

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение
высшего образования

«НИЖЕГОРОДСКИЙ ГОСУДАРСТВЕННЫЙ
ЛИНГВИСТИЧЕСКИЙ УНИВЕРСИТЕТ
им. Н.А. ДОБРОЛЮБОВА»
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Английский язык год за годом

Этот прекрасный мир живописи

Graded English Course

In the World of Painting

Учебник для студентов III курса

Издание 4-е, переработанное и дополненное

Нижний Новгород
2018

Печатается по решению редакционно-издательского совета НГЛУ.
Направления подготовки: 45.03.02 – *Лингвистика*, 42.03.01 – *Реклама и связи с общественностью*, 45.03.01 – *Филология*.
Дисциплина: Практика речевого общения.

УДК 811.111(075.8)
ББК 81.432.1-923
С 167

Сальникова Н.Н., Ильина С.Ю., Горб Г.А. Английский язык год за годом. Этот прекрасный мир живописи = Graded English Course. In the World of Painting: Учебник для студентов III курса. 4-е изд., перераб. и доп. – Н. Новгород: НГЛУ, 2018. – 80 с.

Учебник по практике английского языка (издание четвертое) предназначен для работы над совершенствованием навыков говорения, чтения, аудирования и письма. В него вошел тематический комплекс «Этот прекрасный мир живописи» и приложение, содержащее упражнения по совершенствованию грамматической стороны речи на материале сослагательного наклонения.

УДК 811.111(075.8)
ББК 81.432.1-923

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LEAD IN

1. Answer these questions and then ask them to your peers:

- What is art?
- Who could be called an artist?
- Have you ever been to an art gallery? If you haven't, would you like to go? Why? If you have, what were your impressions?

2. Match the pictures with the names of the artists which are after the pictures.



The Persistence of Memory

1 _____



Mr and Mrs Andrews

2 _____



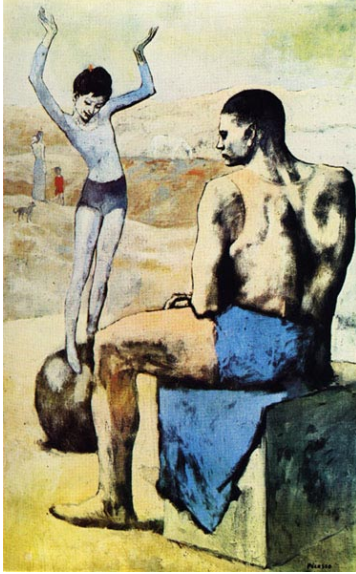
Flora

3 _____



Sunflowers

4 _____



Acrobat on a Ball

5 _____

Vincent van Gogh

Thomas Gainsborough

Pablo Picasso



Repentant Mary Magdalene

6 _____

Rembrandt Harmenszoon van Rijn

Salvador Dali

Titian (Tiziano Vecellio)

PART I

EXTENSIVE READING

Art as a Human Activity

Read the text that follows. Then entitle each paragraph or express its meaning in one sentence.



➤ All of human work can be divided into 2 parts: the arts and the sciences. The sciences, in general, are those parts of human work that require “knowledge.” More specifically science requires observation (watching the natural world), identification (separating and naming the parts of a naturally occurring thing), description (using words to make a picture), experimentation (trying to copy what occurs in nature to learn from it), and theoretical explanation (forming a set of ideas, a theory, that accounts for the occurrence).

➤ The arts, on the contrary, are those areas of human endeavour that require skill. Skill is a person's ability to work well with a part of his or her body. Skill is talent and technique. An artist is someone who does something well or makes something well using hands and tools. Artistry is also a well-developed skill in one area of manufacture. The word "manufacture" incidentally, once meant "to make by hand." Everything that was not "natural" was artificial, that is, made with tools through skill by hand.

➤ Today the word "art" has a special meaning. Art is that which is beautiful; the painting of skilled painters, for example, is enjoyed and appreciated by many people. Weaving rugs and tapestries is another art. Ceramic work is also art – the shapes, colours, and textures of bowls, vases, and pitchers make these clay items beautiful to look at and enjoyable to use.

➤ Another definition of art, therefore, is skilled production. If this definition of art is correct, then there's art everywhere. The baker who makes tasty attractive bread, cakes, and pies is an artist. The person who arranges items for sale in a store is an artist. The person who writes well is also an artist. The writer's art is in his or her plays, short stories, or advertising. Furthermore, the composer of music, an art form that is heard, not seen, is an artist.

➤ Human beings have always decorated their environments. A look back into history shows that this is true. The walls of the caves (openings in the sides of hills or mountains that were the first natural homes for people) were decorated with paintings. Long before history was first written, people were gaining skill at improving the appearance of their surroundings.

➤ Although there are many types of art, there are some basic principles common to all of them. All kinds of art require the same general characteristics. The most important characteristics of art is **order**. The elements, the separate parts of work of art must be arranged so that there's a pattern, a design. The **form** itself is important. A pleasing shape and **balance** are also necessary for art. Balance means the same amount on each side. In art balance means that a painting or piece of weaving has a continuous pattern, that a ceramic pot is well-formed, that the interesting parts of structure are found on both sides. **Harmony** and **contrast** are also essential aspects of art. The parts of a work of art must fit together; each must have beauty in itself and look attractive with the other parts. In a figure of a person sculpted out of a large piece of stone the head and body must match; the parts of sculpture must suit each other. The artist must carve appropriate sizes and forms into the stone. Furthermore, the clothing and the base of the statue must be appropriate so that the whole statue can be appreciated.

➤ Art does something good for a human being. A beautiful thing is enjoyed, felt, experienced. The appreciation of art results in a happier feeling and increased understanding of people and the world. After reading a well-written book or enjoying a well-presented play, a person feels inspiration to

improve his or her own circumstances because of the reminder that human beings have many resources. In other words, art inspires the human spirit. Because of art, people's lives are better. The painter, the sculptor, the musician, the writer, the weaver – all artists contribute to a better life for everyone.

Learning Activities

1.1. Read the text another time and answer the following detailed questions:

1. What are the categories of human work?
2. What are the five parts of scientific procedure?
3. What is the difference between science and art?
4. What is a skill?
5. Who can be called an artist?
6. Three dimensions of art are given in the reading. What are they?
7. Can you give some examples of ceramic work?
8. How do we know that human beings have always decorated their environments?
9. What are the basic principles of art?
10. Why do people need the arts?

1.2. ***Food for Thought***. Think critically: do you agree with the statements in the 1st and 2nd paragraphs? Do only scientists observe, experiment and give theoretical explanation?

Related Activities

Word Study

1.3. Transcribe and pronounce the following words:

area, science, ceramic, tapestry, statue, bowl, technique, sculptor, experience, to appreciate, appreciation, occurrence, resources, endeavour, to increase, to occur.

1.4. Translate the words:

arts, painting, tapestry, ceramics, rug, bowl, pitcher, design, to carve, inspiration, potter, weaver.

1.5. Explain to your peers the meanings of the words given below:

skill, harmony, order, balance, pattern.

1.6. Now decide which words from the text you could substitute for italicised words or phrases in these sentences.

An artist needs ***talent and technique*** for his or her special work.

The scientist begins work by **watching** the natural world.

The tourist book contained many photographs and many clear **word pictures** too.

Doing research and **trying to copy nature in order to learn the ways of nature** are both parts of scientific work.

The scientists formed **a statement, a set of ideas**, that explained the **natural happening**.

The weaver worked, a number of observers gathered to watch her **well-developed skill in her art**.

The table is not natural wood; it's made of **human-made** substances.

The museum contains a valuable collection of **bowls, pitchers and vases, all made of clay**.

The teacher said that the student had written a good introduction, good support, and a good conclusion. However, because these **separate parts** did not fit together well the student was advised to work on the paper more.

The names on the list were in alphabetical **arrangement**.

The black **design** on the white book cover was **pleasing** to look at; the **sharp difference** between the black and white added to the beauty.

This painting lacks the quality of having interesting **structure on both sides and the quality of having all parts fit together well**.

The parts of people's **work** and **effort** that give them happiness are those that are beautiful to look at.

1.7. Give the corresponding nouns and adjectives:

to increase, to design, to environ, to produce, to appreciate, to describe, to occur, to surround, to sculpt, to observe, to identify, to experiment, to enjoy, to improve, to require.

1.8. Complete the following:

1. All of human work can be divided into two parts: ... and
2. The sciences are those parts of human work that
3. The arts are those areas of human endeavour that
4. Skill is
5. An artist is someone who
6. Artistry is
7. The word "manufacture" once meant
8. Everything that was not natural was ... that is,
9. Today the word "art" has a special meaning. Art is that which

Follow Up Speaking Activities

Group Work

1.9. First make a list of real art works that you have seen or read about. Then tell your group about them (where and when you saw them).

1.10. Divide into groups of three, or four. Say a few words about pieces of art around you (e.g. a house, a piece of music, a book, jewellery, a piece of ceramics, a rug, a painting, etc.). Say if they are genuine works of art.

1.11. Look at the reproductions of pictures in the “Lead in” section or pictures of your own choice and decide if they are pieces of real art. Explain why.

PART II

EXTENSIVE READING

An Overview of Trends and Genres

In the course of human history and cultural development people always investigated the world around them – observed, copied, experimented and analysed. In painting as well as in the other arts they sought for new ways of depicting reality and expressing their view of the world. The subject matter and style in art changed and varied depending on the historic and political background, tastes and fashions. This search of human spirit brought about many trends and genres in the arts in general and painting in particular.

Genre ['ZOnrq] in painting is the portrayal of scenes from ordinary life e.g. landscape, seascape, cityscape, portrait, still-life or scenes from history, mythology or the Bible.

Trend 1. A general tendency or direction in the way a situation is changing or developing.
2. Fashion or style.

2.1. Read the selection below about some **trends** in art.

Classicism

Classicism came from the ancients. It is characterized by clarity and simplicity, ideal, and beautiful. It is the world of perfection, of ideals never varying from century to century and valid to ancients and moderns alike. There are forms in which so fine a balance prevails that nothing could touch it, nor any personal emotion intrude on it. The figures are within a strong linear boundary

keeping it within its own undisturbed sphere, almost like a perfect diagram. Line becoming the most important element of expression, color is simply used as a map to set apart and harmonize one form with another while everything remains complete and clear, nothing is unfinished and no errant brush strokes are visible. Shadows are reduced to keep the planes flat and harmonious throughout, there is no abrupt transition from light to dark.

Baroque

Baroque is the very decorated style of art, buildings etc. that was common in Europe in the 17th and early 18th century. It is often regarded as the final phase of the Renaissance.

Rococo

The style with a lot of curly decoration. Rococo is characterized by creating intricate decorative patterns in pretty colours and soft surfaces. It broadened the range of human emotion in art, including the family as a major theme and emphasized the charming, sensuous and erotic world of pleasure.

Romanticism

A style of painting that was popular in the late 18th and early 19th centuries, in which feelings, imagination and wild natural beauty were considered more important than anything else. In Romantic painting human emotions are stressed. Pain and sorrow, sickness, blood, death, terror, and violence are often depicted. The Romantics don't aim at creating ideal forms, but forms in motion, modeled with sweeping strokes of color that appeal to the senses. Inspired and imaginative, they advocate fantastic, exotic, mysterious, distant, and unusual scenes.

Impressionism

A style of painting used especially in France in the 19th century which uses colour instead of details of form to produce effects of light or feeling. Impressionism grew out of the established schools of painting but later it departed from the norms of the salon painting.

Post-impressionism

A style of painting that came after impressionism in which things are shown in a less natural and more emotional way.

Cubism

A 20th-century style of art in which objects and people are represented by geometric shapes.

Surrealism

20th-century art in which the artist connects unrelated images and objects in a strange and often impossible way.

*(From Longman Exams Dictionary and "Art in the Modern World"
by Norman Sohlenhoff)*

Read more information about trends of art on pages 55–56.

2.2. For each of the following art movement, find two or three artists who are famous for that style.

1. *Classicism*

4. *Post-impressionism*

2. *Romanticism*

5. *Cubism*

3. *Impressionism*

6. *Surrealism*

PART III

EXTENSIVE READING

The Story of the Growth of Western Painting

3.1. Before you start reading the text practise the pronunciation of the following proper names that occur in it:

Leonardo da Vinci	[,li(:)'q'na:dou 'da: 'vinCi(:)]
Raphael	['ræfeiq]
Titian	['tiSiqn]
Michelangelo	[,maikq'lænd ilou]
Columbus	[kq'lAmbqs]
Magellan	[mq'gelqn]
Amerigo Vespucci	[ves'pu:Ci]

What does each of the above names say to you?

3.2. Read the notes:

The Renaissance [rɒ'neisqns] – (period of) revival of literature, painting, etc., in Europe in the 14th, 15th and 16th c.c., based on ancient Greek learning;
Crusader [kru:'seidq] – anyone of the military expeditions made by the Christian rulers and people of Europe during the Middle Ages (11–14th centuries) to recover the Holy Land from Muslims;

The Holy Land – where Jesus lived.

3.3. Read the text.

The story of the growth of Western painting is really the story of the birth of modern man. A thousand or so years separate the fall of ancient civilisation and the beginning of the modern world. During these years the well-organized empire of the Romans fell apart. Tribes of northern barbarians warred on one another, sacked the cities and allowed the roads and aqueducts to crumble into ruins. For centuries, the Western world fell into isolated communities – small, self-sustaining islands frozen by rigid systems in which every man knew his place from birth. Gradually, however, new forms of social organization did develop. With the beginning of the Crusaders the old trade routes were re-established. Towns and cities grew up and freemen and escaped serfs became merchants, bakers or guildsmen. In the freer atmosphere of the towns, man began to investigate the nature of the world about him. We begin our story with the fourteenth century because at that point the results of the new individualism and the new search for truth reached their first climax. At that period the individual human being became someone to be cherished; portraits were painted, biographies written, and a literature and an art were developed which, for the first time since the fall of Rome, focused on everyday, living people instead of on religion alone.

Town life developed most quickly in Italy. A favourable location across the path of the Crusades enabled the Italian merchants to make an enormous amount of money in supplying and financing the various expeditions from northern Europe to the Holy Land. Moreover, Italy had never been as deeply involved in the rigidity of feudal life, and so the competitive element could flourish here before it came into being elsewhere. This not only developed business individualism; it also brought into being a sense of free enterprise in all areas, an investigating spirit in art, science, and politics that characterized the entire period which we call the Renaissance.

It is true, of course, that the Renaissance marks a period of learning, but this does not mean that earlier periods were ignorant. What is significant is that the learning of the fourteenth to sixteenth centuries took a new direction – toward a new-found human dignity modelled on that of the ancient world, and toward the idea of finding out, questioning, discovering.

The Renaissance is often called the Age of Discovery. Leonardo da Vinci and others studied the human body, geological and botanical structure, the nature of mechanics and many other scientific phenomena. It is also the age in which the New World was explored by Columbus, Amerigo Vespucci, Magellan, and many others. In all these explorations and discoveries the keynote was individuality, but it is in art that this spirit first showed itself. During this period the arts were perhaps more important than they have ever been since, because in them were mirrored the new probing for truth, the concentration on man, and the rediscovery of the Greek and Roman classics. Even more significant is the fact that art was the real and only storehouse of science in an age when science as such did not yet exist.

Like any other productive worker, the Renaissance artist himself was a respectable member of society – the maker of a product for which there was a real demand. His place in society was not only assured; with men like Raphael, Titian, Michelangelo and Jan van Eyck, it was extremely high. In fifteenth century Italy a man was as good as his good right arm or his sensitive eye; there was no limit to what could be accomplished. With the late sixteenth and seventeenth centuries and the growth of centralized monarchies, the position of the artist became less secure. More and more he came to depend on a royal, somewhat personal, and often capricious patronage. As the artists guilds of an earlier period disappeared, their place was taken by governmentally regulated academies. The artist had either to conform or to find a market among the rising middle class. This is the crisis of the late seventeenth and eighteenth centuries. The events of the French Revolution cast the artist adrift once and for all on the stream of free competition. Like all men he had to sell his products or his skill where he could. From this circumstance, perhaps, come many problems of the twentieth century painter – his feeling of dislocation, his belief that he has no truly understanding audience. Although, as a result, the artist may take refuge in a highly personal, even obscure kind of art, his work is still a genuine expression of the times in which we live.

(“50 Great Artists” by Bernard Myers)

Learning Activities

Skimming

3.4. Answer the following questions.

1. What period is described in the text?
2. In what country did the Renaissance reveal itself most quickly?
3. In what spheres of life did the revival take place?

3.5. Entitle the paragraphs of the text.

3.6. Have you learnt anything new from the text? What exactly?

Scanning

3.7. Find in the text answers to these questions:

1. Why does the author begin the story with the 14th century?
2. What were the arts at that period mostly focused on?
3. Why is that period called the Renaissance?
4. What new direction did the learning in the epoch of the Renaissance take?
5. Why is the Renaissance often called the Age of Discovery?
6. What was the position of the Renaissance artist in society?
7. What changes brought the late 16th and 17th centuries for the artist?

3.8. Read out the key sentences from the text that mark the epoch of the Renaissance.

3.9. Comment on the following sentences:

1. In fifteenth century Italy a man was as good as his good right arm or his sensitive eye.
2. Even more significant is the fact that art was the real and only storehouse of science in an age when science as such did not yet exist.
3. The artist had either to conform or to find a market among the rising middle class.
4. Although the artist may take refuge in a highly personal, even obscure kind of art, his work is still a genuine expression of the times in which we live.

3.10. Read out the sentences with these word-combinations:

a sense of free enterprise, an investigating spirit in art, free competition, rediscovery of the Greek and Roman classics, artists guilds, governmentally regulated academies.

Translate these word-combinations into Russian.

3.11. Complete the sentences using hypothetical conditional subclauses.

1. If the Roman Empire hadn't fallen apart,
2. If Western Europe hadn't fallen into isolated communities,
3. But for the Crusades,
4. It was a good thing people had more freedom
5. People wouldn't have started to investigate the world around them if
6. If not for its favourable location, Italy
7. The Renaissance wouldn't have started in Italy
8. The Renaissance wouldn't have been called the Age of Discovery

Make up 5 more sentences.

Related Activities

3.12. Talking points:

- A. The Renaissance as a period of learning and discovery;
- B. During the epoch of the Renaissance the arts were perhaps more important than they have ever been since.

3.13. Make a five-minute talk on the following topic:

“The Renaissance. How It Started, Developed and Came to an End”.

PART IV

INTENSIVE READING AND INTERPRETATION

W.S. Maugham
The Moon and Sixpence
(an extract)

4.1. Read the text.

I did not know why Strickland had suddenly offered to show them 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. 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 he fancied I could see to the 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 the 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 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 painting. At that time I had the greatest admiration for the Impressionists. I longed to possess a Sisley and a Degas, and I worshipped Manet. Their 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, are familiar to all who take an interest in

such things. Now that his influence has so enormously affected modern painting, Strickland's pictures, seen for the first time, 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 very 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 were 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 the forest at Fontainebleau 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. Now that I look back I am more than ever impressed by Stroeve's acuteness. He saw from the first time that here was a revolution in art, and he recognized in its beginnings the genius which now all the world allows.

But if I was puzzled and disconcerted, I was not unimpressed. Even I, in my colossal ignorance, could not but feel that here, trying to express itself, was real power, I was excited and interested. 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. They seemed to me ugly, but they suggested without disclosing a secret of momentous significance. They gave me an emotion that I could not analyse. They said something that words were powerless to utter. I fancy that Strickland saw vaguely some spiritual meaning in material things that was so strange that he could only suggest it with halting symbols. It was as though he found in the chaos of the universe a new pattern, and were attempting clumsily, with anguish of soul, to set it down. I saw a tormented spirit striving for the release of expression. I turned to him.

"I wonder if you haven't mistaken your medium", I said.

"What the hell do you mean?"

"I think you're trying to say something, I don't quite know what it is, but I'm not sure that the best way of saying it is by means of painting".

When I imagined that on seeing his pictures I should get a clue to the understanding of 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. But what the power was and what line the liberation would take remained obscure. Each one of us is alone in the world. He is shut in a tower of brass, and can communicate with his fellows only by signs, and the signs have no common value, so that their sense is vague and uncertain. We seek pitifully to convey to others the treasure of our heart, but they have not

the power to accept them, and so we go lonely, side by side but not together, unable to know our fellows and unknown by them.

The final impression I received was of his effort to express some state of the soul, and in this effect, I fancied, must be sought the explanation of what so utterly perplexed me. It was evident that colours and forms had a significance for Strickland that was peculiar to himself. He was under an intolerable necessity to convey something that he felt, and he created them with that intention alone. He did not hesitate to simplify or to distort if he could get nearer to that unknown thing he sought. Facts were nothing to him, for beneath the mass of irrelevant incidents he looked for something significant to himself. It was as though he had become aware of the soul of the universe and were compelled to express it. Though these pictures confused and puzzled me, I could not be unmoved by the emotion that was patent in them; and, I knew not why, I felt in myself a feeling that with regard to Strickland was the last I had ever expected to experience. I felt an overwhelming compassion.

Learning Activities

Skimming

4.2. After you have read the text answer these questions:

- Where's the scene laid?
- How did the narrator find himself in the studio?
- How did he feel about Strickland's pictures?
- How did his feelings change during his visit?

Scanning

4.3. Look through the extract another time and fill in the missing parts in the following sentences:

1. The narrator looked about the studio with a feeling of
2. Strickland showed him about ... canvases.
3. It was the result of ... years during which he had been painting.
4. The pictures were of different genres. The smaller were ... and the largest were There were about half-a dozen
5. At first sight the narrator was bitterly
6. Most of Strickland's canvases have found their way into ... , and the rest are the treasured possessions of
7. The narrator had always found descriptions of pictures
8. First of all he was taken aback by
9. The plate in the still-life was not ... and
10. The final impression the narrator received was

4.4. Say in what situations the following sentences occur in the text:

1. I missed a wonderful chance.
2. ... my first feeling was that they might have been painted by a drunken cab-driver.
3. I was more at sea than ever.

4.5. Comment on the following sentences through the multiple choice. Choose the answers you find more suitable.

1. But if I was puzzled and disconcerted, I was not unimpressed. "I was not unimpressed" implies that:
 - a. the narrator was very much impressed
 - b. he was not impressed
 - c. something else
2. Though these pictures confused and puzzled me, I could not be unmoved by the emotion that was patent in them
By writing "I could not be unmoved" the narrator means to convey the idea that:
 - a. he was greatly moved
 - b. he was not moved
 - c. something else

Explain what "something else" might be.

-----*For Your Information*-----

Litotes is a stylistic device consisting in a peculiar use of negative constructions. A variant of litotes is a construction with two negations (see above: not unmoved, not unimpressed). Here two negatives make a positive. Two negatives are often used to suggest that language fails to adequately convey the writer's / poet's / speaker's feelings *to express the inexpressible*.

Related Activities

Word-study

4.6. Transcribe and practise the reading of these words:

studio	portrait	spiritual
museum	caricature	acute
easel	canvas	aware
genius	landscape	extraordinary
reproduction	possession	accept
technique	genre	increase

4.7. Rephrase the parts of the sentences that are italicised:

I looked about the room with *curiosity*.

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 *longed to* possess a Sisley and a Degas, and I *worshipped* Manet.

It was evident that colours and forms had a significance for Strickland that was *peculiar to* himself.

When I imagined that on seeing his pictures I should *get a clue to the understanding* of his strange character I was mistaken.

At that time I *had the greatest admiration for* the Impressionists.

I was more *at sea* than ever.

4.8. Use the italicised words and phrases in sentences of your own.

4.9. Suggest the Russian for the following:

easel, amateur, still-life, landscape, an ungainly look, to be taken aback, at first sight, the last word in painting, incomprehensible, lopsided, now that.

4.10. Suggest words or phrases which mean roughly the same as:

a glance, greatly, to stir smb. deeply, to get used to, to hide, to open, boring, ordinary, important.

4.11. Give the opposites:

mature, wealthy, to accept, commonplace, powerless, cheerful, unconscious, incomprehensible, indifferent, to reveal.

4.12. Find the odd adjective out: bare, empty, clumsy, nude, naked. What is the difference in the meanings of the remaining 4 adjectives? Use a dictionary and write out the meanings and the collocations with these words.

4.13. Fill in the missing words from the list above.

1. His head was ...
2. She dipped her ... arm in the hot water.
3. The fields were ... of trees.
4. She posed in the ... for the artist.
5. The house was ... I could easily see it with the ... eye.

4.14. Several genres of painting are mentioned in the text. What are they?

4.15. Write the three forms of the verbs:

to seek, to show, to accept, to convey, to become, to conceal, to feel,
to hold, to sell, to hide, to reject, to increase, to find, to found.

4.16. Write the corresponding nouns:

curious, wealthy, significant, clumsy, peculiar, to excuse, to recognize,
to possess.

4.17. Study the meanings and the collocations of the verb “to seek”. Illustrate them with your own examples.

4.18. Find the odd verb out:

to puzzle, to bewilder, to encourage, to confuse, to disconcert.

Explain the difference in the meanings of the remaining 4 verbs to your fellow-students. Supply the examples from the text and a dictionary.

Grammar Points

4.19. Look at the following sentences from the text. Make commentaries on the italicised parts.

I wish I could say that I recognised at once their beauty and their great originality (implies that ...).

It was *as though he found* in the chaos of the universe a new pattern, and were attempting, clumsily, with anguish of soul, to set it down (implies that ...).

It was *as though he had become aware* of the soul of the universe and were compelled to express it (...).

Say through what grammatical means the implied ideas are expressed.

4.20. Complete the sentences.

1. Strickland wouldn't have invited the narrator, if
2. The narrator wouldn't have been so curious to see Strickland's pictures, if
3. The narrator wouldn't have been puzzled / taken aback if
4. He felt as if
5. He wished
6. Had the narrator not been accustomed to
7. But for his admiration for the impressionists
8. Perhaps the narrator would have got a clue to understanding Strickland's character if
9. He wouldn't have been overwhelmed with compassion if

Speaking Activities

4.21. In the name of the narrator tell about your visit to Strickland's studio.

4.22. Give your explanation why Strickland wasn't recognised by his contemporaries.

Follow Up Activities



4.23. Describe a picture by Paul Gauguin using the description of Strickland's pictures given in the text.

Pair Work

4.24. Complete the following conversation by describing a picture that you really like.

The setting: You and your friend are visiting an art gallery and you have a difference of opinion.

You: – A portrait? Is that a portrait?

Your friend: – Yes, I like it. I think it's great, don't you?

You: – No, it's too modern for my taste. That sort of thing doesn't appeal to me. It doesn't even look like a person.

Your friend: – But that's how the artist saw the person. He saw the inner world, not the surface.

You: – It's all a load of rubbish. Anyway, who's the artist?

Your friend: – Picasso, of course!

You: – Oh! Is it? Well, I'm sorry. It does nothing for me. I don't know what you see in it. Come on. Let's go into the next room... Ah, now this is more to my taste. This is the sort of thing I really like.

Continue the dialogue and act out the conversation. Use the words from the list on pages 53–55.

4.25. You've just returned from an exhibition of modern art. Write to your friend telling him / her about it. In your letter describe what you saw and write how you felt about different exhibits and why.

Helpful Language

To find... extremely / quite / totally puzzling / disconcerting / baffling / bewildering; to be taken aback; to look like caricature; incomprehensible scribbles and scrawls; meaningless combinations of geometrical figures; variegated smears of paint; crude lines; etc.

PART V

LISTENING COMPREHENSION

A Sad Story

Pre-Listening Activities

5.1. Remember the name of the main character: Augustus Pokewhistle [LgAstqs 'poukwisl].

5.2. Look at these word-combinations you are going to hear in the story:

- to paint the country – to paint landscape;
- to study under (great painters);
- to be taught by great painters;
- a sample bottle, etc. – specimens of the quality, style, etc. of goods offered for sale by trade firms;
- to make a cat laugh.

5.3. Note that the age of 21 in English law is the age at which a person gets to enjoy full legal rights.

While-Listening Activities

5.4. Listen to the story once. Then answer the following comprehension questions:

1. Where was the scene laid?
2. Who did Augustus find at his bedside on waking up?
3. Whom did he take the unexpected visitor for?
4. Why did Augustus start telling the stranger the story of his life?
5. How did it happen that Augustus took up painting?
6. Was he a success?
7. How did Augustus explain his failure?
8. Why did the stranger keep interrupting him?
9. What was the purpose of the stranger's visit?

5.5. Listen to the recording again. Complete the sentences through the following multiple-choice endings:

1. From his childhood it was clear that Augustus

- | | |
|------------------------------|-------------------------------------|
| a) was a commonplace child; | c) was not an ordinary boy; |
| b) had a good ear for music; | d) had all the makings of an actor. |

2. Augustus won a prize for a drawing at the age of
 - a) five;
 - b) seven;
 - c) seventeen;
 - d) twenty-one.
3. Augustus won a prize for a drawing of
 - a) an animal;
 - b) his room;
 - c) his yard;
 - d) a lake.
4. But Augustus had intended his drawing to represent
 - a) an early morning in the woods;
 - b) sunrise over the Thames;
 - c) sunset over London;
 - d) the outskirts of London.
5. At the age of 21 Augustus started business as
 - a) a landscape-painter;
 - b) a battle-scene painter;
 - c) a painter of people;
 - d) a genre painter.
6. Then Augustus turned from painting people to painting
 - a) animals;
 - b) the sea;
 - c) city-scapes;
 - d) the country.
7. Augustus had little money left and he decided
 - a) to give up his struggle;
 - b) to paint for money;
 - c) to look for another job;
 - d) to take up medicine.
8. He determined to draw
 - a) illustrations for books;
 - b) animals for zoo guides;
 - c) pictures for newspapers;
 - d) funny pictures for newspapers.
9. After Augustus had sent his drawings to the newspapers he
 - a) got his drawings back;
 - b) got a lot of money;
 - c) gained recognition;
 - d) was taken on as a caricaturist.
10. Augustus tested the drawings he got back on
 - a) art critics;
 - b) art students;
 - c) amateur painters;
 - d) the cat.
11. In the end Augustus tried drawing for
 - a) magazines;
 - b) cinemas;
 - c) advertisements;
 - d) hospitals.
12. The visitor had come
 - a) to take Augustus' bed away;
 - b) to take Augustus to the hospital;
 - c) to make Augustus go through a course of treatment for the weak heart;
 - d) to take Augustus for a walk.

5.6. Take notes which will enable you to comment on the things that led to Augustus' failure. Arrange them in four columns:

Stages in the artist's career	Genre	Other details	Results
--	--	--	--
---	---	---	---

Related Grammar Points

5.7. Complete these sentences.

1. But for his parents Augustus
2. Augustus' parents wished
3. Had Augustus had any talent,
4. Augustus wished
5. Had he been more creative,
6. If he had painted outdoors
7. Augustus might have been happier if
8. If I were him,

Related Speaking Activities

5.8. Make a summary of Augustus Pokewhistle's story. Use the information and ideas from 5.6. and 5.7. Draw Augustus' character-sketch.

Group Work

5.9. Get into groups of three-or four. Discuss these opinion questions:

- What was actually wrong with Augustus?
- Who was to blame for his failures in life?
- What is the message of the story?
- What makes a successful painter?

Choose a spokesman from each group to make a **summary** of your discussion.

Related Writing Activities

5.10. Write either a continuation of Augustus' story or a letter from the clerk from the furniture shop to his friend about his visit to Augustus Pokewhistle.

Follow Up Activities

5.11. Remember some other stories / plays / films / books, about painters / poets / playwrights / actors, etc. who were not a success at the beginning of their careers.

PART VI

INTENSIVE READING AND DISCUSSION

R. Goldberg
Art For Heart's Sake

Reuben Lucius Goldberg (1883–1970), an American sculptor, cartoonist and writer was born in San Francisco. After graduating from the University of California in 1904 he worked as a cartoonist for a number of newspapers and magazines. He produced several series of cartoons all of each were highly popular.

Among his best literary works are “Is There a Doctor in the House?” (1929), “Rube Goldberg’s Guide to Europe” (1954) and “I Made My Bed” (1960).

“Here, take your pineapple juice,” gently persuaded Koppel, the male nurse.

“Nope!” grunted Collis P. Ellsworth.

“But it’s good for you, sir.”

“Nope!”

Koppel heard the front door bell and was glad to leave the room. He found Doctor Caswell in the hall downstairs. “I can’t do a thing with him,” he told the doctor. “He won’t take his pineapple juice. He doesn’t want me to read to him. He hates the radio. He doesn’t like anything!”

Doctor Caswell received the information with his usual professional calm. He had done some constructive thinking since his last visit. This was no ordinary case. The old gentleman was in pretty good shape for a man of seventy-six. But he had to be kept from buying things. He had suffered his last heart attack after his disastrous purchase of that railroad in Iowa. The one before that came from the excitement engendered by the disintegration of the happy Package chain of grocery stores which he had acquired at a fabulous price. All of his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocketbook.

Collis P. Ellsworth sat in a huge over-upholstered chair by the window. He looked around as Doctor Caswell inquired, “Well, how’s the young man today?”

“Umph!” grunted the figure in the chair in a tone like a rasping cough with all the implications of a sneer.

“I hear you haven’t been obeying orders”, the doctor chided.

“Who’s giving me orders at my time of life?”

The doctor drew up a chair and sat down close to the old man.

“I’ve got a proposition for you”, he said quietly.

Old Ellsworth looked suspiciously over his spectacles. “What is it, more medicine, more automobile rides to keep me away from the office?”

“How’d you like to take up art?” The doctor had his stethoscope ready in case the abruptness of the suggestion proved too much for the patient’s heart.

But the old gentleman’s answer was a vigorous “Rot!”

“I don’t mean seriously”, said the doctor, relieved that disaster had been averted. “Just fool around with chalk and crayons. It’ll be fun.”

“Bosh!”

“All right.” The doctor stood up. “I just suggested it, that’s all.”

Collis P. sucked his gums and his wrinkled chin bobbed up and down. “Where’d you get this crazy idea, anyway?”

“Well, it’s only a suggestion.”

“But, Caswell, how do I start playing with the chalk – that is, if I’m foolish enough to start?”

“I’ve thought of that, too. I can get a student from one of the art schools to come here once a week and show you. If you don’t like it after a little while you can throw him out.”

Doctor Caswell went to his friend, Judson Livingston, head of the Atlantic Art Institute, and explained the situation. Livingston had just the young man – Frank Swain, eighteen years old and a promising student. He needed the money. Ran an elevator at night to pay tuition. How much would he get? Five dollars a visit. Fine.

Next afternoon young Swain was shown into the big living-room. Collis P. Ellsworth looked at him appraisingly.

“Sir, I’m not an artist yet,” answered the young man.

“Umph!”

Swain arranged some paper and crayons on the table.

“Let’s try and draw that vase over there on the mantelpiece”, he suggested. “Try it, Mister Ellsworth, please.”

“Umph!” The old man took a piece of crayon in a shaky hand and made a scrawl. He made another scrawl and connected the two with a couple of crude lines. “There it is, young man,” he snapped with a grunt of satisfaction.

“Such foolishness. Poppycock!” Frank Swain was patient. He needed the five dollars. “If you want to draw you will have to look at what you’re drawing, sir.”

Old Ellsworth squinted and looked. “By gum, it’s kinda pretty. I never noticed it before.”

Koppel came in with the pronouncement that his patient had done enough for the first lesson.

“Oh, it’s pineapple juice again,” Ellsworth mumbled.

Swain left.

When the art student came the following week there was a drawing on the table that had a slight resemblance to the vase.

The wrinkles deepened at the corners of the old gentleman’s eyes as he asked elfishly. “Well, what do you think of it?”

“Not bad, sir,” answered Swain. But it’s a bit lop-sided.”

“By gum,” Old Ellsworth chuckled. “I see. The halves don’t match.” He added a few lines with a palsied hand and colored the open spaces blue like a child playing with a picture book. Then he looked towards the door. “Listen, young man,” he whispered, “I want to ask you something before old pineapple juice comes back.”

“Yes, sir,” responded Swain respectfully.

“I was thinking could you spare the time to come twice a week or perhaps three times?”

“Sure, Mister Ellsworth.”

“Good. Let’s make it Monday, Wednesday and Friday. Four o’clock”.

Koppel entered and was flabbergasted when his patient took his pineapple juice without a whimper.

As the weeks went by Swain’s visits grew more frequent. He brought the old man a box of water-colors and some tubes of oils.

When Doctor Caswell called, Ellsworth would talk about the graceful lines of the andirons. He would dwell on the rich variety of color in a bowl of fruit. He proudly displayed the variegated smears of paint on his heavy silk dressing-gown. He would not allow his valet to send it to the cleaner’s. He wanted to show the doctor how hard he’d been working.

The treatment was working perfectly. No more trips downtown to become involved in purchases of enterprises of doubtful solvency. No more crazy commercial gyrations to tax the strength of a lampering old heart. Art was a complete cure for acute financial deterioration.

The doctor thought it safe to allow Ellsworth to visit the Metropolitan, the Museum of Modern Art and other exhibits with Swain. An entirely new world opened up its charming mysteries. The old man displayed an insatiable curiosity about the galleries and the painters who exhibited in them. How were the galleries run? Who selected the canvases for the exhibitions? An idea was forming in his brain.

When the late spring sun began to cloak the fields and gardens with color Ellsworth executed a god-awful smudge which he called, “Trees Dressed in White.” Then he made a startling announcement. He was going to exhibit it in the Summer show at the Lathrop Gallery! For the Summer show at the Lathrop Gallery was the biggest art exhibit of the year in quality, if not in size. The life-time dream of every mature artist in the United States was a Lathrop prize. Upon this distinguished group Ellsworth was going to foist his “Trees Dressed in White”, which resembled a gob of salad dressing thrown violently up against the side of a house!

“If the papers get hold of this, Mister Ellsworth will become a laughing-stock. We’ve got to stop him,” groaned Koppel.

“No,” admonished the doctor. “We can’t interfere with him now and take a chance of spoiling all the good work that we’ve accomplished.”

To the utter astonishment of all three – and especially Swain “Trees Dressed in White” was accepted for the Lathrop show. Not only was Mister Ellsworth crazy, thought Koppel, but the Lathrop Gallery was crazy, too.

Fortunately, the painting was hung in an inconspicuous place where it could not excite any noticeable comment. Young Swain sneaked into the gallery one afternoon and blushed to the top of his ears when he saw “Trees Dressed in White”, a loud, raucous splash on the wall. As two giggling students stopped before the strange anomaly Swain fled in terror. He could not bear to hear what they had to say.

During the course of the exhibition the old man kept on taking his lessons, seldom mentioning his entry in the exhibit. He was unusually cheerful. Every time Swain entered the room, he found Ellsworth chuckling. May be Koppel was right. The old man was crazy. But it seemed equally strange that the Lathrop committee should encourage his insanity by accepting his picture.

Two days before the close of the exhibition a special messenger brought a long official-looking envelope to Mister Ellsworth while Swain, Koppel and the doctor were in the room. “Read it to me,” requested the old man. “My eyes are tired from painting.”

“It gives the Lathrop Gallery pleasure to announce that the First Lathrop Prize of \$1.000 has been awarded to Collis P. Ellsworth for his painting “Trees Dressed in White.”

Swain and Koppel uttered a series of inarticulate gurgles. Doctor Caswell, exercising his professional self-control with a supreme effort, said “Congratulations, Mister Ellsworth. Fine, fine... See, see... Of course, I didn’t expect such great news. But, but – well, now, you’ll have to admit that art is much more satisfying than business.”

“Art’s nothing”, snapped the old man. “I bought the Lathrop gallery last month.”

Notes:

- 1) jerkwater (Am. colloq.) – small, unimportant;
- 2) rot (sl.) – foolish remarks or ideas;
- 3) bosh (sl.) – empty talk, nonsense;
- 4) gob (sl.) – a mass of smth sticky;
- 5) umph [Amf] – an interjection expressing uncertainty or suspicion;
- 6) poppycock – foolish nonsense.

Learning Activities

Skimming

- 6.1. Skim the text and say what it is about.
- 6.2. Divide the story into logical parts and make a plan.
- 6.3. Account for the title of the story.

Scanning

6.4. Complete the following sentences in your own words:

1. This was no ordinary case. The old gentleman was in pretty good shape for a man of seventy-six. But he
2. "I've got a proposition for you. How do you like ... ?"
3. Doctor Caswell went to his friend, Judson Livingston, head of the Atlantic Art Institute, and
4. Swain arranged some paper and crayons on the table. "Let's try and draw ...", he suggested.
5. "Listen, young man," the old man whispered, "I want to ask you something. I was thinking ...".
6. The treatment was working perfectly. The doctor thought it safe to allow Ellsworth
7. The old man displayed an insatiable curiosity about
8. Then Ellsworth made a startling announcement
9. To the utter astonishment of all three-and especially Swain
10. Two days before the close of the exhibition a special messenger brought a letter which announced that
11. "Art's nothing," snapped the old man. "I ...".

6.5. Answer these questions using hypothetical clauses whenever you can.

1. Why did the doctor suggest that Mr Ellsworth should take up art?
2. What proves that Mr Ellsworth had no talent at all?
3. How did Frank Swain teach him?
4. Did he see that the old man had no talent? Why didn't he stop teaching him?
5. Did the old man show an interest in his art lessons? Was he making any progress?
6. What kind of a picture did he paint?
7. Did Frank Swain think highly of it?
8. Why was the painting accepted for the Lathrop Show and why was Mr Ellsworth awarded the First Landscape Prize for it?

6.6. Paraphrase these sentences using hypothetical subclauses.

1. Dr Caswell wanted Mr Elsworth to take up art.
2. Dr Caswell asked Frank Swain, a promising art student to teach Mr Elsworth painting.
3. Dr Caswell did it in order to keep Mr Elsworth from buying things.
4. Mr Elsworth seemed to get interested in art because he wanted F. Swain to come three times a week.

5. F. Swain willingly agreed because he had to earn money to pay his tuition fee.
6. It seemed the treatment was working perfectly. Besides Mr Elsworth wanted to attend exhibitions and to find out how galleries were run.
7. Dr Caswell and F. Swain suspected nothing and satisfied his insatiable curiosity.
8. One day Mr Elsworth declared that he wanted to paint a picture and exhibit it in the Lathrop Gallery.
9. F. Swain was utterly astonished because Mr Elsworth's picture was nothing but incomprehensible scribbles and scrawls.
10. Everybody was shocked and bitterly disappointed when Mr Elsworth declared that he was awarded the first Lathrop prize.

Related Activities

Word Study

6.7. Transcribe and practise the reading of the following words:

fabulous	to accept	exhibit
curious	to liquidate	exhibition
frequent	to frequent	comment
variegated	to purchase	committee
insatiable	to resemble	curiosity
entire	to excite	doubt
mature	to comment	smear
noticeable	to award	crayon
inconspicuous	to exhibit	vase
distinguished	to giggle	bowl
	to encourage	tuition

6.8. Rephrase the italicized parts of sentences:

But he had *to be kept from* buying things.

How would you like *to take up art*?

Ellsworth looked at him *appraisingly*.

He *ran an elevator* at night *to pay tuition*.

... there was a drawing on the table that *had a slight resemblance* to the vase.

The halves *don't match*.

As the weeks went by Swain's visits grew more *frequent*.

The treatment *was working perfectly*.

Art was a complete cure for *acute financial deterioration*.

The old man *displayed an insatiable curiosity* about the galleries and the painters who exhibited in them.

How *were* the galleries *run*?

To the utter astonishment of all three ... "Trees Dressed in White" *was accepted for* the Lathrop Show.

Translate the italicised words and expressions. Make up your own sentences with them.

6.9. Find in the text the synonyms for:

at an incredible price, wealth of colours, very greedy, to choose, great surprise, crooked, sharp, to show, to gain, to suit, to be similar to, to be in smb's way.

6.10. Suggest the opposites for:

conspicuous, graceful (lines), straight, gloomy, rudely, safe, rare, efflorescence, to obey, to connect, to reject, to differ, to fail.



6.11. Continue the list of the artist's paraphernalia from the text and your memory: brushes, pencils.

6.12. Write the three forms of the verbs:

to run, to draw, to display, to need, to leave, to grow, to shake, to keep, to persuade, to find, to flee.

6.13. Consult a dictionary for the meanings of the verb "to run" and get ready to speak about its polysemy, collocations and idioms.

6.14. Comment on the meanings of the verb "to run" in these sentences:

1. He's a physicist, really. But he runs a clinic for disorders of the lungs.
2. The blood ran down his cheek a little way.
3. The play "The Old Homestead" was running there, but the person to whom she was referred was not to be found.

4. He learnt from her that the classes ran from October to May.
5. Peaceful methods meant, they saw, that the companies would soon run all their cars.
6. The story runs as follows...
7. The company was not attempting to run cars after nightfall.

6.15. Fill in the blanks with the appropriate expressions with the verb “to run”.

Example: I ... my old friend in Moscow last year.

I ran across my old friend in Moscow last year.

1. It being foggy, the lorry ... a telephone post. 2. I ... of sugar. 3. I ... to a neighbour's flat to borrow some sugar. 4. I may ... him in Paris. Would you like me to let you know about him? 5. “You don't like me. You're always ...”. 6. He ... his grammar test before handing it in. 7. If we don't leave soon she will ... for hours.

6.16. Explain the difference between the verbs “to suggest”, “to offer”. Use them in sentences. Fill in the missing verbs:

1. I ... that we should bring the meeting to an end. 2. He ...ed to help me. 3. I have been ...ed a job at the University. 4. Can you ... where I could park my car? 5. They ...ed a reward for the return of the canvas.

6.17. Give related words (derivatives) and learn them.

<i>Verb</i>	<i>Noun</i>	<i>Adjective</i>
to draw		
to paint		
	exhibition	
to display		
to comment		
	purchase	
to resemble		
to suggest		
	variety	
to announce		
to mature		
to notice		
		curious
	colour	
to doubt	doubt	

		commercial
		fabulous
to suspect		
		frequent
	shake	

6.18. What words collocate with “art” (n), “mature” (adj), “artistic” (adj), “fabulous” (adj), “colourful” (adj)?

6.19. Suggest the English for:

удержать от покупки, заняться живописью, многообещающий художник, заплатить за обучение, иметь слабое сходство с ... , часто посещать, баснословные цены, художественная школа, цветные мелки, коробка с акварельными красками, тюбики с масляными красками, грубые линии, грациозные линии, богатство красок, проявить неустанный интерес, руководить галереей, представить на выставку, зрелый художник, быть принятым на выставку, в незаметном месте, комментировать ч.-л., присудить приз, покраснеть до кончиков ушей.

6.20. Match the following English idioms with their Russian equivalents:

a) to paint smb. black	1) тратить силы попусту
b) to paint the lily	2) подать в яркой, сенсационной форме
c) to paint smb. with his warts	3) сойти со сцены
d) to paint smth. red	4) представлять ч.-л. в розовом свете
e) to pass from the picture	5) изображать к.-л. без прикрас
f) to paint smth. in bright colours	6) стараться очернить к.-л.
g) to paint the town red	7) представить ч.-л. в мрачном свете
h) to be high up in the picture(s)	8) быть на высоте положения, преуспевать
i) to paint smth. in dark colours	9) предаваться веселью, дебоширить, устроить шумную попойку

Study these idioms and try to use them in situations. Comment on this proverb:

The devil is not so black as he is painted.

Is there a proverb similar to this in your native language? Do you know any other English proverb that are similar to Russian ones?

Speaking Activities

6.21. Act as Frank Swain.

- a. Speak about Mr Ellsworth as your art student, and about your drawing lessons.
- b. Say why you took Mr Ellsworth to the Lathrop Gallery and what came out of it. Describe his picture “Trees Dressed in White”. Use Helpful Language (from page 20).

6.22. Act as Dr Caswell. Explain how the idea that Mr Ellsworth should take up art came to you and what came out of it.

6.23. Make up and act out conversations between:

- A. Mr Ellsworth and the doctor.
- B. Dr Caswell and Judson Livingston, head of the Atlantic Art Institute.
- C. Mr Ellsworth and Frank Swain during the drawing lessons.
- D. The two giggling students in the Lathrop Gallery.
- E. Dr Caswell and Frank Swain after the First Landscape Prize was awarded to Mr Ellsworth.

Group Work

6.24. Discuss these opinion questions: Can art be a cure for some disease? Why was the story entitled “Art for Heart’s Sake”? An allusion to what doctrine is present in it? Read the information below.

----For Your Information----

An Allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener.

Teacher-Oriented Activities

6.25. Isn’t it a curious story for kids at school? In no more than 600 words adapt “Art for Heart’s Sake” for the eighth-form pupils. Don’t tell them the end of the story – ask them to make up their own end.

Group Project Work

6.26. Get ready for the stage-adaptation of “Art for Heart’s Sake”.

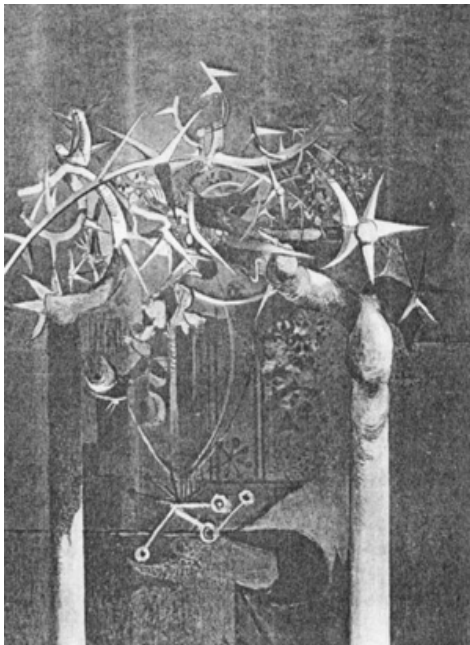
PART VII

CRITICAL REVIEWS. RENDERING

A. Prospectus

7.1. Read the following prospectus and answer these questions:

1. What's its function?
2. Where does it invite its readers to?
3. When and where is the exhibition held?
4. Whose works are on display?
5. What other information does this prospectus supply its readers with?



TATE Gallery

Graham Sutherland

19 May – 4 July 1982

This exhibition – the largest and most comprehensive ever held of the work of Graham Sutherland (1903 – 1980) was being planned at the time of his death. It contains the cream of his work of all periods, and has been arranged, so as to give each room a distinctive character.

It begins with a group of the early etchings with which he first made his reputation, including almost all those in the tradition of Samuel Palmer. After giving up etching soon after 1930, he turned to painting but did not begin to find his way as a painter until 1934 when he made his first visit to Pembrokeshire. Then followed such remarkable works as “Gorse on Sea Wall” and “Entrance to a Lane”, in which landscape forms, seen in isolation, sometimes take on a visionary and metaphoric character, and in which his power as a colourist first becomes manifest. A whole room is devoted to his drawings and paintings of bomb damage, blast furnaces and tin mining done as an official war artist, and another to the principal studies for the “Origins of the Land” and for his huge tapestry in Coventry Cathedral, including the cartoon the weavers used to work from. There is also a room with a selection of his most famous portraits, including those of Somerset Maugham and Helena Rubinstein, and the finest study for the destroyed portrait of Sir Winston Churchill.

The works of the immediate post-war period, including several of his “Thorn Trees” and “Thorn Heads”, are grouped around the great “Crucifixion” of 1946 from St Matthew’s, Northampton, which has never been seen outside the church before. Regular visits to the South of France, where he eventually bought a house in 1955, led first to the use of brilliant colours and a preoccupation with Mediterranean motifs such as palm palisades, vine pergolas and cicadas, then from 1949 to about 1957 to a series of “Standing Forms”. However his late works, from 1968 onwards, were again devoted mainly to Pembrokeshire themes, especially motifs taken from the small estuaries at Sandy Haven and Picton in the southern part of the country. Many of these late paintings come from Italian collections and have never before been seen in this country; they should be something of a revelation.

B. Critical review

Below you’ll find an article from an English newspaper.

7.2. Before you read the article look at its headline and answer these questions:

- What kind of newspaper article is it?
- Where and when was it published?
- Who’s the author?
- What’s the subject of the article?
- What does it examine and evaluate?
- How does the reviewer evaluate the painter? Why do you think so?

7.3. Now read the text and then say:

- Where was the exhibition held?
- What kind of exhibition was it? What was it remarkable for?
- What does the reviewer think of the exhibition and of the art of Graham Sutherland?

The Sunday Times, 23 May 1982

The Intelligent Dandy

Marina Vaizey on the art of Graham Sutherland

Two aspects of the work of Graham Sutherland, OM (1903–1980), whose largest retrospective exhibition ever is at the Tate Gallery, have entered the vocabulary of British art. One is his memorable series of portraits of the human sacred monster, starting with Somerset Maugham (1949).

Sutherland preferred to paint the old, the rich and the powerful, on whose faces the memories of personal and public anguish, effort and achievement are startlingly visible. It was on the faces of his subjects that Sutherland

concentrated. Astonishingly, for such an incisive draughtsman, he never was able to satisfactorily paint the human figure.

The other side of Sutherland, strikingly demonstrated in his major painting for the Festival of Britain, “The Origins of the land” (1951), in which semisurreal creatures, like anthropomorphised fragments of stony landscape come into a half life, was the ability to mythologise landscape elements: gnarled tree roots, stones, rocks, hedges, thorny and spiky plants.

Sutherland’s ambition was, on the one hand, to be the English Picasso with an international reputation; and on the other, to demonstrate in paint the spirit of place which infuses the visible world. The Tate’s huge exhibition explores his entire career: the early neoromantic, finely detailed etchings, the brilliant posters for Shell and London Transport; the primely decorous yet highly successful excursions into the applied arts with designs for china, glass and stamps; and the late work: the splashy, animated prints illustrative of bees and bestiaries, and the decorative Pembrokeshire landscape fantasies of the 1970s.

The majority of the paintings on view, in particular many from the time he spent living in the South of France, are thinly painted (with the result that they often look better in reproduction than in reality), and the invention, too, wears thin. The portraits are mannered. His own self-portrait – head and hand – is an elegant portrayal of the artist as an anxious, intelligent dandy.

In the landscapes, which became wearily repetitious, the formula was to find extravagant and grotesque shapes. Sutherland, banishing the animal world almost completely, accomplished with fragments of landscape, the quirks, oddities, characters, forms and “presences” of nature. He was ambitious to work on a large scale but produced, in the event, larger-scale compositions which confusingly fly all over the place, exemplifying chaos rather than controlling it.

What Sutherland might have been is most poignantly shown where he was circumscribed by reality. Thus the early bespoke work in the applied arts has a piquant interest because of the cleverly subdued element of strangeness’ of otherness, which points up the surprise of the ordinary. And, in spite of the unavoidable comparison, not always to Sutherland’s discredit, with Henry Moore, Paul Nash and John Piper, his drawings and watercolours were outstanding: small scale yet captivatingly vivid, mostly done during the war.

The interesting question is why this major minor master is thought in Britain to be a “great” artist. He had backers – Lords Clark and Beaverbrook – who could and did authenticate his work in different ways for the British public. It may be that he domesticated surrealism, marking the strange feel safe, acceptable, familiar, and that in the process he unconsciously played on the profound British feeling for landscape. It turns out to be modern art for the back garden, tamed and tidy, full of unexpected things, where the imagination has room to grow. The slick unreality of the bulk of his work made an *acceptable* version of “advanced” art. This major exhibition shows a thin yet ardent talent stretched to breaking point.

Scanning

7.4. Read through the critical article again. Following the paragraphs say briefly what each of them says to you.

7.5. The exhibition explores Sutherland's entire career. Write out and study the names of the works of art it explores.

7.6. Write out and arrange into two columns the words and word-combinations with which the author evaluates Graham Sutherland's portraits and landscapes.

Sutherland's portraiture

Sutherland's landscapes

7.7. Comment on the following:

1. Sutherland's ambition was ... to be the English Picasso with an international reputation.
2. The majority of the paintings on view ... are thinly painted, and the invention, too, wears thin.
3. The interesting question is why this major minor master is thought in Britain to be a "great" artist.
4. He had backers – Lords Clark and Beaverbrook.

7.8. Explain the meaning of the following phrases from the above article and read out the sentences with them:

a retrospective exhibition; large-scale compositions; the unavoidable comparison; mannered portraits; wearily repetitious landscapes.

7.9. Complete the following sentences from the text:

1. Two aspects of the work of Graham Sutherland have entered the vocabulary of the British art. One is his memorable series of The other side of Sutherland ... was the ability to
2. Sutherland's ambition was, on the one hand, ... and on the other,
3. The Tate's huge exhibition explores his entire career:
4. His own self-portrait – head and hand – is an elegant portrayal of the artist as
5. And, in spite of the unavoidable comparison, not always to Sutherland's discredit, with Henry Moore, Paul Nash and John Piper, his drawings and watercolours were outstanding:

Related Activities

7.10. Say what you have learnt about Graham Sutherland from the prospectus and the critical review.

7.11. Give an oral summary of the review.

Follow Up Activities

7.12. Go to a one-man exhibition and in no more than 700 words write a critical review of it.

— For Your Information —

Art exhibitions may be of different kinds:

One-man exhibition	Персональная выставка
Permanent exhibition	Постоянная выставка
Special exhibition	Временная выставка
Travelling exhibition	Передвижная выставка
Centenary (bicentenary, tercentenary, etc.) exhibition	Выставка, посвященная столетию (двухсотлетию, трехсотлетию и т. п.) со дня рождения художника

PART VIII

EXTENSIVE READING

English Painters and Masterpieces of British Painting





William Hogarth (1697–1764)

William Hogarth was unquestionably one of the greatest English artists and a man of remarkably individual character and thought. It was his achievement to give a comprehensive view of social life in the form of moralistic and dramatic narrative. He observed both high life and low life with a keen and critical eye.

The son of a schoolmaster, he was born in 1697 in Smithfield, London, and at an early age his talent for drawing made his father apprentice him to a silversmith for whom young William engraved tankards and salvers.

After his father's death in 1716, he set up on his own account, although his eye was already focused on wider horizons and he was attending drawing classes at the art academy of Sir James Thornhill.

In 1724 he produced his first set of engravings entitled "The Talk of the Town", a series which satirized both society and the current tendency of fashionable London to lionize foreign singers.

Hogarth's engravings were to play an almost unique role in the history of art in England, for they not only brought him fame but they aroused among the ordinary people a popular interest in art. From the first Hogarth was a rebel and an innovator. "Copying", he said, "is like pouring water out of one vessel into another". He preferred to pour his own water. He had a habit of making notes and recording facial expressions on his thumbnail, and with barbed wit he put these to use in his pictorial dramas which are crowded with humorous characters and incidents. He was a recorder of London lowlife, its vice and violence.

In 1732 he produced "The Harlot's Progress" and "The Rake's Progress". The humour and the moral force of these pictures were praised by Henry Fielding, the novelist. Later came his "Marriage a la Mode", an equally telling piece of reportage on domestic life. Narrative pictures were nothing new, but Hogarth was the first artist to invent a story and to illustrate it. Although his

narrative pictures were comic and full of satire, his portraiture was honest and original, with nothing of the conventional manner of his predecessors. It displays a great variety and originality. The charm of childhood, the ability to compose a vivid group, a delightful delicacy of colour appear in “The Graham Children” of 1742. The portrait heads of his servants are penetrating studies of character. One of his masterpieces was the life-size portrait of “Captain Coram”.

The quality of Hogarth as an artist is seen to advantage in his sketches and one sketch in particular, the famous “Shrimp Girl” quickly executed with a limited range of colour, stands alone in his work, taking its place among the masterpieces of world painting in its harmony of form and content, its freshness and vitality. In this portrait he reveals himself as more concerned with character than with basic form and brilliantly succeeds in the reproduction of a transient mood. The swift brushwork to seize the passing moment, gives an impressionist's picture.

For a last look at this great artist we must go to the Tate Gallery to see his self-portrait of 1745. In this fine painting he is accompanied into posterity by his dog, his palette and the works of Shakespeare, Milton and Swift.

He died in his house in Leicester Square in 1764 and lies buried in Chiswick churchyard near the house where he spent his summers.

1. What is each paragraph about? Make a plan.
2. Why is W. Hogarth an innovator?
3. What could you tell pupils at school about this painter to get them interested in his art and in painting in general?

LISTENING AND READING TECHNIQUE



When listening to the text mark the intonation, imitate the accent and the rhythm.

William Hogarth. The Shrimp Girl

The girl is shouting to people in the street to buy the shrimps which she balances on her head (it is necessary to take it on trust that they are shrimps as they are only sketchily indicated; but the cup for shovelling them out is unmistakable). It is possible that she steadies them with her right hand though this is truncated by the edge of the picture.

The popularity of this picture in the present century is connected with the fact that it is unfinished. It may therefore seem more spontaneous and likely to communicate with us more directly than, for example, the highly elaborate pictures which Hogarth called “Marriage a la Mode” (which normally hang near it in the National Gallery). The liveliness of the image depends partly on the rapid brushwork, partly on the twist in the seller's body and partly on the animation of her eyes and mouth.

Though trading conditions at the time it was painted would probably not have enabled so unfinished a picture to be offered for sale that does not mean that it was not appreciated. On the contrary, the painter's wife is likely to have taken a fancy to it, as it is first mentioned in 1781 in her possession.

We do not know if Hogarth intended to finish this picture. If on the other hand he meant it as a sketch for another one nothing is known of the outcome.

- Combine this description of "The Shrimp Girl" with the description on the previous page and speak about the picture.

EXTENSIVE READING

Joshua Reynolds (1723–1892)

Throughout his life, Reynolds tried to emulate the notion of the "learned artist", who, like Rubens, Raphael and Michelangelo, was a scholar as well as a painter. Indeed, when old he valued his reputation as a writer as much as he did his success as a painter – and he worked prodigiously hard at both skills.

At the age of 45 Reynolds became the first President of the newly founded Royal Academy of Arts. He took his presidential duties seriously and, between 1769 and 1790, he gave 15 Discourses – lectures delivered on the occasion of the annual prize giving. In these he set out what he considered the most important characteristics of a work of art, and gave advice on how the young student could achieve them. Besides the "Imitation of the Ancients", he recommended the study of the Old Masters, especially Michelangelo, whose art was called "language of the Gods".

Reynolds was at the head of his profession. Having been knighted in 1769, he was made King's Principal Painter in 1784.

Reynolds had an astonishing ability to change his style, his subject-matter and even his technique. He was much admired for the versatility and panache of his style. Gainsborough's famous remark, "Damn him! How various he is!" is proverbial. The 19th-century critic John Ruskin expressed a similar sentiment when he wrote: "Considered as a painter of individuality in the human form and mind, I think him the prince of portrait-painters. Titian paints nobler pictures and Van Dyck had nobler subjects, but neither of them entered so subtly as Sir Joshua did into the minor varieties of human heart and temper."

Joshua Reynolds was born in Phympton, Devon, in 1723. He was the third son and seventh child of a family "unusually given to sound learning" despite their modest means. His father, the Reverend Samuel Reynolds, was headmaster of the local grammar school, and the Reynolds household was pious and bookish. The young Reynolds benefited especially from the books, discovering both his affinity for the arts and his belief in the elevated status of the painter.

In 1740, Reynolds' father apprenticed him to Thomas Hudson, another Devonshire man, then the most fashionable portraitist in London. Hudson's work now seems very conventional, but he saw himself as a collector and connoisseur rather than a craftsman, and no doubt encouraged the young Reynolds' more ambitious ideas. He did not, however, teach him sound technique, a shortcoming for which Reynolds was to pay throughout his life.

Like all portrait painters, Reynolds found his life revolved around that of his clients – yet he had no desire to hover in the background as a mere “face-painter”. To be accepted into their circle as an equal, a portrait painter had to emulate his patrons' educational standards and social accomplishments. So Reynolds must soon have decided to make the Grand Tour to Italy, one of the prime social qualifications for the 18th-century gentleman. Reynolds was given his chance in 1749, when he was invited to accompany his lifelong friend, the Honourable Augustus Keppel. Later he painted Keppel's portrait which was probably a token of gratitude for the trip to Italy. Reynolds used the classical “vocabulary” he had learned in Rome, and showed how confidently he could marry history painting and portraiture. Keppel's pose is based on the statue of the Apollo Belvedere, the most famous antique of the time. This work more than any other established Reynolds' reputation as a portrait painter.

Unlike an earlier generation of British artists Reynolds knew exactly what he wanted from Italy. As soon as he had returned to England in 1752, Reynolds began to draw on the lessons he had learned in Italy. He took apartments at 104 St Martin's Lane, where he was joined by his younger sister, Frances, who kept house for him for many years. Reynolds was soon well established as a portrait painter. By the 1758, he had 150 sitters a year and in 1760 he moved to a bigger house in Leicester Fields. By 1764, his annual income was 60 pounds, which was then an enormous sum for a painter.

Reynolds, unlike so many other artists before or since, was the complete professional. He rose early and put in a hard and well-planned day at his easel. The names of his customers and the times of their appointment were all recorded carefully in his sitter book. At his busiest he had six sitters a day, but three was more usual. On 21 April, 1769, he had engagement to paint someone's portrait at 11 a.m. At 12.30 p.m. he went to St James's Palace to be knighted by the King, after which he returned to his studio ready for the arrival of another sitter at 2 p.m.

Reynolds was a born diplomat, and although hampered by deafness – contracted when copying Raphael in the cold of the Vatican – his charm and wit assured his place in society. His pupil, James Northcote, described his character as having “a polish even in his exterior, illustrative of the gentleman and the scholar”. His general manner, deportment and behaviour were amiable and prepossessing; his disposition was naturally courtly. Not surprisingly Reynolds had always picked for his friends men of remarkable literary talent to improve his mind. He was all well acquainted with the philosopher Edmund Burk, the

actor David Garrick and the writer James Boswell. Significantly, he made few friends among his fellow artists.

Reynolds was extraordinarily productive throughout his life. He was, in fact, so busy that he had to employ much assistance. Unlike his predecessors, Reynolds was not concerned with conveying a mere likeness: his portraits were carefully devised compositions in which motifs and poses were adapted from classical statues and Old Master paintings to enhance the personality of the sitter. Towards the end of his life, however, failing eyesight curtailed his work. He died in London on 23 February, 1792 and was buried in St Paul's Cathedral.

1. Make a plan based on the information in the paragraphs.
2. Answer this question: what made Reynolds an outstanding portrait painter of his time?
3. What personal qualities led him to success?
4. Entitle the text.

Thomas Gainsborough (1727-1788)

In the 18th century in England the most popular paintings were society portraits. It was due to the fact that in this changing society the upper-middle classes were the new patrons of art. They wished to be represented by a dignity, grace and charm which they didn't always deserve.

Thomas Gainsborough is one of the most important and original portrait painters of 18th century England. His work clearly shows the features characteristic of English art at its peak: directness and freshness in the perception of nature, and highly developed artistic techniques. But alongside this, and to a greater extent than his contemporaries, Gainsborough's work shows the influence of the art of Van Dyck, who played a large part in the development of English portrait.

Looking at the elegant portraits of Gainsborough it is difficult to realize that he himself was far from aristocratic. He was the son of a dress-maker in Suffolk. At twelve he was sent to London to study under the painter Hayman. Later he set himself in Hatton Garden as this was the only way to make a living as an artist.

About 1758 he and his wife moved to Bath, a fashionable watering place where he began his career as a society painter. He spent a number of years there, sending occasional pictures to London. Although by no means well educated, his wit and charm gained him the friendship of many cultured people. When the Royal Academy was established he was among the founding members.

Gainsborough's truthful and subtle rendering of character is typical of his portrait painting. With his great insight into character he was capable of making even the traditional ceremonial portrait a profound psychological study, and

conveying the transient mood besides. His special insight into the psychology of women make him essentially the woman's painter.

One of Gainsborough's best works is "The Portrait of Duchess De Braufort", painted when he was at the height of his powers. The figure of the young woman in the low-cut dress made the translucent white material stand out against the dark background. The freshness of her young face, with moist, half-open lips and almond shaped dark eyes, is set off by her powdered hair which hangs down to her shoulders. With her right hand she is gently pressing a blue silk scarf to her breast. The grey, blue, pink and white shades, here and there accentuated by brighter brush-strokes, help to show the elegance and beauty of the model. The technique of the portrait is distinguished by movement and exceptional lightness. The feeling of movements is intensified by a device characteristic of the artist, due to which certain parts of the portrait seem to be drawn in pencil, not painted with a brush. The thin layer of liquid colours seems to reflect many soft half-tints.

The famous "Blue Boy" is remarkable for the spontaneity of his pose and the natural expression of his youthful face. His figure stands out against the background of a river bank, a somber sky and a forest that is barely suggested.

- What are the most remarkable features (characteristics) of Gainsborough's art in your opinion, which made his portraits popular?

LISTENING AND READING TECHNIQUE



When reading the text imitate the accent, rhythm and intonation of the master voice.

Thomas Gainsborough. Mr. and Mrs. Andrews

The idea of showing elegantly dressed young people – usually lovers – in the open air against a background of grass and trees and hills had been particularly associated with Giorgione in Italy in the 16th century and with Watteau in France in the 18th. Though Gainsborough had not been either to Italy or France he had indirect knowledge of Watteau through the engravings of Gravelot and through the work of English painters such as Hayman who had themselves been influenced by this strain.

In this picture, painted around 1750, when the artist was still in his early 20's the mood is nevertheless quite different from either Giorgione or Watteau. Though it could be called pastoral there is nothing Arcadian about it. The couple are not lovers, but husband and wife. And the landscape is that of East Anglia treated realistically – even to the imminent threat of rain. The corn has already been cut, though some of it has yet to be collected. And nothing could be less Arcadian than the mood of young Mrs Andrews. A shrewish wife, if ever there was one, she has fluffed out her beautiful blue dress for the benefit of the

painter, and by so doing left no room for her easy-going husband to sit down. He, by the look of him, will soon run to fat. She, we know, was only to reach the middle age. Both the figures and the landscape are ravishingly painted but the balance between them is not entirely firm. The figures are not so much in the landscape as on the edge of it and the two elements take up an equal amount of the picture space.

John Constable (1776-1837)

To many of his contemporaries, John Constable seemed a simple copyist of nature, painting faithful renditions of the English countryside. In his lifetime, although admired by some, he did not achieve universal recognition in the world of art. In fact, Constable was attempting much more – nothing less than using landscape painting as a means of conveying ideas about morality and intellectual truth. Constable brought landscape to the fore as a theme in itself. Even his own view of the role of nature in the life of man changed as he painted it.

John Constable was born at East Bergholt in Suffolk on June 11, 1776. His father was a man of some property, including water mills at Dedham and Flatford, and two windmills, in which John, the second son, was set to work at the age of 17, after leaving Dedham grammar school. From boyhood he was devoted to painting which he studied in his spare time in company with John Dunthorne, a local plumber and glazier. His passion for art increasing, he was allowed by his father to visit London in 1795 to consult the landscape-painter Joseph Farington, R.A., who recognized his originality and gave him some technical hints. Two years later he was recalled to work in his father's counting-house at Bergholt, and it was not till 1790 that he definitely adopted the profession of painting, and became a student at the Royal Academy. The few existing works at this period are heavy, clumsy and amateurish. Recognizing their faults, Constable worked hard at copying old masters "to acquire execution". In 1802 he exhibited at the Royal Academy, and was much helped and encouraged by the president, Benjamin West. From 1806 to 1809 Constable was frequently engaged in painting portraits or copying portraits by Reynolds and Hopper. The effect on his landscape was great. He learned how to construct an oil painting, and the efforts of his next few years were devoted to combining this knowledge with his innate love of the fresh colour of nature.

With the year 1811 began a critical period. He exhibited a large view of Dedham Vale, in which the characteristic features of his art appear for the first time almost fully developed and he became attached to Miss Maria Bicknell. His suit was opposed by the lady's relatives, and Constable's misery at his apparently hopeless prospects drove him again to portrait-painting, in which he acquired considerable skill. Not until the death of his father was he able to marry and settle in Keppel Street, London, where a succession of works, now well known were painted: "Flatford Mill", (1817), "A Cottage in a Cornfield", and, in

1819, “The White Horse”, which was bought by his great friend Archdeacon Fisher for £105, as was the “Stratford Mill” of 1820. In 1819 two legacies, each of £4,000, diminished his domestic anxieties, and his talent was recognized by his election in November to the associateship of the Royal Academy. The series of important works was continued by “The Haywain” (1821), “A View on the Stour” (1822), “Salisbury Cathedral from the Bishop’s Garden” (1823), and “The Lock” (1824). This last year was a memorable one. “The Haywain” was sold to a Frenchman, was exhibited at the Louvre and, after creating a profound sensation among French artists, was awarded a gold medal. In the following year, “The White Horse” won a similar distinction at Lille.

In 1828 his financial position was made secure by a legacy of £20,000 from Mr Bicknell, but the death of his wife towards the end of the year was a shock from which he never wholly recovered. His election to the Academy in the following year did not lessen his distress: he felt that the honour had been delayed too long. Constable had long suffered from rheumatism and nervous depression but his sudden death on March 31, 1837, could be traced to no definite disease. He was buried in Hampstead churchyard, where his tomb may still be seen.

In May 1838 his remaining works were sold at auction, but fetched very small prices. Many were bought by his children, and through their generosity have passed to the English nation, as the various national collections testify.

Since the British nation came into the possession of a large portion of Constable’s pictures and sketches, his work has been better understood. Though limited in range of subject to the scenery of Suffolk, Hampstead, Salisbury and Brighton, his sketches express the tone, colour, movement and atmosphere of the scenes, represented with unrivalled force and truthfulness. His treatment of skies is specially notable. No one has painted English cloud effects so truthfully and with so much skill. Today, we are still learning to appreciate the full effects of this quiet, unremarkable man’s artistic revolution.

1. Read the text. Make notes about:
 - Constable’s attempt to convey new ideas;
 - Constable’s great inspiration.
2. Pick out words from the text to describe a landscape.
3. Find reproductions of Constable’s pictures and describe them.
4. Discuss the impression Constable’s pictures make on you.

Joseph Mallord William Turner (1775-1851)

J.M.W. Turner is the fullest, richest, most flamboyant figure in the history of English art. He left one of the largest personal collections of paintings, prints, and drawings the world has ever seen. The fabulous energy and drive of this

man produced a fortune of about a half-million pounds (in present day values), two hundred finished paintings, about twenty thousand sketches, and innumerable etchings.

The son of a London barber in Maiden Lane, Turner spent most of his life overcoming his background. He consciously set himself up as a rival of the old masters, equaling them in some cases, exceeding them in others. Although he painted many different types of paintings, his great contribution lies in an altogether personal landscape that differentiates him from all other painters.

The family barber shop was near the Art academy and at the age of five Turner was already drawing. Later he wandered about the docks, stealing aboard ships and storing up impressions. By his early teens he was professionally colouring other artists' engravings and architectural sketches. At eighteen he had his own studio and soon afterward went on a walking tour making drawings along the way and selling them. He had already been exhibiting at the Royal Academy for three years.

From about 1800, Turner began to imitate and challenge the masters of the seventeenth century: the Dutch sea painters and the French and other classical landscapists with their picturesque ruins. In 1802 at the age of twenty seven he was made a member of the Royal Academy. Now he took his first continental tour, sailing up and down the coasts of Europe in coal and fishing boats. Turner's purpose in these tours was not to visit art galleries and ancient buildings but rather to store up impressions. Once, as the story goes, he had himself tied to the mast during a storm for four hours so he could see what was happening. Throughout, the main element of his interest was atmospheric light.

For the Impressionists of the 19th century – Monet, Pissarro, and Renoir – the work of Turner is important due to its atmospheric quality. Together with Constable they hailed him as a predecessor and patron. But unlike them, Turner, is a product of the Romantic era. He is concerned with the power and majesty of natural forces as well as with their atmospheric possibilities.

In later works such as "The Whale Ship", "The Snow Storm", or "The Rain, Steam and Speed" he produces something altogether unique artistically, but entirely in keeping with the period. In these paintings he has devised a means of representing forces that have no actual form, such as the storm, the violence of the sea, rain, or steam and speed. This is a far more dynamic conception than anything in the entire range of English landscape painting, which has progressed from the idylls of Gainsborough, through the atmospheric pictures of Constable to this new abstract and violent conception of nature.

"The Rain, Steam and Speed" shows a train rushing across a bridge, the thick fog swirling about it, the red glow of its furnace standing out against the enveloping mist. In such portrayals form is of little importance in the attempt to get at the inner meaning of an idea. Here, or in "The Whale Ship" – which expresses the essence of struggle with its blooded waters – Turner is closer to

twentieth century Expressionists like Kokoschka than to the atmospheric-minded Impressionists of the nineteenth century.

- What made W. Turner's painting different from his predecessors? What are your impressions of his paintings?

PART IX GREAT EUROPEAN PAINTERS AND THEIR WORKS

EXTENSIVE READING

Rubens: Painter, Gentleman, Diplomat

Over the years Peter Paul Rubens (1577–1640) evolved into a superstar. His multifaceted career – as a painter of the European elite, a diplomat and a shrewd businessman with a knack for being in the right place at the right time – was one of the most successful in history. Contemporaries described him as an exceptionally charming man with an engaging personality and excellent manners, but he must also have had an extraordinary intellect and great organizational talent. In addition to Dutch, he had a thorough command of Latin, Italian, Spanish, French and German. In his four known self-portraits – which are preserved in Antwerp, Florence, Vienna and the British Royal Collection – Rubens invariably portrayed himself as the poised, self-assured gentleman.

After the death of his father Jan Rubens – Peter Paul was ten at the time – his mother returned with her children to Antwerp.

In Antwerp, Peter Paul attended the Latin school, where he was taught the principles of humanism. He then entered the service of the Countess de Ligne as a page, in which capacity he acquired the manners of the international nobility and perfected his knowledge of languages. In the light of his education and background, Rubens's choice of an artistic career is surprising. It was his ambition to become a history painter. Great demands were placed on painters of "histories": stories from the Bible, classical antiquity and mythology. They were required to paint anything – from landscapes and architecture to human figures, animals and still lifes, and to be well versed not only in the rules of composition and perspective but also in the literary and pictorial sources of their subject matter. Moreover, they were expected to be capable of expressing the moral significance of the stories they portrayed, which is why history painters were much more highly rated by art theorists than the painters of portraits, still lifes or landscapes.

Peter Paul Rubens was a polymath whose artistic genius and unrivalled versatility enabled him to produce biblical and mythological representations,

landscapes, hunting scenes and portraits, as well as designs for sculpture, title pages and tapestries. But he was more than just a brilliant artist. He collected nearly five hundred books – a huge number in his day – and corresponded with scholars all over Europe. As an amateur scientist he was omnivorous; his interests ranged from archaeology and zoology to architecture and Asian costumes. Rubens's curiosity knew no bounds, and this is apparent from his famous "theoretical notebook", in which he began to record his ideas on such diverse subjects as optics, symmetry, anatomy and architecture, as well as the human proportions and passions. As an artist Rubens was endowed with an exceptional talent for drawing and painting. Above all, he had an extraordinary capacity for absorbing and assimilating ideas: looking, comprehending, adopting and creatively incorporating – no one could do it better than Rubens. Indeed, these are probably the very qualities that make him modern.

(From "50 Artists")

1. In what does Rubens's versatility lie?
2. Why is he called a superstar? Do you agree with the author of this article? Explain why.

Vincent Van Gogh – a Genius of the XIX Century **(1853-1890)**

"This man will either go mad or he will outpace us all." Such was the fate which Camille Pissarro, the great Impressionist painter, predicted for his colleague Vincent Van Gogh (1853-1890), a struggling artist still vainly seeking a buyer for his pictures. He was to prove right on both counts. Van Gogh was born in Groot-Zundert, near Breda, as the eldest son of a Dutch pastor. He tried his hand at numerous professions, working as an art dealer, a teacher, a lay preacher and a bookseller before finally embarking largely self-trained upon a career as an artist. All his life, however, he remained a solitary and despairing figure, and his self-destructive nature drove him, in his later years, to the brink of madness. Alone with himself and the world, his only true friend and source of moral and financial support was his brother Theo, who looked after his welfare all his life and who would ultimately follow him, within the space of just six short months, to the grave. The recognition and admiration for which Van Gogh fought so bitterly would only be granted after the self-inflicted revolver shot with which he ended his tragic life.

Today, Van Gogh is considered not simply the most important pioneer of 20th-century art, but is widely regarded as one of the most significant and best-loved painters in the entire history of art. In terms of the prices paid for his paintings alone, he has broken every record. In just ten years, between 1881 and 1890, Van Gogh produced no less than 871 paintings, 463 alone in the last thirty months of his life, during which time he worked in a state of feverish frenzy.

(Tasehen postcards)

Listening Comprehension



Sunflower Power

Pre-Listening task

9.1. Before you listen to the text read (look up) these words:

to sour	to be haunted
to assert dominance	latent appreciation
to trace	indelible mark
to overshadow	artistic vision
to paint a replica	grist
to idolize	to tame
a kindred spirit	

While-Listening

9.2. Answer these questions.

1. Why was the joint exhibition of Paul Gauguin's and Vincent Van Gogh's paintings held?
2. How many exhibits were in the Amsterdam show?
3. Which of Van Gogh's paintings were placed side by side for the first time?
4. Where did they come from?
5. Who contributed the paintings to the exhibition?
6. What have you learnt about the history of the "Sunflowers"?
7. What were the professional relations between Van Gogh and Gauguin? What did they result in?
8. What are the differences in the painters' technique and use of colour?
9. What were the relations between P. Gauguin and Van Gogh during their life-time?

Post listening

9.3. Complete the following sentences:

But for the difficult relations between Van Gogh and Gauguin

Had Van Gogh given the original of "Sunflowers" to Gauguin

Hadn't the two artists collaborated

Even though their collaboration collapsed

9.4. Make up your own questions with Oblique Moods for the other students.

9.5. What wouldn't you have learnt about Van Gogh and Gauguin if you hadn't listened to this text?

PART X DISCUSSING WORKS OF ART

10.1. Read the description of these pictures. What is common to all the descriptions and what is the difference?



Pontormo, Florentine, 1494–1556/57.
Monsignor della Casa, painted probably between 1541 and 1544.

Gifted with penetrating insight into character and extraordinary talent as a draftsman, Pontormo was the outstanding Florentine portraitist of his time. In this painting the sitter's piercing eyes and nervous gestures convey an impression of intelligence with a trace of fanaticism. The vibrant color scheme and the knife-sharp architectural elements further enhance the austerity of the man portrayed.



Diego Velazquez. *Pope Innocent X*, painted about 1650.

Velazquez, perhaps the foremost Spanish artist in the seventeenth century, was the painter of the royal court. As painter to the king he was sent to Italy in 1650 to buy works of art for one of the royal palaces in Madrid. During his stay in Rome, Velazquez also was commissioned to make a full-length seated portrait of the aging Innocent X for which this is a preparatory sketch, perhaps done directly from life. In depicting the most powerful and, according to contemporaries, the ugliest man in Rome, Velazquez created an unflattering yet sympathetic portrait displaying the pope's strength and vitality as well as his homely features and suspicious nature. Upon seeing the finished portrait, the pope is reported to have said, "troppo vero" – "all too true."



Bartolomé Esteban Murillo. *The Return of the Prodigal Son*, painted between 1670 and 1674.

The impoverished prodigal returns in rags after squandering his inheritance, but his magnanimous father embraces him, calling for rich robes, sandals, and a ring, and for the sacrifice of a fatted calf. The dramatic scene displays a variety of human emotions: the eloquent contrast between father and son, the well-dressed servants holding the gifts, the playful urchin leading in the fatted calf, and the touchingly sentimental detail of the dog greeting his former master. The composition resembles a play with subsidiary characters converging on the central actors. To further focus attention, the bright, clear colours of the foreground figures are contrasted with the more subdued tones of the lesser personages and the monotone of the background. Painted for a church charity hospital, Saint George's in Seville, the painting would have had broad appeal and perhaps brought hope for salvation to the poor and afflicted.



Vincent van Gogh. *The Night Café*, 1888.

“The Night Café” is a locale treated many times before by other artists. But most painters use the café as a scene of enjoyment, whereas Van Gogh brings together a group of unhappy beings who have no other place to go, like the figures at the background left, or even to sleep like the unfortunates with their heads on the tables. It becomes a scene of social misery; the sad little people scattered about the room are to be pitied. The deliberately clashing reds and greens, violets and blues are Van Gogh's way of giving greater impact to the scene. It is “a place where one can ruin oneself, run mad or commit a crime.”



Paul Gauguin. *Barbaric Tales*, 1902.

In the “Barbaric Tales” Gauguin is interested in the independent and non-naturalistic function of colour. Strongly intensified and covering a broad area, colour has a new power and meaning. This is heightened by the sinuous movement of linear contours which represent the process of growth itself. Figures are not only abstracted, they are integrated into the picture pattern. They become a symbolic part of nature and its inherent growth. Gauguin’s frequent theme of women outdoors is also favoured by the Fauves and Expressionists of the next generation.

Vocabulary for Description of a Picture

Introduction

This is a landscape / seascape, cityscape by a famous Russian painter.
It is an oil / water colour by

Contents and composition

The plot / subject-matter of the picture is ... , the scene is laid in ... , the artist depicts a city street / stormy sea;
to be remarkable for the wisdom of composition; to use an original, unusual composition; the composition is dynamic / tight;
to be situated in the background / foreground, in the left / right-hand corner, at the extreme right;
to stand out against the background;
to bring smth out / The painter uses light colours to bring out the face of the sitter;
to set smth off / The freshness of her face is set off by her dark hair.

Colours and technique

The picture is painted in dark, light, bright, reserved, subtle, warm, cold, pale, contrasting colours / shades, tones; to use soft half-tint; to be painted in browns; there are deep yellows, bright greens, somber blues; the picture is dark in tone; there are numerous shades of red; the picture has exuberance of colour and light;

there is a feast of colours; to accentuate smth; to intensify; dark / light colours prevail, dominate; the picture is remarkable for the wealth of colours, the variety of colour, the colours are reserved and few; there is a play of light and shadow; the picture is suffused by light; the painter uses a single / many colour scheme; the technique is splendid; the brush work is smooth, the strokes of brush are not visible; the painter's method is rough, raw, the colours are laid thickly.

The idea of the picture, the feelings it expresses

To convey the idea of ... , to be permeated with the idea; to tackle the problem of, to touch on the problem; to render the atmosphere of happiness, love, danger; to convey the transient mood; to be in harmony with; to portray vividly, to be profoundly realistic; to gain an insight into the character of the sitter; it is a profound psychological study; to stress, to emphasize; his sight into the psychology of ... makes him ... ; the painter's truthful and subtle rendering of character is typical of his portrait painting; to condemn social order; the painter's sympathy

Reaction of the viewers / onlookers

To arouse a feeling of pride (admiration, resentment, boredom, indignation); to stir to the very core; to leave a lasting impression with, to produce an unforgettable impression on smb; to be under the spell of; to think highly of; to be highly praised, appreciated, valued; to be taken aback, puzzled, disconcerted.

Conclusion

To rank among the masterpieces of world painting; to occupy a place of honour; to make a great contribution to painting; to exceed smb in; to equal smb in depicting, showing smth; to gain world-wide fame, to be famed far beyond the country's borders; the pictures by ... found their way into museums.

A painter's (writer's) biography

to come of a rich / poor family; to earn one's living, to do odd jobs; his life-time dream (cherished desire) was ... ; to devote one's life to; to realize one's dream (his dream came true); to be a born painter (actor, writer); to be at the height of one's powers;

to gain world-wide fame; to reach the summit of one's glory, fame;
to watch, to observe, to be observant;
to gain valuable experience;
to be remarkable for realistic portrayal of life;
to depict people of various occupations (professions) belonging to different social groups;
to be a keen observer of life and individuals, a good psychologist;
to have an acute insight into human nature;
his works are remarkable for the depth of inner characterization;
to give a broad panorama of life; to go deep into social problems;
to condemn / denounce the contemporary social order, bourgeois morality, hypocrisy, vulgar tastes, conventional views, narrow-mindedness;
to expose / reveal the evils of society, severe exploitation, social injustice, race discrimination; his sympathy lies with the poor, the old.

--- For Your Information ---

Read the selection below about **modern trends** in art. Find reproductions for those which you like most and discuss them with your partner.

Art nouveau

A style of art that used plants and flowers in paintings and in the design of objects and buildings, popular in Europe and America at the end of the 19th century.

Symbolism

A late 19th-century style of art in which images are used as symbols to represent ideas or qualities.

Expressionism

An early 20th-century style of painting that expressed feelings rather than showing things in a natural way.

Abstract expressionism

A mid-20th-century style of art in which abstract shapes and patterns are made in a free or unplanned way.

Dadaism / Dada

An early 20th-century style of art which was intended to be different from traditional art in a rather crazy way.

Art deco

A style of art and decoration that uses simple shapes and was popular in Europe and America in the 1920s and 1930s.

Modernism

A style of art, building, etc. that was popular especially from the 1940s to the 1960s, which uses simple shapes and modern artificial materials.

Postmodernism

A style of building, painting, etc., developed in the late 20th century, that uses a mixture of old and new styles as a reaction against modernism.

Socialist realism

A style of art in communist countries in the 20th century which showed people and things in a realistic way and aimed to make people feel proud of their country.

Pop art

A style of art that was popular in the 1960s which shows ordinary objects, such as advertisements, or things you see in people's homes.

Op art

Art that uses patterns which seem to move or to produce other shapes as you look at them.

(From Longman Exams Dictionary)

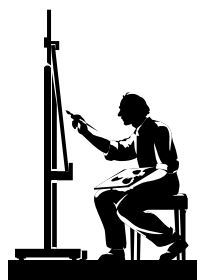
PART XI

EXAM PRACTICE. READING, INTERPRETATION AND DISCUSSION

A.J. Cronin

Like So Many Others He Had To Die To Become Great

(an extract from "Crusader's Tomb")



On an April afternoon in the year 1937 a man, to be exact, an elderly clergyman, and a boy in a long blue coat, yellow stockings and blue shoes, descended from a bus at the north end of Vauxhall Bridge, turned off into Grosvenor Road, and by way of the Embankment entered the quiet precincts of Millbank. It was a lovely day. The air, fresh yet mild, smelled deliciously of spring. In Westminster Gardens daffodils waved and tulips stood gaily at attention; upon the trim green lawns the chestnut trees, in snowy flower, had spread a soft white carpet. The Thames, shimmering in the sunshine, glided beneath its bridges, silent and stately, as from time immemorial. Against the blue, flecked by a fleece of clouds, the

Abbey stood out in exquisite tracery, beyond were the Houses of Parliament. Glinting in the distance, amidst a constellation of Wren's churches whose spires and steeples ennobled the skyline of the city, was the major orb, the dome of St Paul's. The Palace, though not visible, lay within bowshot. The standard flew, the royal family was in residence. Slowly Big Ben chimed the hour: then three deep notes. And the Rector, walking with young Stephen Desmonde, strangely stirred, lifted, despite the weight of years, by the beauty of the day, thought to himself. Here beats the pulse of England, less strongly than of old perhaps, yet still it beats.

As the two came along the Embankment, at a leisurely pace, for Bertram, although his tall spare figure held fairly erect, was slowed by rheumatism, one sensed in their movements an air of custom, made manifest more particularly by a suggestion of polite sufferance on the part of the boy. Some fifty yards from the end of the street they crossed over and climbed the steps of a large building that stood behind railings and a small ornamental garden. Removing his hat, Bertram turned, stood for a moment at the entrance recovering his breath and viewing the sweeping panorama of the sky, river and majestic edifices. Then the turnstiles clicked and they were both inside the Tate Gallery.

Few people were about, the long, high-ceilinged rooms held that echoing quietude which pleased Bertram most, and making their way, still with the sense of habit, through the central gallery, past the glowing Turners and silvery Whistlers, the Sargents, Constables and Gainsboroughs, they bore to the left and finally sat down in a room, fretted by sunshine, on the west side. Upon the wall, directly opposite, exquisitely framed and hung, were three paintings. At these, silently, the boy as in duty bound, his elder with remote and meditative vision, gazed...

A party of schoolgirls entered the room, under the escort of their mistress.

There were about a dozen of them, in dark green skirts and blazers of the same colour with a badge on the pocket, straw hats with a green ribbon, kept on by an elastic under the chin. All wore brown kid gloves, black stockings and shoes. The mistress in restrained tweeds and flat-heeled shoes, was pale and earnest, bare-headed, bespectacled, and carried a little sheaf of notes, to which, as the cicerone conducting the tour, she referred from time to time. Exactly opposite Bertram and Stephen, but without taking any notice of them, she drew up.

"And now, girls," she announced, "we come to the Desmondes, three representative paintings purchased in 1930. The first, entitled *Circus*, distinguished by a marvellous sense of colour and composition, is of the artist's early French period. Note in particular the grouping of the clowns in the foreground and the manner in which a sense of movement is given to the figure of the young woman on the bicycle."

"The second painting, *The Blue Wrapper*, which I am sure you have seen reproduced many times, is a portrait of the artist's wife. Here you will find the freedom of arrangement and unconventionality of design which characterized all

Desmonde's works. As you see, the subject is neither pretty nor young, yet by subtle colouring and a rhythmic flow of simple lines an extraordinary feeling of beauty is created. Observe, too, that through the window at which she sits, there is an exquisitely suggested vista of the street outside, with some poor children engaged in a game of ball. This, incidentally, was the subject of another well-known Desmonde known as *Children at Play*, which may be seen in the Luxemburg, Paris."

"The third, and the largest painting, was the last work accomplished by the artist, and is considered to be his finest. It is, as you see, a large composition of the estuary of the Thames, showing all the crowded turbulent movement of the river." She began here to consult her notes. "Observe, girls, that it is no mere pictorial representation. Note the skilful deformations, the audacity of the colouring, the expressive divided tones, the projection upon the canvas of an interior drama of the spirit. See also how the light seems to emanate from the canvas, gleaming and vibrant, a luminosity that gives great intensity to the work. In a way it is reminiscent of the radiance of expression found in the great paintings of Rubens. Desmonde was not altogether a revolutionary painter. Just as the impressionists drew from Turner, he drew in his early years, from Monet, Degas, and Manet. There are some, indeed, who have contended recently that the Spanish period of his art stems from the painter Goya. But although he studied the masters, he went beyond them. He knew how to recognize beauty in all its forms, and his conscience forced him to reject any technique but his own. He was in every sense of the word an individualist whose work, even when most specialized, seemed to cover the whole span of life, a great original artist who, resisting every temptation to be repetitious, opened up a new era of expression. When we look at these works we know he has not lived in vain."

Here the mistress discarded her notes and became human again. Looking around her pupils, she asked briskly:

"Any questions, class?"

One of the girls, who stood close to the teacher, spoke up, in the manner of a favourite pupil:

"Is he dead, Miss?"

"Yes, Doris. He died as quite a young man, rather tragically, and almost unrecognized."

"But, Miss, didn't you just tell us he was a great painter?"

"Yes, Doris, but like so many others he had to die to become great. Don't you remember what I told you about Rembrandt's poverty, and Hals, buried in a pauper's grave, and Gauguin, who could scarcely sell a single picture when he was penniless, and Van Gogh..."

"Yes, Miss, people didn't understand, were mistaken about them."

"We can all make mistakes, dear... Gladys, do stop sniffing."

"Please, Miss, I have a cold."

“Then use your handkerchief... as I was saying, Doris, England may have erred over Stephen Desmonde, but she made up for it handsomely. Here are these paintings in the Tate for all of us to admire. Now come along, follow me, don’t lag behind, girls, and we’ll take the Sargents.”

When they had gone, clattering down the long gallery, Bertram, still immobile, maintained his baffled contemplation of the pictures. How often, in these last years, had he heard from its small beginning, yet ever growing, and swelling to a chorus, that panegyric of his son, the same fulsome words and phrases used a moment ago by the young art mistress to her class. All the evidence of failure that had seemed so certain, the out-and-dried opinions of those who presumed to know, finally disapproved; Stephen, his son, a great artist... yes, even the word “genius” was now being used without reserve.

There was no pride in him at the thought, no belated triumph, but rather a strange bewildered sadness, and thinking of the pain and disappointment of a lifetime crowned too late, he wondered if it had all been worth it. Was any picture worth it – the greatest masterpiece ever wrought? What was beauty, after all, that men should martyr themselves in its pursuit, die for it, like the saints of old? It seemed to him that the conflict between life and art could never be resolved. Peering hard at the canvases, he tried to discern virtues in them not apparent to him before. Slowly, regretfully, he shook his head. He could not do so. He bowed again to the opinion of the experts as he had bowed before, yet in truth they remained to him indecipherable, as great an enigma as had been his son in every action of his life, most of all, in the utter, incomprehensible, careless unrepentance of his end. That last scene of all, he could never contemplate without a dull ache in his heart, when, in the grey morning, summoned by Glyn to the small back bedroom in Cable Street, he had found his son *in extremis*, ghostly pale and barely breathing, his speech completely gone, the larynx so destroyed as to make swallowing impossible, but still with a pencil and a sketch-block at the bedside and, as if that were not enough, a long cane tipped with charcoal, with which, while supine and helpless, he had only the day before been tracing strange designs upon the wall. Bertram had tried, his breast rent, to speak words of affection and consolation, striven, at the eleventh hour, to lead this wayward soul back to the Lord, but as he was uttering a prayer, Stephen writing weakly, had handed him a note: “Too bad, Father... I have never drawn you...you have a fine head.” And then, incredibly, sunk in the pillows, he had begun to outline Bertram’s profile on his block. A final portrait... for presently the pencil slipped from his grasp, the fingers sought it feebly, instinctively, then, like all the rest of him, were still.

Then, while Bertram sat bowed and broken, Glyn, with a hard, set competence, had begun immediately to make a death mask of the gaunt passionless face.

“For God’s sake,” he cried out, “must you do that?”

“Yes,” Glyn answered, sombrely, “for art’s sake. In the future this will be for many a source of faith and perseverance.”

Learning Activities

Skimming

11.1. After you've read the text once say what in your opinion the point of the extract is.

11.2. Account for its title. Can you suggest any other title for the extract?

11.3. Divide the extract into several logical parts and entitle each of them.

11.4. Answer these questions:

- When and where is the scene laid?
- Whom did the Rector bring to the Tate? Why?
- Was the Gallery crowded?
- What kind of reminiscences came back to Bertram in the Gallery? Why?

Scanning

11.5. Scan the extract to find the answers to the following questions:

1. What visitors did Bertram and his grandson meet in the hall where Desmonde's pictures were exhibited?
2. How large was the school party?
3. Did the schoolgirls go on a conducted tour or did they go on their own?
4. Who was their guide?
5. Was she any good?
6. How many Desmonde's paintings were on display?
7. How did the Gallery acquire them?
8. How long had they been in the possession of the Tate Gallery?
9. Where else were Desmonde's canvases exhibited?
10. What especially were Desmonde's paintings remarkable for?
11. Were there any questions from the viewers?
12. Could the school mistress answer the questions?

11.6. Comment on the following statements made by the school mistress:

- A. Desmonde was not altogether a revolutionary painter.
- B. Desmonde was in every sense of the word an individualist.
- C. But although he studied the masters, he went beyond them.
- D. Just as the impressionists drew from Turner, he drew in early years, from Manet, Degas, and Monet.
- E. England may have erred over Stephen Desmonde, but she made up for it handsomely.

11.7. On the way to the room where Desmonde's paintings were exhibited Bertram could see canvases by Turner, Whistler... . Continue the list.

11.8. Write out the words and phrases from the schoolmistress' comments which enabled her to express the following ideas:

- A. Desmonde was a wonderful colourist.
- B. His pictures were remarkable for the wisdom of composition.
- C. The artist's canvases were distinguished by the perfection of line-work.
- D. Desmonde's technique was unique.

PART XII RUSSIAN PAINTING

EXTENSIVE READING

The Big Haul

**Russia's most famous paintings are off to the Guggenheim.
Don't miss them**

The scale of the great Russian art collections dazzles even the knowing visitor. You can go to the Hermitage in St Petersburg expecting to see Old Masters and French post-impressionists, but scarcely to see room upon room of them unfolding into the distance, all humbling masterpieces, the legacy of spendthrift tsars and of prodigal pre-revolutionary collectors such as Sergei Shchukin and Ivan Morozov, whose pictures were seized by the Bolsheviks. You can go to the Tretyakov Gallery in Moscow, or to the Russian Museum in St Petersburg, expecting to discover Russian painters little known in the West, but even so, it is a shock to find dozens of them crowding in there, masters of landscape and of human drama, proof that Russia's artistic genius was second only to that of France in the 19th and early 20th centuries.

A core sample of Russian art down the centuries has been shipped westward to the Guggenheim Museum in New York, for a new exhibition entitled "Russia!". The exclamation mark is typographically irritating, but it catches the excitement which this show means to provoke. There is surprise, shock or delight in almost every one of the 250 pieces. Most are Russian paintings, save for 30 or so sculptures and a dozen foreign works from the 17th and 18th centuries. The best have been known to all Russians from childhood as national treasures, and will be sorely missed this winter by visitors to the Hermitage, the Tretyakov and the Kremlin. They include "Our Lady of Yaroslavl" and "The Virgin of Vladimir" among the icons, Ivan Kramskoy's "Unknown Woman" and Vasily Perov's "Dostoevsky" among the portraits, and

Arkhip Ivanovich Kuindzhi's "At Night" and Vasily Polenov's "Moscow Courtyard" among the landscapes.

The Hermitage, Russia's pre-eminent state museum, was an immediate supporter. It has been sharing collections and organising exhibitions with the Guggenheim for the past five years. Vladimir Potanin, a Russian business tycoon who is chairman of the Hermitage's trustees and also a trustee of the Guggenheim, put up half the \$4m needed to stage "Russia!". The Guggenheim and the Hermitage have a small joint museum in Las Vegas which will house an exhibition of Russian imperial clothing and jewellery as a complement to the New York show.

For most foreign visitors, the main value of "Russia!" will lie in its 19th-century works. Here Russian painters can be caught at the moment when they ceased to imitate their French and Italian contemporaries, as they had done under Catherine the Great, and started to discover their own distinct country of mysterious landscapes, fading light, desperate peasants and brooding great men. In Perov's portrait of Dostoevsky, says Robert Rosenblum, professor of modern European art at New York University and a curator at the Guggenheim, "We see no hint of the sitter's public identity, only of his private genius – the record of a desolate, middle-aged man, totally shrouded in darkness, hands clasped as if to contain for a moment what we intuit as a frightening inner turbulence." The weight of sadness bears down even on the landscapes of the time, deserted save for a wandering, animal or a weather-beaten hovel.

The Russian avant-garde painting of the early 20th century is scarcely less wondrous in its way. But its presence here is less striking, because many of the artists and pieces are already well known abroad, thanks to past exhibitions such as the Guggenheim's "The Great Utopia" in 1992, which explored the revolutionary and early Soviet period. Even so, "Russia!" will broaden the understanding of this avant-garde in the West, by placing it in a Russian historical context. The western eye understands Kasimir Malevich's "Black Square" primarily as a work of minimalism, for example. The Russian eye places it within the tradition of the icon.

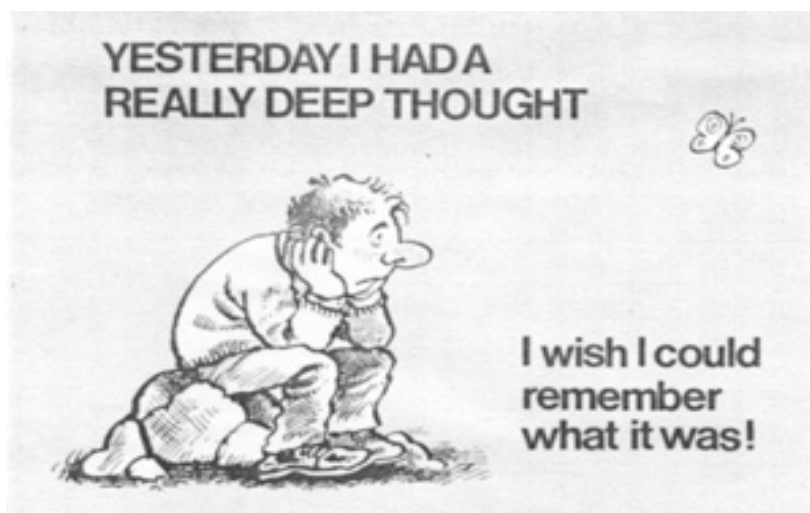
A score of socialist-realist paintings, and works from the perestroika and post-communist era by such artists as Ilya Kabakov, Igor Makarevich and Sergei Bugaev, complete the show. The socialist realism veers between affected innocence and criminal hypocrisy; the post-communist work is mostly inconsequential. They are there to remind us that life in Russia goes on, and not always for the better.

"Russia!" is at the Guggenheim Museum in New York from September 16th until January 11th 2006. "Russia!" The Majesty of the Tsars: Treasures from the Kremlin Museum is at the Guggenheim Hermitage Museum in Las Vegas until January 15th 2006.

(From the "Economist", September, 2005)

- Answer these questions
 1. What is the name of the exhibition that is displayed in the Guggenheim Museum in New York?
 2. How did the collection of the Hermitage, the Russian museum and the Tretyakov Gallery originate?
 3. What periods and genres of Russian painting are displayed?
 4. Which Russian painters are exhibited?
 5. What words are used in the article to express the attitude to this exhibition?
 6. What thoughts and emotions does this article arouse in you? Exchange your opinion with your group mates.

HYPOTHETICAL CLAUSES (CONTINUED)



Exercise 1. Read the dialogue. Explain how the interlocutors comment on the past events and express their annoyance. Act out the dialogue.

Dave: I still don't understand why you had to see your grandmother on Saturday evening.

Carol: Well, it was a family thing. I've completely forgotten about the concert. Anyway, my mum would have been upset if I hadn't gone.

Dave: She wouldn't have been, surely. She'd have understood. You could have told her you had tickets for a concert.

Carol: I said I forgot! And you haven't phoned me at all during the week. If you'd phoned me on Friday night, I wouldn't have forgotten.

Dave: But you know I go training every Friday night.

Carol: I'm sorry... but it's just that I wish you wouldn't take me so much for granted.

Dave: But we always go out on Saturday evenings.

Carol: That's just it! Oh, sometimes I wish I'd never started going out with you.

Exercise 2. Express annoyance or regret.

1. He bore himself most unbecomingly last time. He showed neither sense nor dignity. He humiliated himself. He waylaid her in the street. And he still waylays her now.
2. She never keeps her word. She let her friend down. She doesn't feel the smallest twinge of remorse.
3. They had a row. He didn't apologize. They parted in anger.
4. The performance was fantastic. I'm so sorry you didn't go with us.

5. My brother never does his homework. He spends so much time outdoors. He always comes late.
6. He is sorry now that he has left his home town. He's beginning to feel homesick. He'd like to go back but he can't.

Exercise 3. Complete these sentences:

1. The concert was dull, actually. I wish we
2. It's a pity I couldn't come. I wish I
3. I don't understand the question. I wish you
4. How I envy you! You've seen the painting in the original. How I wish I
5. He plays the violin so well. If only I
6. I live too far from my office. I wish
7. You've got soaked to the skin. I wish you
8. The film is dubbed. I wish it
9. The play fell short of our expectations. I wish we
10. The weather is dull. If only it ... tomorrow.
11. I'm going to the art gallery tonight. I wish you
12. I don't know how to explain it to you. I wish I
13. I'm hard up. I wish
14. His hair is so long that he looks quite a girl. I wish he
15. He doesn't like his job. I wish he
16. I'm starving! If only
17. I'm broke! If only

Exercise 4. Open the brackets.

1. I wish I (to take up) music when I was younger.
2. I wish I (to have) time to finish the work yesterday.
3. She wishes he (to follow) her advice next time.
4. I wish Pete (to be replaced) as he isn't fit for the concert.
5. We wish we (to know) where he lives.
6. Now we wish we (to leave) the house earlier.
7. I wish I (not to say) what I did say.
8. I wish you (not to call) me that.
9. She wished she (to be) 18 again.
10. Oh, how I wish I (to make) you see the beauty of the spot!
11. If only you (to listen) to me!
12. But I wish I (to give) her the pictures, coloured and racy, which Captain Nichols' vivid narrative offered to the imagination.
13. I wish you (not to take) me so much for granted.
14. If only you (to try) a little harder.

Exercise 5. Use these sentences in short situations:

1. I wish she had put more feeling into her acting.
2. I wished I knew what it was all about.
3. We wished they would go away.
4. He wished he could be of use.

Exercise 6. Translate these sentences into English:

1. Жаль, что я не могу присоединиться к вам.
2. Как жаль, что его нет сейчас здесь с нами.
3. Нам бы очень хотелось, чтобы вы пришли.
4. Очень сожалею, что не смог прийти к вам вчера.
5. Очень жаль, что вы пропустили первое действие спектакля.
6. Сожалею, что пошёл на концерт.
7. Мне бы очень хотелось, чтобы он бросил курить.
8. Как жаль, что я не последовал вашему совету. Лучше бы я остался дома.
9. Очень жаль, что вы до сих пор не помирились.
10. Если б только ты меня выслушал!

Hypothetical Subject Subclauses (Part 5)

Look at this:

It's		time	we	left
	high	time		were leaving
	about	time		

Exercise 1. Open the brackets.

1. It's time we (to get) ready for dinner.
2. It's about time you (to make up) your mind.
3. I think it's high time you (to come out) of hiding.
4. Seven o'clock. Time you (to be up).
5. It's about time he (to settle down).
6. Isn't it time you (to call) me Sally?
7. It's time she (to understand) where she was wrong.
8. It's high time you (to know) how to behave in public places.
9. It's about time he (to start) behaving like a grown-up person.
10. It's high time you (to finish) with your make-up.

Exercise 2.

The baggage handling is slow. They should do something about it. It's about time they did something about it.

Continue.

1. It's late. We should go home.
2. The bus is late. It should be here.
3. She's bored. She should find a more interesting job.
4. The windows are dirty. We should clean them.
5. The kids are getting tired. They should go to bed.
6. He coughs a lot. He should stop smoking.
7. It's very late. We should go to the airport.

Exercise 3. Make sentences in response to the situations.

1. She's had a terrible toothache for a month. It seems to be getting worse.
2. His hair is so long that he looks quite a girl.
3. If they don't leave soon, they'll be late.
4. I've been hesitating for far too long.
5. She hasn't written to her parents for a month.
6. She's taking her driving test for the thirteenth time.
7. It's midnight. The children are still watching TV.
8. He's 83 and still goes to work every day.
9. The alarm clock went off half an hour ago. I'm still in bed.
10. She's always asking me the time because she doesn't have a watch.
11. The train was due at 3. It's now a quarter past 3 and there's still no sign of it.
12. He always wears the same jeans and they're beginning to look shabby.

Exercise 4. Translate these sentences.

1. Давно бы пора приняться за работу.
2. Он давно должен был бы понять свою ошибку.
3. Не пора ли вести себя по-взрослому?
4. Ему уже давно пора бы есть.
5. Вам давно надо было вернуть журнал в библиотеку.
6. Звонок прозвенел пять минут назад. Не пора ли сдать тетради?
7. Давно пора закончить уборку квартиры.
8. Не пора ли начать собрание?

Exercise 5. Use the sentences in short dialogues:

1. Don't you think it's time you made a change?
2. It's about time you made up your mind.
3. Isn't it time you got used to his silly jokes?
4. It's time we went to the exhibition.

Putative Meaning (Parts 5&6)

1. Through adverbial subclauses of purpose

Look at this:

I did this	so that that in order that	he this	could... couldn't... should... shouldn't
I'm doing this do this	so that	he this	can... can't will won't... doesn't does

Exercise 1. Open the brackets:

1. So he quietly removed the bulb from the hall light and took away the new ones so that it (not to be) replaced.
2. He removed certain electric bulbs so that the light (to be) dim.
3. – Why do we cover windows? – So that we (not to see) our own grief.
4. Besides, it's just as well to drive on a bit so that there (not to be) any trace of a car having stopped and turned here.
5. I have only been trying to make him strong so that he (not to be) all the time on his back like a sick girl.
6. ... and other women brought honey or a cake they'd baked to give to Mrs Cleat so as to keep on the right side of her so that she (not to "ill-wish") them.
7. Better get him out of here so that I (to lock up).
8. Well, then he drops me so that he (to bring) his new friend.
9. He came in quietly in order that he (not to wake) his wife.
10. John visited London so that he (to see) his MP.

Exercise 2. Paraphrase the following sentences using adverbial clauses of purpose introduced by "so that", "that", "in order that".

1. She abruptly turned away to hide her embarrassment.
2. To keep her child in good health she gave him a cold rub-down every morning.
3. The doctor made him an injection to deaden the pain.

4. The doctor ordered me to keep to a strict diet to avoid complications after the operation.
5. You'd better have your tonsils removed to avoid complications.
6. I left early to catch the train.
7. They left the door open for me to hear the baby.
8. I'm going to make an early start so that I (not to get stuck) in the traffic.

Exercise 3. These are some of the things that Mr Swan did. Look at the chart, ask questions with "Why? / What's the purpose of ... ?" and answer them.

<i>Improvement</i>	<i>Purpose</i>
widen the doors	The wheel-chair could get through
phones in every room	His son Paul could always get to one
lower the light switches	Paul could reach them
special bathroom	Paul could use it

Exercise 4. Here are some of the things Mr Swan is going to do. Ask questions and answer them.

<i>Plan</i>	<i>Purpose</i>
a device on his son's wheel-chair	He'll be able to open and close the front door
install a lift	He'll be able to get upstairs on his own
build a workshop in the garden	He'll have somewhere to work

Continue the lines.

Exercise 5. Complete the sentences:

1. We booked the tickets well in advance so that
2. Lectures on modern art are delivered regularly for our students so that
3. The teacher repeated the rule so that
4. He distinctly pronounced the name and address so that
5. They went to the countryside so that
6. They introduced the changes into the plan so that
7. We got up early in the morning so that
8. She locked the door so that
9. He went to the airport so that
10. They went to the art gallery so that

2. Through object subclauses

Look at this:

	suggest demand insist recommend order propose am anxious	(that)	she should do she shouldn't do
--	--	--------	-----------------------------------

Exercise 1. Open the brackets in the following sentences:

1. I understand that you're suggesting I (to change) my job.
2. Someone might have suggested that she (to come out) and meet them somewhere outside.
3. I suggest that you (to tell) me a winner in the three o'clock race, and that you (to phone) the bet for me to your own firm.
4. He insisted that the contract (to be read) aloud.
5. He is so anxious that they (not to get) a shock.
6. I suggest the man you want to help (to apply) to a fellow called Savage, 159 Vigo Street.
7. As to the ring, I suggest that you (to go) yourself to Miss Patricia Lane and that you (to tell) her what you did and express the customary sentiments.
8. Ellen said, if you remember, that Miss Lawson was particularly anxious that the news that Bob had been out all night (not to get) to Miss Arandell's ears.
9. I'm rather anxious that no one in this house (to know) about this.
10. And what do you suggest that we (to do)?

Exercise 2. Paraphrase these sentences expressing the "putative" meaning sentences through the object subclauses:

1. He insisted on the item being included into the programme.
2. He suggested the papers being sent there without delay.
3. Why of all people do you insist on her giving it up?
4. I suggest arranging a farewell party for him.
5. He proposed voting on the problem.
6. Do you suggest my joining the group?
7. Someone must have insisted on her going, otherwise she wouldn't have gone there.
8. She started to insist on my taking things back.
9. I'm anxious for everyone to understand me correctly.
10. The committee suggested checking on the data of the report.

Exercise 3. Complete the sentences:

1. Why do you insist ... ?
2. I'd never have suggested
3. The chairman proposed
4. Do you still insist
5. Why are you so anxious
6. If he hadn't insisted
7. The doctor recommended
8. They were anxious
9. The delegates proposed
10. No one suggested ... otherwise

Exercise 4. Translate the following sentences into English:

1. Я бы порекомендовал ему сократить расходы.
2. Он посоветовал нам сходить на выставку.
3. Предлагаю нам всем съездить за город.
4. Режиссёр настоял на том, чтобы роль была отдана этой актрисе.
5. Они приказали никого не пускать в дом.
6. Они настояли на публикации заметки в газете.

3. Through subject subclauses

Look at this:

(It's)	strange	(that)	it should end...
	funny		it shouldn't end...
	fair		it should have ended...
	natural		it shouldn't have ended...
	unbelievable		
	unlikely		
Is it	impossible		
	likely		may (might)
	possible		
	probable		
	likely		it should end... ?

Exercise 1. Open the brackets:

1. It's natural that the play (to make) a hit with the public.
2. It's rather upsetting that he (to be) a wretched failure in his last performance.
3. It's strange that they (to take) to each other at a glance.
4. How odd that the thing (to be found) in his room.
5. It's only fair that the paintings by Diego Velasquez (to rank) among the masterpieces of world painting.

6. Velasquez became the court painter to Philip IV of Spain in 1623, it is not surprising that during his life he (to complete) thirty-four portraits of his monarch.
7. Is it likely that they (to be fond) of the impressionists?
8. It's possible that they (to want) to go to the exhibition.
9. It's disappointing that she (to lack) the necessary training.
10. It's unlikely that he (to make) so many mistakes in his test.

Exercise 2. Answer the following questions:

1. Funny, he should be so fond of abstract painting, isn't it?
2. Is it possible that she should be kept in the dark?
3. It's unlikely that she should have gone back on her word, isn't it?
4. I find it strange that such trifles should upset him. Don't you?
5. Isn't it strange he should be unable to take in such simple things?
6. It's unlikely that the first prize should go to him, isn't it?
7. Is it fair that the children should have been punished so cruelly?
8. Isn't it strange that he should have succeeded where everyone else has failed?

Exercise 3. Comment on these situations using the patterns "It's natural... should be / should have been...".

1. Don has gone on a trip to the mountains promising to write regularly. Two weeks have passed without a single word from him. You can't account for his silence.
2. He lacks tact and comments on the people's behaviour in the most off-hand way. Naturally everyone resents his remarks.
3. Your friend is a good amateur singer. For some reason she refuses to sing at the party.

Exercise 4. Use these sentences in situations:

1. I find it inexplicable that she shouldn't have communicated with her people before now.
2. I thought it was terrible that she should have been deprived of it in that cruel way.
3. It seemed a rotten thing that a man should make such a hash of life.

4. Through conditional subclauses

Look at this:

If	you should change your mind, no one would blame you
In case	
Should	you change your mind, no one would blame you.

Cf.: If you see Harry, give him my regards.
(You may see him).
If you should see Harry, give him my regards.
(You might see him).

Exercise 1. Study the following situation. Account for the “should + infinitive” construction in it.

Josè had been arrested on faked charges and was to be transferred to another place where the trial was to take place. His grandfather said: “But on the journey to the city it is perhaps possible that something may occur. We do not hope greatly, but still we hope. And if we should succeed, then Josè will make his way into the mountains, to that old mill-house where you went to fish with him”.

Exercise 2. Open the brackets thus expressing *tentative conditions*.

1. If a serious crisis (to arise), the government would take immediate actions.
2. If you (to see) Harry, give him my regards.
3. If you (to happen) to get in touch with them, let me know about it.
4. If you (to leave) before any final decision is arrived at, people might think that you don't attach any significance to the conference.
5. If I (to have) time to do some writing, I'll do the work.
6. If you (to book) the tickets, ring me up.
7. If he (to change his mind), I'd be only glad.

Exercise 3. Change the following sentences making the events sound *less probable*.

1. If something unexpected crops up, don't get panicky.
2. If anyone makes inquiries, tell him you haven't seen me.
3. I'm sure nobody will have any doubts about it, but if it comes to a question of proof I'm ready to give the necessary testimony.
4. If any changes are introduced into the plan, let me know about them without delay.
5. The doctor has made her an injection and she'll sleep till morning. But if she wakes up at night and again feels giddy, call an ambulance.
6. I'll be here if he wants to talk to me.
7. If the witnesses fail to come to give evidence, your case will be lost.
8. If the weather takes a turn for the worse, we'll have to change our plans.
9. And if we succeed, then Josè will make his way into the mountains.

Exercise 4. Change the sentences like the example:

You might see Peter in London. Tell him he owes me a letter.
– Should you see Peter in London, tell him he owes me a letter.

1. You might be in Washington. Go to the National Gallery of Art.
2. You might go round the National Gallery. See “Thinker” by Rodin in Gallery 15.
3. You might want to go to the National Gallery. There’re several sculptured portraits of Claude, the youngest son of Auguste Renoir. See the works of the great painter to appreciate them.
4. You might find yourself in the National Gallery. See the portraits of the first five presidents by Gilbert Stuart.
5. You might be in the National Gallery. You can see the only painting by Leonardo da Vinci there. It is “Ginevra de Benci” painted around 1474.

Grammar Test

I. Open the Brackets.

1. If you (to have) a profession you (to enter) this college?
2. His eyes shone strangely as though he (to see) something extraordinary.
3. If I (to get) a lot of exercise I (to fall ill) last year.
4. I wish my brother (to have) an artistic occupation.
5. The play has fallen short of our expectations. We wish we (to go) to the theatre at all.
6. He talks as if he (to do) all the work himself, but in fact Tom and I did most of it.

II. Change the Sentences using the Oblique Moods.

1. Tom is overweight as he never gets any exercise.
2. I live in the suburbs. I'm not a regular theatre-goer.
3. The weather is wretched. I've stayed at home.
4. Andrew was sorry to have asked Ivory to perform the operation.
5. He didn't follow my advice, now he is seriously ill.
6. He won't go to see the play as he was present at the dress-rehearsal.

III. Complete the Following Sentences Using the Oblique Mood Structures.

1. It looks as if the actor
2. The stage director wished the actress
3. Theatre-goers would queue for the tickets if
4. If she wanted to learn French
5. But for my friend's help
6. Dan lost his watch last week. I wish

THE MOOD

Summing Up

The Mood is the form of the finite verb which shows the attitude of the speaker to the action expressed by the verb.

The speaker may regard an action as a real fact, may give an order or speak of something imaginary, desirable, probable.

Compare the following examples:

1. She worked at a factory last year.
2. Work hard!
3. If she worked hard, she would gain better results.

In the first case we speak of a real fact which took place in the past. We may also speak of real facts which are taking place now or will take place in the future. In all these cases the verb is in the **Indicative Mood**. Some grammarians call the Indicative Mood “a fact mood”.

In the second examples the form of the verb expresses an order, the speaker urges the speaker addressed to an action. This form may also express a request: “Close the door, please.” This is the **Imperative Mood**. Some grammarians call it “a will mood”.

In the third case (“If she worked hard”) the action doesn’t really take place (she doesn’t work hard”), it exists only in the imagination of the speaker. Here the verb is in one of the Oblique Moods. Some grammarians call the Oblique Moods “a thought mood”. Here are some more examples of the verbs in the so-called “thought mood”:

I insist that she should work properly. (She may work properly in the future, but now she doesn’t).

I wish it were summer now. (In reality it is not summer now, so this state of things exists only in my imagination).

The Oblique Moods (Hypothetical Clauses)

In English there are 4 Oblique Moods: Subjunctive I, Subjunctive II, the Suppositional Mood and the Conditional Mood.

If we compare the forms of the verbs in the examples given below, we shall see that the different forms of the verbs have different meanings:

1. The people of the world demand that atomic weapons be banned.
2. I wish I knew her address.
3. If she had gone there, she would have met there her friends.
4. I positively insist that you should be present there.

All these forms “be banned”; “should be present”; “knew”, “would have met” express imaginary actions or states of things, not existing in reality; something desirable, probably, but not taking place in reality. So all the verbs are in the Oblique Moods.

In the first sentence the verb “be banned” is in **Subjunctive I**. It represents an action as problematic but not contrary to reality. The action may be realized (atomic weapons may be banned, but they are not banned yet).

Subjunctive I has only one form for all the persons. It is homonymous with the infinitive of the verb without the particle “to”. It has no tense distinctions.

Subjunctive I

to be		to work	
I be you be she be he be	we be you be they be	I work you work she work he work it work	we work your work they work

At present Subjunctive I is not used in everyday British-English, it is preferred in newspapers, official documents, poetry.

In the second sentence the verb “knew” is in **Subjunctive II**. The action is represented as contradicting the real state of things (i.e. in reality I don’t know her address now).

Subjunctive II has two tenses: present and past. Present Subjunctive II is homonymous with the Past Indefinite Indicative, Past Subjunctive II is homonymous with the Past Perfect.

Subjunctive II

<i>Present</i>	<i>Past</i>
I worked, were	I had worked, had been
You worked, were	You had worked, had been
He worked, were	He had worked, had been
She worked, were	She had worked, had been
It worked, were	It had worked, had been
We worked, were	We had worked, had been
You worked, were	You had worked, had been
They worked, were	They had worked, had been

Note: The difference between Subjunctive II and the Past Indefinite Indicative is preserved only in the forms of the verb “to be”, the form “were” being used for all the persons. But in spoken English there is a tendency to eliminate the difference, i.e. to use “was” for the singular.

In the third sentence the verb “would have met” is in **the Conditional Mood**. The action is represented as contrary to reality. (She didn’t meet her friends). The unreality of the Conditional Mood is a dependent unreality, it always depends on some condition, expressed or implied.

The Conditional Mood is an analytical verb form. It is built with the help of the auxiliary verbs “should” and “would” and an indefinite infinitive (for the past tense). It has two tenses – present and past.

The Conditional Mood

<i>Present</i>	<i>Past</i>
I should work	I should have worked
you would work	you would have worked
she would work	she would have worked
he would work	he would have worked
it would work	it would have worked
we should work	we should have worked
you would work	you would have worked
they would work	they would have worked

In the fourth sentence the verb “should be present” is in the Suppositional Mood. The action is represented as problematic but not contrary to the real state of things. The realization of the action is possible.

The Suppositional Mood is an analytical verb form. It is built with the help of the auxiliary verb “should” for all the persons and an indefinite infinitive (for the present tense) or a perfect infinitive (for the past). It has two tenses – present and past.

The Suppositional Mood

<i>Present</i>	<i>Past</i>
I should work	I should have worked
you should work	you should have worked
he should work	he should have worked
she should work	she should have worked
it should work	it should have worked
we should work	we should have worked
you should work	you should have worked
they should work	they should have worked

Both Subjunctive I and the Suppositional Mood express problematic actions not contradicting reality; the difference between them is purely stylistic.

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Graded English Course

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Учебник для студентов III курса

Издание 4-е, переработанное и дополненное

Редакторы: Н.С. Чистякова
Д.В. Носикова
Ю.А. Белякова

Лицензия ПД № 18-0062 от 20.12.2000

Подписано к печати			Формат 60 x 90 1/16
Печ. л.	Тираж	экз.	Заказ
Цена договорная			

Типография НГЛУ
603155, Н. Новгород, ул. Минина, 31а