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Е. А. Процукович, Ю. П. Иванашко,
О. Б. Карачева

EUROPEAN ART AND ARTISTS

*Учебное пособие
для студентов направлений подготовки
54.03.01 «Дизайн»;
54.05.01 «Монументально-прикладное искусство»*

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Рецензенты:

Аниховская Татьяна Владимировна канд. филол. наук, доцент кафедры английской филологии и методики преподавания английского языка, БГПУ;

Деркач Светлана Викторовна, канд. филол. наук, доцент кафедры иностранных языков, АмГУ.

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Пособие содержит пять разделов, включающих тексты и упражнения. Материалом послужили оригинальные тексты англоязычных искусствоведов. Упражнения составлены с учетом принципов коммуникативного обучения, они помогают приобрести необходимый лексический минимум и закрепить полученные знания. Выбор тем коммуникации обуславливается возможностью формирования навыков и умений, лежащих в основе развития навыков профессионально-ориентированного иноязычного общения.

Учебное пособие может быть использовано для аудиторных занятий, а также при организации самостоятельной работы студентов.

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ВВЕДЕНИЕ

Учебное пособие «European Art and Artists» предназначено для студентов факультета дизайна и технологий, обучающихся на направлениях подготовки 54.03.01 «Дизайн» и 54.05.01 «Монументально-прикладное искусство».

Учебное пособие состоит из пяти частей. В каждой части содержатся тексты, пояснения географических названий и имен собственных, притекстовый словарь и лексико-грамматические упражнения. Материалом для пособия послужили оригинальные тексты англоязычных искусствоведов. В отдельных случаях тексты подверглись сокращению.

Словарь определен тематикой пособия и содержит, наряду с русскими эквивалентами, пояснение понятия или термина.

В конце книги имеется русско-английский словарь, где приводятся отобранные по тематике пособия слова и даются их английские эквиваленты. Это сделано для удобства пользования пособием и дает возможность студенту познакомиться со всем отобранным словарем даже в том случае, если какие-либо разделы не были им изучены.

Система упражнений построена идентично в каждом отдельном юните пособия: после каждого текста, в котором кратко излагаются основные этапы жизни и творчества художника, даются послетекстовые упражнения, целью которых является раскрыть содержание и язык текста. Большое внимание уделяется усвоению и прочному закреплению речевых образцов и лексического материала соответствующей темы путем многократного повторения речевых единиц в разнообразных лексических упражнениях. Грамматические упражнения, направленные на закрепление употребления предлогов и артиклей, построены на новом текстовом материале, что дает студентам возможность получить дополнительную информацию по определенной теме. Завершающий этап работы над текстом – проведение бесед и дискуссий по искусству, описание картин и других произведений искусства.

По окончании курса студенты должны овладеть предлагаемой терминологией, усовершенствовать навыки чтения по специальности, переводческие навыки, умение анализировать материал и вести беседу по специальности на английском языке.

Данное учебное пособие может быть использовано для аудиторных занятий и самостоятельной работы студентов направлений подготовки 54.03.01 «Дизайн» и 54.05.01 «Монументально-прикладное искусство».

UNIT 1. WESTERN EUROPEAN ART

Text 1. Western European Art

The Renaissance, an age of discovery, found painters deeply concerned with investigations and experiments. New importance was given to the human figure, which now became one of the essential motifs of all painting and the basis of Renaissance humanism. In its initial stages Renaissance painting was stimulated by antique sculpture to an intensive study of the human body — its structure and mechanism. The XVth century artists were fascinated by science, mathematics, geometry and above all perspective. The breadth of knowledge of these artists was astounding, ranging from the simplest craft processes to the highest intellectual speculation.

The latter part of the XVIth century marked the decline of Italian painting. The men that came after Michelangelo and Tintoretto could only repeat what the others had said or recombine the old thoughts and forms. This led inevitably to imitation, over-refinement of style and conscious study of beauty, resulting in mannerism and affectation. These men are known in art history as the Mannerists and the men whose works they imitated were chiefly Raphael and Michelangelo. Large, crowded compositions were produced with striking effects of light. Their elegance was affected, their sentiment forced, their brilliancy superficial glitter.

As Mannerism faded, three artistic trends supplanted it: the so-called academic movement, Baroque and Caravaggism. The eclectics sought to revive art by correcting the faults of the mannerists. Contemporary with the eclectics sprang up the Neapolitan School of Naturalists led by Caravaggio and his pupils. The baroque trend was to have a profound effect not only in Italy but throughout Europe as well. In the eighteenth century Baroque art had lost the sacred and enlightening inspiration it knew in the seventeenth century. Its high ideals were lost in the frivolity of rococo.

Proper names

Renaissance – Ренессанс.

Michelangelo Buonarroti – Микеланджело Буонарроти.

Tintoretto – Тинторетто.

Raphael – Рафаэль.

Mannerism – маньеризм.

Baroque – барокко.

Caravaggism – караваджизм.

Rococo – рококо.

Tasks

1. *Read the text for detailed understanding.*

2. *Do the phonetic reading and literary translation of the second passage.*

3. *React to the statements using the phrases of agreement and disagreement.*

1. The Renaissance, an age of discovery, found painters deeply concerned with investigations and experiments.

2. New importance was given to the color, which now became one of the essential motifs of all painting and the basis of Renaissance humanism.

3. In its initial stages Renaissance painting was stimulated by contemporary architecture.

4. The XVth century artists were fascinated by science, mathematics, geometry and above all perspective.

5. The breadth of knowledge of these artists was astounding, ranging from the simplest craft processes to the highest intellectual speculation.

6. The latter part of the XVIth century marked a sharp rise of Italian painting.

7. The men that came after Michelangelo and Tintoretto could excel the others and recombine the old thoughts and forms.

8. This led inevitably to imitation, over-refinement of style and conscious study of beauty, resulting in mannerism and affectation.

9. As Mannerism faded, three artistic trends supplanted it: the so-called academic movement, Baroque and Caravaggism.

10. In the XVIIIth century Baroque art had revived its sacred and enlightening inspiration.

4. *Answer the questions on the text.*

1. What were the painters deeply concerned with during the Renaissance period?

2. What were the XVth century artists fascinated by?

3. Why was the XVIth century painting marked by imitation and over-refinement of style?

4. What are the most characteristic features of the Mannerists' compositions?

5. What artistic trends supplanted Mannerism? Give details to each movement.

Vocabulary

1. To concern – интересоваться.

2. Investigation – исследование.

3. Essential motif – важная тема.

4. Basis of – основа.

5. Initial stage – начальная стадия.

6. To stimulate – стимулировать, побуждать.

7. Intensive study – интенсивное, напряженное изучение.

8. To fascinate – очаровывать, пленять.

9. Breadth of knowledge – широта знаний.

10. Astounding – поразительный.

11. Decline – упадок.

12. To lead to imitation – вести к подражанию, копированию.
13. Over-refinement of style – излишняя тонкость стиля.
14. Mannerism – маньеризм.
15. Affectation – искусственность, притворство.
16. Striking effect – поразительный эффект.
17. Affected elegance – показное, неестественное изящество.
18. Forced sentiment – неестественное чувство.
19. To supplant – занимать место.
20. To revive art – возрождать искусство.
21. Inspiration – вдохновение, влияние.
22. Frivolity – фривольность, легкомыслие.

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

1) to be deeply concerned with investigations and experiments; 2) basis of Renaissance humanism; 3) initial stages of Renaissance painting; 4) intensive study of the human body; 5) astounding breadth of knowledge; 6) over-refinement of style; 7) affectation; 8) to revive art by correcting the faults of the mannerists; 9) sacred and enlightening inspiration; 10) frivolity of rococo.

Exercise 2. *Give the English equivalents for the following word combinations:*

1) интересоваться исследованиями; 2) важная тема в живописи; 3) очаровывать; 4) упадок итальянской живописи; 5) вести к подражанию и неестественности; 6) поразительный эффект света; 7) неестественное изящество и показные чувства; 8) занять место; 9) барокко и караваджизм; 10) фривольность рококо.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. The Renaissance, the time of innovation, found painters deeply interested with investigations and experiments.

2. New importance was given to the human figure, which now became one of the important motifs of all works of art and the basis of Renaissance humanism.

3. This led inevitably to imitation, over-refinement of technique and conscious study of beauty, resulting in mannerism and pretension.

4. Large, crowded pictures were created with remarkable effects of light.

5. As Mannerism faded, three creative trends replaced it: the so-called academic movement, Baroque and Caravaggism.

Exercise 4. *Insert the prepositions where necessary.*

The supreme exponent ... the baroque movement outside Italy was Rubens, whose compositions were immersed ... a warm, heavy atmosphere ... billowing mantles, theatrical poses and violent movement. While compositions laid out ... the basis ... straight lines were generally employed ... such classical painters as Raphael, interlocking curves were favored ... baroque artists seeking movement and dynamic effects.

Exercise 5. *Insert the articles where necessary.*

... large size of ... canvases and their monumental character compositions utilizing ... foreground alone, but filling it completely with figures, sometimes cut off, but always on ... large scale. ... total lack of interest in landscape, interiors, or any other sort of ... background, ... prevalence of religious subjects – realistically treated and imbued with ... democratic spirit, with ordinary people as models – and dramatic situations, powerful feelings, spectacular heroics, there are ... elements that make up what is known as “Caravaggism”.

Exercise 6. *Translate the sentences into English.*

1. Художники эпохи Ренессанса интересовались исследованиями и экспериментами в различных областях науки и искусства.

2. Особое внимание уделялось человеческой фигуре, которая стала важной темой в живописи.

3. Характерной чертой живописи раннего Ренессанса является интенсивное изучение человеческого тела.

4. Широта знаний художников XV века была поразительной: они интересовались математикой, геометрией и прежде всего перспективой.

5. Конец XVI века был отмечен упадком итальянской живописи.

6. Последователи Микеланджело и Тинторетто могли лишь суммировать старые мысли, повторить известные формы.

7. Это неизбежно вело к подражанию, излишней тонкости стиля и сознательному изучению красоты, результатом чего стали маньеризм и искусственность.

8. Основные черты маньеризма – поразительные световые эффекты, неестественное изящество и показные чувства.

9. Место увядшего маньеризма заняли три художественных направления: академическое движение, барокко и караваджизм.

10. В XVIII веке барокко потеряло свое влияние, его высокие идеалы сменились фривольностью рококо.

Exercise 7. *Speak on the following topic:*

1. Renaissance art.

2. Artistic trends and movements of the XVIth century.

UNIT 2. THE HIGH RENAISSANCE ART

Text 1. Leonardo da Vinci (1452—1519)

The history of western civilization records no man as gifted as Leonardo da Vinci. He was outstanding as painter, sculptor, musician, architect, engineer, scientist and philosopher, and was unquestionably the most glittering personality of the High Renaissance in Italy. Leonardo was renowned in a period that produced such giants as Raphael, Michelangelo, and Titian, and his fame, unlike that of many of the great masters has suffered no eclipse to this day.

Leonardo da Vinci was born in Tuscany, the illegitimate son of a successful notary and a peasant mother. By 1469 Leonardo lived in Florence where he served an apprenticeship with Verrocchio, who, to quote an old story, "gave up the brush when his pupil proved a greater artist than he."

In Verrocchio's workshop Leonardo could obtain the best education of his time, not only in art but in independent and scientific thinking. In those days the artists had to do everything themselves without outside help; they got ready suitable panels or canvases, ground and mixed pigments, prepared oils, varnishes, and glues. It was Verrocchio who not only transmitted the artistic ideals of Donatello to Leonardo, but who also transmitted to him many technicalities of scientific research and the love of science. In Verrocchio's studio Leonardo nourished his mind and exercised his skill in every possible way.

Before Leonardo, there had been two parallel trends in Italian painting: the monumental scientific side represented by Masaccio and the more decorative, linear and poetic side, expressed in Botticelli. Leonardo achieved a combination of these two trends. His impressive idealized forms are worked out with every consideration for scientific knowledge, and yet seem surrounded by an aura of poetic sentiment. By the 'eighties of the fifteenth century, however, he far outshone his predecessors and contemporaries in the monumental composition of his paintings and he laid the stress on visual plasticity.

Unfortunately, few of Leonardo's paintings have come down to us: only about eighteen in all, some left unfinished, some damaged as a result of his experimental techniques. He tried out some new ideas with the paint that he used and this was to prove most fatal as the picture began to peel and blister only a few years after it was finished. "The Last Supper" is now only a ghost of its original self. It was painted on a wall of the refectory of the Convent of Dominican Friars, in Milan. It was painted not in true fresco but in an experimental oil technique and in a short time began to deteriorate because of the dampness of the wall.

However, no matter how badly preserved Leonardo's paintings may be, they all command our attention by a strange and intimate fascination. Unlike other Renaissance painters who sought to convey a clear and understandable message through their paintings, Leonardo created an enigma, a problem to which he gives no answer.

Geographical and proper names

Leonardo da Vinci – Леонардо да Винчи.

Titian – Тициан.

Tuscany – г. Тоскана.

Andrea del Verrocchio – Андреа Верроккио (an outstanding Florentine sculptor, painter and goldsmith).

Masaccio – Мазаччо.

Sandro Botticelli – Сандро Боттичелли.

"The Last Supper" – «Тайная вечеря».

Tasks

1. *Read the text for detailed understanding.*

2. *Do the phonetic reading and literary translation of the third and fifth passages.*

3. *React to the statements using the phrases of agreement and disagreement.*

1. The history of western civilization records many persons as gifted as Leonardo da Vinci.

2. Leonardo's fame has suffered no eclipse to this day.

3. By 1479 Leonardo lived in Paris where he served an apprenticeship with Rubens.

4. In Verrocchio's workshop Leonardo could obtain the best education in art and independent scientific thinking.

5. Verrocchio transmitted to Leonardo technicalities of scientific research and the love of science.

6. Unfortunately, Leonardo could not achieve a combination of two parallel trends represented in Italian painting.

7. Leonardo was equal to his predecessors and contemporaries in the monumental composition of his painting.

8. A great number of Leonardo's masterpieces have come down to us.

9. Many of his paintings were damaged as a result of experimental techniques.

10. All Leonardo's works command our attention by a strange and intimate fascination.

4. *Answer the questions on the text.*

1. Why is it said in the text that the history of western civilization records no man as gifted as Leonardo da Vinci?

2. What was Andrea del Verrocchio? What role did he play in Leonardo's education?

3. A combination of what trends of Renaissance Italian painting did Leonardo achieve in his work?

4. Why have so few of Leonardo's paintings come down to us?

5. Why do Leonardo's masterpieces command our attention?

Vocabulary

1. Gifted – одаренный, талантливый; (gift – дар, талант).
2. Outstanding – выдающийся.
3. Glittering personality – яркая личность.
4. Fame has suffered no eclipse – слава не померкла.
5. To serve an apprenticeship (with smb) – находиться в учении, проходить обучение (у кого-либо).
6. To give up brush – отказаться от живописи, перестать рисовать.
7. To obtain education – получить образование.
8. Canvas – холст, полотно, картина.
9. To transmit – передавать.
10. To achieve – достигать.
11. To outshine – затмевать.
12. Predecessor – предшественник.
13. Contemporary – современник.
14. To damage – повреждать, портить, приносить вред.
15. To preserve – сохранять.
16. To command attention – завладевать вниманием, стоить внимания.
17. Intimate – близкий, хорошо знакомый.
18. Fascination – очарование, обаяние, прелесть.
19. To convey a message – передавать, выражать идею, мысль, взгляды.
20. To create – создавать, творить.

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

1) a gifted painter; 2) to serve an apprenticeship with; 3) to achieve; 4) to transmit the artistic ideals; 5) outshone his predecessors; 6) a damaged canvas; 7) badly preserved paintings; 8) to convey a clear message; 9) to obtain the best education of that time; 10) to create.

Exercise 2. Give the English equivalents for the following word combinations:

1) выдающийся художник и скульптор; 2) самая яркая личность Высокого Ренессанса; 3) его слава не померкла; 4) достичь комбинации двух параллельных направлений в живописи; 5) затмить предшественников и современников; 6) повредить картину одаренного художника; 7) завладевать вниманием; 8) знакомое очарование; 9) сохранить холсты; 10) создавать шедевры.

Exercise 3. Paraphrase the underlined words using your active vocabulary.

1. Leonardo da Vinci was a talented painter, sculptor and architect and was the brightest individuality of High Renaissance in Italy.

2. Leonardo was a pupil at Verrocchio's studio where he could get the best education of his time.

3. All his paintings are worth our attention due to their intimate charm.

4. Leonardo attained a combination of two parallel trends in Italian art.

5. Leonardo surpassed many of his predecessors and fellow painters in the monumental composition of his painting and his fame did not dwindle to this day.

Exercise 4. Insert the missing prepositions. Retell the text.

Leonardo's "sfumato"* is ... no way impressionistic or sketchy; it is the technique ... creating vague and veiled edges to the shading ... the bodies. This playing alternately ... light and deep transparent shadows ... figures, anatomically perfect and strongly plastic, gives the forms a vibrant and living quality. They seem to throb ... life under our very eyes, a striking contrast ... the more static and definitely outlined figures ... the predominant fifteenth-century tradition.

* Sfumato – «сфумато», «дымчатость», т.е. смягченность формы, плавность перехода от света к тени.

Exercise 5. *Insert the articles where necessary.*

Leonardo's drawing, "The Adoration of the Magi"* , one of ... few that have come down to us, reveals to us one of ... first versions of his arrangement of ... figures in ... picture. In order to give ... impression of movement, Leonardo places ... figures in ... foreground along ... strict geometric diagonal. ... background is conceived as ... dynamic chord struck to magnify ... feeling of movement.

* "The Adoration of the Magi" – «Поклонение волхвов».

Exercise 6. *Translate the sentences into English.*

1. Леонардо да Винчи был одаренным художником, скульптором, архитектором, и был, безусловно, самой яркой личностью Высокого Ренессанса в Италии.

2. Слава Леонардо не померкла.

3. Леонардо да Винчи служил в ученичестве у Верроккио, который, по легенде, перестал заниматься живописью, когда ученик превзошел своего учителя.

4. В мастерской Верроккио Леонардо получил лучшее образование своего времени не только в искусстве, но и в научном мышлении.

5. Верроккио передал своему ученику не только художественные идеалы предшественников, но и особенности научного исследования.

6. Леонардо смог достичь комбинации двух параллельных направлений в Итальянской живописи XV века.

7. Леонардо затмил своих предшественников и современников в монументальной композиции живописи.

8. К сожалению, до нас дошли лишь 18 работ этого выдающегося художника: много холстов было повреждено в результате его экспериментов с красками.

9. Все шедевры Леонардо завладевают нашим вниманием.

10. В отличие от своих современников, которые с помощью работ выражали свои взгляды, Леонардо создавал атмосферу таинственности, загадку, на которую художник не дает ответа.

Exercise 7. *Speak on the following topic:*

Leonardo's painting and artistic influence.

Exercise 8. *Describe one of the pictures by Leonardo da Vinci. Use the scheme.*

"Mona Lisa"* is one of Leonardo's greatest works because of its plasticity, the delicate rendering of light and shade, and the poetic use of his so-called "sfumato" to emphasize the gentleness and serenity of the sitter's face and the beauty of her hands. It is the supreme example of Leonardo's unique ability to create a masterpiece which lies between the realm of poetry and the concrete realism of a portrait. That is why the painting is so disquieting and why it has aroused so many divergent theories. Actually, the portrait is the fusion of Leonardo's artistic beliefs: the idea that it is humanly possible to represent nature visually in all the fullness of its realism; the deep nostalgia, characteristic of Leonardo's generation, for a calm and remote beauty; and the individual characterization which was the aim of Renaissance portraiture. The landscape background is a splendid page of romanticized geology, a natural lock, below, holding back the blue lake and the river.

* "Mona Lisa" – «Мона Лиза» («Джоконда»).

Leonardo's "Last Supper"* was painted on the end wall of the refectory of the Monastery of Santa Maria delle Grazie in Milan in 1495. In the fresco Christ discloses to his followers that soon one of their number will betray him and their cause. The composition is the product of the moment of action and meaning. The Apostles are presented in four groups of three each. Each of these numbers has many meanings: the multiplication of the Gospels by the Trinity is only one, and twelve itself is not merely the number of the Apostles but of the months of the year

and the hours of the day and of the night. The numerical division helps to throw the fundamental character of each of the Apostles into full relief, from the innocence of John on Christ's right to the horror of James on his left and to the protestation of Philip, who placed his hand on his breast. Only Judas knows, and the light does not shine upon his face. The Last Supper is a humanistic interpretation of the narrative. Leonardo has painted a higher reality, thus making a complete break with the Early Renaissance and establishing the ideal world in which Michelangelo and Raphael later operated. Leonardo painted his masterpiece in an oil-and-tempera emulsion on the dry plaster, and it began rapidly to peel off. As a result the surface is severely damaged.

*“Last Supper” – «Тайная вечеря»

“The Madonna and Saint Anna”^{*} was designed in Florence in 1501 and completed many years later in Milan. It represents a revolutionary rethinking of the conventional theme of the Holy Family. Leonardo intertwined the figures to form a pyramidal composition. Leonardo makes the Virgin sit on her mother's lap and merges their bodies in such a way that their heads are like twin heads rising from a single trunk. St. Anna's head mirrors her daughter's image. The Virgin, as in traditional representations of this subject, is shown reaching for the Christ Child, who in his turn attempts to ride upon a lamb, the symbol of his sacrificial death. The background is one of the most impressive mountain pictures ever painted. Valleys, rocks and peaks diminish progressively into the bluish haze of the distance until they can no longer be distinguished.

* “The Madonna and Saint Anna” – «Святая Анна с Марией и младенцем Христом».

Text 2. Raphael (1483—1520)

Raphaelo Sanzio, known as Raphael, was born in Urbino in 1483. At an early age Raphael came under the influence of Pietro Perugino's art. In the serene beauty and tranquil flowing lines of Perugino's compositions, the young Raphael recognized the perfection of his own artistic aspirations.

About 1505 Raphael arrived in Florence. During his three-year stay there he painted a great number of portraits and Madonnas. In all his Madonna compositions the movements and groupings are handled with such ingenuity and naturalness that the spectator can hardly ever be aware of the careful planning, the precise calculation of even each brushstroke.

We have no direct knowledge of Raphael's working habits, except what we can deduce from his pictures and drawings. Each picture by Raphael seems to tell that the search for perfection even in the smallest detail was his compelling passion. And his drawings show what infinite pains he took to achieve perfection. Raphael was born with an uncommonly keen eye and a sensitive hand which was entirely at his eye's command.

Raphael's figures are true to life and reveal a complete knowledge of the human form. He often drew a full-length figure, though it was to appear in the picture only partially, so as to avoid the impression that a composition was pieced together from fragments. Thus, Raphael succeeded in giving the appearance of completeness to each figure in a crowd, however much it may be concealed behind others (as, for instance in his famous "The School of Athens").

During the brief seven years before Raphael's death an astonishing number of masterpieces were created. In addition, innumerable ideas and artistic inventions of Raphael survive in numerous easel-paintings, altarpieces, portraits, engravings, woodcuts and studio-paintings.

Geographical and proper names

Pietro Perugino – Пьетро Перуджино (an Italian painter, 1446-1523).

Urbino –г. Урбино.

“The School of Athens” – «Афинская школа» (one of the frescoes painted for the Vatican stanza).

Tasks

1. *Read the text for detailed understanding.*

2. *Do the phonetic reading and literary translation of the second and fourth passages.*

3. *React to the statements using the phrases of agreement and disagreement.*

1. In the serene beauty and tranquil flowing lines of Perugino's compositions, the young Raphael recognized the perfection of his own artistic aspirations.

2. In all his Madonna compositions the movements and groupings are handled with ingenuity and naturalness.

3. The spectator can easily realize the careful planning, the precise calculation of even each brushstroke.

4. The search for perfection even in the smallest detail was Raphael's compelling passion.

5. His drawings show that the artist achieved perfection without any efforts.

6. Raphael's figures are fantastic and visionary.

7. Raphael's figures reveal a complete knowledge of the human form.

8. He drew a full-length figure only if it was to appear in the picture fully.

9. Unfortunately, Raphael created only a few masterpieces.

10. Innumerable ideas and artistic inventions of Raphael survive in numerous easel-paintings, altarpieces, mythologies, portraits, engravings, woodcuts and studio-paintings.

4. *Answer the questions on the text.*

1. Who exerted artistic influence on the young Raphael?

2. What is characteristic of Raphael's Madonna compositions?
3. What do Raphael's pictures and drawings tell us about his working habits?
4. How did the painter succeed in making his figures so true to life?
5. What Raphael's works show his innumerable ideas and artistic inventions?

Vocabulary

1. Influence – влияние.
2. Serene beauty – безмятежная красота.
3. Tranquil flowing lines – спокойные плавные линии.
4. To recognize – узнавать, признавать.
5. Perfection – совершенство.
6. Aspiration – стремление, сильное желание.
7. To handle groupings – размещать фигуры.
8. To handle movements – передавать движения.
9. To handle a composition – строить композицию.
10. Ingenuity and naturalness – искусность и естественность.
11. Spectator – зритель.
12. To be aware of – осознавать.
13. Precise calculation – тщательное обдумывание.
14. Brushstroke – мазок.
15. Search for perfection – поиск совершенства.
16. Compelling passion – непреодолимая страсть.
17. To achieve – достигать.
18. True to life figures – реалистичные фигуры.
19. To reveal – показывать, обнаруживать.
20. Complete knowledge – полное, совершенное знание.
21. Full-length figure – фигура, изображенная в полный рост.
22. To succeed in smth.– преуспевать в чем-то.

23. Completeness – законченность, завершенность.
24. To conceal – скрывать, прятать.
25. Astonishing – удивительный, изумительный.
26. Masterpiece – шедевр.
27. To create – создавать, творить.
28. To survive – существовать, уцелеть.
29. Engraving – гравюра.
30. Woodcut – гравюра на дереве.
31. Easel-painting – станковая живопись.
32. Altarpieces – запрестольный образ.

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

1) to come under the influence of; 2) to recognize the perfection of his own artistic aspiration; 3) to handle movements (groupings, compositions); 4) to be aware of precise calculation; 5) search for perfection; 6) to achieve perfection; 7) true to life figures; 8) complete knowledge of the human form; 9) appearance of completeness; 10) to create masterpieces.

Exercise 2. *Give the English equivalents for the following word combinations:*

1) безмятежная красота и спокойные плавные линии композиций Перуджино; 2) располагать фигуры с естественностью и искусностью; 3) тщательно продумывать каждый мазок; 4) непреодолимая страсть; 5) реалистичные фигуры; 6) фигура, изображенная в полный рост; 7) показывать совершенное знание человеческих форм; 8) удивительное количество шедевров; 9) станковая и студийная живопись; 10) существовать в гравюрах и гравюрах на дереве.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. In all his Madonna compositions the movements and figures are created with such skill and spontaneity that the onlooker can hardly ever be conscious of the careful planning, the accurate calculation of even each brushstroke.

2. The search for exactness even in the smallest detail was his forceful fervor.

3. Raphael's figures are realistic and reveal an absolute understanding of the human form.

4. Raphael was able to give the appearance of entirety to each figure in a crowd, however much it may be hidden behind others.

5. During the brief seven years before Raphael's death a surprising number of pictures were painted.

Exercise 4. *Insert the prepositions where necessary.*

... 1505 Raphael arrived ... Florence and achieved immediate success. Leonardo and Michelangelo, who were working there ... the murals ... the council chamber ... the Palazzo Vecchio, had established the High Renaissance style. Raphael met the demand ... ease and grace. Having absorbed Perugino's feeling ... light and color, Leonardo's composition, Michelangelo's strength and power, Raphael put his personal stamp ... everything he did; he was called the «Apostle ... Beauty».

Exercise 5. *Insert the articles where necessary.*

Rafael transformed ... drapery motifs of his teachers. ... clothes that he painted look no longer as though artfully arranged over ... puppet and frozen forever; they flow and they reflect ... live body underneath. No wonder that some artists of ... early nineteenth century suspected them to be drawn from draped live models rather than from ... immobile wooden figure.

Exercise 6. *Translate the sentences into English.*

1. В раннем возрасте Рафаэль попал под влияние искусства Пьетро Перуджино.

2. В безмятежной красоте и спокойных плавных линиях композиций Перуджино Рафаэль узнал совершенство своих собственных художественных стремлений.

3. Во всех изображениях мадонн Рафаэль размещал фигуры и передавал движения с искусностью и естественностью.

4. Глядя на шедевры Рафаэля, вряд ли можно догадаться, что художник тщательно продумывал каждый мазок кисти.

5. Поиск совершенства, даже в малейших деталях, был непреодолимой страстью Рафаэля.

6. Рисунки и картины Рафаэля показывают, сколько усилий прилагал художник, чтобы достичь совершенства.

7. Фигуры Рафаэля реалистичны и показывают совершенное знание человеческих форм.

8. Рафаэль часто изображал фигуру в полный рост, даже если она должна появиться в картине лишь частично.

9. В последние семь лет жизни Рафаэль создал удивительное количество шедевров.

10. Бесконечные идеи и художественные изобретения Рафаэля существуют в его многочисленных гравюрах, гравюрах на дереве, портретах, станковой и студийной живописи.

Exercise 7. *Speak on the following topic.*

Raphael is the artist of the High Renaissance ideal of harmony.

Exercise 8. *Describe one of the pictures by Raphael.*

“The Sistine Madonna”* is called so because Saint Sixtus II kneels at the Virgin's right. The picture was intended to commemorate the death of Julius II in

1513. The saint's bearded face is a portrait of the aged pontiff. Saint Barbara, patron saint of the hour, of death, looks down at his coffin, on which the papal tiara rests. The Virgin, showing the Child, walks toward the observers on the luminous clouds. In harmonizing form and movement this painting represents the pinnacle of Raphael's achievements. The Virgin and Child in their perfect beauty represent the ultimate in the High Renaissance vision of the nobility of the human countenance and form.

* “The Sistine Madonna” – «Сикстинская Мадонна».

One of Raphael's last and greatest paintings was “The Transfiguration of Christ”*, painted in 1517. In contrast to the traditional rendering of the subject, Raphael painted an accompanying incident as well. It was told by Matthew and Luke. When Peter, James, and John had accompanied Christ to the top of a high mountain, the remaining Apostles were unable without his presence to cast out the demons from the possessed boy. The lower section is composed of the agitated figures of the Apostles and the youth plunged into semidarkness. The upper loop is composed of Christ, Moses, Elijah, and three Apostles. Christ and the prophets fly in the air as if lifted up by the spiritual experience. In this vision of Christ Raphael embodied his beliefs.

* “The Transfiguration of Christ” – «Преображение».

Text 3. El Greco (1541 – 1614)

Born Domenicos Theotocopoulos on the island of Crete, he was later called El Greco, “The Greek”, by the Spaniards. He went to Italy as a young man bringing with him memories of the long austere figures of Byzantine art.

Along with his personal vision, his ability to fuse two seemingly antithetical modes of Italy and Byzantium makes El Greco’s work unique technically. In Crete he had learned the pictorial discipline of the icon-maker. In general, the icon strove to convey its message simply and directly, but with a maximum of emotional effect. Accordingly, the icon-makers reduced the color and drawing of figures and nature to strong, clear patterns. Such highly stylized designs influenced certain of El Greco’s conceptions and his ideal of religious expression. In Venice, on the other hand, he had mastered an art of representation of events and characters – a dramatic, realistic art, which attempted to show you the saint in action against a background of the human world.

Later on El Greco’s figures became symbolic distortions and elongations to evoke a great religious and mystical response suitable to that particular moment of Spanish history.

Geographical and proper names

El Greco (Domenicos Theotocopoulos) – Эль Греко (Доменико Теотокопули).

Crete – о-в Крит.

Tasks

1. *Read the text for detailed understanding.*
2. *Do the phonetic reading and literary translation of the second passage.*
3. *React to the statements using the phrases of agreement and disagreement.*

1. El Greco went to Italy as a young man bringing with him memories of the long austere figures of Byzantine art.

2. El Greco's personal vision makes his works unique technically.
3. The painter was able to fuse two seemingly antithetical modes of Italy and Byzantium.
4. In Crete he had learned the pictorial discipline of the landscape-painting.
5. Icon-makers increased the color and drawing of figures and nature to elaborate patterns.
6. Such highly stylized designs had no influence on El Greco's conceptions and his ideal of religious expression.
7. In Venice he had mastered an art of representation of events and characters – a dramatic, realistic art, which attempted to show you the saint in action against a background of the human world.
8. Later on El Greco's figures became symbolic distortions and elongations to evoke a great religious and mystical response suitable to that particular moment of Spanish history.

4. *Answer the questions on the text.*

1. What makes El Greco's works unique technically?
2. What two different modes of painting did El Greco fuse in his work?
3. Why did the painter distort the form and actual color of the objects in his painting?
4. What dramatic and realistic art did El Greco master in Venice?
5. Why did later of El Greco's figures become symbolic distortions and elongations?

Vocabulary

1. Austere figures – строгие, суровые фигуры.
2. Personal vision – индивидуальное восприятие.
3. Ability – способность.
4. To fuse – соединять, объединять, сливать.
5. Antithetical modes – противоположные методы.

6. Pictorial – живописный, изобразительный.
7. To strive – стремиться.
8. To convey a message – передавать, выражать идею, взгляды, мысли.
9. To reduce – снижать, ослаблять.
10. Clear pattern – четкий рисунок.
11. Stylized design – стилизованная композиция.
12. To influence – влиять, оказывать влияние.
13. Conception – замысел, идея.
14. To master – овладевать.
15. The saint – святой.
16. Distortion – искажение.
17. Elongation – удлинение.
18. To evoke – вызывать, пробуждать..

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

1) long austere figures of Byzantine art; 2) ability; 3) seemingly antithetical modes; 4) pictorial discipline of the icon-maker; 5) to strive; 6) to reduce the color; 7) clear patterns; 8) to influence the conceptions and ideals of the artist; 9) to master an art of representation of events and characters; 10) the saint.

Exercise 2. *Give the English equivalents for the following word combinations:*

1) строгие фигуры; 2) индивидуальное восприятие; 3) способность объединить противоположные методы; 4) стремиться выразить идею; 5) стилизованная композиция; 6) повлиять на; 7) овладеть искусством иконописи; 8) изображать святых на фоне мира людей; 9) символические искажения и удлинения; 10) пробуждать религиозные отклики.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. Along with his individual idea, his talent to blend two seemingly opposing methods of Italy and Byzantium makes El Greco's work unique technically.

2. In general, the icon strove to express its points simply and honestly, but with a maximum of touching effect.

3. Accordingly, the icon-makers decreased the color and portrayal of figures and nature to strong, clear drawings.

4. Such highly stylized compositions affected certain of El Greco's ideas and his ideal of religious expression.

5. In Venice he had learnt an ability of depicting events and characters – a dramatic, realistic art, which attempted to show you the saint in action against a setting of the human world.

Exercise 4. *Insert the prepositions where necessary.*

... Venice El Greco was affected ... the compositions ... Titian and the elongated twisting forms and broken colors ... Tintoretto. ... Rome it was the powerfully contorted later sculpture ... Michelangelo that impressed him, both ... its form and its intensely spiritual qualities. Around 1576 the painter went ... Spain and settled ... Toledo.

Exercise 5. *Insert the articles where necessary.*

“... view of ... city of Toledo”* is typical of ... painter's treatment of ... nature. “... view of Toledo” is ... rather strange interpretation, considering that ... city in ... very center of Spain would ordinarily be changed with sunlight – every form crystal-clear and crisp. El Greco had characteristically chosen to show ... city in ... unusual aspect – during or just before ... storm – and ... ordinary color and space elements are deliberately altered for ... artist's purposes. ... inhospitable grayish-greens that suffuse ... picture are just as “unreal” as ... arbitrary rearrangement of ... buildings and ... movement of ... space upward instead of back into ... picture.

Exercise 6. *Translate the sentences into English.*

1. Молодым человеком Эль Греко приехал в Италию, привезя с собой воспоминания о длинных строгих фигурах византийского искусства.
2. Индивидуальное восприятие Эль Греко делает его работы уникальными по технике.
3. Эль Греко смог объединить две, казалось бы, противоположные модели – Италии и Византии.
4. В целом икона стремилась передать идею четко и прямо, но с максимальным эмоциональным эффектом.
5. Иконописцы ослабляли цвет, создавая четкий рисунок.
6. Эти стилизованные композиции повлияли на идеи и идеалы религиозного выражения Эль Греко.
7. В Венеции Эль Греко овладел реалистическим искусством изображать святых на фоне простых людей.
8. У позднего Эль Греко фигуры становятся символически искаженными и удлинненными.

Exercise 7. *Speak on the following topic.*

El Greco's conceptions and ideals of icon-painting.

Exercise 8. *Describe one of the pictures by El Greco.*

The spirit and meaning of El Greco's art may be seen clearly in the well-known "St. Martin and the Beggar"*. The forms are lengthened and twisted; the heads become tiny entities resting on flame like bodies. Color also is raised to expressive level. In order to achieve a spiritual rather than a physical effect, the artist distorts the actual color of the objects and transforms them into mood symbols. The proportions of the figures in relation to the background are so altered that they seem to loom formidably over it and almost to absorb it with their great size. These thin-faced, elongated individuals are brought together by the cold

yellow-green of the cloak which St. Martin is dividing with the beggar, and by the mutual glances of their melancholy eyes. St. Martin and his horse are so impressively large and looming that they seem to reach up into the very sky itself where grayish clouds part to make way for them. As is often the case in El Greco's art, most of the compositional elements seem to emphasize the upward movement.

* "St. Martin and the Beggar" – «Святой Мартин и нищий».

"The View of the City of Toledo". For El Greco this ancient place is not a city of joy and light; it is rather a symbol of doom and dark despair. On the right bank of the river in the lower part of the picture there are tiny wormlike creatures which seem to be human beings. But they are unimportant; it is the general emotional and mystical effect of this land that the painter wishes to convey. Never has such a landscape been painted. All the simplest and usual elements of a landscape painting are there: sky, hills, a city, meadows, roads. But the main thing is missing: the feeling of space and distance. Dominant instead is the feeling of activity and drama, a feeling usually conveyed only by the human figure. The sky is rent in a chaotic rush of clouds while the earth dashes to meet it in an upward surge. The menacing anger is accumulated behind the zone of Toledo's most conspicuous and haughty buildings: the Cathedral and the Castle, the embodiment of the joint powers of the city, the Church and the State.

* "The View of the City of Toledo" – «Вид города Толедо».

UNIT 3. XVII CENTURY ART

Text 1. Rubens (1577—1640)

Peter Paul Rubens, prince of baroque painters, was a versatile genius who rivals in inventive faculty the great mind of the Italian Renaissance. He was a humanist and classical archaeologist, a sumptuous designer of religious, historical and allegorical canvases and a supreme master in "pure" landscape.

Italian art continued to be the basis of his taste and manner for a long time. Along this course he passed from the most extreme dynamism to new images of serenity and calm, from the fieriest violence of contrasting tones to atmospheric delicacy, almost anticipating the atmospheric refinements of the eighteenth century. In his most original and spontaneous works Rubens was able to give his impetuous brush free rein; there is a perfection and completeness even in his impressionistic initial drafts. As his creative talents developed, we notice growing vigor in his forms and a livelier and brighter action.

Rubens was a great painter above all because of the charm of his colors, the softness of his impasto and the luminosity of his flesh-tints. His works do not overwhelm the spirit or enter the soul by force and make it tremble; they strike us by the strength of their color and ardor of their brush-work. But only very occasionally can they really move us with total abandonment to sorrow.

Proper names

Peter Paul Rubens – Питер Паул Рубенс.

Tasks

1. *Read the text for detailed understanding.*
2. *Do the phonetic reading and literary translation of the second passage.*

3. *React to the statements using the phrases of agreement and disagreement.*

1. Rubens was a versatile genius who rivals in inventive faculty the great minds of the Italian Renaissance.

2. Rubens was a sumptuous designer of realistic canvases and a supreme master of self-portraits.

3. The basis of Rubens' taste and manner was French impressionist art.

4. Rubens passed from the fieriest violence of contrasting tones to atmospheric delicacy.

5. Rubens anticipated the atmospheric refinements of the eighteenth century.

6. In his most original and spontaneous works Rubens was not able to give his impetuous brush free rein.

7. There is a perfection and completeness even in his impressionistic initial drafts.

8. Rubens's works overwhelm the spirit and enter the soul by force and make it tremble.

4. *Answer the questions on the text.*

1. What art genres are represented in Rubens' works?

2. What was the basis of his taste and manner for a long time?

3. What extremes of taste and manner can be found in the works of this genius?

4. In what works was Rubens able to give his impetuous brush free rein?

5. Why was Rubens a great painter above all? Why do his works strike us so much?

Vocabulary

1. Versatile – многосторонний, разносторонний.

2. Genius – гений, одаренность, гениальность.

3. To rival – соперничать, конкурировать.

4. Inventive faculty – способность, дар, изобретательность.

5. Sumptuous – великолепный.
6. Supreme master – превосходный мастер, великий художник.
7. Basis of – основа.
8. Serenity – ясность, безмятежность.
9. Fieriest violence – сила, неистовость.
10. Contrasting tones – контрастные тона.
11. To anticipate – предчувствовать, предвосхищать, приближать.
12. Refinement – утонченность, изящество, изысканность.
13. Impetuous – стремительный.
14. To give rein – дать волю.
15. Perfection and completeness – совершенство и законченность.
16. Initial drafts – первые наброски, эскизы.
17. Vigor – сила, энергия.
18. Impasto – пастозная живопись (наложение красок густым слоем).
19. Luminosity – ясность.
20. Flesh-tints – телесный цвет.
21. To overwhelm (syn. to strike) – поражать, ошеломлять, производить впечатление.

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

1) a versatile genius; 2) a supreme master of “pure” landscape; 3) basis of his taste and manner; 4) new images of serenity and calm; 5) fieriest violence; 6) to anticipate; 7) initial drafts; 8) growing vigor in forms; 9) luminosity of flesh-tints; 10) to strike.

Exercise 2. *Give the English equivalents for the following word combinations:*

1) соперничать с выдающимися художниками; 2) превосходный мастер пейзажа; 3) образ безмятежности и покоя; 4) способность; 5) неистовость контрастных тонов; 6) утонченность; 7) дать волю своей стремительной ки-

сти; 8) совершенство и законченность; 9) пастозная живопись; 10) ошеломлять зрителя силой красок.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. Rubens is a remarkable designer of religious, historical and allegorical pictures and an outstanding master in “pure” landscape.

2. There is a excellence and completeness even in his impressionistic first drafts.

3. As his artistic talents developed, we notice growing strength in his forms.

4. Rubens was a great artist above all because of the fascination of his colors, the softness of his impasto and the luminosity of his flesh-tints.

5. Rubens’ works overwhelm the spectators by strength of their colors and ardor of their brush-work.

Exercise 4. *Insert the prepositions where necessary.*

Peter Paul Rubens was a skilful diplomat who ... times was entrusted ... delicate peace missions ... the Southern and Northern Netherlands and also ... Spain and England. During his trip to Italy ... 1600, and prior to his return to Flanders ... 1608, he made copies ... the works ... Titian and studied the sculpturesque painting ... Michelangelo. ... this period he also produced some ... his finest portraits ... various princely Italian courts.

Exercise 5. *Insert the articles where necessary.*

Rubens’ virtuoso painting can best be seen in ... numerous rapid preliminary sketches he made for his work in ... studio. What strikes one first is ... beauty of ... color, which is laid on with ... lightest touch possible.

Exercise 6. *Translate the sentences into English.*

1. Рубенс – многосторонний гений, талант которого мог соперничать с самыми выдающимися художниками Высокого Ренессанса.

2. Этот великолепный художник рисовал религиозные, исторические и аллегорические холсты и был превосходным мастером «чистого» пейзажа.

3. В своем творчестве Рубенс прошел от неистовости контрастных тонов до новых образов безмятежности и покоя.

4. Рубенс предвосхитил утонченность и изящество живописи XVIII века.

5. Даже в самых спонтанных работах Рубенс дает волю своей стремительной кисти.

6. Даже в первых набросках этого художника видны совершенство и законченность.

7. Рубенс превосходил многих художников благодаря очарованию красок, мягкости пастозной живописи и ясности цвета.

8. Шедевры Рубенса поражают зрителя силой красок и изяществом форм.

Exercise 7. *Speak on the following topic:*

Rubens is a versatile genius and a supreme master of religious, historical and allegorical canvases.

Exercise 8. *Describe one of the pictures by Rubens.*

Look at his exquisite "Portrait of a Child"*. Observe the way the hair, the eyes, the tip of the nose and the mouth are drawn. Through the sure handling of these, Rubens has characterized the individual features of his son, Nicholas, in a superb study for an Infant Christ. There is in the portrait an absence of the classic restraint of the Renaissance. The details of the face are less sharply drawn than if done by an Italian Renaissance master. We have, instead, something warmer, in the brilliant rendering of the Child's mood.

*"Portrait of a Child" – «Портрет ребенка».

Rubens' "Garden of Love"* painted about 1638, is a fantasy in which seven of the Fourment sisters are happily disposed throughout the foreground before the fantastic fountain-house in Rubens's own garden in Antwerp. Cupids fly above the scene with bows, arrows, a rose garland, and torches, and on the right sits a statue of Venus astride a dolphin. All the movements of Rubens's color, all the energy of his composition are summed up in the radiance of the picture, the happiest Baroque testament to the redeeming power of love.

*"Garden of Love" – «Сад наслаждений».

Text 2. Velasquez (1599—1660)

Diego Velasquez undoubtedly stood head and shoulders above his fellow painters of 17th century Spain. This native of Seville first concentrated on still-lives and tavern scenes, handled in a Caravaggesque mould. In 1628 he shared his Madrid studio with Rubens and the influences stemming from this relationship can be seen from Velasquez's "Bacchus", now in the Prado. Velasquez here tackled the Olympian gods for the first time but he did so in a spirit very different from Titian or Rubens. He looked at the world of gods with the same directness and freshness of vision which he had brought to the characters of the people of the streets and markets in his Seville period.

Rubens also induced Velasquez to visit Italy and in 1629 he went to Rome. Later, in Venice, he was to discover the work of Titian, who affected him more strongly than any other artist. Under Titian's liberating influence, Velasquez gradually abandoned the limited naturalism of his early years for a lighter toned style of direct painting, notable for its discreet mastery of optical effects, its subtle and beautiful colors, and its ability to convey an impartial sense of character. He specialized in portraits, but he also painted mythological scenes.

Velasquez undertook the most diverse subjects with equal success; he approached domestic interiors as seriously as historical scenes, portraits of peasants with as much respect as those of great noblemen, and a simple still-life with as much exactness and care as a composition on a grand scale.

Velasquez stands in the impregnable position of a great master; his perfection sets him beyond criticism.

Proper names

Diego Velasquez – Диего Веласкес.

“Bacchus” – «Бахус».

Tasks

1. *Read the text for detailed understanding.*

2. *Do the phonetic reading and literary translation of the second and third passages.*

3. *React to the statements using the phrases of agreement and disagreement.*

1. Diego Velasquez was equal to his fellow painters in Spain.
2. This native of Seville first concentrated on portraits and landscapes.
3. In 1628 Velasquez shared his studio with Rembrandt.
4. Velasquez looked at the world of gods with directness and freshness of vision.
5. In Venice Velasquez discovered the work of Titian, who affected him greatly.
6. Velasquez abandoned the limited naturalism for a lighter toned style of direct painting.
7. Velasquez undertook the diverse subjects with equal success.
8. Velasquez perfection sets him beyond criticism.

4. *Answer the questions on the text.*

1. What was the style of Velasquez's early works?
2. What influences are evident in Velasquez's “Bacchus”?

3. What influence did Titian have upon Velasquez and how is it reflected in his paintings?

4. How did Velasquez undertake the most diverse subjects of his paintings?

5. What sets this painter beyond criticism?

Vocabulary

1. To stand head and shoulders above – превосходить.
2. Still life – натюрморт.
3. To handle – выполнять, обращаться, передавать.
4. Caravaggesque mould – в стиле Караваджо.
5. Influence of – влияние.
6. Directness and freshness of vision – непосредственность и свежесть восприятия.
7. To discover – обнаруживать, узнавать.
8. To affect (syn. to influence) – влиять, воздействовать.
9. To abandon – покидать, оставлять, отказываться.
10. Ability to convey – способность передавать, выражать.
11. To undertake – предпринимать.
12. Diverse (ant. equal) – разнообразный (ант. равный, одинаковый).
13. To approach – подходить, приближаться.
14. Exactness – точность.
15. Domestic interiors – жанровые картины в бытовом интерьере.
16. Impregnable – стойкий, непоколебимый.
17. To set beyond criticism – ставить вне критики.

Vocabulary exercises

Exercise 1. Give the Russian equivalents for the following word combinations:

- 1) to stand head and shoulders above the contemporary painters;
- 2) to concentrate on still lifes;
- 3) influence of;
- 4) to discover;
- 5) to affect;
- 6) ability to con-

vey an impartial sense of character; 7) equal success; 8) domestic interiors; 9) exactness of composition; 10) to set beyond criticism.

Exercise 2. *Give the English equivalents for the following word combinations:*

1) превосходить; 2) выполнять картины в стиле Караваджо; 3) влияние этих взаимоотношений; 4) непосредственность и свежесть восприятия; 5) узнать творчество Тициана; 6) повлиять на художника; 7) рисовать одинаково хорошо картины на разные темы; 8) подходить к; 9) точность композиции; 10) стойкая позиция.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. Velasquez was undoubtedly superior to his contemporary painters.
2. Velasquez shared his Madrid workshop with Rubens and the influences of this relationship can be seen from his picture “Bacchus”.
3. In Venice Velasquez learnt the work of Titian, who influenced him more strongly than any other painter.
4. Under Titian’s influence Velasquez neglected the limited naturalism for a lighter toned technique of direct painting.
5. Velasquez stands in a stable position of a great master; his perfection sets him beyond criticism.

Exercise 4. *Insert the prepositions where necessary.*

Velasquez achieved great success as a portrait painter. Unlike many other court painters, he was concerned ... the true nature ...the man or woman ... him, setting ... what was most characteristic ... appearance and inner qualities as he saw them. He never flattered ... his aristocratic sitters.

Exercise 5. *Insert the articles where necessary.*

Whether he paints ... peasants or noblemen, clowns or infants, Velasquez is never ... slave of his subject, even in his historical pictures; he arranges his compo-

sition; he applies his colors to give ... required values; he places his figures or objects so as to create ... space he has planned. There is ... air of certainty in his perfection; he is confident of being ... master of ... technique, and everything else — whether of sentimental or literary interest — is merely ... adjunct.

Exercise 6. *Translate the sentences into English.*

1. Диего Веласкес, без сомнения, превосходил своих современников в Испании XVII века.

2. Сначала он сосредоточивался на натюрмортах и бытовых сценках, выполняя их в стиле Караваджо.

3. В 1628 году Веласкес разделил свою мадридскую студию с Рубенсом, и влияние этих взаимоотношений можно увидеть в картине «Бахус».

4. Веласкес смотрел на мир богов с непосредственностью и свежестью восприятия.

5. В Венеции Веласкес познакомился с творчеством Тициана, который повлиял на него сильнее любого другого художника.

6. Веласкес писал одинаково хорошо картины на самые разнообразные темы.

7. Веласкес подходил к жанровым картинам в бытовом интерьере так же серьезно, как и к историческим работам.

8. Веласкес непоколебимо занимает позицию выдающегося художника; его совершенство ставит его вне критики.

Exercise 7. *Speak on the following topic:*

Velasquez is a great realist and master of composition.

Exercise 8. *Describe one of the pictures by Diego Velasquez.*

The work “Bacchus” is better known as "The Topers"* than by its correct name. It shows a group of lively men in rags and shabby hats, elated with wine, restricted and unsteady in the wavering movements of heads, hands and drinking-

cups, their eyes winking and sparkling, and with somewhat stupefied smiles on their faces. Close by them are the semi-nude figures of Bacchus and his companions, their heads wreathed in vine leaves and bunches of grapes.

*"The Topers" – «Пьяницы».

"The Surrender at Breda"*. The besieged fortress town of Breda in North Brabant surrendered to the Spanish general Spinola after a staunch resistance of twelve months. The victorious general had granted honorable terms to the captured garrison. The ceremony of the delivery-of the keys is the subject of Velasquez's painting. The work was soon popularly renamed "The Lances", because of the verticals which seemed to express the peaceful halt of the army at the moment of surrender. It has been considered the best historical work in West European painting. Velasquez makes the distinction between the various physical types of Spaniards and Dutch with great perspicacity. The land and sea of Holland is recognizable. The colors are rich and pure, though not blaring or discordant, and blend together in the light midday air. The drawing is superlative, and the natural ease of the two opposing generals, the sorrowful dignity of the loser and the courteous smile of the victor, are extraordinary.

* "The Surrender at Breda" – «Сдача Бреды».

Text 3. Rembrandt (1606—1669)

We come now to the inimitable, timeless art of Rembrandt van Rijn, master of mystery and characterization; a towering, versatile genius and one of the giant painters and draughtsmen of the centuries.

Three distinct phases can be distinguished in Rembrandt's artistic career. His early works, portraits or biblical subjects, feature fine, smooth brush-work. The second phase, marked by the "Night Watch", is far more forceful and dynamic, while in the third phase Rembrandt sought textural effects, almost grinding his pigments into the canvas.

We are often inclined to put freedom and spontaneity of execution above all other artistic qualities, and from this point of view, Rembrandt's drawing exerts an even greater influence than his painted work. The language of Rembrandt's drawing is surely more articulate and intimate, more immediate and more expressive than anything known in the seventeenth century. To him drawing became an art for its own sake, which allowed him to express his visions more speedily, yet no less articulately, than in any other technique. And it is in his drawings that we can best follow the inventive activity of his mind. Rembrandt's draughtsmanship is distinguished by its rare, electrifying vividness and suggestiveness, its extraordinary directness and pictorial sensitiveness.

Landscape subjects became increasingly popular, and it is a sign of Rembrandt's keenness and universality that he participated so actively in Dutch landscape art. But this he did in a very individual manner, for which no exact parallel can be found among his contemporaries. He gained a conception of space in its most comprehensive aspect and learned in landscape work how to subordinate the individual form to a larger whole. Another impressive feature is the suggestion of air and atmosphere, which gains added significance as an element of pictorial animation. Rembrandt achieved this by his vibrant lines and tones, and by a subtly graded aerial perspective.

Proper names

Rembrandt van Rijn – Рембрандт Ван Рейн.

"Night Watch" – «Ночной дозор».

Tasks

1. *Read the text for detailed understanding.*

2. *Do the phonetic reading and literary translation of the third passage.*

3. *React to the statements using the phrases of agreement and disagreement.*

1. Rembrandt is a master of mystery and characterization; a towering, versatile genius and one of the giant painters and draughtsmen of the centuries.

2. In Rembrandt's artistic career we can distinguish five distinct phases.

3. Rembrandt's early works, portraits or biblical subjects, feature fine, smooth brush-work.

4. In the third phase Rembrandt sought textural effects, almost grinding his pigments into the canvas.

5. The language of Rembrandt's drawing is surely less articulate and intimate, more immediate and more expressive than anything known in the seventeenth century.

6. For Rembrandt drawing became an art for its own sake, allowing him to express his visions.

7. Rembrandt's draughtsmanship is distinguished by its rare vividness and suggestiveness.

8. Rembrandt participated in Dutch landscape art actively due to his keenness and universality.

9. Rembrandt learned in portraiture how to subordinate the individual form to a larger whole.

10. Rembrandt achieved the suggestion of air by his vibrant lines and tones, and by a subtly graded aerial perspective.

4. *Answer the questions on the text.*

1. What mediums and genres are represented in Rembrandt's work?
2. What are the distinguishing qualities of his early works?
3. What place does drawing occupy in Rembrandt's art?
4. What are the distinctive features of his draftsmanship?
5. What are the impressive features of Rembrandt's landscapes? How did he achieve it?

Vocabulary

1. A versatile genius – многосторонний гений.
2. Characterization – умение создавать характер.
3. Draftsman (~ship) – мастер рисунка, рисовальщик/ (рисунок).
4. To distinguish – выделять, различать.
5. To feature/ a feature – показывать, быть характерной чертой/ особенность, свойство, характерная черта.
6. Smooth brush-work – спокойная манера.
7. To seek textual effect – стремиться к своеобразным художественным эффектам.
8. To grind pigment – втирать краску.
9. Spontaneity of execution – искренность выполнения.
10. Drawing – рисунок.
11. To exert influence – оказывать влияние.
12. Articulate and intimate – четкий и сокровенный.
13. Art for art's sake – искусство ради искусства.
14. To allow – позволять, разрешать.
15. To express vision – выражать видение, взгляд.
16. Vividness and suggestiveness – ясность и многозначительность.
17. Pictorial – живописный, изобразительный.
18. Sensitiveness – чувствительность.

19. Landscape – пейзаж.
20. Keeness and universality – пронизательность и универсальность.
21. To participate – участвовать.
22. To gain – добиваться, достигать.
23. A conception of space – понимание пространства
24. Comprehensive – обширный, всесторонний.
25. To subordinate – подчинять.
26. Vibrant – трепещущий, дрожащий.
27. Subtly graded perspective – искусно изменяющаяся перспектива.

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

- 1) a versatile genius; 2) a giant draftsman; 3) to distinguish distinct phases in artistic career; 4) to grind pigments into the canvas; 5) to exert influence; 6) articulate and intimate; 7) to express visions; 8) vividness and suggestiveness; 9) to participate; 10) a conception of grace.

Exercise 2. *Give the English equivalents for the following word combinations:*

- 1) показывать спокойную манеру живописи; 2) стремиться к своеобразным эффектам; 3) свобода и искренность выполнения; 4) искусство ради искусства; 5) прямота и чувствительность; 6) пейзаж; 7) достичь понимания пространства; 8) пронизательность и универсальность; 9) подчинить отдельные формы единому целому; 10) искусно изменяющаяся воздушная перспектива.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. In the third phase Rembrandt strove for textual effects, almost grinding his colors into the texture.

2. We are often inclined to put freedom and naturalness of execution above all other creative skills, and from this point of view, Rembrandt's drafts exerts an even greater influence than his painted work.

3. Rembrandt's draughtsmanship is characterized by its rare, electrifying brightness and suggestiveness, its extraordinary sincerity and pictorial sensitiveness.

4. It is a sign of Rembrandt's keenness and universality that he took part so actively in Dutch landscape painting.

5. Rembrandt achieved another notable feature of painting, the rendering of air, by his vibrant lines and tones, and by a subtly graded aerial perspective.

Exercise 4. *Insert the prepositions where necessary.*

... receiving a humanist education ... the University ... Leyden, he worked ... Jacob van Swanenburg's studio ... transferring to Peter Lastman's workshop ... Amsterdam, where painting had assimilated the innovations ... Caravaggio. Winning instant acclaim ... his "Anatomy Lesson"*, Rembrandt then received many commissions ... portraits and ... 1631 had many pupils ... his own. One ... his favorite themes, the Meditating Philosopher, appeared ... his work as early as about 1633.

* "Anatomy Lesson of Dr. Tulp" – «Урок анатомии доктора Тулпа».

Exercise 5. *Insert the articles where necessary.*

Etching played ... special role in Rembrandt's vast production. He produced more than 290 etchings. For him it was ... independent art form. ... painter was unique in exploring various etching techniques. His etchings differed from those of his contemporaries in ... loose, freehand style. Rembrandt had ... large collection of drawings and prints by other artists including Mantegna, Carracci, Titian, Raphael and Bruegel. He used their works for inspiration, but there was also ... element of competition: Rembrandt tried to surpass his predecessors.

Exercise 6. *Translate the sentences into English.*

1. Рембрандт – многосторонний гений и один из величайших художников и рисовальщиков.

2. В художественной карьере Рембрандта можно выделить три четких периода.

3. Ранние работы этого выдающегося художника, портреты и библейские сюжеты, показывают его изящную спокойную манеру.

4. В третьей фазе художник стремится к своеобразным художественным эффектам, практически втирая краску в холст.

5. Принято считать, что свобода и естественность выполнения стоят выше других художественных качеств Рембрандта.

6. Язык рисунка у Рембрандта более четкий и сокровенный, непосредственный и выразительный, чем в его живописи.

7. Рисунок позволял Рембрандту выразить его взгляды ясно и сокровенно.

8. Рисунок Рембрандта отличается редкой четкостью и чувствительностью.

9. В пейзаже Рембрандт учился подчинять отдельные формы единому целому.

10. Другой особенностью пейзажей Рембрандта является четкая передача воздушной среды. Этого художник достигал с помощью дрожащих линий и искусно изменяющейся перспективы.

Exercise 7. *Speak on the following topic:*

Rembrandt is a giant painter and draftsman of the centuries.

Exercise 8. *Describe one of the pictures by Rembrandt.*

In the "Night Watch"* the young artist has shown the guards at a moment of striking activity, each making his preparations to fall in at the expected command. Since the figures are life-size, an overwhelming effect is produced by the outward

movement in wedge-shaped formation from the dark doorway. The composition is tilted to give a three-dimensional effect. The group is arranged as a triangle but the central figure is projected toward the spectator and accentuated by being strongly lit.

The contrast with the flanking groups and with figures moving in opposite directions, the diagonals furnished by standard, muskets, halberds, and pikes, and the distribution of colors intensify the impression of forward movement which centers in the outstretched right arm of the captain.

*"Night Watch" –«Ночной дозор».

Probably in 1669, the year of his own death, Rembrandt painted the "Return of the Prodigal Son"*. In Rembrandt's dark background one can distinguish two dim faces, a seated figure, and more brightly lighted the law-abiding eldest son. In a spontaneous gesture of loving forgiveness, the gentle, aged father comes into light to press to his bosom the cropped head of his ragged son. Faces are reduced. Only the hands of the father and the tired feet of the son are painted in detail. The painting is an allegory of the earthly pilgrimage of man finding rest and meaning in divine redemption. Rembrandt's language in this work is entirely that of color and texture. Rich tans and ochres in the prodigal's worn garments are inundated by the glowing red of his father's festal cloak against the deep brown of the encompassing dark; solid masses in thick impastos gleam against the translucent glazed.

* "Return of the Prodigal Son" – «Возвращение блудного сына».

Rembrandt's greatest landscape etching, the "Three Trees", represents the country after a rain as the storm retreats before a flood of sunlight. Trees are damp and clouds are drifting off; the sky behind the dark, silhouetted trees has cleared so that the trees once more cast shadows. Note the breeze turning the branches and the light along the contours of the trees. A farm wagon is seen behind the trees on the right, and road and shrubbery at the end of the bluff stand out in full sunlight. As

we look over the flat countryside the misty distance is streaked with cloud shadows, producing a spectacle of light and shade and transparent atmosphere. Rembrandt was also a sensitive designer. The trees as a group contribute to the general spaciousness; if the trees were enlarged, something of the spatial effect would be lost.

UNIT 4. XVIII-XIX CENTURY ART

Text 1. Thomas Gainsborough (1727—1788)

The particular discovery of Gainsborough was the creation of a form of art in which the sitters and the background merge into a single entity. The landscape is not kept in the background, but in most cases man and nature are fused in a single whole through the atmospheric harmony of mood. It is no accident that in the works of Gainsborough's late maturity the figures blend with the background to such an extent that they become almost transparent.

This effect was possible only by situating the figures in the background, not in order to add an element to the portrait but with the sole purpose of achieving the greatest possible degree of spontaneity. It was the same striving for spontaneity which prevented Gainsborough from portraying his society people in historical costume or striking attitudes. This was a distinct innovation at a time when the whole tradition was to extol an ideal and historical concept of beauty and to abandon nature in portrait painting.

Each of Gainsborough's portraits is distinct and individual. Gainsborough's truthful and subtle rendering of character is typical of his portrait painting. His special insight into the psychology of women makes him essentially the woman's painter.

Proper names

Thomas Gainsborough – Томас Гейнсборо.

Tasks

1. *Read the text for detailed understanding.*
2. *Do the phonetic reading and literary translation of the second passage.*

3. *React to the statements using the phrases of agreement and disagreement.*

1. The particular discovery of Gainsborough was the creation of a form of art in which the sitters and the background merge into a single entity.

2. The landscape is kept in the background.

3. In the works of Gainsborough's late maturity the figures blend with the background to such an extent that they become almost transparent.

4. This effect was possible only by situating the figures in the foreground.

5. Gainsborough's sole purpose was to achieve the greatest possible degree of spontaneity.

6. Gainsborough portrayed his society people in historical costume or striking attitudes.

7. Striving for spontaneity was a distinct innovation at a time when the whole tradition was to extol an ideal and historical concept of beauty and to abandon nature in portrait painting.

8. Each of Gainsborough's portraits is distinct and individual.

9. Gainsborough's truthful and subtle rendering of character is typical of his portrait painting.

10. His special insight into the psychology of men makes him essentially the man's painter.

4. *Answer the questions on the text.*

1. What new attitude did Gainsborough bring to English portrait painting?

2. What was the function of landscape in Gainsborough's portraits?

3. What prevented Gainsborough from portraying his society people in historical costume or striking attitudes?

4. Why did Gainsborough abandon the tradition to extol an ideal of beauty in portrait painting?

5. Why is Gainsborough considered to be essentially the woman's painter?

Vocabulary

1. Creation – творение, творчество, создание.
2. Sitter – позирующий.
3. Background – задний план, фон.
4. To merge (syn. to fuse in, to blend with) – сливаться, смешиваться, соединяться.
5. Single entity (syn. single whole) – единое целое.
6. Atmospheric – воздушный.
7. Maturity – зрелость, достижение полного развития.
8. Transparent – прозрачный.
9. To achieve – достигать.
10. To strive for spontaneity – стремиться к естественности.
11. To prevent from – мешать, препятствовать, предостерегать.
12. Striking attitudes – эффектные позы.
13. Distinct innovation – явное нововведение.
14. To extol – превозносить.
15. To abandon – отказываться.
16. Truthful and subtle – правдивый и тонкий.
17. Rendering of character – передача характера.
18. Insight – проницательность, способность проникновения.

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

1) creation of a form of art; 2) to merge into a single entity; 3) atmospheric harmony of mood; 4) maturity; 5) to become transparent; 6) to achieve spontaneity; 7) to prevent from; 8) striking attitudes; 9) to extol an ideal of beauty; 10) insight into psychology of women.

Exercise 2. *Give the English equivalents for the following word combinations:*

1) позирующий и фон сливаются в единое целое; 2) пейзаж подается не задним планом; 3) человек и природа сливаются; 4) стремление к естественности; 5) изображать людей в эффектных позах; 6) явное нововведение; 7) превозносить идеалы красоты; 8) отказываться от природы; 9) правдивая и тонкая передача характера; 10) понимание женской психологии.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. The particular innovation of Gainsborough was the creation of a form of painting in which the models and the setting fuse into a single whole.

2. Striving for naturalness prevented Gainsborough from depicting his society people in historical costume or remarkable attitudes.

3. This was a distinct novelty at a time when the whole tradition was to admire an ideal and historical idea of beauty and to abandon nature in portrait painting.

4. Gainsborough's frank and delicate representation of character is characteristic of his portrait painting.

5. His special understanding of the psychology of women makes him essentially the woman's artist.

Exercise 4. *Insert the prepositions where necessary.*

Contrasts ... light and shade ... a context ... flowing, curved and broken lines, produce an impression ... animation and mobility which is the characteristic ... Gainsborough's art. This mobility is directly connected ... his technique ... seizing an effect ... a rapid stroke, so that a beauty ... form emerges ... his bold execution and masterly technique.

Exercise 5. *Insert the articles where necessary.*

Gainsborough turned to ... Old Masters, especially to Van Dyck. To this study he brought ... innate genius for drawing that Reynolds never possessed, and

... sensuous delight in color and movement that seems at times to amount to almost ... intoxication with them. No other painter has thus caught, at his best, ... essence of silks and lace in motion, nor ... tremulous flicker of ... eyelash. In contrast to Reynolds', ... essence of his genius was intuitive, ... touch of ... brush getting ever lighter, ... atmosphere ever more aerial.

Exercise 6. *Translate the sentences into English.*

1. Гейнсборо создал такую форму портрета, в котором позирующий и задний план сливаются в единое целое.

2. Пейзаж подается не задним планом, но человек и природа соединяются в единое целое.

3. В зрелых работах Гейнсборо фигуры сливаются с пейзажем до такой степени, что становятся практически прозрачными.

4. Единственной целью этого художника было достичь в работах максимальной естественности.

5. Стремясь к естественности, Гейнсборо не изображал людей в исторических костюмах или эффектных позах.

6. Манера Гейнсборо стала явным нововведением в то время, когда традицией портретной живописи было восхваление идеалов красоты и отказ от природы.

7. Правдивая и тонкая передача характера типична для портретной живописи Гейнсборо.

8. Благодаря пониманию психологии женщин Гейнсборо рисовал женские портреты с особой искренностью и естественностью.

Exercise 7. *Speak on the following topic:*

Gainsborough's contribution to portrait painting.

Exercise 8. *Describe the picture “Blue Boy” by Gainsborough.*

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 receding river bank, a somber sky and a forest that is barely suggested.

*“Blue Boy” – «Мальчик в голубом»

Text 2. Goya (1746—1828)

Goya found his style in portraiture. For Goya the portrait was a problem of the technique of painting and the passionate search for the mystery of the human individuality. The most important thing for him was to go straight to the heart, to sum up quickly his model's character. His son wrote, many years after his death, that the portraits which had given the artist greatest satisfaction were those of his friends, for which he needed not more than one sitting. Spontaneity, rapidity, frank and gay execution were Goya's ideals in portrait painting. He was always affected by his models and so his portraits could be very unequal. His liking or revulsion for the person before him were unmistakably reflected in his painting.

The magic technique that has given us so many masterpieces, portrayed with surprising sincerity, is very much his own. All Goya's art, his marvelously simplified complexity, his rare gifts as a "pure" painter, his desire to tell the truth are poured out together in masterly fashion. We recognize the work of a great artist: Goya has not sacrificed character to grace; he avoids seduction by his restraint, he treats a dangerously pleasing subject without letting the danger be apparent, and finally he has achieved a perfect style, without exaggerating form.

Geographical and proper names

Francisco Goya – Франсиско Гойя.

Tasks

1. *Read the text for detailed understanding.*

2. *Do the phonetic reading and literary translation of the first passage.*

3. *React to the statements using the phrases of agreement and disagreement.*

1. Goya found his style in landscape painting.
2. For Goya the portrait was a problem of the technique of painting and the passionate search for the mystery of the human individuality.
3. The most important thing for him was to render the likeness of his models.
4. Goya was never affected by his models and so his portraits were very similar.
5. Goya's liking or revulsion for the person before him were reflected in his paintings.
6. The magic technique that has given us so many masterpieces is very much his own.
7. All Goya's artistic qualities are poured out together in masterly fashion.
8. Goya always sacrificed character to grace.
9. He avoids seduction by his restraint.
10. Goya has finally achieved a perfect style without exaggerating form.

4. *Answer the questions on the text.*

1. In what art genres did Goya reveal his creative talent?
2. What was Goya's approach to portrait painting?
3. Why could he not be impartial to his models?
4. What artistic qualities are poured out together in his masterly fashion?
5. What style did the painter finally achieve?

Vocabulary

1. Portraiture / portrait – портретная живопись/ портрет.
2. To portray – рисовать портрет, изображать.

3. Passionate search for – страстный поиск.
4. Rapidity – скорость, быстрота.
5. Execution – исполнение, выполнение.
6. To be affected by – быть под влиянием.
7. Liking and revulsion – любовь и отвращение.
8. To reflect – отражать.
9. Sincerity – искренность.
10. Complexity – сложность, запутанность.
11. To pour out – литься, вливаться.
12. Masterly – совершенный, искусный.
13. Fashion – образ, манера.
14. To sacrifice – жертвовать.
15. To avoid seduction – избегать соблазна.
16. Restraint – сдержанность, самообладание.
17. To treat – трактовать.
18. To achieve – достигать.
19. To exaggerate – преувеличивать.

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

1) to find style in portraiture; 2) search for; 3) frank execution; 4) to be affected by models; 5) surprising sincerity; 6) marvelously simplified complexity; 7) masterly fashion; 8) to sacrifice character to grace; 9) restraint; 10) to achieve a perfect style.

Exercise 2. *Give the English equivalents for the following word combinations:*

1) портретная живопись; 2) страстный поиск тайны человеческой индивидуальности; 3) любовь или отвращение к человеку; 4) изображать с искренностью; 5) слиться в совершенный образ; 6) жертвовать; 7) избегать соблазна; 8) трактовать; 9) достичь совершенства стиля; 10) преувеличивать.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. For Goya the portrait was a problem of the technique of painting and the obsessive looking for the mystery of the human personality.

2. He was always influenced by his sitters and so his portraits could be very different.

3. His love or disgust for the person before him were unmistakably reflected in his pictures.

4. The magic skill that has given us so many masterpieces, depicted with astonishing naturalness, is very much his own.

5. All Goya's talent, his marvelously simplified complication, his rare gifts as a "pure" artist, his desire to tell the truth are fused out together in skillful manner.

Exercise 4. *Insert the prepositions where necessary.*

... the very height ... his success Goya was struck down ... a violent illness ... Seville. This frank jovial man, who loved society, conversation, theatres, bull-fights and his friends, was now cut ... from it all ... deafness.

It is not only ... his engravings that we see the impact ... the crisis but also ... a new type ... painting; imaginative pictures ... which he gives full expression to his interior world. His ideas are given forms. His technique becomes more free and daring, and his palette more violent and personal.

Exercise 5. *Insert the articles where necessary.*

... even more pessimistic Goya appeared after his recovery in 1820, in ... so-called black paintings and ... etchings of "... Incongruities" or "Proverbs". ... new crisis and ... new style, ... extension of what he had begun in "... Caprichos"*.

... expressionist art, violent, painted in grayish ochre and black, also covered ... walls of his ... country house. Twisted imagination, hallucinations, supernatural visions were painted with great spontaneity and sincerity.

* “The Caprichos” – «Каприччос».

Exercise 6. *Translate the sentences into English.*

1. Гойя нашел свой стиль в портретной живописи.
2. Для Гойи портрет был страстным поиском тайны человеческой индивидуальности.
3. Самым важным для этого выдающегося портретиста было передать характер своей модели с искренностью и естественностью.
4. Идеалами Гойи в портретной живописи были непосредственность и искренность исполнения.
5. Гойя всегда был под влиянием своих моделей, и его работы получались очень разными.
6. Любовь или отвращение художника к модели были безошибочно отражены в его работах.
7. Все шедевры Гойи выполнены с поразительной искренностью.
8. Художественные навыки Гойи и редкий дар «чистого» художника слились в его искусную манеру живописи.
9. Гойя не жертвовал характером ради красоты.
10. В итоге Гойя достиг совершенства стиля, не преувеличивая формы.

Exercise 7. *Speak on the following topic:*

Goya's portraits and how they are related to the models.

Exercise 8. *Describe the picture “The Condesa del Carpio” by Goya.*

In the portrait of "The Condesa del Carpio"*, as well as in his many other paintings, we see Goya's supreme artistry. The Condesa is silhouetted against a background of a single wash of paint, as Goya liked to place his models. No

concession has been made in the treatment of the face; it is modeled with magic skill as are the two gloved hands, the fan and the dancing shoes elegantly supporting the sitter's light and expressively feminine weight. And the background sings in exactly the right note, as in the work of all great masters.

* "The Condesa del Carpio" – «Графиня дель Карпио».

Text 3. Eugene Delacroix (1798 – 1863)

In Delacroix's art we find the themes so characteristic of what is loosely called the Romantic Movement: scenes of violent physical action and emotional conflict; the struggle for liberty; moments of great psychological drama. Delacroix's romantic temperament reveals in his whirlwind execution, use of pure color and the dynamics of his visible brush-work.

In his own period Delacroix's genius exerted great influence on modern art. The first contribution of this artist to modern painting was his general sensibility. And there were his actual technical discoveries in color, which helped to free the next generation from the opaque shadows of prevailing pictorial style. The full implications of these discoveries were not realized by Delacroix, but the Neo-impressionists later systematized his method of modeling form with broad touches of juxtaposed color and found new possibilities of luminosity in the splendors of his palette.

The interest of modern painters in him can be associated with his statement that "light, shade, reflections and atmosphere cannot be substituted by line and style". This remark implied a new approach to painting based on natural observations. In his journal Delacroix noted from direct observation that nature was full of color and that her most luminous effects could be analyzed as the strongest opposition of contrasting color.

"(At noonday) the gray of the evening clouds turns into blue; the part of the sky which is clear is bright yellow or orange. The general law is: the more the contrast, the more the brilliancy."

Proper names

Eugene Delacroix – Эжен Делакруа.

Tasks

1. *Read the text for detailed understanding.*

2. *Do the phonetic reading and literary translation of the first and second passages.*

3. *React to the statements using the phrases of agreement and disagreement.*

1. In Delacroix's art we find the themes so characteristic of what is loosely called the Impressionist Movement.

2. Delacroix depicted scenes of violent physical action and emotional conflict; the struggle for liberty; moments of great psychological drama.

3. Delacroix's romantic temperament reveals in his whirlwind execution, use of pure color and the dynamics of his visible brush-work.

4. In his own period Delacroix's genius exerted little influence on modern art.

5. The first contribution of this artist to modern painting was his general sensibility.

6. Delacroix's contributions to modern painting were his actual technical discoveries in color.

7. The full implications of these discoveries were fully realized by Delacroix.

8. The Neo-impressionists later systematized his method of modeling form with broad touches of juxtaposed color and found new possibilities of luminosity in the splendors of his palette.

9. His statement that "light, shade, reflections and atmosphere cannot be substituted by line and style" implied a new approach to painting based on technical discoveries of color.

10. The most luminous effects of nature could be analyzed as the strongest opposition of contrasting color.

4. *Answer the questions on the text.*

1. What scenes of Delacroix's art are characteristic of Romantic Movement?
2. How does Delacroix's romantic temperament reveal itself in his painting?
3. What was Delacroix's artistic contribution to modern painting?
4. What Delacroix's remark implied a new approach to painting based on natural observations? Do you agree with this statement?
5. What is the general law of color, according to Delacroix's direct observation of nature?

Vocabulary

1. Scene of violent physical action and emotional conflict – изображение бурного движения и внутренних страстей.
2. To reveal – открывать, показывать.
3. Whirlwind execution – темпераментное исполнение, выполнение.
4. Pure color – чистая краска.
5. Visible brush-work – явные, видимые мазки.
6. To exert influence – оказать влияние.
7. To contribute / contribution – способствовать, делать вклад/ вклад.
8. Discovery – открытие.
9. Opaque shadows – темные, непрозрачные тени.
10. Prevailing pictorial style – преобладающий стиль живописи.
11. Implication – смысл, значение.
12. To model form – моделировать форму.
13. Broad touches – широкие мазки.
14. To juxtapose color – накладывать цвета друг на друга.
15. Luminosity – ясность, прозрачность.
16. Splendor of palette – великолепие палитры.

17. Reflection – рефлекс (наиболее светлое место на теневой части предмета).
18. To substitute – заменять.
19. To imply – означать, значить, подразумевать.
20. Approach – подход.
21. Observation – наблюдение.
22. Opposition – противоположность, противостояние.
23. Contrasting colors – контрастные цвета.
24. Brilliancy – яркость.

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

1) scenes of violent physical action and emotional conflict; 2) whirlwind execution; 3) contribution to modern painting; 4) technical discoveries of color; 5) opaque shadows; 6) implication of the discovery; 7) broad touches of juxtaposed color; 8) splendors of his palette; 9) natural observation; 10) brilliancy.

Exercise 2. *Give the English equivalents for the following word combinations:*

1) проявить романтический темперамент в применении чистой краски; 2) темпераментное исполнение; 3) оказать огромное влияние на современное искусство; 4) преобладающий стиль живописи; 5) осознать значение открытий; 6) моделировать форму широкими мазками; 7) ясность; 8) накладывать цвета друг на друга; 9) заменить свет, тень, рефлексy и атмосферу линией и стилем; 10) противоположность контрастных цветов.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. Delacroix's romantic nature reveals in his rapid execution, use of pure pigment and the dynamics of his evident brush-work.

2. In his own period Delacroix's brilliance exerted great influence on contemporary painting.

3. The Neo-impressionists later systematized his manner of modeling form with broad touches of juxtaposed paint and found new possibilities of light in the splendors of his palette.

4. The remark that “light, shadow and atmosphere cannot be replaced by line and style” meant a new approach to painting based on natural observations.

5. Delacroix noted from direct observation that nature was full of color and that her most serene effects could be analyzed as the strongest resistance of different color.

Exercise 4. *Insert the prepositions where necessary.*

... most ... his drawings, as ... his paintings, Delacroix thinks ... the composition as a whole rather than ... the various parts. This is perfectly illustrated ... the “Arab Rider Attacked ... a Lion”. Such drawings reflect his pictorial ideas expressed ... a nervous draughtsmanship ... rhythmic accents, broken contours and dramatic emphasis. Delacroix depicts force and struggle. ... his drawings there is hurried movement and super-human strength. His line betrays emotion as he attempts to recreate the rich and changing visions ... his imagination.

Exercise 5. *Insert the articles where necessary.*

At ... very end of his life Delacroix applied ... radical theories of brilliance through contrast when he was called on to decorate ... Chapel of St. Sulpice, in Paris. Since ... paintings were to be seen at some distance and were to be large, he dramatized his effects by setting down many small, broken areas of contrasting color, to be blended by ... eye. ... results were more lively than premixed color would have been. He thus anticipated ... divided color and optical mixtures of ... Impressionists.

Exercise 6. *Translate the sentences into English.*

1. В искусстве Делакруа мы находим темы, характерные для романтизма: изображение бурного движения и внутренних страстей, борьбы за свободу, моменты психологической драмы.

2. Романтический темперамент Делакруа открывается в его живом исполнении, применении чистой краски и динамике явственных мазков.

3. Гений Делакруа оказал огромное влияние на современное искусство.

4. Технические открытия в цвете освободили последующие поколения художников от мрачных теней, характерных для преобладающих стилей живописи.

5. Делакруа не осознавал всего значения своих открытий.

6. Неоимпрессионисты систематизировали его метод моделирования формы широкими мазками и наложением красок друг на друга.

7. Они нашли новые возможности яркости в великолепии палитры Делакруа.

8. Утверждение Делакруа, что «свет, тень, рефлексы и атмосферу нельзя заменить линией и стилем», означило новый подход к живописи, основанный на наблюдениях за природой.

9. Эжен Делакруа отмечал, что самые яркие эффекты природы можно проанализировать как противостояние контрастных цветов.

10. «Чем сильнее контраст, тем ярче цвет», – написал Делакруа в своем дневнике.

Exercise 7. *Speak on the following topic.*

Delacroix's theory of colors and his contribution to modern painting.

Exercise 8. *Describe one of the pictures by Delacroix.*

Delacroix's major work "The Massacre at Chios"*, of 1824, was not easily accepted. The subject was an incident from the Greek wars of liberation against the Turks, which had excited the sympathies of romantic spirit everywhere. The

foreground is scattered with bodies. The neobaroque composition is diffused in Delacroix's centrifugal curves, which part to display the distant slaughter and conflagration. The observer's sympathies are supposed to be with the sufferings of the Greeks, but their rendering is not convincing. The expressions tend to become standardized; the head of the young woman at the lower left almost repeats that of the dead mother at the lower right. The picture was called the "massacre of painting". The color shows a richness and vibrancy not visible in French painting since the Rococo. Delacroix investigated color contrasts on the canvas and in nature and derived a law – "the more the contrast the greater the force".

* "The Massacre at Chios" – «Резня в Хиосе».

With "The Death of Sardanapalus"* as a manifesto of Romanism, the artist drew down upon himself the disapproval of royal administrators. The legendary subject concerns the last of the Assyrian monarchs, besieged in his palace for two years by the Medes. On hearing that the enemy had at last breached the walls, the king had all his concubines, slaves, and horses slaughtered and his treasures destroyed before his eyes, as he lay upon a couch soon to become his funeral pyre. Inspired by the Greek struggle for independence, the painting becomes a feast of violence, spread out in glowing colors against the smoke of distance battle. The picture is a phantasmagoria in which no real cruelty is exerted. Faces are paralyzed with fear but no blood flows. Quivering female flesh is heaped like flowers or fruit, among the glittering jewels and the fabrics of crimson. In his solitary fantasy the artist, identifying himself in imagination with the king and the executioners, discharges all his creative and destructive energy in an explosion of tones.

* "The Death of Sardanapalus" – «Смерть Сарданапала».

UNIT 5. FRENCH ART (XIX-XX CENTURIES)

Text 1. Auguste Renoir (1841—1919)

Renoir participated in the 1876 exhibition of the Impressionists with a series of canvases in which the light playing over the bright clothes of the figures is the main feature. Even the shadows in these paintings are full of color, and the painting as a whole becomes a shimmering and quivering surface.

During his Impressionist period that is from 1872—1883, Renoir practiced a variety of techniques, putting on his color now in thick, squashing strokes, now in thin layers, now in distinct, separate touches, now in smooth strokes that melted into one another.

It was not unusual for Renoir to switch from one technique to another in the same picture as in "The Path Winding up through Tall Grass". Only the grass in the foreground is painted in thick, vigorous comma-like brush strokes, while the middle distance and the background glide away in thin, flat patches of colors merging into one another.

In his compositions of 1875 and 1876 he comes to use the human figure in a very original fashion, like a subject that is part of a landscape, on which light may play with greater richness and fantasy. In this spirit he produces "The Swing" and the great composition of the "Moulin de la Galette", one of the finest, most smiling of his masterpieces. It is like a marvelous tissue of interwoven sunlight and soft hazy blue. In this picture the small separate touches he used for so many landscapes at this period, he painted with criss-crossing brush strokes, laid on in thin, successive layers and melting into one another, which repeated form and volume, while at the same time rendering the luminous atmosphere bathing the figures.

Later on in his career, Renoir abandoned the Impressionist technique of painting with sketchy touches of thick paint, and defined his forms with layers of thin, transparent glazes that gave his tones a deep inner glow rather than a surface sparkle.

Proper names

Auguste Renoir – Огюст Ренуар.

"The Path Winding up through Tall Grass" – «Тропинка в высокой траве».

"The Swing" – «Качели».

"Moulin de la Galette" – «Мулен де ла Галетт».

Tasks

1. *Read the text for detailed understanding.*

2. *Do the phonetic reading and literary translation of the second and third passages.*

3. *React to the statements using the phrases of agreement and disagreement.*

1. Renoir participated in the 1876 exhibition of the Impressionists with a series of canvases in which a human figure placed against a simple background is the main feature.

2. Even the shadows in these paintings are full of color, and the painting as a whole becomes a shimmering and quivering surface.

3. During his Impressionist period Renoir practiced only the pointillist technique, putting on his color in little spots.

4. It was not usual for Renoir to switch from one technique to another in the same picture.

5. Only the grass in the foreground is painted in thick, vigorous comma-like brush strokes, while the middle distance and the background glide away in thin, flat patches of colors merging into one another.

6. In his compositions of 1875 and 1876 he comes to use the human figure in a very ordinary fashion.

7. One of the finest, most smiling of Renoir's masterpieces is the "Moulin de la Galette".

8. Renoir painted small separate touches with criss-crossing brush strokes, laid on in thin, successive layers and melting into one another.

9. Later on in his career, Renoir continued the Impressionist technique of painting with sketchy touches of thick paint.

10. Renoir defined his forms with layers of thin, transparent glazes that gave his tones a deep inner glow rather than a surface sparkle.

4. Answer the questions on the text.

1. What characterized Renoir's canvases shown at the 1876 exhibition?

2. What technique did Renoir practice? How did he put his color?

3. Was it usual for Renoir to switch from one technique of painting to another in the same picture?

4. How does Renoir treat the human figure in the compositions painted during his Impressionist period?

5. How did Renoir's manner of painting change after he abandoned the Impressionist technique?

Vocabulary

1. Feature – черта, особенность, характерная черта.

2. Shimmering and quivering surface – мерцающая и дрожащая поверхность.

3. To practice – зд.: применять.

4. Variety of techniques – многообразие, разнообразие техник.

5. Stroke (syn. touch) – мазок, штрих.

6. Layer – слой.

7. Smooth – гладкий, ровный, плавный.

8. To melt – незаметно переходить, таять.

9. To switch from ...to... – переходить от... к...

10. Foreground (ant. background) – передний план (ант. задний план, фон).

11. Vigorous – энергичный, сильный.

12. Comma-like brush-strokes – мазки в форме запятых.

13. Patch – пятно неправильной формы.
14. To merge – сливаться, соединяться.
15. Fashion – манера.
16. Tissue – сплетение.
17. To interweave – сплетаться, переплетаться.
18. Soft hazy blue – мягкая голубая дымка.
20. Criss-crossing brush-strokes – мазки, положенные крест-накрест.
21. Luminous – светлый, ясный.
22. To bathe – заливать (о свете).
23. To abandon – оставлять, покидать, отказываться от...
24. Sketchy – эскизный, свободный.
25. Glaze – лессировка, тонкий слой прозрачной краски (один из многих слоев, накладываемых друг на друга).
26. Inner glow – внутренний свет.

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

1) the main feature; 2) shimmering and quivering surface; 3) to put color in smooth strokes; 4) to melt into one another; 5) foreground; 6) flat patches of color; 7) a marvelous tissue of interwoven sunlight; 8) luminous atmosphere bathing the figures; 9) to abandon the Impressionist technique of painting; 10) transparent glazes.

Exercise 2. *Give the English equivalents for the following word combinations:*

1) применять многообразие техник; 2) накладывать краски то жирными мазками, то тонким слоем; 3) отдельные мазки, незаметно переходящие один в другой; 4) переходить от одной техники письма к другой; 5) энергичные мазки, похожие на запятые; 6) пятна краски, сливающиеся друг с другом; 7) оригинальная манера изображения человеческой фигуры; 8) мягкая голубая дымка; 9) накладывать мазки крест-накрест; 10) внутренний свет.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. Renoir took part in the 1876 exposition of the Impressionists with a series of pictures in which the light playing over the bright clothes of the figures is the main peculiarity.

2. During his Impressionist period Renoir experienced a range of techniques, putting on his paint now in thick, squashing strokes, now in thin layers, now in distinct, separate touches, now in smooth strokes that merged into one another.

3. In his compositions of 1875 and 1876 he comes to employ the human figure in a very original manner, like a subject that is part of a landscape, on which light may play with greater richness and fantasy.

4. In this painting the small separate touches he painted with criss-crossing brush strokes, laid on in thin, successive layers and melting into one another, which repeated form and volume, while at the same time depicting the shimmering atmosphere bathing the figures.

5. Later on in his career, Renoir neglected the Impressionist technique of painting with rough touches of thick paint, and defined his forms with layers of thin, clear glazes that gave his tones a deep inner shine rather than a surface twinkle.

Exercise 4. *Insert the prepositions where necessary.*

The work ... Auguste Renoir is distinguished ... its vitality and his warmth, intimate view ... the world ... him. Renoir did not deal ... any important social problems; his work consisted entirely ... genre scenes full ... joy ... life. His interest ... conveying fugitive effects ... nature, brought him ... contact ... the Impressionists ... the 1870s. Renoir's transparent color, and especially his treatment ... reflected light to convey atmospheric phenomena serve as a means ... rendering the mass ... his figures convincingly.

Exercise 5. *Insert the articles where necessary.*

Outings in ... country and boating on ... river were themes that never failed to inspire ... Impressionist painters. After ... pleasure garden of ... "Moulin de la Galette", Renoir painted here ... sunny animated atmosphere of ... riverside restaurant on ... Seine, just outside of Paris. Now he tried his hand at special effects of light filtering through ... awning, and superbly evoked ... beauty of ... summer day out of ... doors. Nor did he ever succeed better than here in individualizing his figures, recording their every movement and attitude.

Exercise 6. *Translate the sentences into English.*

1. Ренуар принимал участие в выставке импрессионистов 1876 года с серией холстов, основной особенностью которых был свет, играющий на ярких одеждах фигур.

2. Даже тени в этих картинах полны света, и все полотно кажется мерцающим и дрожащим.

3. Во время периода импрессионизма Ренуар применял многообразие техник.

4. Художник накладывал краски то жирными мазками, то ровным слоем, то отдельными гладкими мазками, незаметно переходящими один в другой.

5. Ренуару было свойственно переходить от одной техники письма к другой в одной и той же картине.

6. В картине «Тропинка в высокой траве» трава на переднем плане нарисована энергичными мазками, похожими на запятые, а задний план выполнен тонкими пятнами красок, сливающимися одно с другим.

7. Шедевр Ренуара «Мулен де ла Галетт» – это великолепное сплетение солнечного света и мягкой голубой дымки.

8. Мазки, положенные крест-накрест тонкими слоями, повторяют форму и объем и в то же время передают ясную атмосферу, заливающую фигуры.

9. Позже Ренуар отказался от импрессионистской техники письма свободными мазками жирной краски.

10. Он начал изображать фигуры тонкими прозрачными слоями, которые давали его краскам внутренний свет.

Exercise 7. *Speak on the following topic.*

Renoir's most characteristic style and technique.

Exercise 8. *Describe one of the pictures by Renoir.*

"The Portrait of Jeanne Samary"* may well be the most impressionist of Renoir's portraits. With no hint of shadows or darkness anywhere, with little or no variation in values, the whole canvas is a quilt of tiny quivering touches alive with light and a gemlike sparkle. The sitter in this work was Jeanne Samary, an actress at the Comedie Françoise who had the natural charm and beauty that Renoir required in his models, as well as a luminous complexion – so that, in the artist's words "she seemed to radiate a light from within".

* "The Portrait of Jeanne Samary" – «Портрет Жанны Самари».

"Luncheon of the Boating Party"* is certainly one of Renoir's finest canvases. There are however several passages that may strike us as being a trifle dry. The light, on the other hand, is beyond all praise, playing beautifully over the young woman holding a puppy in the left foreground —none other than Aline Charigot soon to become Renoir's wife —and the still life on the table, the leftovers of the picnic lunch. The girl in the center, lolling on the railing, outlined against the landscape is again Renoir at his best. But we get a dissonant note in the lower right hand corner of the canvas, particularly in the man straddling the chair, with his hat rakishly back, who is handled more dryly than the rest, and seen in a harsher light.

* "Luncheon of the Boating Party" – «Завтрак лодочников».

Text 2. Vincent Van Gogh (1853—1890)

The Dutchman Vincent van Gogh came to Paris in 1886 to study painting. In Paris he met the Impressionists Degas, Seurat and Lautrec whose works dazzled him. Their bright and singing colors, the light created by the separation of their brush strokes, the suppression of local color, contour and chiaroscuro, the fervor and love of nature in the pursuit of its most fugitive effects fascinated him.

He worked with Signac, lightening his dark northern palette with bright, sunny colors and employing paint in the pointillist technique.

Varying the Impressionist technique, he applied his spots of paint in a systematic personal manner. Tiny wriggles of pure pigment were squeezed out of the tube directly onto the canvas. His "La Mousme" utilizes this trick of color application. The emphasis now is on sinuous curving movements, on rough and irregular outlines of forms.

Proper names

Vincent Van Gogh – Винсент Ван Гог.

Edgar Degas – Эдгар Дега (a French painter, 1834-1917).

Georges Seurat – Жорж Сёра (a French painter, 1859-1891).

Henri Toulouse-Lautrec – Анри Тулуз Лотрек (a French painter, 1864-1901).

Paul Signac – Поль Синьяк (a French painter, 1863-1935).

"La Mousme" – «Японочка».

Tasks

- 1. Read the text for detailed understanding.*
- 2. Do the phonetic reading and literary translation of the first and third passages.*
- 3. React to the statements using the phrases of agreement and disagreement.*
 1. The Dutchman Vincent Van Gogh came to London to study Physics.
 2. In Paris he met Realistic painters whose works did not impress him.

3. Their bright and singing colors, the light created by the separation of their brush strokes, the suppression of local color, contour and chiaroscuro, the fervor and love of nature in the pursuit of its most fugitive effects fascinated him.

4. Van Gogh worked with Signac, lightening his dark northern palette with bright, sunny colors.

5. Van Gogh employed paint in the pointillist technique.

6. Van Gogh applied his spots of paint in an ordinary manner.

7. Tiny wriggles of pure pigment were squeezed out of the tube directly onto the canvas.

8. The emphasis now is on sinuous curving movements, on rough and irregular outlines of forms.

4. *Answer the questions on the text.*

1. How did the works of the Impressionists affect Van Gogh?

2. What fascinated Van Gogh in Impressionists technique?

3. How do Van Gogh's pictures differ from those of the Impressionists?

4. What trick of color application is utilized in his "La Mousme"?

5. What is mainly emphasized in this picture?

Vocabulary

1. To dazzle – ослеплять, поражать талантом.

2. To create – создавать, творить.

3. Separation of brush-strokes – разделение мазков.

4. Suppression of local color – подавление локального цвета.

5. Contour (syn. outline) – контур, очертания.

6. Chiaroscuro – распределение светотени.

7. Pursuit of – стремление, поиск.

8. Fugitive effect – мимолетный эффект.

9. To fascinate – очаровывать, пленять.

10. To lighten the palette – осветлять палитру.

11. To employ (syn. to apply, to utilize) – применять, использовать.
12. Pointillist technique (syn. spot technique) – пуантилизм.
13. Spots of paint – пятна краски.
14. Pure pigment – чистая краска (без добавления другой).
15. To squeeze out – выжимать, выдавливать.
16. Trick of color application – способ применения цвета.
17. Emphasis – особое внимание, акцент.
18. Sinuous curving movements – извивающиеся волнообразные движения.
19. Rough and irregular outlines – грубые неровные очертания.

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

1) light created by the separation of the brush-strokes; 2) contour and chiaroscuro; 3) to fascinate; 4) to employ paint; 5) to apply spots of color; 6) pure pigment; 7) to utilize; 8) emphasis; 9) sinuous movements; 10) rough and irregular outlines.

Exercise 2. *Give the English equivalents for the following word combinations:*

1) подавление локального цвета; 2) поиск мимолетных эффектов; 3) осветлить палитру яркими красками; 4) накладывать краску в технике пуантилизма; 5) пятна краски; 6) выдавливать краску на холст; 7) чистая краска; 8) способ применения цвета; 9) извилистые волнообразные движения; 10) грубые неровные очертания форм.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. Their light produced by the separation of their brush strokes, the repression of local color, outline and chiaroscuro, the fervor and love of nature in the search for its most fugitive effects dazzled him.

2. He lightened his palette with brilliant, sunny colors and applying paint in the spot technique.

3. Changing the Impressionist manner, he employed his spots of paint in a systematic personal style.

4. Tiny wriggles of pure color were squeezed out of the tube directly onto the picture.

5. The stress now is on flowing curving movements, on uneven and asymmetrical outlines of forms.

Exercise 4. *Insert the prepositions where necessary.*

Van Gogh worked ... different ways, now ... a brush, now ... a palette knife, sometimes painting ... a transparent wash, sometimes ... a thick impasto hatching and cross-hatching ... a variety ... ways. ... his portraits, Van Gogh did not achieve a likeness ... dint ... a slow building the forms; he caught the likeness ... a few swift brush strokes, setting ... only the essential. He revealed the character ... a person ... exaggeration ... the drawing and ... the arbitrary use ... color.

Exercise 5. *Insert the articles where necessary.*

Superficial charm and surface description are ... furthest things from ... painter's mind. He distorts ... various elements of ... figure and makes them conform to ... outline of ... chair; ... body is reduced to ... series of color and form patterns.

Exercise 6. *Translate the sentences into English.*

1. Голландец Винсент Ван Гог приехал в Париж, где он познакомился с импрессионистами Дега, Сёра и Лотреком.

2. Их яркие поющие цвета, свет, созданный разделением мазков, подавление локального цвета поразили Винсента.

3. Страсть и любовь к природе, в поиске ее самых мимолетных эффектов очаровали художника.

4. Ван Гог работал с Полем Синьяком, осветляя его темную палитру яркими солнечными красками.

5. Варьируя технику импрессионизма, он накладывал краску на холст в манере пуантилизма.

6. Ван Гог выдавливал чистую краску прямо на холст.

7. В картине «Японочка» используется этот способ применения цвета.

8. Ван Гог делает акцент на извилистых волнообразных движениях и грубых неровных очертаниях форм.

Exercise 7. *Speak on the following topic:*

The works of Van Gogh and their impact on the viewer.

Exercise 8. *Describe one of the pictures by Van Gogh.*

One of the pictures in which he most completely expressed himself was "The Prison Yard"*. Here he conjures up with forcible economy the tragic aspect of these prisoners pacing their monotonous round and makes the high walls eloquent of the impossibility of escape. Nothing is more affecting than the endless rotation of these marching figures, their circular movement emphasized in its monotony by their radiating shadows.

* "The Prison Yard" – «Тюремный двор».

In "The Portrait of Dr. Ray" the energetic and smiling features of the subject have been observed and recorded with great penetration, the likeness caught by a sure hand. Forms have been outlined and volume emphasized with equal certainty. The same confidence is evident in the way Van Gogh has placed the model against the green background of the ornamental spiral and lozenge shapes which are closely related to the inflections of the sitter's shoulders and facial rotundities.

* "The Portrait of Dr. Ray" – «Портрет доктора Рэя».

Text 3. Pablo Picasso (1881—1973)

Pablo Picasso, Spanish painter, the initiator of Cubism exerted probably the paramount influence on the art of the 20th century.

During "the blue period" with its predominant cool tones of blue and blue-green (1901—1904), Picasso concentrated almost exclusively on the human figure which he placed usually alone and still against a simple background.

The painting of a blind guitarist ("The Old Guitarist") summarizes the stylistic extremes of "the blue period". The color is persistently monochrome and the composition characteristic is a single figure placed against a relatively simple background. The expressive distortions, reminiscent of El Greco, have been so exaggerated that they seem mannered.

Around 1905 Picasso lightened his palette, relieving it with pink and rose, yellow-ochre and grey. He began to paint circus performers, harlequins and acrobats in a more graceful manner, with extraordinary subtlety and sensibility.

In 1906 Picasso abandoned his "rose period" and experimented in a ruggedly simplified new style, as evidenced in his "Les Femmes d'Alger (O.J.)". This picture is essentially an arrangement of figures, with the background draperies flattened and violently broken up into geometric planes.

In the "Seated Nude", painted in 1909—1910, realistic details, atmospheric effects and naturalistic color were abandoned. Attention was focused on movement in space, on seeing things from diverse angles, and on artistic means rather than on subject matter.

During Picasso's earlier Cubist period, the surfaces of his canvases were delicately toned in brown or grey by dots in pointillist fashion, displaying some constructive design, mainly abstract, though here and there realistic fragments of recognizable objects were introduced.

Proper names

Pablo Picasso – Пабло Пикассо.

"The Old Guitarist" – «Старый гитарист».

"Les Demoiselles d'Avignon" – «АВИНЬОНСКИЕ ДЕВИЦЫ».

Tasks

1. *Read the text for detailed understanding.*

2. *Do the phonetic reading and literary translation of the third and seventh passages.*

3. *React to the statements using the phrases of agreement and disagreement.*

1. Pablo Picasso was the initiator of Avant-Garde who exerted a little influence on the art of the 20th century.

2. During "the blue period" Picasso concentrated on the human figure placed alone and still against a simple background.

3. The painting of a blind guitarist summarizes the stylistic extremes of "the blue period".

4. The color is persistently polychrome, and the composition characteristic is a group of people placed against a complex background.

5. The expressive distortions, reminiscent of El Greco, seem natural.

6. In 1905 Picasso lightened his palette, relieving it with pink and rose, yellow-ochre and grey.

7. Picasso painted circus performers, harlequins and acrobats with extraordinary subtlety and sensibility.

8. After Picasso had abandoned his "Rose Period" he began to experiment in a ruggedly simplified new style.

9. In the "Seated Nudes" Picasso focused his attention on the subject matter.

10. During his Cubist period Picasso delicately toned the surfaces of the canvases in pointillist fashion.

4. *Answer the questions on the text.*

1. Why did Picasso have the paramount influence on the art of the twentieth century?
2. What are the main composition characteristics of the “Blue Period”?
3. What changes came about in Picasso’s palette after his “Blue Period”?
4. What changes in manner and style can be traced in Picasso’s work and how are they related to the subject?
5. What are the main features of Picasso’s Cubist period?

Vocabulary

1. Initiator – основоположник, основатель.
2. To exert influence – оказать влияние.
3. Background – фон, задний план.
4. To summarize – суммировать, подводить итоги.
5. Stylistic extremes – стилистические крайности.
6. Persistently monochrome – постоянно одноцветный.
7. Expressive distortions – выразительное искривление, искажение.
8. Reminiscent – напоминающий.
9. To exaggerate – преувеличивать.
10. Mannered – манерный, вычурный.
11. To lighten the palette – осветлять палитру.
12. To relieve – зд. сменять.
13. Subtlety and sensibility – тонкость и чувствительность.
14. To abandon – прекращать, оставлять, отказываться от...
15. Ruggedly simplified style – грубо упрощенный стиль.
16. Broken up into geometric planes – разбитый в геометрических плоскостях.
17. From diverse angles – с разных сторон, под разными углами.
18. Artistic means – художественные средства.
19. Subject matter – тема, содержание, предмет.
20. Surface of canvas – поверхность холста.

21. Delicately toned – искусно смягченный.
22. Pointillism (syn. spot technique) – пуантилизм.
23. Constructive design – конструктивная композиция.

Vocabulary exercises

Exercise 1. *Give the Russian equivalents for the following word combinations:*

- 1) initiator of Cubism; 2) persistently monochrome; 3) expressive distortions; 4) to exaggerate; 5) to lighten the palette; 6) extraordinary subtlety and sensibility; 7) to abandon "Rose Period"; 8) to see things from diverse angles; 9) subject matter; 10) delicately toned in brown or grey by dots in pointillist fashion.

Exercise 2. *Give the English equivalents for the following word combinations:*

- 1) располагать фигуру на простом фоне; 2) суммировать стилистические крайности «Голубого периода»; 3) напоминающий; 4) вычурный; 5) осветлить палитру; 6) грубо упрощенный стиль; 7) разбитый в геометрических плоскостях; 8) отказаться от воздушных эффектов и естественных цветов; 9) художественные средства; 10) искусно смягчить поверхность холста.

Exercise 3. *Paraphrase the underlined words using your active vocabulary.*

1. The picture of a sightless guitarist sums up the stylistic extremes of "the blue period".
2. The color is steadily colorless and the composition characteristic is a single figure placed against a relatively uncomplicated background.
3. In 1906 Picasso neglected his "rose period" and experimented in a ruggedly simplified new manner.
4. Attention was paid to the movement in space, on seeing things from different sides, and on inventive means rather than on subject matter.

5. During Picasso's earlier Cubist period, the textures of his pictures were skillfully toned in brown or grey by dots in pointillist manner, displaying some constructive design.

Exercise 4. *Insert the prepositions where necessary.*

... 1918 Picasso returned mainly to traditional paths and based his pictures ... natural form. His paintings became magnificently plastic and monumental. Then he changed again. Much ... his work ... 1925 is fantastic and visionary ... character.

Exercise 5. *Insert the articles where necessary.*

... paintings of "... blue period", with their predominant cool tones of blue and blue-green, usually dwell on sad or desolate people — blind men, beggars, ... hopelessly poor. ... painfully thin body of ... aged man in Picasso's "... Old Guitarist" is cramped and twisted into ... sitting position. Like ... window, whose glimpse of sky silhouettes ... bent head, ... straight lines of ... picture frame emphasize ... angular pose of ... cross-legged musician.

Exercise 6. *Translate the sentences into English.*

1. Пикассо, основоположник кубизма, оказал сильное влияние на искусство XX века.

2. В течение «Голубого периода» художник сосредоточивался на человеческой фигуре, которую он располагал на простом фоне.

3. Картина «Слепой гитарист» Пикассо суммирует стилистические крайности его «Голубого периода».

4. Эта работа выполнена в одном цвете.

5. Выразительные искажения, напоминающие стиль Эль Греко, настолько преувеличены, что кажутся манерными.

6. В 1905 году Пикассо осветлил палитру, сменив цвета на розовый, желтый, охристый, серый.

7. В течение «Розового периода» Пикассо изображал цирковых артистов с необычайной тонкостью и чувствительностью.

8. После того, как Пикассо закончил «Розовый период», он начал экспериментировать в грубо упрощенном новом стиле.

9. Пикассо отказался от воздушных эффектов и естественных цветов и обратил внимание на художественные средства.

10. В течение «Кубистского периода» художник искусно смягчал поверхность холста точечной техникой, создавая конструктивную, часто абстрактную композицию.

Exercise 7. *Speak on the following topic:*

Changes in manner and style traced in Picasso's artistic career.

Exercise 8. *Describe one of the pictures by Picasso.*

"Guernica"*, a huge canvas, is one of Picasso's greatest creations. Picasso used the ancient animal symbols of Spain to spell out the terrible catastrophe. Briefly, one sees: at the right a woman with arms raised falling from a burning house, another rushing in toward the centre of the picture; at the left a mother with a dead child and on the ground the hollow fragments of a warrior's figure, his features askew, one hand clutching a broken sword near which a flower is growing. At the centre of the canvas is a disemboweled horse with a spear-point tongue; another woman whose breast nipples have become bolts and who is crazed and cross-eyed with pain and grief — all these images and the expressive distortions suggest cruel affliction. From the right out of a window, flows the fearful face of a woman and a long arm like a hallucination. She holds a candle over the scene, and it seems to be a symbol of a horrible humanity. The war-time agony of death and senseless destruction is emphasized by the stark black, white, and grey composition; there is no color.

* "Guernica" – «Герника».

The composition of "Les Demoiselles d'Avignon"* was derived from a small bather composition by Cezanne. The intensity of the partially decomposed figures contrasts with a still life in the foreground. Instead of Cezanne's lovely roses, blues and greens, the figures are largely light brown; their anatomy is indicated by uneven white or black contours. A harsh blue, as if a sudden glimpse of sky, surrounds the figure at the upper right. The staring expressions of the central figures give way at all sides to simplified, influenced by African sculpture, faces.

* "Les Demoiselles d'Avignon" – «Авиньонские девицы».

SUPPLEMENTARY READING

Text 1. Giotto (1266/76—1337)

The history of painting in Western Europe begins with the thirteenth-century pioneer, Giotto. From the relatively stiff artistic background of his time Giotto developed a majestic, sculptural style which set Italian art on its future path. Although his technical contribution to painting is enormous, Giotto's great feeling for humanity makes his work a high point in the movement toward the humanizing of art and life begun early in the century. In both respects he is a key figure, his personality stamped on the whole course of Italian art. For more than two hundred years after his death artists acknowledged their debt to this master of monumental dignity and controlled emotional strength.

The young Giotto helped with the frescoes in the great church of St Francis in Assisi. Here the young apprentice absorbed both the flat-patterned, emotional art of his own teacher (Cimabue, a Florentine artist) and the rounded forms of the painters from Rome who had been influenced by the ancient sculptures in the Eternal City. Giotto combined these qualities to form a new and personal style.

In a "St Francis" done for the Church of Santa Croce in Florence, Giotto repeated the powerful sculptural impression and sense of dignity achieved by him earlier in his frescoes painted at Padua. To these elements he added the quality of decorative symmetry. "The Death of St Francis" reveals a carefully balanced composition which increases the effectiveness of the presentation in a way that was to become increasingly characteristic of Italian art.

In a neat shallow box space the deathbed is flanked by two doorways, each with its group of five mourners. Another five stand against the rear wall, while three figures kneel on either side of the bed. The actuality and solidity of these figures is heightened by the draperies covering them. This powerful impression of form is apparent even over the shoes of the foreground characters whose faces are not seen, but whose reality cannot be doubted.

Text 2. Masaccio (1401—1428/29)

Giotto's method had been to outline the figure and, through the powerful contour, suggest a third dimension. Line was a shorthand method of indicating form; it carried the eye of the spectator in the directions desired by the painter. Masaccio achieved a considerable optical illusion of depth in his landscapes, as well as in the painting of architectural constructions, applying the laws of perspective. Masaccio's method is illustrated by the famous "The Tribute Money". It differentiates between the light that falls on a rounded figure and the shadows it casts — more or less what actually happens in nature. The light-and-dark or chiaroscuro technique was conceived almost at one stroke. During a period of perhaps three years, the artist developed this new way of building up the mass of a form and of placing it in a given part of three-dimensional space. The effect of his remarkable feat can be traced in the work of the great masters of the High Renaissance.

Masaccio was also able to portray figures out of doors so convincingly that they appear to blur as they move away from us. Linear perspective reproduces the effect of forms growing smaller in the distance. With his new aerial perspective Masaccio pointed out that they also grow dimmer and out of focus.

Text 3. Van Eyck (1370/85—1441)

Realism became a force that gave new life to art in the whole of Europe during the early fifteenth century, and one of its leading figures was the Flemish painter Jan van Eyck.

Jan van Eyck discovered for himself that the illusion of reality could be heightened by a systematic arrangement of light and shade which subdued the color of the object and created atmosphere.

The paintings of Jan van Eyck have an enamel-like surface giving an almost jeweled effect; the particularly shiny and transparent quality is due to the use of the newly-developed oil-and-egg emulsion. The rooms are filled with atmosphere that seems so real as to be almost tangible. This atmospheric effect is a constant feature

of Flemish painting. Along with the luminous detail and highly polished finish of the various objects, it turns up once more in the Dutch painters of the seventeenth century like Vermeer.

Van Eyck's great masterpieces are the paintings for the altar at Ghent: "The Betrothal of the Arnolfini" and "The Rollin Madonna" (or "The Virgin with Chancellor Rollin"). He reached his greatest triumph in the painting of portraits which stressed the unique human features of each individual.

Text 4. Botticelli (1445—1510)

Botticelli is one of the great poetic painters — sensitive, withdrawn from the world, interested in the expression of a delicate and exquisite feeling unmatched in his or almost any time. In strong contrast to the sculpturesque scientific method of the Giotto-Masaccio tradition, Botticelli's work is a gentle, lyrical, poetic style worked out with flat picture surfaces and decorative flowing linear effects. Emotionally it is never brutal or overpowering, but diffident, reserved, subtly suffering.

"The Birth of Venus" is the poet-painter's evocation of the goddess of love out of the sea. In a remote and self-absorbed way, she stands on a cockleshell, blown shoreward by breezes represented on the left. The semicircular composition is completed by the woman on the right who eagerly waits to receive the nude goddess. In spite of this arrangement the picture is not balanced in the monumental Masaccio manner; it is rather a series of twisting, turning lines and forms. The painter is not interested in stressing the three-dimensional or sculptural quality, but rather in evoking emotional effects through the restlessness of outline and mood.

The movement begins with the intertwined forms of the breezes as they fly toward the right, their draperies blowing wildly and wings tensely arched. It continues with the deliberately off-centered Venus and her curling, snake-like hair. Finally it ends in the forward-moving, draped woman and the sinuously curved, almost metallic covering she holds ready for the goddess. The eye of the spectator follows the restless curving lines and constantly changing movement from one side

to the other and from top to bottom. Although Venus is the central figure, the artist has placed her far enough to the right to lead us in that direction. Nor is she the dramatic centre of the work, for the energetic breezes and the eager young woman at the right are just as significant.

A special place in the treasury of world graphic art belongs to Botticelli's superb series of pen drawings for Dante's "Divine Comedy" which date from about 1485—1490. His other drawings rank just as high.

Botticelli's exquisite, poetic drawing of "Abundance" has long been looked upon as perhaps the most beautiful Florentine drawing in the world. It is not a study for a painting, but a drawing done for its own sake and highly finished. It is a fine pen drawing with brown wash on a light reddish ground heightened with white. The horn of plenty and the children on the left are done in black chalk. While as a rule we speak of Botticelli as a linearist, it is clear that in this masterpiece there is added a tonal effect which is the result of a skilful combination in the use of brush and pen.

Text 5. Michelangelo Buonarroti (1475—1564)

Michelangelo Buonarroti was born in 1475 in a small town near Florence. When Michelangelo was thirteen he was apprenticed to Ghirlandaio for three years during which time he showed a definite preference for sculpture.

In 1494, he visited Venice and Bologna before going on to Rome to execute his Pieta for Saint Peter's (1498—1500). The subject is a very difficult one, for the Virgin holds the body of Christ across her knees. Earlier Renaissance sculptors had added Saint John and Magdalene to the scene to help support the inert body and prevent it from seeming to crush the frail Madonna. Michelangelo excluded the two figures and by subtle positioning and by exaggerating slightly the scale of the Virgin he created a compact and isolated monument of extraordinary emotional force.

Within the majestic dignity of the group there appear countless delicate contrasts. The rigid lines of Christ angle across and around the graceful curves of

the Madonna as she rests resignedly, her knees sloping forward, her body arching back and then forward, protectively above. This is the first work Michelangelo ever signed. Legend has it that after the group was installed in the chapel; some northern visitors were overheard attributing it to one of their own countrymen. Whatever the cause, he carved "Michael Angelus Bonarotus Florentinus Faciebat" on the broad strap that runs across the left breast and shoulder of the Virgin. From this time on his distinctive style was sufficient identification.

On his return to Florence in 1501 Michelangelo signed a contract to make the famous statue of David which was to commemorate the deliverance of the city from her enemies. Contract in hand, he started in at once. Around the marble he built a shed which was locked at all times, a precaution that implies a preference for his own company, a distrust of his fellows, and, very possibly a sharp sense of publicity. He worked with a furious energy so great that he often slept in his clothes, grudging the time it took to take them off and put them on again.

Technically this statue marked a change in Michelangelo's development. In a single work he achieved the difficult transition from normal scale to the colossal without a flaw, setting back the chin slightly, so that it would not cut off too much of the features from the spectator's view, building out the nose and forehead, placing the eyes on a subtly slanting plane. He relied on the sharp turn of the neck to animate the profile and selected veins and sinews to give telling vitality to the surface.

At the age of thirty Michelangelo was called to Rome and for the next thirty years he worked there for a succession of Popes. Apart from the unfinished tomb for Pope Julius II, which was to have been his masterpiece in sculpture, the most important work of this period is the magnificent and elaborate painting on the ceiling of the Sistine Chapel in the Vatican. This immense ceiling, almost an acre in area, is forty feet above the ground, curved in form and interrupted by window openings. It would have been a tremendous problem to any experienced painter. For Michelangelo, who had as yet done very little painting, certainly nothing on an overhead surface, it was a formidable challenge.

The Prophet Jeremiah on the Sistine ceiling is one of the most expressive figures; the bent shoulders and general downward movement symbolize the sadness of this great seer who sits, chin in hand and eyes half closed, revealing his thoughtful dejection. Most masters of the High Renaissance were able to express the emotions of their figures through positions of the arms and legs or postures of the body; they attached as much importance to these factors as to the expression on the face itself. This is as true of Jeremiah as of Adam in the Creation scene (also on the ceiling of the Sistine Chapel) or Leonardo's "Madonna of the Rocks".

What is especially striking — and characteristic of Michelangelo — in the portrayal of Jeremiah is the illusion of a three-dimensional space in which the figure can actually move. This is effected through the powerful contour line of the form itself, and the painted recess of the niche in which it is set. Jeremiah's legs are drawn in under him, implying the same possibility of movements as do the hunched shoulders and sunken head.

When the monumental painting in the Sistine Chapel was finished, it was signed: "Michelangelo, Sculptor".

Michelangelo's thoughtful, passionate force of character was reflected in his work, with its love for contorted nudes to express emotion through the device of turning one part of the body in a different direction from another, and yet balancing the parts of the body. In a study for the Sistine Chapel ceiling the Lybian Sybil is drawn in red chalk. The chalk lines model with great force the forms of the head and the mighty back and arms. Great care has been given to the anatomical structure of the figure and the muscles show with more distinctness and salience than they would even in the most highly trained athlete. The figure has been thought of "in the round", from all sides, as a sculptor would conceive it, and not as an appearance of the model from one position only, the usual practice of painters.

Text 6. Titian (1485/90—1576)

During the 16th century Venice occupied a dominating position in the art world, and painting flourished anew under the leadership of Giorgione, Titian and

their followers. Color became predominant, while ease and forcefulness in technique was allied with dashing execution.

It was in the art of Titian that Venetian art reached its peak. Titian's portraits are astonishing in their penetration of character. The formal and closely knit composition of his portraits enhances the fantastic quality of the color which is lit by an inner light. This is revealed in the portrait of Pietro Aretino, a poet who is portrayed in imposing dignity as he advances, his robe with wide lapels thrown carelessly open across his chest. Painting in broad, sure strokes and de-emphasizing details, the artist achieves an impression of genuine three-dimensionality and volume. While the fabrics of the clothing are not done in detail, they are rendered with a regard for their actual quality as materials. Aretino describes the living quality of this portrait himself: "Certainly it breathes, pulsates and moves the spirit in the way I do in life."

The more directly sensual and ostentatious side of Titian's art may be seen in the "Venus and the Lute Player". In this late work, the delicacy and richness of Titian's color reaches a new height with its sensitive glazes and surface mixings of paint. The broad sweeping lines of the composition carry the eye from side to side in a semicircle reaching from the little Cupid at the right to the tip of the musician's lute and up into the mountains at the left. The nude Venus and the young poetic nobleman seem to have been interrupted in the course of playing music. She holds a flute in her hand and the young man turns from his lute to watch the little godling place a crown of flowers on her head. There is a feeling of things having stopped, of sounds hovering in the air. But this voluptuous and richly portrayed woman is far from a poetic type — not because she may to our eyes look somewhat overabundant but rather because the painter looks upon her in too matter-of-fact a way. She is a magnificent still life, a beautifully and materialistically handled piece of flesh, rich and splendid like the red curtains in the background with their warm shadows.

To repeat an old doctrine: from Leonardo one can learn about light and shade, from Michelangelo about anatomy and movement, from Raphael about expression, and from Titian about color.

Text 7. Caravaggio (1573—1610)

Few artists in history have exerted as extraordinary an influence as the tempestuous and short-lived Caravaggio. He was destined to turn a large part of European art away from the ideal viewpoint of the Renaissance to the concept that simple reality was of primary importance. The difference lies between what an artist thinks is the proper way to show something, and what he actually sees.

Caravaggio was one of the first to paint people as ordinary looking. Thus in "Death of the Virgin", he depicted the mother of Christ with unheard of realism, so that the painting was refused by the church of Santa Maria della Scala in Rome.

In this picture the painter has caused the light to be thrown across these figures as though from a spotlight. This theatrical device controls the illumination as it moves across the heads at the upper left down to the right, where it brightens the face of the main character, the dead Virgin. With clever planning, the faces about her are either in partial shadow or bent so that their features do not distract from the artist's main purpose. The main function of the light seems to be the creation of form in the picture space. In spite of Caravaggio's avowed dislike of the conventional art of his period, he cannot help being a part of the expression of the time in his own way. In most baroque paintings, there is a deliberate incompleteness; cut-off figures carry the eye out of the painting on all sides, and back into it as well. In most of Caravaggio's paintings composition depends on the gestures of the figures and the lighting, which is usually violent with spotlight effects. Colors are dark and somber, hardly more than monochromatic reds and browns. Later his palette darkened increasingly while his lighting became still stronger and more contrasting.

Text 8. Vermeer (1632—1675)

Jan Vermeer ranks as one of the most powerfully original painters produced by 17th century Holland, despite the fact that his entire output amounted to no more than forty or so paintings. He remained relatively ignored during his own brief lifetime, and not until the 19th century was his work rediscovered and finally appreciated.

Vermeer almost always chose as subject matter glimpses of daily life, and almost invariably interiors. These paintings are visions of calm with very few figures, generally no more than one or two, usually women alone and immobile, as if their gestures were suspended for posterity. Inevitably Vermeer's compositions were of extreme simplicity, with volumes clearly defined by pure contours.

One of the artist's underlying concerns was the rendition of light, radiant light coming from somewhere beside or behind the canvas. Vermeer preferred cool tones of blue, white and yellow, with, all of a painting's components blending to create an atmosphere of peace and serenity. In "The Painter's Studio", done about 1665, the pure geometry of the forms and the simplicity of the volumes make one forget the details of the decor (lamps, floor tiles), which are nevertheless noted with precision.

Vermeer offers the most impressive reflection of the worldly side of seventeenth-century Dutch life — its love of fine furniture, attractive women, and lavish clothing. "The Officer and Laughing Girl" may recall the sanctity of two haloed figures confronting each other in an interior, but now they are having a chat and a drink. This simple, even trivial activity is raised to a higher level by the rich warm atmosphere that suffuses the room, the clear glowing colors in which the characters are dressed, their great dignity and self-confidence, and the way in which the various parts of the picture are brought together.

The atmospheric quality had been used long ago by Van Eyck; it becomes important again in the baroque art of this period. That is just one of the glorifying elements here. Even more striking is the "touchable" quality that we get from the objects in the room — table, chairs, glass, cloth, map rods, and window panes.

Under the enamel-like surface each substance is realized with a crystal clarity that also recalls the interiors of the early northern masters. The strong composition is not only a formal element, it also serves to give strength and emphasis to what is happening. This is accomplished by the use of a clear silhouette for each form.

Another instance of baroque qualities is found in the "Young Woman with a Water Jug". The strong feeling for the texture of substances marks this as a typical Vermeer work. The young girl is lost in thought as she gazes through the window. As in most Vermeer's pictures, light is the dominating factor. Here it is used to silhouette the young woman against the wall and to throw reflections from the blue window pane into her face and white starched collar and hood. These reflections are almost impressionist in their awareness of the influence of adjacent objects on each other. The blue cushion is mirrored in the silver bowl, and the figured tablecloth is reflected on the underside of the bowl.

Text 9. 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 within the framework of moralistic and dramatic narrative. He observed both high life and low with a keen and critical eye and his range of observation was accompanied by an exceptional capacity for dramatic composition, and in painting by a technical quality which adds beauty to pictures containing an element of satire or caricature.

The fact that he was apprenticed as a boy to a silver-plate engraver has a considerable bearing on Hogarth's development. It introduced him to the world of prints after famous masters, or by the satirical commentators of an earlier day.

To appreciate that Hogarth was not inferior to the most skilled of the baroque painters of his day in creating a sense of recession one should study the subtle artistry with which the eye is guided step by step, past alternating projections, from either side of the street to the towering steeple in the background of his engraving "Gin Lane". No less subtle is the feeling of recession created,

despite the crowded foreground, by the high-lights in the far and middle distance of "The March to Finchley" or, by the street scene in the background and the shafts of light entering through two successive openings in the side wall of "The Election Entertainment".

The election satire was occasioned by the Oxfordshire election of 1754. In "The Election Entertainment" two Whig candidates for Parliament give a banquet for their supporters in the local inn while the rival Tory party parades outside the window. On this occasion there are no social distinctions between gentleman and voter, and alcohol has contributed to the general sense of equality.

At the left the first candidate, Sir Commodity Taxem, receives the confidences of a fat woman; a shoemaker pushes their heads closer together and turns his pipe out over the head of the knight, while a young girl admires his ring. In the next group a chimney-sweep takes a similar opportunity to score off his social superior by squeezing painfully the hand of the second candidate in an affected demonstration of friendship and loyalty. A gluttonous clergyman acts as the division between these groups and the two succeeding ones, in which the gentry are successfully amusing their social inferiors.

The inscriptions, slogans, etc. refer to the rival policies of the Whigs and Tories, the former advocating "Liberty and Loyalty" and the latter "Liberty and Property".

Hogarth's method of suggesting depth through receding structures and lighting effects is artificial and deliberate: it is the scenic artist's device for articulating and emphasizing the dramatic action of his figures. But Hogarth's actors are the citizens and tradesmen, the soldiers and politicians, the beggars and thieves and idle rich of eighteenth-century London. His earth-bound scenes teem with life; every one of his actors is engaged in a special plot of his own. Hence Hogarth cannot, as a rule, concentrate his spotlight on a single point, but must disperse his highlights over his composition to pick out its successive sub-plots one by one.

He loathed symmetry and put his faith in the "beauty of a composed intricacy of form" that leads the eye along a serpentine line through three dimensions — his famous S-line and especially it enlivens his series of pictorial satires.

The first successful series "The Harlot's Progress", of which only the engravings now exist (the originals were burnt in 1755), was immediately followed by the tremendous verve of "The Rake's Progress"; the masterpiece of the story series "The Marriage-a-la-Mode" followed after an interval of twelve years. Hogarth seems to have hit on the idea of these series by accident, but once conceived it was soon backed by a deliberate programme. Hogarth's satires were not burlesques; besides being, in the formal sense, serious painting, they were also serious moral and social satires. He was entirely in key with the moral and philanthropic mood of his age. His art was a reflection, an interpretation, and a commentary on the social condition of his time. He found inspiration not in other people's art (though he borrowed readily from a great variety of sources), but in life and nature on his doorstep and in the London streets. "The Rake's Progress", like the other series, was made a commercial possibility by its widespread sale in engraved form (the paintings were basically only one stage towards the engravings).

In portraiture Hogarth displays a great variety and originality. The charm of childhood, the ability to compose a vivid group, a delightful delicacy of color appear in "The Graham Children" of 1742. The portrait heads of his servants are penetrating studies of character. The painting of "Captain Coram", the philanthropic sea captain who took a leading part in the foundation of the Foundling Hospital, adapts the formality of the ceremonial portrait to a democratic level with a singularly engaging effect.

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 color, stands alone in his work, taking its place among the masterpieces of the world 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 it is usually dependent upon a feeling for the revelation of a transient mood. The swift brush working, one feels, at top speed to seize the passing moment, gives an impressionist's picture. Franz Hals, despite his richer impasto, comes to mind. The canvas is alive because of the swiftness of the artist's vision, his understanding of the significance of expression. Like everything which came from Hogarth it is his own, unprejudiced and uninfluenced.

Text 10. Joshua Reynolds (1723—1792)

In Reynolds' day society portraiture had become a monotonous repetition of the same theme, with only the most limited of variations permissible. According to the formula, the sitter was to be posed centrally, with the background (curtain, pillar, chair perhaps a hint of landscape) disposed like a back-drop behind; normally the head was done by the master, the body by a pupil or "drapery assistant", who might serve several painters. Pose and expression, even the features themselves, tended to be regulated to a standard of polite and inexpressive elegance; the portraits told little about their subjects other than that they were that sort of people who had their portraits painted — they certainly gave nothing away beyond the summary description of the features. They were effigies; life had departed.

It was Reynolds who insisted in his practice that a portrait could and should be also a full, complex work of art on many levels; he conceived his portraits in terms of history-painting. Each fresh sitter was not just a physical fact to be recorded, but rather a story to be told (or sometimes, one suspects, a myth to be created). His people are no longer static, but caught between this movement and the next, between one moment and the next. Their minds and bodies exist on the brink of various possibilities, and they are essentially involved in the weather of life.

Reynolds was indeed a consummate producer of character (whether they bore much resemblance to the originals, the raw stuff from which they were

created, is another, academic matter; in point of fact, the catching of a convincing likeness was not his forte), and his production methods reward investigation. For them he called upon the full repertoire of the Old Masters; in Italy, as a young man, he had studied the Old Masters of all schools, not so that he could ape their individual works, but in order to win a similar mastery of the effect which they knew how to achieve: to rival them in their own language but not to pastiche them. In the building up of the picture in light and shade, his handling of composition, he also paid homage to Rembrandt.

Reynolds painted portraits, group pictures and historical themes. His sitters included the socially prominent people of the time and when the Royal Academy was founded in 1768, he naturally became its first president.

Among his best works are those in which he departs from the traditional forms of ceremonial portraiture and abandons himself to inspiration, as in "The Portrait of Nelly O'Brien", which is aglow with light, warmth and feeling.

Text 11. John Constable (1776—1837)

John Constable was the first English landscape painter to ask no lessons from the Dutch. He was born at East Bergholt on the Suffolk side of the river Stour. The beauty of the surrounding scenery, its luxuriant meadows, its woods and rivers became the subject matter of his painting. It was his desire not merely to paint "portraits of places" but to give a true and full impression of nature, to paint light, dew, breezes, bloom and freshness.

Constable saw the lovely greens in nature and painted them as he saw them. To accomplish his aim of rendering the living moving quality of nature he used broken touches of color. On a foundation of warm reddish monochrome he would build up the fresh blues and greens of nature, the undivided spots of paint often laid on with a palette knife in the modern manner. The sparkles of light and color and the deliberate roughness of texture broke with the tradition of smooth painting.

Constable's picture "The Hay Wain" which was exhibited at the Louvre in 1824 had an immediate and lasting effect on French art. His pure and brilliant color

was a revelation to French painting. Though he did not exclude dark tones from his palette, the greater depth and liveliness of the color scale opened a new horizon to landscape painters when Constable discovered the effects of colored patches placed densely side by side on the canvas.

It was Constable's habit to make large preparatory sketches for his pictures of special importance. There is a great difference between the sketches and the pictures painted in the studio. The sketches were done directly from nature and they contain a freshness and vigor often lost in the finished paintings while the pictures worked up in the studio possess a refinement of composition not to be found in the sketches.

For example, in the sketch for "The Leaping Horse", the bent willow is to the right of the horse and its rider, as it doubtless was in the scene that Constable actually beheld; but in the picture of "The Leaping Horse" in the Diploma Gallery of the Royal Academy the tree is shifted to the other side of the horse and rider more to the left, in order to improve the design and emphasize the rhythm of the diagonal accents from the big tree on our left to the water-weeds in the opposite lower corner. He did not paint snapshots of nature; he understood the science of picture-making as well as any artist and while desirous above all of presenting the general truth of the scene before him, he did not scruple to alter the position of one particular tree or other object, if thereby he could improve the composition of the picture.

Text 12. Joseph Mallord William Turner (1775—1851)

Turner's first known watercolor was painted in 1787 and this marks the beginning of a long career during which he produced a succession of masterpieces unequalled in range and power by hardly any other British artist. The range of his subjects, although confined largely within the field of landscape, and the vast sweep of his development from his first topographical drawings to his late evocations of light and atmosphere, to say nothing of the intrinsic qualities of the works themselves, proclaim him one of the greatest English painters.

One of Turner's earliest paintings ("The Shipwreck", 1805) shows his absorption with the sea, and especially the sea as it affected ships. The drama of light is not yet the dominant one; as composition it is anchored firmly in the two repeating bright triangles of the sails, although the tilt of these, as if in counterpoint, speaks literally of disaster. In his narrative pictures his passion for light and color is also somewhat subdued ("Ulysses Deriding Polyphemus", 1829, "Childe Harold's Pilgrimage", 1832). In "Grand Canal, Venice" (1835), the weight of the black gondola seems less than that of its shadow; Venice is drowning, awash with light.

About the same time Turner also showed one of his several recordings of "The Burning of the Houses of Parliament" (1834). The scene becomes an almost superhuman vision: what is left of the world is no more than a reflection of fire; the twin towers of Westminster Abbey (on whose ghostly uprights the composition holds together) seem to float in the flames and the far end of the bridge to disintegrate into them. The painting, when first shown, mystified people but the impact was so undeniable that it was accepted.

A critic wrote about it: "The execution of the picture is curious; to look at it close, it appears a confused mass of daubs and streaks of color. Turner seems to paint slovenly — daubing as one would say; yet what other painter preserves equal clearness of color?"

But a picture shown seven years later "The Snow Storm" (1842) which now seems one of his most prophetic and original paintings was not so warmly greeted. Here he had gone a bit too far ahead of his time for his generation to be able to accept his experiment, let alone understand and be fired by it. "The Snow Storm", though even to modern eyes not immediately obvious to read, is an attempt to convey the material power, the blind, shoving weight of the flurries of snow, spray and wave; further, it is a curiously personal statement of triumph, of sheer survival.

In this, as in his other works ("Rain, Steam and Speed", 1844, "The Fighting Temeraire", 1838) we can see Turner's realization of an interplay between dark and light, warm and cold masses. In his investigation of color, he anticipates in

some degree the practice of the Impressionists; in some late works when color seems to become arbitrary in the sense that it is independent of the forms it no longer describes, he anticipates sometimes the Fauves and more often certain of the twentieth century purely abstract painters.

Text 13. Claude Monet (1840—1926)

Monet was the most convinced and consistent Impressionist of them all. From his earliest days as an artist, he was encouraged to trust his perceptions and the hardships he suffered never deterred him from that pursuit.

Devoting himself to the painting of landscapes in bright sunlight, he has carried the pitch of painting into a higher key than any artist before him had done. "Pine-Trees at Antibes" is a beautiful example of his style at its maturity; radiant colors are laid side by side in small broken touches to suggest the vibration of light, while the decorative arrangement shows Japanese influence.

Light is always the "principal person" in Monet's landscape, and since he is always aiming at seizing a fugitive effect, he has insisted on consistency of illumination at particular hours of the day and season. With this object he adopted since the early eighties a habit of painting the same subject under different conditions of light. In this way he painted a series of views, all of the same subject, but all different in color and lighting.

His aim was to give a serial, continuous impression of the most minute transformations of light; by de-emphasizing the subject matter through repetition, he felt, he could more readily control the variable of light. In some of these motifs he lost the freshness of his early work and became overemphatic and monotonous.

In 1890 Monet bought the property at Giverny and began work on the series of haystacks which he pursued for two years. Monet painted the stacks in sunny and grey weather, in fog and covered with snow.

Though it is one of the simplest versions, "Haystack" magnificently exemplifies Monet's struggle to capture the transient splendor of light. The hill, trees, houses, and fields, as passive in local color as the piled hay, are bathed in

unnamable nuances of color that radiate from behind the stack. The contour of its peak, dissolved in a heated aura, writhes as if it were about to melt.

Monet's renowned series of the cathedral at Rouen seen under different light effects was painted from a second-floor window above a shop opposite the facade. He made eighteen frontal views. Changing canvases with the light, Monet had followed the hours of the day from early morning with the facade in misty blue shadow, to the afternoon, when it is flooded with sun, and finally to the end of the day, when the sunset, disappearing behind the buildings of the city, weaves the weathered stone work into a strange fabric of burnt orange and blue.

Monet poetically demonstrated, as motion and color photography were to prove, that nature's color lies in atmosphere and constantly changing light rather than in inert materials; that during a short time the appearance of a single substance can moderate through the entire spectral and tonal range.

His lily pad motifs, where close-valued, but lower-keyed color is enhanced by a loose and fluent brush-work, today assume power and originality. /

During his last years, Monet expanded on the theme of the water-lilies, using an informal pointillist style. He was the leader of the Impressionist School, a painter of twinkling light and luminous color; his sensitive eye brought the representation of color gradations in the landscape to an unequalled height.

Text 14. Edgar Degas (1834—1917)

Edgar Degas was closely associated with the Impressionists and even participated in seven out of eight exhibits held by the group. He shared their taste for light colors and a spot technique, but rarely if ever worked out of doors, believing that artistic creation lay within the imagination or at least in the memory of an experience. From the very beginning of the Impressionist movement, Degas insisted on using the term "independent" painter to distinguish himself from the other painters.

In his paintings, space and figures are integrated with almost too great a diligence; the rooms are perfectly constructed in perspective, the human body is

analyzed ruthlessly, every part fitting together, the gestures and poses are carefully balanced, and the juxtaposition meaningful.

Degas became interested in dancers at the dancing classes of the Opera, in the movements and poses he could explore in their various steps and positions. Each painting occasioned an extensive series of studies. In fact he watched the dancers not only when they were at the bar, or resting, but every moment of their long hours of practice, weariness and rest: when they were paying attention to their master's criticism, and when they were at ease, when they stretched, yawned or adjusted their costumes.

The paintings of horses and race-courses touched on the same problems as the paintings of dancers. Degas gave a true rendering of the dynamic movement and the superb lines of the limbs. The jockeys' colors and the carriages of the spectators served as foils for the horses, in a space cut by diagonals and by increasingly bolder asymmetrical openings. The composition is strictly balanced as a harmonious whole, with an illusion of a development in time confined in a limited space.

Degas' ability to grasp and convey the crucial moment in a scene of swift movement remains unparalleled and is apparent in all his paintings, even in those late works in which he invests new themes (a woman drying her hair or ironing clothes) with a monumental grandeur of composition.

Degas like Monet, loved to return again and again to the same subject, in endless variations of handling and viewpoint, creating an extraordinary relationship between the exploration of the subject and the use of the imagination and memory.

A superb example of his later style is the pastel "A Dancer on the Stage", which gives a wonderful impression of a ballet-dancer almost floating into the brilliant light of the stage from the obscurity of the "wings". It is miraculous in its suggestion of quivering movement.

He tried new approaches in his later years; the dancers were no longer studied in poses taken from actuality or captured in the spectacular moment of the

arabesque. The dancers break forward into the foreground, almost bursting out of the picture space and are brought together from a distance scarcely held within the range of the spectator. Their "tutus" are fringed with flashes of color which vividly demonstrate the rotation of the figure.

Technically Degas was faced with a conflict between his linear tendencies and an impressionist feeling for brilliant, dissolving color. Pastel became his exclusive and most suitable medium. With colored chalks he was able to draw in a linear manner and give color to his figures at the same time. This solution enabled him to keep the forms solid and to make them move, two elements often lacking in orthodox outdoor Impressionism.

Text 15. Paul Cezanne (1839—1906)

Cezanne's art marks a conscious effort to return to painting the kind of controlled form and space it had not known since the Old Masters. In the strenuousness of his attempts he tended to treat his themes more as arrangements of form, color, and texture than as subjects with emotional meaning. The subject matter chosen by the artist had almost always been a direct reflection of his feelings. With Cezanne all this changed; he devoted his life to technique. He tried to make of Impressionism "something as solid and durable as the art of the museums" and neglected the overtly emotional side of painting.

A member of the original Impressionist group, Cezanne soon separated from them. He avoided the atmospheric effects of his associates in favor of a more carefully constructed and arranged composition. Although he used their little spots of clean color, he applied these in such a way that they modulate the form from highlight to shadow. He felt also that the richer the color the more rounded the ultimate form effect would be. Cezanne's most significant contribution, however, came in his treatment of space. In order to get tighter composition, he gradually limited the degree to which the spectator could penetrate the distance. To achieve this, he brought the background as close to the foreground as possible, projecting the forms toward the spectator rather than away from him.

In "The Card Players" each figure is a solid form consisting of clean color areas that move from one intensity to another. The card players are blended into a solid arch balanced by the man at the left and the curtain at the right. The standing man and the curtain, like the pipes on the wall and the converging glances of the players, lead to a central point in the foreground. This reverses the usual front-to-back movement of earlier painting. The total effect is to bring the wall close to the table and to move the table itself toward us. This illusion is aided by making the side players touch the upright figure and the curtain, as well as the sides of the picture. Everything is related to the rectangular, front outline of the painting. Yet a picture of this kind, though formal in purpose, is not without emotional meaning. It has a certain seriousness and solemn quietness.

The difference between Cezanne's approach and the outdoor Impressionists' is even more striking in landscape painting. "Mt. Ste. Victoire" again shows his ability to organize a theme into a series of controlled and definitely limited elements. The trees at the left and right not only establish the foreground boundaries of the picture, they also relate this foreground area to the mountains in the background. Note, for example, how the branches of the tree fit into the curves made by the mountains. Thus the background and the painting as a whole are tilted forward and brought into close relationship with the foreground.

Text 16. Paul Gauguin (1848—1903)

Paul Gauguin came to painting in his late twenties, first exhibiting in the Salon of 1876 and then with the Impressionists in 1880 and 1886. Under the influence of Emile Bernard, a friend of Van Gogh's, he broke away from Impressionism and adopted a bolder style, somewhat inspired by Japanese prints, with radical simplifications of drawing, brilliant, pure, bright colors, an ornamental character of composition, and willful flatness of planes — a style which he called Synthetism. It defined a less imitative approach to nature, a technique of reducing forms to their essential outlines and arranging them with a new simplicity in brightly colored flat patterns.

In October 1888 he went to Aries and, working beside Van Gogh produced violently colored landscapes. Again back in Brittany, he executed some of his most telling works, including the "Yellow Christ" and "Spring".

Gauguin consciously modeled his style on non-western cultures. It was drawn from a variety of traditions: Indian, Indonesian, Egyptian. Gauguin's primitivism was the result of a socially conditioned aspiration toward a style of monumental decoration and of the wish to rejuvenate art by going to "savage" sources. His desire to find a new primitive basis for art and for his very life finally took him to Tahiti in 1891. His will to simplify forms as well as his arbitrary use of colors combined with his literary aspirations, gave his work its decorative stamp. Thus the novelty of Gauguin's art consisted not only in his subjects, but also in his conception of these subjects, in his efforts to reconcile the Maori idols with European art.

"The White Horse" illustrates particularly well the peculiar fashion in which Gauguin combined the flat pattern and asymmetrical composition of Japanese prints with an execution derived from the Impressionists and a palette rich in exotic colors and contrasts. He painted this work with vivid brush strokes (occasionally using a palette knife) applied on coarse canvas, the rough texture of which adds to its mysterious savagery.

The diagonal branches provide the arabesque that pulls together the various large planes of more or less uniform colors. Against these flat areas, which give the landscape an abstract character, appear the horses and the riders treated in a three-dimensional way, with shadows carefully modeling their forms. Yet contrasts of color, lines, and forms are well integrated, leading the eye from the white flower in the right hand corner to the curved lines of the horse and across the meandering branches into an undefined distance.

"The Woman with Mangoes" also known as "The Female Chief" and "The Queen of Beauty" is described by Gauguin as follows: "I have just made a picture of 120 cm by 1 meter which I think is better than anything else to date: a naked queen lying on a green carpet, a servant picking fruit, two old men near the big tree

discussing the tree of knowledge, a beach in the background. I think that in color I have never made anything of such majestic deep sonority. The trees are in flower, the dog is on guard, the doves on the right are cooing. The fan signifies ancient nobility, and the mangoes, Tahitian fruit in the foreground, recall the fruit of Eve."

In a composition of appropriate formality, the oblique lines are punctuated by the rhythm of the descending verticals.

In 1901, Gauguin left Tahiti for the island of Dominica where his colors grew even more lush and where he executed such pink and mauve paintings as "Riders on a Pink Beach" and "The Call".

Whenever he detached himself somewhat from his literary inspirations and dreams, Gauguin conceived paintings which seem based more closely on his observations of daily life in the tropical islands. "The Call" is one of these canvases. Here the artist makes less frequent use of the ornamental elements and flat patterns which appear in more imaginary works like "The White Horse". Instead, he strives for a more naturalistic representation, using small brush strokes which model forms and indicate textures, and his color harmonies are softer. He avoids the sharp contrasts which he favors elsewhere when he wants to create a dreamlike atmosphere.

Text 17. Henri Matisse (1869—1954)

Modern art in the first decade of this century was an extension and intensification of trends already evident in the works of Cezanne, Van Gogh and Gauguin. French art maintained its traditional formal bent, but on a more abstract level. The greater dynamism of this period results in Fauvist colorist exaggeration, Cubist fragmentation of form, Futurist glorification of the machine, and similar expressions of the artist's reaction to the times.

The first important group of the period was called the Fauves or "wild beasts" by the critics. It was formally organized in 1905 under the leadership of Henri Matisse and included Derain, Vlaminck, Rouault and Dufy. Like most

painters early in the century, they were influenced by Cezanne, Van Gogh and Gauguin.

From Cezanne, Matisse and others derived their interest in color as a form-building device. The earlier painter controlled his space and limited it; the newer painters were even more severe. They confined the figure to an arbitrarily restricted space which required a new kind of movement. This movement was found in the expressive contours and large bold color areas of Gauguin, as well as the short sharp color strokes of Van Gogh. These set the figure in motion with a curvilinear side-to-side and up-and-down actions while the form itself constantly vibrates.

Works of this kind deviate from physical reality and become arrangements of form and color for their own sake.

In the "Dessert", Matisse subordinates reality to an artistic arrangement of form and color patterns. Although there is a specific subject — a woman placing fruits about a table — the emphasis is on the balance of rectangular and rounded forms (the straightness of the former accentuating the rhythmic curves of the latter) and on the careful placement of related color accents in various parts of the picture. The significance of the woman's activity or her personal involvements disappear before the joyous play of forms and colors.

Matisse's woman is a curved accent balanced by the rectangular area of the chair opposite. The squareness of the window is relieved by the formalized trees in the background (compare with the trees of Gauguin) while the severity of the table alternates with the curved bottles, fruit, and patterns that cover it. These patterns, repeated in the wall and trees, give the picture its all-over flat movement and help to maintain the controlled two-dimensional quality. In the achievement of such a textured and brilliantly colored surface, Matisse took advantage of the decorative sophisticated art of the Near East which offers similar vivid effects in its pottery, manuscripts and textiles.

Matisse dreamt of an art of balance, of purity and serenity devoid of troubling or depressing subject matter, "something like a good armchair in which

to rest from physical fatigue." He achieved this in the "Music". It represented the beginning of a period of monumental painting culminating in two great wall decorations. In both these compositions the artist sought a more radical simplification of form and design, again emphasizing a sinuous arabesque of line and immense uniform areas of pure color. Matisse summed up his color scheme in the «Dance» in these words: "... for the sky, the bluest of blues, and a like green for the earth and a vibrant vermilion for the bodies."

ЗАКЛЮЧЕНИЕ

Работа с учебным пособием “European Art and Artists” поможет студентам сформировать навыки и умения в переводе оригинальной литературы по специальности, развить навыки устной речи по определенной тематике.

В основу пособия положены коммуникативный и тематический принципы. Упражнения коммуникативной направленности ориентируют студентов на обсуждение проблем, лежащих в русле их профессиональной подготовки, и помогают им максимально стимулировать развитие устных навыков, вырабатывать быструю языковую реакцию.

Лексические упражнения направлены на отработку и закрепление специальной терминологии, формирование автоматизированных навыков, предупреждение и профилактику типичных ошибок, а также контроль за усвоением материала. Грамматические упражнения направлены на отработку и закрепление использования артиклей и предлогов.

Таким образом, учебное пособие “European Art and Artists” поможет студентам овладеть терминологией по специальности, сформировать необходимые навыки и умения.

ILLUSTRATIONS



Leonardo da Vinci – Mona Lisa



Leonardo da Vinci – The Madonna and Saint Anna



Leonardo da Vinci – The Last Supper



Raphael – The Sistine Madonna



Raphael – The Transfiguration



El Greco – Saint Martin and the Beggar



El Greco – View of Toledo



Rubens – Portrait of a Child



Rubens – The Garden of Love



Velázquez – The Triumph of Bacchus



Velázquez – The Surrender at Breda



Rembrandt – Night Watch



Rembrandt – Return of the Prodigal Son



Rembrandt –Anatomy Lesson of Dr. Tulp



Rembrandt –Three trees



Gainsborough – The Blue Boy



Aquellas pollas

Goya – The Caprichos



Delacroix – The Massacre at Chios



Delacroix – The Death of Sardanapalus



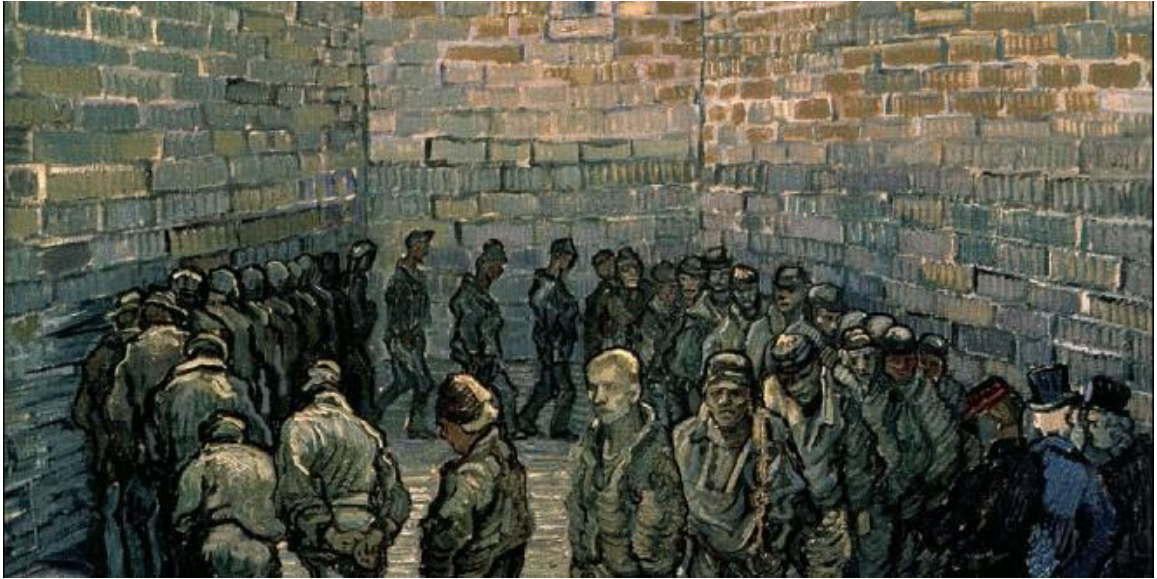
Renoir – The Portrait of Jeanne Samary



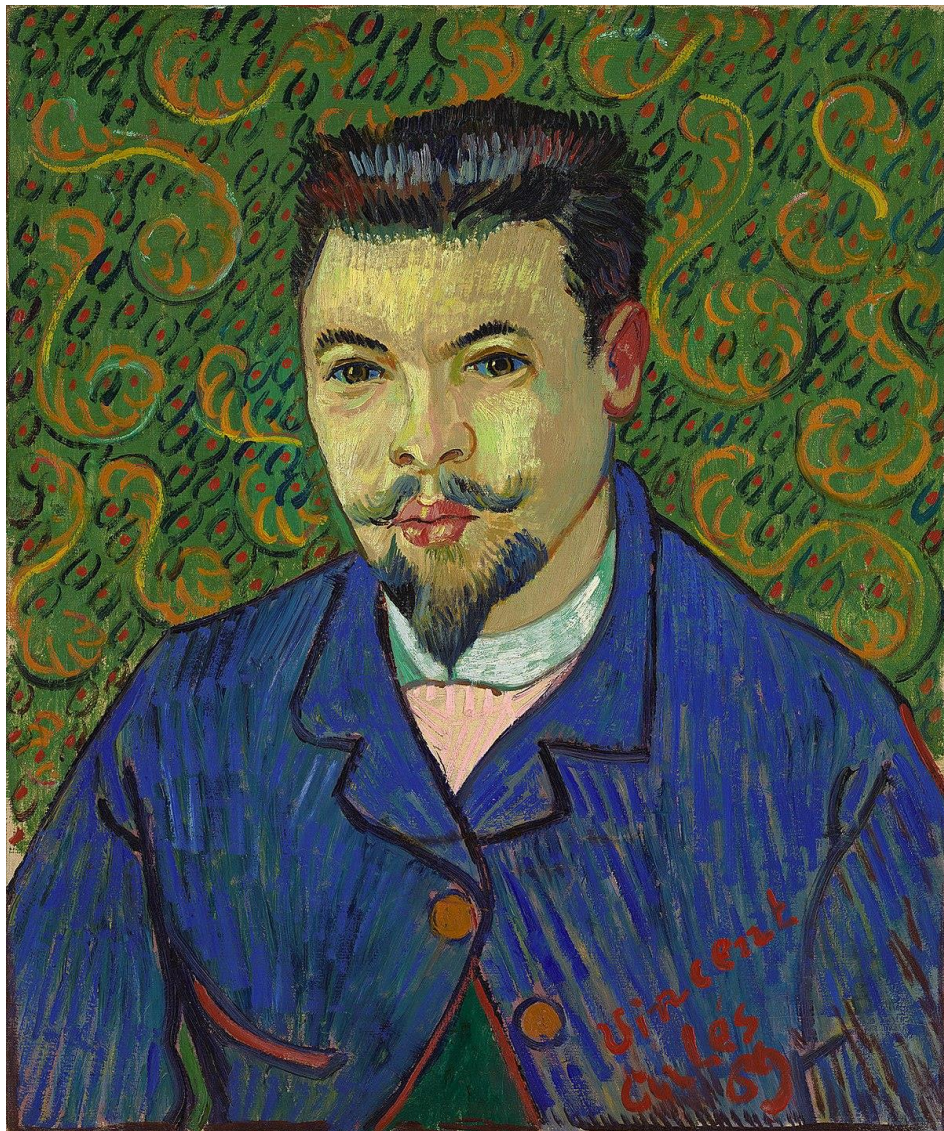
Renoir – The Path Winding up through Tall Grass



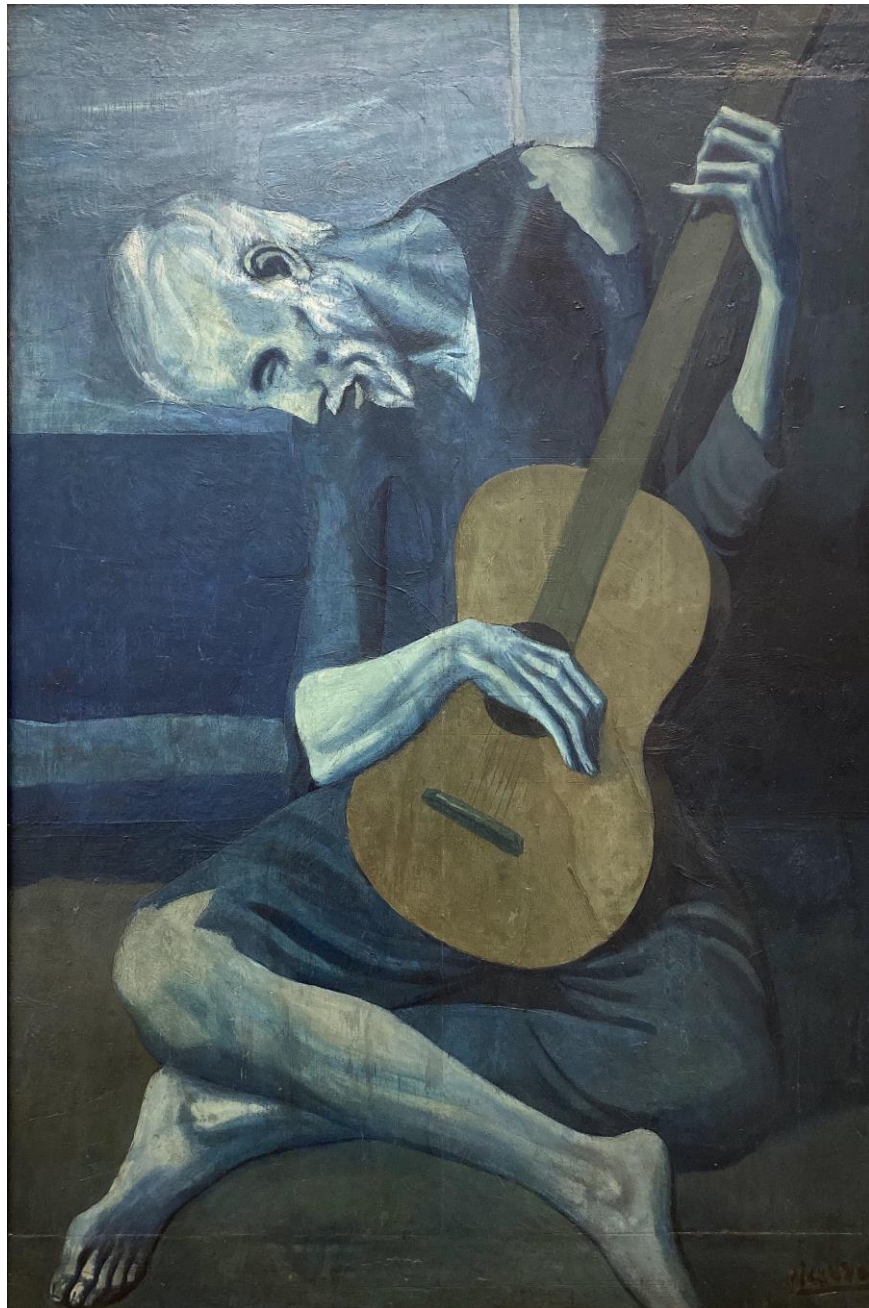
Renoir – Luncheon of the Boating Party



Van Gogh – The Prison Yard



Van Gogh – The Portrait of Dr. Ray



Picasso – The Old Guitarist



Picasso – Guernica

The Scheme for Describing Pictures

1	I'd like to attract your attention to this...	landscape canvas still life painting water-color self-portrait fresco		
2	It was painted / drawn by a...	unknown famous world-famous	Russian Italian French	painter artist
	...belonging to the...	realistic modern classical romantic	school of trend in	painting
3	The picture is executed in...	bright dark warm cold light	colors tones	
4	The picture realistically portrays...	the beauty of flowers a stormy sea a forest in autumn		
5	The artist / The painter...	depicts draws portrays paints represents	the details of the scenery the house-hold articles the movement of water	with great expression with tremendous skill with great feeling with convincing

				truth
6	We can see...	in the foreground in the right (left) foreground in the middle (centre) of the picture in the right (left) of the picture. at the top (bottom). in the distance. in the far distance		
7	The picture conveys an idea of...	beautiful scenery feminine beauty a mother's love	perfectly absolutely only partly completely to a certain extent	

Useful Phrases for Describing Pictures

Positive Impressions.

I am favorably impressed by the picture.

It's realistic and true to life.

It is thought-provoking art.

It is an honest presentation of....

There is convincing truth in this painting.

This is what I should call true realism!

Isn't it superb!

It's quite a find, isn't it?

Oh, but do look at this portrait! It's a work of genius.

The effect of the light is striking. It is magnificent (lovely, amazing, fantastic).

I'm absolutely thrilled.

It's an impressive piece of art.

It's too divine for words.

It conveys its meaning absolutely.

Negative Impressions.

The drawing is all faulty.

The perspective lacks depth.

Light is not rendered at all.

It isn't a picture; it is a mere spattering of colors.

The painting is a blur. One can hardly make out anything.

I shouldn't call it a painting at all.

It offends the eye.

It's too bad for words.

It's completely meaningless.

I was shocked by

It's a shame

No good at all!

It's unbelievable trash.

It's beneath all criticism.

It's ridiculous, disgusting.

GLOSSARY

А

абстрактное искусство — abstract art

абстракционизм — abstractionism

автопортрет — self-portrait

акварель — water-color

антихудожественный — inartistic

античный — antique

Б

базилика — basilica

безмятежный — serene

библейские эпизоды — iconographic scenes

блик (световой) — highlight

богатство красок — a riot of colors, a wide color-scheme

бытовая живопись — genre painting

бытовые сценки — everyday scenes; genre scenes

В

великий художник — master

весомость (фигур) — solidity (of figures)

вид — view; вид сбоку — a side view; вид спереди — a front view; вид сзади — a back view

видение (индивидуальное восприятие) — vision

включать (как составную часть) — incorporate

внутренний — interior

воздух, воздушная среда в живописи — atmosphere

воздушный — atmospheric

воздушность — airiness

Возрождение — Renaissance

вызывать (воспоминания, чувства) — to evoke

выполнение — execution

выполнять — execute

выражение лица — facial expression

вырисовываться на фоне чего-л. — to be silhouetted against

выставка — exhibition, exhibit

выставлять — to exhibit

выставляться — to be on display (show, view, exhibit)

Г

гамма (красок) — palette, color-scheme (range)

гладкая (поверхность картины) — smooth (surface, finish)

городской пейзаж — town (city)-scape

график — graphic artist, black and white artist

графика — graphic art

графический — graphic

Д

дальний, удаленный (в картине) — background

декоративное искусство — decorative art

декоративный — decorative

диапазон (размах, масштаб) — range; гамма цветов — range of colors, color-scale

доска для живописи — panel

Ж

жанр — genre

жанрист — genre-painter

жанровая картина — genre scenes; domestic interior(s)

живописец — painter

живописный — pictorial

живопись — painting

жизненный, реалистичный — life-like, realistic

З

завладевать вниманием — command attention

задний план — background

заказ (художнику) — commission

заказать (портрет) — commission (a portrait)

законченность — finish

замысел — conception, concept; design

замышлять — conceive; design

запечатлевать — set down

знаток искусства — connoisseur

И

идейное содержание — message

изгибаться — to curve

изгибающийся — curving

излучать (свет, тепло) — to radiate

изображать — to represent, to depict, to portray

изображение — portrayal, depiction, representation

изобразительное искусство — visual arts, Fine Arts, Arts

изобразительный — graphic

изысканный — exquisite
икона — icon
иконописец — icon-painter
иконопись — icon-painting, panel-painting
импрессионизм — impressionism
индивидуальное (личное) восприятие — one's personal (style), vision
интенсивность (цвета красок) — brilliance, brilliancy
интерьер — Interior
искусный — masterly
искусство — art
исполнять, выполнять — to execute
историческая живопись — historical painting

К

карандашный рисунок — pencil drawing
картина — picture, painting; canvas
картинная галерея — art gallery
кисть — brush
классический — classical
классицизм — classicism
компактная (композиция, группа) — closely (tightly) knit (composition, group)

контрасты тонов — contrasting tones
контур — outline
контурное изображение — outline drawing
копировать — to copy
копия — copy
краситель — pigment
краска — paint; pigment; color
кривая — curve
кубизм — Cubism

Л

линейная перспектива — linear perspective
линейный (имеющий отношение к рисунку) — linear
линия (рисунок) — line
линия нисходящая — downward movement
лучистый — radiant

М

мазок — touch, brush, stroke
манера (живописная) — brush-work, brushing
маринист — sea-scape painter
маринистская живопись — seascape (marine) painting
масло, масляная краска — oil

мастер — craftsman; master
старые мастера — Old Masters
мастер линии — a master of line,
мастерская — workshop
мастерски (искусно) — in a masterly way
мастерство — mastery; artistry, skill
материал — medium
моделировать — model
модель (живая) — model
мольберт — easel
монументальная (живопись) —
monumental painting
монументальный — monumental
мотив — motif

Н

набросок — sketch
наводить (на мысль) — suggest
наделять — endow
накладывать (краски и т. п.) — lay
on
напоминать — be reminiscent of;
recall
направление — trend, movement;
school
народное искусство — popular
(folk) art
насыщать, пропитывать — imbue
натура — model

натурщик (-ца) — model, sitter,
с натуры — draw (paint) from nature,
paint from life
натюрморт — still-life
негармонирующий — discordant
непосредственность — immediacy;
spontaneity
непосредственный — spontaneous
неровная (поверхность картины) —
rough (surface, finish)

О

обнаженный — nude
обработка (поверхности) — finish
образ (изображаемое лицо) —
subject, character, personage
образец — model, pattern
образное воплощение замысла—
imagery
обращаться (к чему-л.) — turn to
smth, draw one's subject from smth;
paint, treat a subject
объединять — bring (hold) together,
pull together, unite
объем — volume
объемный — well-rounded, sculp-
turesque; three-dimensional
одухотворенность — spirituality
основной цвет — primary color

офорт — etching

П

палитра — palette

парадный портрет — ceremonial
portrait

пастель — pastel

пастельный — pastel

пастозная живопись — impasto

пейзаж — landscape

пейзажист — landscape painter

пейзажная живопись — landscape
pointing

передавать — render, convey, handle

передать (сходство) — to catch a
likeness

передний план — foreground

перспектива — perspective

писать (красками) — paint

плавный — fluid, fluent, flowing

план — plan; в плане — in plan, на
заднем (переднем, втором) плане —
in the background

пленэр — plein-air; на пленэре —
out of doors

плоскость — plane

поверхность картины — surface
(texture)

подмастерье, ученик — apprentice

подлинный — authentic

подлинность — authenticity

поза — posture, pose

позировать — to pose, to sit (for)

позирующий — sitter

полоска, полоса — streak

полотно — canvas

портрет — portrait

портретист — portrait-painter,
portraitist

портретная живопись — portrait,
painting, portraiture

предвосхищать — anticipate

предметное искусство — represen-
tational art

придворный художник — court
painter

прикладное искусство — applied art

принимать (цвет, форму и т. п.) — to
take on (a color, form, etc.)

проект — design

проектировать — to design

прозрачный, светлый — luminous

**пронизывать (пропитывать, насы-
щать)** — imbue, penetrate **простор-
ность** — spaciousness

просторный — spacious

простой (без украшений) — austere

пространственный — spatial

пространство — space

пышный, богатый — lavish

пышный (о фигуре) — voluptuous,
пятно, patch, spot, splash

Р

размашистый (рисунок, линия) — a
sweeping (line)

разнообразие (форм, направлений)
—diversity of form (genres, etc.)

разносторонний — versatile

расписывать (стены) — decorate,

религиозный — ecclesiastical

рисовальщик, мастер рисунка —
draughtsman

рисование — drawing

рисовать — draw

рисунок — drawing; design; pattern;
этюд — study

ритм — rhythm

ритмический — rhythmic(al)

роспись — decoration; wall painting;
murals, frescoes

рука (художника) — hand, brush

С

свет (освещение) — light

светотень — light and shade,
chiaroscuro

светский— secular

свободная (манера письма, техника)
— broad (style, technique)

сильный (по воздействию)—
forceful, powerful, vigorous

скульптор — sculptor

скульптура — sculpture

скульптурный — sculptural

сливать(ся) —blend, fuse

слияние — fusion

сложный, разработанный в дета-
лях — elaborate

сложный цвет — secondary color

слой — layer, wash

смещенный — off-centre(d)

соперничать — rival

сочность (о цвете) — richness

сочный (о цвете) — rich

сплетать(ся), переплетать(ся) —
interlace ;intertwine

способность (дар к чему-л.) —
faculty (for smth)

средневековый — medieval

станковая живопись — easel
painting

становиться менее ясным — blur

стилизированный — stylized

стиль — style; (*apxim.*) order

«**сфумато**» — "sfumato"

схватить (передать) — catch, cap-
ture, seize

схематичный — sketched in

сходство — likeness

сцен(к)а — scene
сюжет subject, motif
сюжетно-тематический — narrative

Т

творчество — art, creative powers (ability), work(s), painting(s), artistic endeavour
текстура (структура) поверхности — surface, surface texture
телесный цвет — flesh-tints, flesh-color
тема (содержание) — subject matter, motif
тень — shadow, shade, в полутени — in partial shadow
техника (работы) — technique, medium
техника (материал) — medium
тон, цвет — tone
тональность — tonality, tonal effect, key
тонкий слой (краски) — wash
точечная техника — spot technique, pointillism
точное (правильное, правдивое) изображение — faithful representation (depiction, portrayal)
трактовать (решать тему) — treat, handle

трактовка — treatment, handling
трехмерный (объемный, круглый) — three-dimensional, in the round
тушь — ink

У

удлиненная форма — elongation
удлинённый — elongated
узор — design, pattern
украшать — ornament, decorate, prettify
украшение — ornament, decoration
усеченный — truncated
усиливать — heighten, enhance
ученик — apprentice
ученичество — apprenticeship

Ф

фактура — texture
фактура письма — pictorial texture, brushwork
фактура поверхности — surface texture, finish
фигура — figure
фокус — focus
фон — background
фреска — fresco
фресковая живопись (техника) — fresco painting (technique)

Х

холст — canvas

художественное творчество —
artistic endeavor

художественный — art (*attr.*),
artistic

художник — artist, painter

Ц

цвет — color

Ч

чертить — draw

четкость — exactness of design

чистый (прозрачный, ясный) —
crystal-clear

чистый цвет — pure color (tone),

чувственный — sensual

чувство меры — sense of moderation

чувство цвета sense of color, feeling
for color

Ш

шедевр — masterpiece

штрих — stroke, touch

штриховать (заштриховать) — to
shade

Э

экспонат — exhibit

экспонировать (выставлять) exhibit,
hang

экспонироваться — be on display
(exhibition, show, view, exhibit)

экспрессионизм — expressionism

эскиз (набросок) — sketch

эскизный (контурный) — sketchy

эстамп — engraving, print

этюд — study

этюдник — paint-box

Я

яркость — brilliance

ясный — luminous, crystal-clear

ясность — luminosity

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Процукович Елена Александровна
Иванашко Юлия Петровна
Карачева Ольга Борисовна

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