner's pictures so distinctive?
13. Why was Turner's mature style criticized?
14. What was he fascinated with through his long career?
15. Who was the other genius of the late eighteenth and early nineteenth centuries?
16. In what way was his art different from that of Constable's and Turner's?
17. Who founded the Pre-Raphaelite Brotherhood?
18. What was so specific about their subject matter and style?
19. Who laid the way for the admiration of Impressionist painting by many British artists?
20. How was the aesthetic of art for art's sake revealed in his painting?

II. Put it in English

по праву, разработать стиль, вновь обретенный, портрет, ведущий представитель, преуспеть, излучать спокойствие, слишком новаторский, в отличие от кого-либо, проложить путь, отказаться от главенства сюжета

III. Put it in Russian

To be dubbed, wholeheartedly, flatteringly depict the sitters, to raise the scale and the status of landscape, changing of transient effects of light, indistinctiveness, one of the most original minds of his age, to challenge all the assumptions of the British art of the day, to champion smth, to suppress narrative in favour of mood and emotion

IV. Insert prepositions

1. The most important figure ... British art
2. He was central ... the formation ... the generation ... native-born British artists.
3. To see continued growth ... importance ... elegant portraiture
4. A confident, epic style taken ... Michelangelo and Raphael
5. He brought a delicacy and subtle naturalism ... his subjects.
6. It was a genre ... which he excelled
7. He achieved greater financial success ... portraiture
8. To see great developments ... landscape painting
9. They tried to raise the scale and the status ... landscapes ... that ... associated ... history painting

10. Turner achieved great success ... the Royal Academy ... his early career.
11. His mature style was criticized ... indistinctiveness.
12. He was fascinated ... his long career ... the threat ... natural disaster.
13. He believed ... the profound spirituality ... the inner life.
14. They painted serious subjects, often drawn ... myth or poetry
15. He suppressed narrative ... his pictures ... favour ... mood and emotion.
16. Whistler laid the way ... the admiration ... Impressionist painting ... many British artists who finally abandoned the supremacy ... subject ... a more sensuous delight ... colour, texture, and the effect of light.

V. Explain the meaning of the following words

1. to dub
2. epic
3. sitter
4. to exude
5. eccentric
6. a visionary
7. supremacy
8. sensuous
9. transient

UNIT IX

ONE DAMN MASTERPIECE AFTER ANOTHER

At last, Russia's treasures have arrived at the Royal Academy. Adrian Searle wanders among gorgeous Matisses, hideous Renoirs, crucial Picassos and a feast of oddities Adrian Searle

The Guardian, Wednesday 23 January 2008

Great, ghastly, revolutionary and hilarious - what a strange ride From Russia is. Opening on Saturday, this long-awaited, much touted, on-and-off affair, resolved only by a last-minute change in English law, has finally arrived at London's Royal Academy. To be honest, I never altogether cared whether this exhibition came here or not. The imploring, the pleas and the goings-on about how much it mattered seemed to me a bit forced, as well as slightly absurd.

The Matisses are gorgeous, of course. The Picassos are marvellous, and the late Manet - In the Bar (Le Bouchon) - a killer. The Russian paintings are stirring and soulful and funny and, well, weird. The curator's wish-list had at its heart the French paintings acquired by Russian state museums at the time of the 1917 revolution, from the tremendous private collections of Sergei Shchukin and Ivan Morozov. Beginning with landscapes by Corot and Theodore Rousseau, via Monet and Manet, Cézanne, Gauguin, Van Gogh and right up to key paintings by Picasso and Matisse, the pitch keeps rising.

On the way, there are all sorts of oddities: a portrait of Tolstoy barefoot, dressed like a peasant; the 1905 October revolution, looking a bit like the aftermath of an Oxford May ball. These paintings remind us that this exhibition is not just a roster of familiar names and blockbuster beltors. The disquieting late-summer afternoon landscape by Isaac Levitan, with its deserted farmland

and a line of distant trees that close us in like a wall, is an unexpectedly claustrophobic painting - much more compelling than a nearby Monet haystack painting, which looks as though someone disguised as a compost heap is trying to sneak out of the picture and make a break for it.

Matisse's 1910 *La Danse*, the star of the show, burns off the wall, in the biggest room in the show. Up close, Matisse's searing orangey-red dancers are painted a duller, thinner colour than one might expect. Off-puttingly, the dancers always remind me of cavorting prawns. That aside, the execution is enjoyably rough and quick (this is the second version of the painting; the first hangs in the Museum of Modern Art in New York), making it all the more convincing. There's a real sizzle where sky and earth meet, and everything glows. Saturate a painting with too much flat colour and the eye tires of the experience: the receptors in our eyeballs turn themselves off. This is why Matisse kept the paint thin and modulated its density across the surface, keeping things nicely careless as he went. *La Danse* looks like an enormous theatre curtain, and is no worse for it.

But my favourite Matisse here is the *Red Room (Harmony in Red)*, painted two years earlier, with its insistent patterned tablecloth and wallpaper, the faux-naive garden outside, the maid filling the fruit bowl. She is so quiet and oblivious to the crude blue pattern swarming over the red interior. The whole thing is audacious, mad, brutal and delicate - much riskier and more compelling than *La Danse*.

The collections of French art assembled by Morozov and by Shchukin, who was Matisse's and Picasso's greatest patron before the first world war, were hugely influential on the Russian artists who saw them. The paintings of Kuzma Petrov-Vodkin would be unthinkable without the example of *La Danse*.

Actually, they're just unspeakable. Naked young boys with blurry genitalia play on a rounded green hill, much like the one in *La Danse*, and ride muscular red horses bareback through green waves. Matisse also got into Pyotr Miturich's portraiture, but Miturich turned the French painter into a kind of efficient and slick graphic design.

The two galleries devoted to French paintings assembled by Shchukin - who was a sort of untutored, self-taught genius, with an uncontrollable stammer and an equally uncontrollable hunger for art that saw him buy upwards of 50 Picassos before 1914 - and by the only slightly more conventional Morozov are uneven. But who wants one damn masterpiece after another? Shows like this thrive on difference, idiosyncrasy, and the occasional oddball unknown artist.

Still, it is uncomfortable to go from a hideous full-length Renoir portrait of an actress to a group of great Cézannes, to turn from a collection of Tahitian Gauguins to a repellent soft-core Maurice Denis (who advised Morozov on his collection), whose nudes look as if they were painted using Oil of Olay. And this is not the sickliest thing in the show, by any means.

Mikhail Nesterov's 1899 *The Murdered Tsarevich Dmitry*, youngest son of Ivan the Terrible, somehow does not evince the requisite tragedy. There is something odious about the lad: haloed, crowned and royally cloaked, hanging about in a birch wood looking insufferably smug, and quite possibly already dead. A symbol of innocent victimhood he may be, but he is equally as reminiscent of Damien in *The Omen* movies. Later, Boris Kustodiev's 1915 *Beauty*, a very ample and naked merchant's wife lounging on her patterned bed, is more alarming than the painter intends. It is hard to know where to look. She could be the prototype for Fernando Botero's small-headed, huge-bodied women.

Henri Rousseau's *Muse Inspiring the Poet* is a portrait of the poet Apollinaire with his partner, the painter Marie Laurencin. His muse is an altogether more substantial-looking figure than Apollinaire himself. Draped in a voluminous gown, Laurencin looks out of the canvas and raises an arm in benign greeting. We need this reassurance, before coming upon an "unprecedented parody on the eternal feminine", which is how the catalogue prepares us for Picasso's 1908, pelvis-thrusting, monstrous cubist *Dryad*.

There are a number of examples of the eternal feminine here, and a few of them may indeed be parodic. But none could be more eternal than Serge Diaghilev's old nanny, who sits in a distant corner of Léon Bakst's 1906 portrait of the theatrical impresario. Diaghilev looks elegant and self-composed - although Bakst noted at one point that he "posed disgustingly today ... [so] minced and pestered me to make him look more refined and handsome that I nearly attacked him with my brushes".

Boris Grigoriev's 1916 portrait of the theatre director Vsevolod Meyerhold shows him in two guises: top-hatted and tailed, miming a sort of white-gloved cha-cha; and dressed oriental-fashion, as a mysterious archer in slippers. It is tragic to look at this image, bearing in mind that in 1940, Meyerhold, a major influence on Russian revolutionary theatre and film-making, was accused of murdering his wife (though this was probably a pretext). Interrogated, humiliated and horribly tortured, he was eventually shot on Stalin's orders.

In its way, *From Russia* does attempt to deal with the larger history, not just of art and of revolutions, whether formal, ideological, or political. Events overtake everything and everyone, even artworks. Take Natalia Goncharova's 1910 *Pillars of Salt*, in which not only Lot's wife, but the entire Lot household

have been solidified as menhir-like salt people. It is almost impossible now to take this, or Picasso's *Dryad*, entirely seriously. Whatever horror there was, whatever atavistic primordial essence Picasso was trying to get back to, has long gone, replaced by an irritating inner voice whispering to me that these have become cartoons.

While Picasso drew inspiration from Oceanic and African art, Goncharova and a number of her contemporaries formed a group who looked to folk art, peasant carvings and street signs - as well as to the French artists then appearing in Russian collections. In the winter of 1910 they took part in a Moscow show called *Jack of Diamonds*, one of the high points of which was Ivan Mashkov's *Self Portrait with Pyotr Konchalovsky*. This very large canvas shows the artist and his friend as musclemen, sitting in their salon in their underpants and socks, coffee on the table, dumb-bells on the floor, sheet music for popular Spanish dances on the piano. This is brilliant, and purposely funny. One beefcake clutches a violin. Books on Giotto and Cézanne teeter off the shelf. In fact, the painting is a sort of spoof on Cézanne's early *Girl at the Piano*, which Morozov had bought from Vollard in 1908.

No matter how variable this exhibition might be, it is worth braving the crowds. The hectic, calamitous Kandinsky, Pavel Filonov's weirdly fractured figures in his 1914-15 *The German War*, Tatlin's mock-up for his immense tower, and Alexandra Exter's gentle takes on cubism are all, in their way, valuable. And at the end, we come to Kazimir Malevich. A red, off-kilter square on a white ground, from 1915, staring back, irreducible, electric. Then three canvases from 1923: a black cross, a black square, a black circle. They have a finality and authority that artists everywhere are still trying to deal with. These come from Russia.

I. Paraphrase the following expressions

1. the pitch keeps rising
2. a roaster of familiar names
3. the execution is enjoyably rough and quick
4. It is no worse for it
5. to be oblivious to the crude blue pattern
6. to be influential on the Russian artists
7. to teeter off the shelf
8. It is worth braving the crowds
9. to evince the requisite tragedy
10. Matisse kept the paint thin and modulated its density across the surface.

II. What is the Russian for

Aftermath, searing, off-puttingly, sizzle, audacious, self-composed, to pester, off-kilter, irreducible, unthinkable, unspeakable, stirring, crucial, insufferable, smug

III. What is the English for

Бродить, роскошный, жуткий, смехотворный, долгожданный, босой, самоучка, отталкивающий, напоминающий о чем-либо, в двух ипостасях, бубновый валет, ноты, расхваливать, проникновенный, оригинальный, хилый, пышный

IV. Define the following words

1. ghastly
2. to implore
3. oblivious
4. oddball
5. spoof
6. hectic
7. calamitous
8. idiosyncrasy

V. Insert prepositions

1. Adrian Searle wanders ... gorgeous Matisses
2. Someone disguised ... a compost heap is trying to sneak the picture.
3. The dancers always remind me ... cavorting prawns
4. The receptors in our eyeballs turn themselves
5. The collections were hugely influential ... the Russian artists
6. Shows like this thrive ... difference.
7. There is something odious ... the lad.

8. She could be the prototype ... Fernando Botero's small-headed, huge-bodied women.

9. He was eventually shot ... Stalin's orders.

10. The painting is a sort of spoof ... Cézanne's early Girl at the Piano.

11. They have a finality and authority that artists everywhere are still trying to deal

VI. Present the summary of the article

СВЕТЛАНА ЮРЬЕВНА ПАВЛИНА

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