

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ
РОССИЙСКОЙ ФЕДЕРАЦИИ**

Курганский государственный университет

Кафедра английской филологии

ПРАКТИКА УСТНОЙ И ПИСЬМЕННОЙ РЕЧИ

ИСКУССТВО

Методические рекомендации
к проведению занятий
для студентов 4-го курса
специальности 031001 «Филология»
и направления бакалавриата 032700.62 «Филология»

Курган 2012

Кафедра: «Английская филология»

Дисциплина: «Практика устной и письменной речи»
(специальность 031001 «Филология»)

Составитель: ст. преподаватель Е.В. Корюкова

Утверждены на заседании кафедры «28» июня 2012 г.

Рекомендованы методическим советом университета «8» декабря 2010 г.

Предисловие

Предлагаемые методические рекомендации предназначены для студентов старших курсов факультета иностранных языков.

Целью данных методических рекомендаций является дальнейшее развитие навыков устной речи, расширение и закрепление словарного запаса по теме, а также в определенной степени и эстетическое образование студентов.

В разделе «Conversation and Discussion» предлагается материал, освещающий некоторые общие проблемы искусствоведческого характера: определение понятия «искусство», необходимость систематизированного изучения истории создания предметов искусства для их эстетического восприятия и адекватной оценки, причины разрушения художественных шедевров, роль женщин-художников в развитии мирового искусства.

Раздел «Related Activities for Further Intensive Practice» содержит задания, направленные на закрепление словарных единиц, и коммуникативно-направленные упражнения для коллективного обсуждения по проблемам развития английской живописи и творчества французских художников-импрессионистов.

На завершающем этапе работы над темой «Искусство» в разделе «Follow-up Activities» предлагается использовать упражнения творческого характера. Содержится список тем для монологического высказывания и письменных работ, а также ситуации для ролевых игр.

Раздел «Rendering» предлагает тексты для перевода с русского на английский язык.

В разделе «Additional Reading» предлагаются разнообразные тексты по теме «Искусство» для реферирования на английском языке.

I. Topical Vocabulary

Art

aesthetics

aesthetic (≈ appreciation)

amateur (aspire to status as artist beyond ≈)

apprentice

artistic (≈ endeavor; standards of ≈ value; pursue ≈ career)

career (artistic ≈; successful ≈ ; truncated ≈)

ceremonial (≈ image)

collector

commission (work on ≈)

corrode

destruct

devastate

finite (≈ beauty)

guild (grant membership in the ≈)

liberal (\approx arts)
patron
patronage
perceive
practitioner of the art
utility
salability (eventual \approx)
secular (\approx art)
sensory (\approx pleasure, \approx impressions)
restorer
restoration (ignorant \approx ; misguided \approx)
world-renowned (a \approx masterpiece)
wrecker

Painting

color (\approx scheme; veils of \approx)
life class
manuscript (illuminated \approx)
miniature
monumental (\approx sculpture)
nude model
painting (history \approx)
palette
pastel
pen-and-wash (\approx drawing)
portrait
sitter
statues (carve \approx)
still life
statue(\approx in gold, ivory)
studio
wall painting

Architecture

layout
nave
pillar
scaffolding
stained glass
stonecutting
stoneworking (\approx shop)
temple
vault
workshop

II. Conversation and Discussion

THE NATURE OF ART

What is art? That question would have been answered differently in almost every epoch of history. Our word *art* comes from a Latin term meaning "skill, way, or method," and the most advanced technical procedures are still today characterized as "state of the art." In ancient times and during the Middle Ages all kinds of trades and professions were known as arts. The liberal arts of the medieval curriculum included music but neither painting, sculpture, nor architecture, which were numbered among the "mechanical" arts, since they involved making objects by hand. At least since the fifteenth century, the term *art* has taken on as its principal characteristic in most societies the element of aesthetic appreciation as distinguished from mere utility. Even if its primary purpose is shelter, a great building, for example, is surely a work of art.

The word *aesthetic* derives from a Greek term for "perceive", and perception will occupy us a little farther on. What is perceived aesthetically is "beauty," according to the *Oxford Dictionary*, and beauty is defined as the quality of giving pleasure to the senses. Yet underlying concepts can be experienced as beautiful even when they can be perceived only in their results. Moreover there are paintings, sculptures, plays, novels, films intended to produce terror or revulsion by the vivid representation of tragic or painful subjects. The same goes for certain moments in music, when loud or dissonant sounds, hardly distinguishable from noise, are essential for the full realization of the composer's purpose. These are undeniably works of art in the modern meaning of the term, even though beauty conceived as pleasure is largely excluded - that is, unless we are willing to count the pleasure we feel in admiring the author's ability to present reality or the not especially admirable pleasure a horror film gives to an audience seated in perfect safety.

Clearly something essential has been overlooked in the *Oxford* definition of beauty. To be sure, throughout history beauty has been analyzed on a far loftier plane than mere sensory pleasure, beginning in Greek philosophy with treatments of a divine order of which the beauty we perceive is a dim earthly reflection. Leonbattista Alberti, architect and the first Renaissance writer on art, defined beauty to be "a harmony of all the parts, in whatsoever subject it appears, fitted together with such proportion and connection, that nothing could be added, diminished, or altered but for the worse." This definition tells us a great deal about the mathematically based art of Alberti's time, with every emphasis on ideal and finite beauty. As fate would have it, Alberti's own buildings were never completed as he wished, yet to our eyes are beautiful. So are Gothic cathedrals, built over long periods of time in different styles and according to different systems. And if one of Claude Monet's huge *Nymphaeas (Water Lilies)* were cut off a bit at either end, how many would consider it less beautiful?

Later writers on the philosophy of art - especially in the eighteenth century and since, culminating in the self-proclaimed "science" of aesthetics - have considered beauty from many different standpoints, constructing elaborate

philosophical systems, often on the basis of limited knowledge of art and its history. Is there not some distinguishing quality in the very nature of a work of visual, literary, or musical art that can embrace both the beautiful and the repellent, so often equally important to the greatest works of art? The question may perhaps be answered in the light of a concept developed many years ago by the early-twentieth-century American philosopher of education John Dewey in his book *Art as Experience*. Without necessarily subscribing to all of Dewey's doctrines, one can assent to his basic belief that all of human experience, beautiful and ugly, pleasurable and painful, even humorous and absurd, can be distilled by the artist, crystallized in a work of art, and preserved to be experienced by the observer as long as that work lasts. It is this ability to embrace human experience of all sorts and transmit it to the observer that distinguishes the work of art.

(Harrr, 1993)

Tasks

1. As you read the text look for the answers to these questions:

1. What is the origin of the word *art*?
2. Do you agree with the definition of "*beauty*" given in the Oxford dictionary?
3. Does your understanding of beauty differ a lot from the one of the Renaissance times?
4. What do you know about Claude Monet's *Nymphs*?
5. Do you assent to John Dewey's basic concept concerning works of art?

2. Summarize the text and point out the main issues:

PURPOSE

If all of human experience can be embodied in works of art, we have then to ask, "Whose experience?" Today we would be tempted to reply, "Obviously the artist's first of all". But in many periods of history the work of art discloses nothing of the artist's existence but is shaped by the requirements of the time in which he or she lived. It may have been ordered by a patron for a specific purpose. If a building or part of a building or a ceremonial image, the work undoubtedly had a role to play in the social or religious life of the artist's time, and nothing of the artist's personality can be determined, aside from his knowledge, taste, and skill. Can we appreciate such works without knowing anything of their purpose, standing as we do at a totally different moment in history?

Perhaps we can. There are many works of prehistoric art - like the animals painted or carved in prehistoric times on cave walls and ceilings - that we cannot interpret accurately in the complete absence of reliable knowledge, but to our eyes they remain beautiful and convincing. This may be because we can easily relate them to our own experience of animals. And there are others, such as the colossal Easter Island sculptures, that are impressive to us even if foreign to every kind of experience we can possibly know. Simply as forms, masses, lines, we find

them interesting. Yet how much more articulate and intelligent our response to works of art can be if we know their purpose in the individual or corporate experience of their makers. We can take a part of a building that strikes us as beautiful, study how it was originally devised to fit a specific practical use, then, watch it develop under changing pressures, sometimes to the point of total transformation. Or we can watch a type of religious image arise, change, become transfigured, or disappear, according to demands wholly outside the artist's control. Such knowledge can generate in us a deeper understanding and eventually an enriched appreciation of the works of art we study. If we learn to share the artist's experience, insofar as the historical records and the works of art themselves make it accessible to us, then our own life experience can expand and grow. We may end up appreciating the beauty and meaning of a work of art we did not even like at first.

Today people generally make works of art because they want to. In fact, everyone who opens this book has made works of art as a child, and many continue to do so. People enjoy the excitement of creation and the feeling of achievement, not to speak to the triumph of translating their sensory impressions of the visible world into a personal language of lines, surfaces, forms and colors. This was not always so. Throughout most of history artists worked characteristically on commission. No matter how much they enjoyed their work, and how much of themselves they poured into it, they never thought of undertaking a major work without the support of a patron and the security of a contract. In most periods of history artists in any field had a clear and definable place in society – sometimes modest, sometimes very important – and their creations thus tended to reflect to a large degree the desires of their patrons and the forces in their human environment.

In earlier periods in history factors of aesthetic enjoyment and social prestige were equally important. Great monarchs or religious leaders enjoyed hiring talented artists not only to build palaces or cathedrals but also to paint pictures, to carve statues, to illustrate manuscripts, or to make jewels – partly because they enjoyed beautiful forms and colors, but partly also to allegorize their power and prestige, or to set forth the doctrines of their faith in a form designed to impress their subjects or their followers. Today the desires of patrons to buy works of art are still only partly aesthetic. Collectors and buyers for museums and business corporations do really experience a deep pleasure in surrounding themselves with beautiful things. But there are other purposes in collecting. Patrons want to have the best or the latest (often, sadly enough, equated with the best) in order to acquire or retain social status. Inevitably, the thought of eventual salability to collectors can, and often does, play a formative role in determining aspects of an artist's style. It takes a courageous artist to go on turning out works of art that will not sell, so patronage is a strong force even today.

If our appreciation of art is subject to alterations brought about by time and experience, what then is quality? What makes a work of art good? Are there standards of artistic value? These essential questions, perpetually asked anew, elude satisfactory answer on a verbal plane. One can only give examples, and even

these are sure to be contradictory. The nineteenth-century American poet Emily Dickinson was once asked how she knew when a piece of verse was really poetry. “When it takes the top of your head off”, she replied. But what if a work of art that ought to take the top of your head off refuses to do so? Demonstrably, the same work that moves some viewers is unrewarding to others. Moreover, time and repeated viewing can change the attitude of even an experienced person. A work of art one enjoys at a certain period of life may lose its charm ten years later. Conversely, study, prolonged contemplation, or the mere passage of time may render more accessible a once-forbidding work of art. And even observers of long experience can disagree in matters of quality.

The twentieth century, blessed by unprecedented methods of reproduction of works of art, has given readers a new access to the widest variety of styles and periods. Incidentally, Andre Malraux in his book *The Museum Without Walls* pointed out the dangers of this very opportunity in reducing works of art of every size and character to approximately the same dimensions. There is, of course, no substitute for the direct experience of the real work of art, sometimes overwhelming in its intensity no matter how many times the student has seen reproductions.

The ideal of the twentieth century is to like every “good” work of art. There is an obvious advantage in such an attitude – one gains that many more wonderful experiences. Yet there are inborn differences between people that no amount of experience can ever change. If after reading many books and seeing many works of art ineradicable personal preferences and even blind spots still remain, the student should by no means be ashamed of them. Barriers of temperament and should be expected. But – and this is all-important – such admissions should come *after*, not before, a whole hearted attempt to accept the most disparate works of art on their own grounds; one must not merely condemn them because they are unfamiliar. The world of art is wide and rich; there is room in it for everyone who wants to learn, to experience, above all to *see*.

(Harrt, 1993)

Tasks

1. As you read the text look for the answers to these questions:

1. Can you appreciate easily works of art that are totally foreign to your experience (e.g. Colossal Easter Island sculptures)?
2. Why does the knowledge about the history of creation enrich our understanding of the work of art we study?
3. Have you ever experienced the translating of your sensory impressions of the visible world into a personal language of lines, forms and colours?
4. What place does an artist have in a modern society?
5. Why did great monarchs enjoy hiring talented artists?
6. What are the possible purposes in collecting works of art?
7. What makes a work of art good?
8. Do you share Emily Dickinson’s idea concerning real poetry?

2. Find in the text the facts the author gives to illustrate the following:

1. Patronage is a strong force even today.
2. There is no substitute for the direct experience of the real work of art.

DESTRUCTION AND PRESERVATION

Art is an endangered species. It is tragic to think of the countless works of art, many certainly of the greatest beauty and importance, that have been destroyed by natural causes or by human action. Exposure to water and to frost will eventually corrode any work of art, including architecture. If stone and brick buildings are kept in a reasonable state of repair, however, they and their contents may last indefinitely. But repair inevitably includes replacement of weathered stones, some of which may have been richly carved. Eventually, large parts of such a building can only be considered copies, whose accuracy depends on the conscience, skill, and technological equipment of the restorers. The floods to which Florence has been subjected periodically throughout its history have devastated scores of altarpieces and wall paintings. After surviving for millennia in excellent condition masterpieces of Egyptian tomb painting are now threatened by the rise in the water table due to the building of the Aswan dam.

The same humanity that creates works of art also destroys them. Wars and other social upheavals are by no means the only causes of destruction. Human greed is responsible for the disappearance of all the colossal ancient statues in gold and ivory, for the scraping of gold backgrounds from Russian icons, even for the burning of marble statues to produce lime. As a result only a very few surviving works of Greek sculpture bear any claim to the names of the great masters recorded by ancient writers. The demise of paganism left the great temples of Greece and Rome without a purpose, thus obvious sources for marble columns to be used in Christian churches, and soon most other public buildings also disappeared. Entire quarters of eighteenth-century London have fallen to the wrecker, as have innumerable historic buildings everywhere, especially in the United States. Not only in the highly publicized incidents but in many cases that never reach public attention hundreds of works of art, many of them world-renowned masterpieces, are stolen every year from museums, private collections, and religious buildings. Less than 10 percent are ever recovered. Deranged persons have defaced works of the importance of Michelangelo's *Pieta* and Rembrandt's *Night Watch*. Industrial pollution is corroding Greek temples, Gothic cathedrals, and the entire city of Venice.

Changes in taste have also been destructive. Countless works of art, many of great importance, have either perished or been substantially altered because the next generation did not like them. For instance, all the stained glass from the side aisles of Reims Cathedral was smashed to provide more light for the coronation ceremonies of King Louis XV of France. Even more unhappily, strict interpretation of the Second Commandment and other religious prohibitions has resulted in enormous destruction, especially of Greek, Roman, early Byzantine, medieval

English, and Netherlandish art, even when the very groups doing the hacking and burning nonetheless encouraged the production of secular art, such as plant and animal ornament, portraiture, landscapes, or still lifes. Ignorant or misguided restoration has taken its toll, altering faces, repainting drapery, removing irreplaceable glazes. In the last twenty years great monuments of medieval, Renaissance, and Baroque architecture, especially in England and Italy, have been disfigured by glass and metal doors and enclosures.

The light that illuminates this dismal picture is that from the excellent teams of conservators of painting, sculpture, and architecture, aided by scientists and often subsidized by governments, who battle for the rescue of endangered works and the protection of historic buildings. In the United States private organizations have done heroic but, alas, often unsuccessful work in historic preservation. It is impossible to overestimate either the crucial importance or the magnitude of the task.

(Harrt, 1993)

Tasks

1. Use the topical vocabulary while discussing the main issues:

1. What way can the works of art destruct in? Give the examples.
2. Why are so few of the stolen masterpieces recovered finally?
3. Why do people deface world-renowned works of art?
4. How can you account for the fact that the stained glass from Reims Cathedral was smashed?
5. What way has ignorant and misguided restoration taken its toll in?
6. Do you agree that in the last 20 years modern materials (*i.e.* glass, metal doors, and enclosures) have disfigured many great monuments?

2. Summarize the text.

3. Do some library research and tell what the Second Commandment is about. Explain why its strict interpretation resulted in destruction of European art.

WOMEN IN ART

Throughout history women's contribution to the visual arts has been significant, yet the art-historical record has not sufficiently reflected that fact. The very terms "old master" and "masterpiece" imply that the creators were men. Even when women managed against great odds to pursue successful artistic careers, their work, while valued in its day, has often been lost, destroyed, or attributed to other artists, and the details of their lives have gone unrecorded. The woman who aspired to status as artist beyond amateur could encounter male opposition at every juncture, whether in the form of a husband, fellow artist, critic, patron, or government official. There were numerous occasions from the sixteenth to the eighteenth centuries when incredulous experts required women to paint in their

presence to prove that their pictures were not painted for them by men.

Part of the explanation of women's exclusion from artistic endeavors, as well as from many others, such as politics and business, is to be sought in their virtually complete lack of economic autonomy and the tolls exacted by childbirth and domestic responsibilities. A case in point is Marietta Robusti, daughter of the famous Venetian Mannerist painter known as Tintoretto. After years as an apprentice in her father's studio, she gained international recognition as a portraitist and was called to the Spanish royal court of Philip II. Her father forbade her to go and found her a husband instead. She died four years later in childbirth. Her father, on the other hand, lived to the age of seventy-six. The extreme brevity of the careers of many brilliant women artists has meant that few of their works remain. Such is the case of the talented and highly original sculptor Properzia de' Rossi, who died of illness at an early age, or the French painter Marie Guillemine Benoist, who was forced to abandon her art because her husband's official appointment made it impossible for her to continue to participate in the state-sponsored exhibitions that had been opened to women under the revolutionary government. A notable exception to these truncated careers is that of a sixteenth-century painter from Bologna, Lavinia Fontana, who painted for several decades in spite of familial duties (with which her husband helped), received papal commissions, and was elected to the Roman Academy.

More commonly, women were not granted membership in the guilds, workshops, studios, and academies where artists were trained. Moreover, they were systematically banned from studying from the nude model in periods when such study was the very foundation of all art involving human representation, which was regarded as the highest form art could attain. As recently as 1931-1934, when I attended drawing and sculpture classes at the Art School of the National Academy of Design in New York City, women and men were required to work in separate life classes, and, although men were permitted to view nude female models, no male model could be shown entirely nude to women. With few exceptions, the traditionally "feminine" arts - miniatures, pastels, portraits, still lifes, and crafts - have been undervalued in cultures that place the greatest stock in the heroics of history painting and monumental sculpture.

Furthermore, a woman tied to domesticity and constant pregnancy would have endured considerable physical hardship in the arduous activities of carpenters or stonemasons, the crafts that traditionally produced professional architects, or of stonecutters, the trade that produced sculptors. Even painting, in the Renaissance, involved strenuous activity high on scaffolding, carrying sacks of sand and lime and pots of water. The only women artists recorded in antiquity painted portraits, which could be done in comfortable surroundings. Alas, their work is all lost. But in the Middle Ages nuns in convents, like monks in monasteries, were considered expert painters of illuminated manuscripts. Then in the sixteenth and seventeenth centuries, painters' daughters (such as Lavinia Fontana, Elisabetta Sirani, Artemisia Gentileschi, and Marietta Robusti) began to produce works of real artistic merit, thanks in part to the training acquired in their fathers' studios, and the occasional

woman painter or sculptor appeared independently. But even as late as the eighteenth century women were still mostly limited to portrait painting, though often with excellent results.

The widespread use of the pointing machine eventually relegated stonecutting to expert workmen, and once the procedure of sculpture, now restricted to modeling, became less physically demanding, numbers of women sculptors appeared - in the mid- and late-nineteenth century. Today, women cut stone directly, on the same basis as men. And when architecture began to be taught in schools rather than springing spontaneously from woodworking or stoneworking shops, women became practitioners of the art, although the profession is still male-dominated.

Since the early 1970s, feminist art historians have produced a literature of enormous value, on which I have heavily relied, that has begun to redress the marginal role ascribed to women in the history of art. Although the serious study of women artists is still in its infancy, this literature has helped to reevaluate and, in many cases, rediscover the achievements of women artists of the past.

Since the final work of art often owes a great deal to the desires of the patron who commissioned it, consideration has also been given to women patrons, who were in general imaginative and original, and who strongly influenced the male artists who worked for them - even by means of direct instruction.

(Harrrt, 1993)

Tasks

1. Answer the questions:

1. What difficulties did women aspiring to status as artist have to overcome?
2. What other spheres were women excluded from?
3. What are the reasons of their exclusion from politics, business and art?
4. What can you tell about Marietta Robusti, Properzia de'Rossey and Marie Guellemine Benoist?
5. What other female artist was more fortunate concerning the length of her artistic career?
6. Why did the women fail to be granted membership in the guilds and academies?
7. What experience does the author of the article share with?
8. What kind of painting could be done in comfortable surrounding?
9. Why is architecture still male-dominated?

2. Dwell on the following author's ideas. Agree or disagree with these statements. Be sure to provide sound arguments:

1. Changes in tastes have also been destructive;
2. Throughout history women's contribution to the visual arts has been significant;
3. Miniatures, pastels, portraits, still lifes, and crafts are traditionally "feminine" arts.

3. Work in pairs. Make a list of arguments in order to redress the marginal role ascribed to women in the history of art.

III. Related Activities for Further Practice

1. Read and discuss the text:

FROM THE HISTORY OF BRITISH PAINTING

British painting reached its zenith in the 18th and early 19th century. Beginning with Hogarth, a school of painting appeared that could be identified as characteristically British. The one hundred years between 1750-1850 *witnessed* the development of the three art forms: *portraiture*, landscape and genre, that became the *hallmarks* of British painting.

However, up to the third quarter of the 18th century portraiture was practically the only form of painting in Britain. It is quite explainable as the Englishman's standard of living had become very high by the middle of the century and those who had achieved success wished they could be remembered for posterity.

This demand for portraits *was* most successfully met by a gifted painter - Sir Joshua Reynolds (1723-1792), who didn't want British art to be so provincial and isolated. It was he who insisted that English artists should *be brought into line with* European art and that they should develop the Grand Style of painting.

When the Royal Academy was founded in 1768, it was obvious that Reynolds was the only possible choice for President. From 1769 to 1790 he delivered lectures every year at prize-giving ceremonies. These lectures were regarded as the most sensible *exposition* of the Academic view that by well-directed work it was possible to learn the Rules of Art and use discoveries and ideas of the old masters to create a new style of one's own.

In these lectures Reynolds recommended that the would-be painter should put his faith in old masters, from whom he should be ready to borrow. He advised that in portraits the grace should consist more in taking the general air than in exact rendering of every feature. He suggested that the proportions of a *sitter's* figure should *be altered in accordance with* a fixed ideal. Thus a young woman should have the proportions of the goddess Diana, and her height should be exactly ten times the length of her face. He considered it necessary that the hand should be the same length as the face and the big toe should be the same length as the nose. If the ladies of the 18th century seem impossibly tall and willow-like, it is Sir Joshua's theories rather than the physical peculiarities of English women that are responsible for it.

In his teaching Reynolds also proposed that drapery and clothing should be the subject of rules. In his opinion it was desirable that painters in the Grand Style should paint clothing as neither woolen, nor silk, satin or velvet: it should be drapery and nothing more. The drapery shouldn't remind one of contemporary costumes, the familiarity of which alone was enough to destroy all dignity. Thus the draperies have nothing to do with the costumes of the period and are merely

imaginary dresses skillfully arranged to form an impressive frame for the aristocratic personage. Finally he taught that everything in the picture should look very natural. Thus Reynolds tried *to fuse* portraiture with historical painting.

However, the painter who did most to introduce another type of *subject matter* into English art was Thomas Gainsborough (1727-1788). Of a poetic nature he was the antithesis of the businesslike Reynolds. He abhorred rules and cared little about the old masters. By necessity a portraitist, he was by inclination and disposition a landscapist. "I am sick of portraits, I wish I could walk off with my viola-da gamba to some sweet village where I could paint a landscape," he wrote. His dreamlike landscapes *heralded* the great English school of landscape painting.

His lead was followed in the next generation by perhaps the greatest landscapist, John Constable (1776-1837). Like Gainsborough he ignored the rules established by Reynolds. He insisted that art should be based on observation of nature on the one hand and feeling rather than logic and reason on the other. Constable was the *herald of romanticism*. But the realistic quality of his art is sensed very strongly. It was best expressed by an eccentric contemporary who put up an umbrella while looking at his landscapes.

The furious apostle of the philosophy of romanticism was William Blake (1757-1827), who was bitterly opposed to the rules of Reynolds, proposing that the guiding force for creative spirit should come from imagination, not reason.

A complete expression of romantic ideal can find itself in the pictures of J. M. W. Turner (1775-1851). Although his great talent was recognized at an early age he deliberately turned his back on the glittering social world of London. Victorian England, which found it more important that a man be a gentleman in the first place and only in the second be a genius, never forgave him.

(Либерман, 1989)

Tasks

1. As you read the text answer the questions:

1. When did British painting reach its zenith?
2. What art forms became the hallmarks of British painting?
3. What standards of beauty did Sir Joshua Reynolds propose?
4. What did Thomas Gainsborough introduce into English art?
5. What did John Constable insist on?
6. What couldn't Victorian England forgive Turner?

2. Retell the text according to the plan:

1. The teaching of Reynolds.
2. Portraiture as the leading genre up to the 70's of the 18th century.
3. The most important representatives of British school of painting between 1750-1850.

3. Complete the sentences with the words from the box:

passion	abhor	landscapist	portraitist	fuse	stump
deliberately	inclination	hallmark	illusory	dreamlike	
be sick of	look natural	herald	take care	pastoral	canvas

Thomas Gainsborough was the favourite painter of the aristocracy, but he did not care much about high society. This tender-hearted artist had a _____ for music and delighted in the theatre, yet ignored literature, _____ writers and read little. When Reynolds told the Artist's Club that Gainsborough was the first _____ in Europe, Richard Wilson remarked that in his opinion _____ was the first _____ in Europe. But in essence Gainsborough when at his best was trying to create something _____ portraiture and landscape painting, a _____ but memorable world, where human character _____ with the nature around it. Even his London portraits seem to suggest we are still in the country. His _____ landscapes are completely non-specific; we can't say which country is intended as he _____ avoided rendering the exactness of the place. Though he loved his native land with blue horizons, dreamlike rivers and beautiful trees, his _____ was to portray a mood rather than a specific view. This dreamlike quality is the _____ of this artist.

When Gainsborough _____ making portraits he painted landscapes for his own pleasure. _____ Though he passionately loved nature he rarely if ever painted actual views. Like most of the 18th century theorists, he was convinced that nature as it exists was an unsuitable subject for painting. He found it important that the elements of a landscape should be distilled through the artists imagination and gently turned into the _____ vision of a _____ poet projected onto the _____. To be able to make his ideal compositions he brought into his painting room _____ of trees, brunches and animals of different kind. As he wanted his compositions to _____ he arranged a miniature landscape on the table. He cared much that the landscape shouldn't remind one of any specific English countryside, but at the same time he _____ about creating a _____ mood, that is so characteristic of all his pictures. Gainsborough's dreamlike landscapes _____ the great English school of landscape painting.

4. Read the text, try to guess what picture is being examined and describe any other marine landscape:

This scene painted from sketches shows the unquiet seawaters at the mouth of the Thames. The theme of seas was very popular in Britain of the 18th century. The choppy seawaters add excitement and movement to the composition. Changing light and color often attracted Turner's attention, and he painted such scenes very quickly. This painting is carefully composed, there is dramatic contrast between light and shadow, both in the foreground (sails and landscape) and in the background (the sky). The choice of the marine subject and the use of dark tones

reveal Turner's study of Dutch masters. The emphasis on action shows the artist's love of drama in Nature.

5. Translate in written form:

1. Английский художник Ричард Уилсон (1713-1782) считал необходимым, чтобы пейзаж был поэтичным. Его мало беспокоила точность передачи места, которое он писал. Он писал картины, всецело полагаясь на свое воображение.
2. Джозеф Райт (1734-1797) в своих пейзажах не соблюдал правила, установленные Академией. В работе он всегда следовал своей склонности: прежде всего, изучить особенности местности. К природе он относился как ученый. В работе над картиной он заботился о том, чтобы правильно передать форму, игру света на воде и свет, отраженный от предметов.
3. Сэмюэль Палмер (1805-1881) в своем искусстве заимствовал разные художественные приёмы, которыми пользовались художники старшего поколения, которым он, кажется, полностью доверял.
4. Констебль считал важным, чтобы художник прекрасно владел содержанием картины, которую писал.

6. Read the following Constable's viewpoints. Look for some examples to support or debunk his concepts:

1. Constable is one of the creators of landscape painting in the style of the 19th century, where atmospheric conditions serve as the subject matter of painting in a setting familiar to the artist. In his theories on landscape painting he recommends that the sky should be regarded as the source of light in nature, which governs everything. "The difficulty of sky in painting is very great, because with all their brilliancy they should not come forward, or, indeed they should be thought of no more than extreme distances are," he wrote.
2. The year of 1816 marks the turning point in Constable's career, when he formulated his concept of painting: "Painting is a science which should be considered as a branch of natural philosophy, of which pictures are but the experiments".

7. Read the following attitudes concerning Turner written by his true admirer John Ruskin, a famous 19th century British theorist of art, and state your opinion on these matters:

1. "If there is one principle or secret more than anything on which Turner relied when producing brilliancy of light, it is his clear and exquisite drawing of the shadows. He takes care that the shadow should be sharp and clear and then he knows the light will take care of itself. He makes shadows not by blackness, so they should not have been taken for dark spots, as our critics wrote. Those critics should be more sensible to those parts obviously felt as shadows".
2. "When I was asked what picture by Turner I should like to choose I said I should choose 'The Slave Ship' for the following reasons: in the first place for

its daring composition, which is ideal, as far as I understand, then for its perfect colour scheme and perfect composition, for its bold drawing and wonderful true tones and for its poetic subject matter – the power of the deathfulness of the open, deep, illimitable Sea”.

2. Read the texts and describe these pictures:

FOUR PICTURES BY ENGLISH PAINTERS

1. "LADY ELIZABETH DELME WITH HER CHILDREN" BY SIR JOSHUA REYNOLDS

As you can see this family group portrait is identified as typical for the Grand Style. As the rules of the Academy demanded, the painter shows Lady Delme with an air of informality on the terrace before her country house against a landscape. Reynolds took care that the gestures, facial expressions and poses of his sitters would convey their age, character as well as their social status. It is obvious from the family portrait that Lady Delme belonged to the privileged society, as Reynolds uses different symbolic features to emphasize her dignity, grace and knowledge of her beauty and of her social position. Lady Delme is shown in drapery, as Reynolds was afraid that the costumes of his period, that were familiar to anyone, would destroy all dignity. So the main figure in the picture is painted in an imaginary dress. Her five-year-old son John is presented as if he is sensing the responsibility of manhood. He is looking at the distant horizon. Her other son, Emilius Henry, who is three years old, is shown in skirts, as the boys of his age were dressed at the time. As he is younger he is not so responsible-looking as his brother. The fourth member of the group is shown as the *embodiment* of the family *affection*. This detail is as important as the remaining details. Note the deliberate simplicity of the pyramidal design. The *color scheme* is chosen in low key. All these symbols in portrait painting were regarded as *requirements* of good taste. As Reynolds was painting this family group he wrote: "The vulgar will prefer bright colours to the grandeur of simplicity".

2. "MRS. RICHARD BRINSLEY SHERIDAN" BY THOMAS GAINSBOROUGH

The subject of this portrait was one of the most gifted and charming women in the 18th century England.

Born in a provincial town, Miss Elizabeth Linley at the age of 19 became popular for her singing. All who heard her remained her admirers, so deeply could her singing agitate everybody. "To her voice was added the most beautiful person, expressive of the soul within," one of the newspapers reported. She married the famous English dramatist Richard Sheridan.

In the portrait you should note the careless, free flowing *brush strokes*, particularly in the dress and the background.

Gainsborough painted sometimes with brushes fixed to handles almost six feet

long, in order to be the same distance from his sitter and his canvas. He did it to produce the sketchy effect on the one hand, and the dreamlike effect on the other. This dreamlike effect is known to have been produced quite deliberately. It seems more obvious due to the fact that the painter made pictures by candle-light. The figure, the pose, the dress of the sitter seem to prove that Gainsborough had nothing to do with the teaching developed by Reynolds. Gainsborough abhorred the rules of the Academy, as he followed his own discoveries in painting, trying to fuse portraiture with landscape painting. This portrait proves that he managed to do it successfully.

3. "WIVENHOE PARK, ESSEX" BY JOHN CONSTABLE

The realistic quality of Constable's art can be clearly sensed in this painting. In fact, Constable catches the essential character of the English landscape so convincingly that we almost see and hear drops of rain bending the leaves of grass on the green lands.

A generation earlier it had been suggested to Gainsborough, whom Constable admired, that he should paint the exact view of a country house. Gainsborough politely refused the commission, while Constable considered such a commission to be a challenge. Constable's patron wanted his beautiful land to be recorded faithfully on canvas; he wanted all the peculiar features of his countryside to be fixed in paint.

For Constable the challenge consisted in meeting the patron's demands on the one hand and on the other hand in developing his own language in accordance with his inclination to be truthful and poetic. And he successfully managed to cope with all the tasks he set before himself.

4. "MORTLAKE TERRACE" BY J.M.W. TURNER

Turner was interested in optical effects produced by light under varying conditions. In this picture he has represented a scene looking directly into the *rays* of the afternoon sun. With scientific exactness he has portrayed the golden path of the reflection on the water, the sparkle of light on the lawn. It seems curious that although the principle lines of the composition lead the eye into the burning sun, there is a second point of view of interest – a black dog on the parapet. The explanation for this seems even more curious. When the picture was first exhibited at the Royal Academy, there was no dog on the picture in the morning, but in the afternoon it appeared. One painter felt that the composition needed a focal point, cut out the paper dog and stuck it on the canvas. Seeing the addition to the work, the painter moved it a little bit, touched it with dark paint and left. So the paper dog has remained up to this day.

(Либерман, 1989)

3. Read the text and make a list of the distinctive features of impressionism:

THE IMPRESSIONIST PAINTERS

It was in 1867 that the academic salons rejected a painting entitled “Impression: Sun Rise” by Claude Monet (1840-1926).

Before long impressionism was being applied as a term to the painting of Monet and his associates, such as Camille Pissarro (1830-1903), Edouard Manet (1832-1883), Edgar Degas (1834-1917), and August Renoir (1841-1919). These painters rejected the traditional manner of painting. Their idea consisted in making art free from everything academic that had lost freshness. Their main task consisted in rendering not the exact representation of things, but the artist’s momentary impressions of them and in conveying them in all their spontaneity. They took painting out of the studio into the open air to reflect the world in its continual state of flux, to show the world melting in the light of the air, light becoming the main subjects in their pictures. The main device of their painting was in putting bits of pure colour on the canvas leaving it to the eye to do the mixing, instead of mixing it on the palette. The result of this was a fluidity of line, freshness of colour and the image of the world represented as smiling or mysterious.

People at first were accusing the impressionists at their mocking at art. “Who has ever seen grass that is yellow and pink and blue?” – they laughed looking at their pictures. But the daring pioneers relentlessly criticized by the public by the end of the century had been recognized as the leading school in European painting.

(Либерман, 1989)

4. Read the text and note down any useful expressions in giving a positive appraisal of an artist:

EMILE ZOLA ABOUT EDOUARD MANET (MAY, 1866)

Today I wish to extend a friendly hand to a painter whom I admire and who was shut out of the Salon.

I wish to explain my feelings about M.Manet as plainly as possible, not wanting any misunderstanding to exist between the public and myself.

My sympathy lying outside the Salon, I will not go into it until I have satisfied my need of admiration. It seems that I am the first to praise M. Manet unreservedly. This is because I care little for all these boudoir paintings in the Salon, all these coloured engravings, these miserable canvases where I find nothing alive. I have already said that character alone interests me.

I have been only once to M.Manet’s studio. The artist is of medium height, with blond hair and a delicately coloured face, irregular and expressive. His glance is quick and intelligent, his mouth slightly mocking from time to time. He seems to be about 30. There is something indescribable and energetic about him, his gestures and his voice express a profound modesty and gentleness. He, whom the

crowd treats as a *dauber*, lives a secluded life with his family. He works relentlessly, always studying nature, questioning himself and going his own path.

It was in that studio that I completely understood M.Manet. I had liked him instinctively; from then on I comprehended his talent, this solid talent that I will try to analyse. At the Salon his paintings stood out painfully under the hard light among the penny pictures placed around his. Now at last I saw them separately, as all pictures should be seen, in the place where they were painted.

M.Manet's talent consists of simplicity and accuracy. Undoubtedly, faced with the unbelievable nature of some of his fellow-workers, he decided to interview the reality, with no one else present, to refuse all learned science, all inherited experience. He wished to take hold of art at its beginning, that is to say, with the accurate observation of objects.

He, therefore, placed himself boldly face to face with a subject; he saw that subject as large areas, as strong contrasts, and he painted with daring determination each object as he saw it. Who dares speak here of petty calculation? Who dares accuse him of mocking at art and himself?

I saw "Breakfast on the Grass", "Olympia" again and dare say that I don't know any other modern painter who gives us a wider horizon or can fill it with so much light and air.

M.Manet's temperament is a dry one, a sharp, hotheaded one. He outlines his figures strongly, he makes the transition from black to white without hesitation. He depicts in all their vigour the different objects that stand out from one another. His whole being leads him *to see in terms of areas*, of simple energetic fragments. It may be said of him that he is content to seek the accurate tones and place them next to each other on a canvas. By this means the canvas becomes covered with a strong and solid painting. I find in the picture a man with a curiosity for truth, who draws from it a world that lives in a powerful and individual way.

You know what effect M.Manet's canvases produced at the Salon. They simply burst the walls, they seemed to take on a certain bitterness in the midst of this creamy flood. Never mind the neighbouring paintings. Look at the living people in the hall. Then look at M.Manet's canvases: you will see that they are true and powerful. M.Manet's place is marked out in the Louvre as is that of Courbet and every artist of a strong temperament.

Tasks

1. Answer the questions:

1. Why did Zola decide to explain his feelings about Manet clearly?
2. How does he characterize Manet's art?
3. Can you think of any artist whom you would be eager to praise unreservedly?

2. Make up as many sentences as possible using the words from the table:

accuracy of	anatomy, proportion, rendering colours, movement
outline of	lecture, book, script, sets, figure, character
delicate	colours, features, harmony, feelings, face
dry	performance, lecture, subject, facts, humour
miserable	life, picture, performance
painful	thought, look, existence, glance, atmosphere
profound	knowledge, learning, doctrine, understanding
sharp	criticism, cry, eyes, sense of smell, light

3. Make a list of synonyms:

solid, plain, miserable, profound, intelligent, hard, precise, path, fellow-worker

4. Complete the sentences with the words from the box:

broken	rejection	sharp	circulation	
relentless	mocking	openly	technique	surfaces

By 1866 Zola had had sufficient success to give up his position in a publishing house and become a newspaper writer. One of his first assignments as a reviewer was to write the criticism of the Salon of 1866. He started with _____ attacking and _____ at the social conventions of art of that time, praising _____ Eduard Manet as the true artist. At this time Zola visited the cafe where Manet, Renoir, Claude Monet, Cezanne, and the artists of the Impressionist Exhibitions met on Thursday evenings. Zola continued to write reviews supporting the _____ of mythological and historical subjects, and approving the new _____ of flat _____ and _____ colour. He declared that good art is the product of the influences present in the era of its creation, beauty in art is meaningful when it is in harmony with its age. Truth is the purpose both of art and of science. Zola's _____ criticism had a wide _____ and influence.

(Либерман, 1989)

5. Describe Manet's "Breakfast on the Grass" or "Olympia". You may use the following plan:

1) Manet's treatment of the theme.

(boldness in treatment; to reject the beaten path; to stand out from)

2) The presentation of the subject.

(delicacy of observation; vigour in presentation; accuracy in rendering the essence; to contrast daringly and sharply; the world of the personality; to be secluded from; to outline the figure strongly; in the background; accuracy and delicacy in rendering)

3) Manet and the public.

(to feel painful; not to comprehend; to work on relentlessly; to be recognized finally)

IV. Follow-up Activities

1. Role play

a) An artist and his patron.

Student 1 – You are an artist and you have just finished your new painting. Its technique and the concept are absolutely new. You try to sell it at the highest price because you need money desperately – your wife (or husband, or your child) needs emergency surgery.

Student 2 – You are an art collector, and a great admirer of this artist. But the painting you have been planning to buy turned out to be too challenging and even shocking. So you hesitate whether you should take it to your collection or not. Its eventual salability is undecided.

b) In the art gallery.

Student 1, Student 2 – You are art students. You have come to an art exhibition. Here you come across some new names, absolutely unknown for you. You try to find out what school of painting these artists belong to, what trend they represent.

Student 3 – You are an art expert. You are guiding an excursion in the art gallery. Describe the most interesting pictures. Explain their concepts and what technique they are made in. Answer the questions of the visitors.

2. Read the lists of expressions and guess what artists' techniques or what trends of art they describe:

a) to abhor rules

to care little about the old masters

to be a landscapist by inclination

to produce sketchy effect

to fuse human character with the nature around it

dreamlike landscape

to herald the English school of landscape painting

to make pictures by candle-light

b) optical effects produced by light

scientific exactness

sparkle of light

a complete expression of romantic ideal

to need a focal point

to lead the eye into the burning sun

- c) herald of romanticism
 - realistic quality of art
 - to be based on feeling rather than logic
 - to catch essential character of ... convincingly
 - to be truthful and poetic

- d) to convey the things in all their spontaneity
 - to take painting into the open air
 - to reflect the world in its flux
 - to show the world melting in the light of the air
 - to put the bits of pure colour on the canvas
 - to achieve the effect of the colour vibration
 - to render the momentary impressions of things
 - fluidity of light
 - freshness of colour

- e) to put one's faith in old masters
 - to create a new style of one's own
 - to be ready to borrow
 - to alter in accordance with a fixed ideal
 - the proportions of a sitter
 - grace
 - exact rendering of every feature
 - willow-like
 - drapery
 - familiarity
 - to destroy all dignity

- f) to work relentlessly
 - to interview the reality
 - curiosity for truth
 - to refuse all learned science
 - accurate observation of objects
 - to fill the horizon with light and air
 - to transit from black to white without hesitation
 - to seek the accurate tones
 - to burst the walls

3. Write an essay on one of the given topics:

1. The role of art in my life.
2. The world of art is wide and rich; there is room in it for everyone who wants to learn, to experience, above all to *see*.
3. If I were an art collector...

V. Rendering

Render the following texts into English:

1. ЯЗЫК АРХИТЕКТУРЫ

*...Красота есть строгая соразмерная, гармония
всех частей, объединяемых тем, чему они
принадлежат, - такая, что ни прибавить, ни
убавить ничего нельзя, не сделав хуже...*

Леон Баттиста Альберти

Мы живём изо дня в день годами на маленькой Земле, несущейся в космосе. Вокруг только бездна, голубая днём и чёрная ночью, да свет далёких звёзд. Что же лишает нас чувства страха, о котором говорил Блез Паскаль: «Молчание этих бесконечных пространств пугает меня»? Не в последнюю очередь — архитектура.

Именно она выгораживает нас из Вселенной, создавая по законам божественной гармонии, красоты, меры, числа и ритма особую, «человеческую» зону. Точнее, *должна* создавать, и, когда справляется с задачей, мы ощущаем себя, даже попав в чужой город, например в Рим, Париж, Лондон, Нью-Йорк, беспричинно счастливыми. Мы не одиноки, пока окружены построенными великими зодчими прекрасными зданиями: храмами, дворцами, дворцово-парковыми ансамблями. Когда же архитектор не справляется со своим назначением, мы и в родном городе, среди новостроек, чувствуем себя несчастными.

И не беспричинно. На протяжении тысячелетий человек искал рай — небесный и земной. (Можно верить Писанию или не верить — но это желание рая постоянно в каждом). Искал в красоте ландшафтов или возводил сам. Соотнесением, сопряжением неба и земли всегда занималось искусство, по крайней мере в свои великие эпохи: европейской и восточной античности, Средневековья, Возрождения, барокко, классицизма.

Зодчество. Архитектура. Не случайно само слово «архитектор» означает «главный строитель», а ещё точнее — верховный строитель, посредник между небом и землёй, словно бы сводящий некий Божественный план на землю. У многих народов древности есть легенды о том, как божества помогали и вдохновляли строителей. В Древнем Египте великими зодчими были жрецы; ровно также и многие инженерные идеи готики родились в среде учёных монахов, в частности монастыря Клуни во Франции.

Мы никогда не жили *вне* архитектуры; прекрасна она или безобразна, мы всегда живём *внутри* её, но понимаем ли мы?.. Архитектуру труднее понять, чем живопись или скульптуру, потому что она наименее изобразительна из всех видов изобразительных искусств и наиболее абстрактна. Если живопись создаёт иллюзию пространства, света, перспективы, то архитектура владеет подлинным пространством и светом, с помощью которых передаёт самые разные идеи и чувства. Например, она может внушить чувство простора или

замкнутости, открытости или давящей тяжести... Она играет пространством — анфилады, контрасты, неожиданные ракурсы. К тому же архитектура постигается не только всеми органами чувств, но и всем телом: ногами, когда мы идём по мраморному полу и слышим, как звучат шаги, руками, когда прикасаемся к поверхности стен, телом, когда вздрагиваем от неожиданно открывшейся перспективы...

Язык архитектуры специфичен. Композитор Гектор Берлиоз, будучи в Москве, опустился на колени перед храмом Вознесения в Коломенском, сознавая, что видит нечто неизреченно прекрасное. Фраза «Архитектура — это застывшая музыка» стала штампом, между тем это чистая правда. Архитектура и музыка — родные сестры: та и другая предельно выразительны (и в этом смысле вполне конкретны) и в то же время предельно абстрактны.

...Говорят, искусство воспитывает. Учит. Но если оно и воспитывает, то не назидая, а просто вовлекая в себя. Если чему-то и учит, так только расширению сознания и утончению души, тонкому восприятию мира. Учит, держа истинные ценности в руках: меры красоты и гармонию пропорций.

(Самые красивые и знаменитые, 2009).

2. «КРАСНЫЙ ДОМ» УИЛЬЯМА МОРРИСА

Старинное графство Кент в Уэссексе богато памятниками истории. Здесь немало мест, притягивающих внимание туристов. Но «Красный дом» Уильяма Морриса — настоящая Мекка для путешествующих эстетов. Он, как ни одно другое здание Англии, воплотил в себе духовные и художественные искания «Братства прерафаэлитов» - объединения мастеров кисти, стоявшего у истоков модерна.

Молодые художники-прерафаэлиты, в которых Моррис нашел единомышленников, были немного мистики, немного богема. В своё время большинство членов кружка увлекались теми или иными радикальными течениями, однако довольно скоро от них отошли и посвятили себя созданию неакадемического, т.е. «небуржуазного» искусства, и выработке собственного идеала красоты, перекликающегося со Средневековьем.

Моррис поступил в своеобразное послушничество к главе этого кружка — художнику и поэту Данте Габриэлю Россетти. Он мечтал рисовать, как Россетти, жить, как Россетти.

Увлечение Морриса эстетическими принципами Россетти простёрлось до того, что в 1859 он женился на его натурщице Джейн Барден, в которой, по общему мнению членов кружка, воплотился прерафаэлитский идеал красоты.

Вернувшись из свадебного путешествия, Моррис со своим другом архитектором Филиппом Уэббом построил себе в городке Элтоне в графстве Кент дом, которому дал название «Ред-Хаус» из-за цвета необлицованных кирпичных стен и черепицы. Не только цвет дома, но и сама манера постройки несла в себе протест против общепринятого в те годы мнения,

будто стены должны быть обязательно оштукатурены, а крыша покрыта шифером.

В течение пяти лет хозяин с друзьями оформляли интерьеры дома. Мебель, ковры, занавеси, витражи, покрывала, для кроватей... Россетти написал для кабинета Морриса триптих на темы стихотворений Данте Алигьери. Новый подход к дому и его обстановке вызвал огромный интерес сначала в мире искусства, а затем и у состоятельных обывателей. Именно в «Ред-Хаусе» Моррис организовал мастерскую по изготовлению предметов декоративно-прикладного искусства. Это объединение называлось «Арт энд крафт» - «Искусство и ремесло».

Морриса и «Арт энд крафт» причисляют к предшественникам модерна и даже конструктивизма. Естественные цвета, неяркая природная колористика, истинно английская сдержанность и вкус – вот что отличает творения Морриса.

Он сам за ткацким станком воплощал свои дизайнерские решения. Дворянин по происхождению, Моррис любил ручной труд и рассматривал его как высшую степень наслаждения для творческого человека. Он не делал различия между умственной и физической работой, ткал ковры, резал по дереву, сам составлял краски, конструировал мебель, во всё вкладывая массу изобретательности и вкуса.

От произведений его рук исходят необыкновенное тепло и энергия. Райские птицы, тропические фрукты, экзотические деревья и цветы – в рисунках на ткани мастер воплощал образы идеального города-сада. Именно такая обивка с крупными сочными лимонами украшала любимое кресло Уинстона Черчилля. Премьер-министр не расставался с шедевром Морриса даже во время поездок за океан и считал его своим талисманом.

«Не имейте в своем доме ничего, что бы вам не пригодилось или не казалось красивым,» - таков был девиз художника.

(Шедевры мировой архитектуры, 2007)

VI. Additional Reading

1. Early Russian Icon Painting

From the time of Peter the Great's reforms to the beginning of the twentieth century scarcely anyone showed concern for or interest in icons. At any rate their artistic virtues remained unnoticed. The majority of old icons were covered with metal mountings, age-old repaint and candle soot and because of that it was impossible to see them properly. The discovery of early Russian icon painting is a matter of legitimate pride for our century.

Rublev's *Old Testament Trinity* was the first masterpiece of early Russian icon painting to be restored. It emerged in the full glory of its colours before amazed contemporaries, but after the restoration it was once more obscured with mounting. Soon afterwards Ostroukhov began a regular "cleaning" of the icons in his splendid collection. At the 1913 Exhibition wide circles of Russians had their first chance of seeing authentically Russian, predominantly Novgorodian, icons in all their

original beauty.

The discovery of icon painting means more than the revelation of hitherto forgotten relics of early Russian art. It is at the same time a recognition of their aesthetic worth, a discovery that was met with general approval. Even today our admiration has not subsided and this continues to be of considerable help in the collection, preservation and study of early Russian icons.

There are several trends in the approach to icon painting among scholars. Some authors concentrate their attention on the time when various schools arose and developed, and on their mutual influence. Others are drawn to the representational aspects of icon painting, to iconography. Yet others consider the icon primarily as a painting, discovering true pictorial beauty in this ancient art.

There have been scholars who have attempted to read into early icon painting religious and philosophical meaning born of the creative forces of the nation. Of the greatest importance for art historians are attempts to discern the artistic merit of what was created by the early icon painters by a close study of the icons themselves. That is the basis of this introductory essay.

In all its characteristics icon painting is so unlike the painting to which modern man is accustomed, especially nineteenth century painting, that it is easy to believe that it can be understood only through a *teaching about icons* formulated many centuries ago by the originators of the Orthodox Church dogmas.

Certainly an icon is not a picture; the icon does not represent what the painter sees before him, but a certain prototype which the painter has to follow. Reverence of an icon stems from reverence for its prototypes. Icons are kissed, they are expected to heal and work miracles. They are worshipped because they are representations of Christ, the Virgin and the Saints. Icons play a part in Church ritual. Icon painting is to a certain degree a ritual art.

The reverence shown icons and their creation were put on a strictly regulated basis by the Seventh Ecumenical Council in Nicaea. The priests considered themselves the true creators of icon painting, and the artists were looked upon only as the executors of their ideas. Theologians and Church historians take the view that painting is in fact the presentation of Church dogmas in visual images. Icon painting has its traditional canons which must be implicitly obeyed. Some icons were considered not to have been created by human agency but to be of supernatural origin. Legends about their miraculous appearance on earth were recorded in chronicles side by side with information about the most important events in the life of the people.

There is no reason to doubt that there existed in Ancient Rus a *cult of icons* as sacred objects. Nor is there any reason to deny that such an attitude left its mark on icon painting. However it would be wrong to consider the Church's teaching on icons to be the key to understanding icon painting as an art. All icons were cult objects. ...Icons devoid of artistic worth may be of interest to the historian of culture, but not to the art historian.

(Alpatov, 1974)

2. Palekh

In our times the word *Palekh* has come to denote a specific Russian school of art. It is often associated with very subtle miniatures decorating black lacquered boxes and brooches.

Before the Revolution Palekh was a large trading village in Central Russia. Now it is an administrative centre in the Ivanovo Region, situated on the slopes of two hills separated by a picturesque little river, the Paleshka. It was in the 17th century that the Palekh peasants, serfs of Buturlin's estate, took up various crafts and in particular icon painting. Icon painting as a cottage industry dates back to the 18th century. It involves a series of operations with different persons responsible for preparing the panel, priming, blocking, the art work itself, gilding, making inscriptions and finally, applying drying oil to the finished icon. Certain artists specialized in landscapes and drapery, with facial features reserved for the master "face painter". In the second half of the 19th century the Palekh icon industry was almost monopolized by a group of icon painters headed by the Safonovs. Besides running a prosperous business, the Safonovs appointed painters to work on commission in various parts of Russia.

After the Revolution the demand for icon fell and many of the Palekh icon painters turned to farming. Nevertheless, the most talented among them refused to abandon art and sought alternative outlets for their skill.

Ivan Golikov, on a visit to the Moscow Museum of Handicrafts in 1922 chanced to notice a papier-mâché box, decorated with a black-based oil painting done in the realistic manner. Golikov decided to make a decorative papier-mâché plate in the style that came most naturally to him. He covered the plate with a painting executed in the manner and technique of icon painting. The work sparked interest at the Museum and Golikov was given a supply of papier-mâché to continue his experiments. In no time Golikov was joined in Moscow by another Palekh painter, I. Vakurov. They were encouraged in their innovative blend of new materials and old techniques by the art critic A. Bakushinsky, himself a native of Palekh. In due course the Museum commissioned some papier-mâché miniatures from Golikov, Vakurov and their fellow craftsmen in Palekh. The collective search for a new art form proved successful. Palekh miniatures gained world-wide fame.

(Kotov , 1981)

3. Miniature painting

Miniature painting is a very original form of art, and portrait miniature is a special part of it. Miniature portraits were widespread in Russia and Western European countries in the eighteenth and first half of the nineteenth centuries. The word "miniature" is derived from the Latin "*minium*" (red lead) that was used in the illumination of manuscripts with initials and embellishments. Later on the term "miniature" acquired another meaning as a derivative from the Latin word "*minor*", i.e. small.

There were two basic forms of portrait miniature: miniature on enamel and the so-called "classical" miniature. The first used paints prepared of metal oxides mixed with colourless fluxes, applied on metal and then kilned; the second used water-colours and gouache (very seldom oil-paints) applied on thin ivory plates, parchment or paper. The second form, easier and cheaper, became very popular among different sections of the population.

From the very outset the value of every portrait miniature was determined by its significance as a memory. Hence the concern for keeping it safe from damage and the effects of time. As a result, many works made of fragile material have survived to the present time. Miniature portraits were often given a rich frame, which added to their value.

With time old miniatures lost their intimate character and acquired importance as memorials of the past. They were avidly sought for by collectors and considered a rich source of iconography. The early twentieth century saw the revival of a keen interest in miniatures as works of art. Exhibitions of portrait miniatures were held, and catalogues and monographs published.

(Portrait Miniature, 1979)

4. The Gothic style in the English architecture

The Gothic style began in the Ile de France, the small domain of the French kings round Paris, and first appeared in England during the last few years of the 12th century, quickly spreading across the country. Structurally, Gothic architecture is characterized by three main features: the pointed arch, the rib vault and the flying buttress. English Gothic, however, has its own peculiarities. Most of the English Gothic cathedrals, especially early ones, retained the thick Anglo-Norman walls and tended to hide flying buttresses.

Gothic architecture in England is usually divided into three periods: *Early English* (late 12th – mid-13th century), *Decorated style* (1250-1375) and *Perpendicular* (1375-early 16th century). To the Early English style belong Canterbury Cathedral (rebuilt after a fire in 1174) and the cathedrals of Wells, Lincoln and Salisbury. It has been claimed by Paul Frankl - and quite correctly - that in no century since the twelfth has Gothic architecture not been built in England. In the last quarter of the twelfth century, the French Gothic architect William of Sens brought the latest French techniques to the rebuilding of the cathedral at Canterbury, and from there they spread.

The Decorated style is more ornate, with ever-larger windows, stained glass and window tracery. Examples of this style are the cathedrals of Lichfield, Hereford and Exeter.

In *the Perpendicular style* the walls windows and roof were unified in an uninterrupted pattern of vertical lines. The most remarkable features of this style are the magnificent hammer beam roof (roof of complex open-timber construction), and the fan vaulting that appeared in the late 15th century.

(Минченков, 2006)

5. SALISBURY CATHEDRAL

But the minute French ideas crossed the English Channel they became distinctly English. First of all, the English neither shared the French enthusiasm for height nor renounced their preference for the extreme length of Romanesque churches. The plan of Salisbury Cathedral, begun in 1220 and consecrated in 1258, with its double transept, recalls in that respect the arrangement at Cluny and resembles the layout of no French Gothic building. The square east end and lengthy choir of English cathedrals probably correspond to the need to accommodate a larger number of clergy than was customary in France; English cathedrals also have cloisters like those of monasteries (many, in fact, were served by Benedictine monks). Second, the majority of English cathedrals are situated not in the centers of towns but in the midst of broad lawns (originally graveyards) and massive shade trees.

In the interior of Salisbury Cathedral every effort was made to increase the appearance of length and to diminish what to the French would seem a very modest height. No colonnettes rise from floor to ceiling; those attached to the compound pillars support only the ribs that make up the arches of the nave arcade.

Characteristically English is the use of dark Purbeck marble for the colonnettes and capitals, establishing a color contrast similar to that of Romanesque interiors. In this chaste, unpretentious thirteenth-century style known as Early English, there is no tracery; lancet windows are grouped in threes and fives. The appearance of the interior was doubtless far richer when the stained glass (partly destroyed during the Reformation and partly removed in the eighteenth century) was intact and when the original choir screen and its sculpture were in place.

There is no dramatic chevet; the effects at Salisbury are obtained by the sensitive balancing of elements kept deliberately simple. The square east end is prolonged by the Lady Chapel (a chapel dedicated to the Virgin). The glorious distinguishing feature of Salisbury is the spire over the crossing, a fourteenth-century addition in the second phase of English Gothic, known as Decorated. Although the building was not originally intended for so tall a central tower, the spire, rising to a height of 404 feet, was designed so as to complete the diagonal massing of the exterior composition, and its ornamentation is restrained in order not to conflict with the purity of the Early English building. The effect of this immense weight on the interior was less happy; it required elaborate new supports.

6. GLOUCESTER CATHEDRAL

The most original invention in English architectural history is the style appropriately known as the Perpendicular, which began to appear in the fourteenth century. The choir of the massive Romanesque Cathedral of Gloucester was remodeled from 1332 to 1357 to enshrine the tomb of Edward II, murdered at the order of his estranged wife, and is a pioneer example of the new style (the Romanesque nave was left intact). The original round arches of the arcade and the

gallery may still be made out under the covering screen of Perpendicular tracery, with its infinity of dominant vertical elements. If the English were slow in adopting the idea of tracery, they soon went at it with a will; in this respect the Perpendicular may be considered the English answer to the Flamboyant, whose caprices are countered with brilliant and inexorable logic. The entire interior of the choir is transformed into a basketwork of tracery, with predominantly vertical members, which form the windows and dissolve into the vault. In this refined stage the ribs have lost any constructional function they may once have had. The triangular compartments are subdivided by additional diagonal ribs, and all the ribs are connected by an intricate system of crisscrossing diagonals. The original Romanesque apse is replaced by an east window seventy two feet in height, which not only extends from wall to wall but also even bows slightly outward, doubtless in order to increase resistance to wind.

(Harrt, 1993)

СПИСОК ИСПОЛЬЗОВАННОЙ ЛИТЕРАТУРЫ

1. Либерман Н.И., Фролова-Багреева Н.А., Кедрова М.М. Английский язык для вузов искусств. – М.: Высшая школа, 1989. – 463 с.
2. Минченков А.Г. Glimpses of Britain. – SPb., 2006.
3. Павлоцкий В.М. Great Britain: Monarchy, History, Culture. – СПб.: КАРО, 2006.
4. Аксёнова М. Самые красивые и знаменитые. Замки. Дворцы. – М.: Астрель, 2007.
5. Аксёнова М. Шедевры мировой архитектуры. – М.: Астрель, 2007.
6. Alpatov M.V. Early Russian Icon Painting. – Moscow: Iskusstvo, 1984.
7. Harrt Frederick. Art: a History of Painting, Sculpture, Architecture. Volume 1. – NY, 1993.
8. Kotov V., Taktashova L. Palekh. – Moscow: Izobrazitelnoe Iskusstvo, 1981.
9. Михайлова К.В. Portrait Miniatures from the Collection of the Russian Museum. – М.: Художник РСФСР, 1979.

Корюкова Елена Викторовна

ПРАКТИКА УСТНОЙ И ПИСЬМЕННОЙ РЕЧИ

ИСКУССТВО

Методические рекомендации
к проведению занятий
для студентов 4-го курса
специальности 031001 «Филология»
и направления бакалавриата 032700.62 «Филология»

Редактор О.Г. Арефьева

Подписано в печать
Печать трафаретная
Заказ

Формат 60x84 1/16
Усл.печ.л. 2,0
Тираж 50

Бумага тип. №1
Уч.-изд.л. 2,0
Цена свободная

Редакционно-издательский центр КГУ.
640669, г.Курган, ул. Гоголя, 25.
Курганский государственный университет.