

Министерство науки и высшего образования Российской Федерации  
Федеральное государственное бюджетное образовательное учреждение  
высшего образования  
«Амурский государственный университет»

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

# RUSSIAN ART AND ARTISTS

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

Благовещенск  
Издательство АмГУ  
2022

**ББК 81.2-7**

**П 78**

Печатается по решению  
редакционно-издательского совета  
филологического факультета  
Амурского государственного  
университета

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.

Процукович Е. А., Иванашко Ю. П., Карачева О. Б. **Russian Art and Artists.**: Учебное пособие для студентов направлений подготовки 54.03.01 «Дизайн» и 54.05.01 «Монументально-прикладное искусство» / Е. А. Процукович, Ю. П. Иванашко, О. Б. Карачева. – Благовещенск: Амурский гос. ун-т, 2022. – 101 с.

Учебное пособие предназначено для студентов направлений подготовки 54.03.01 «Дизайн» и 54.05.01 «Монументально-прикладное искусство». Пособие составлено в соответствии с программой курса «Иностранный язык» и направлено на взаимосвязанное развитие у студентов коммуникативной компетенции, достаточной для осуществления общения в соответствии с программой обучения, а также обеспечение развития умений и навыков эффективной работы с текстами профессиональной направленности на английском языке.

Пособие содержит три раздела, 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.

**В авторской редакции**

**ББК 81.2-7**

**П 78**

©Амурский государственный университет, 2022

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

## СОДЕРЖАНИЕ

Введение	4
UNIT 1. RUSSIAN PAINTING .....	6
Text 1. Russian painting .....	6
UNIT 2. RUSSIAN PAINTERS (XIX-XX CENTURIES) .....	12
Text 1. The Wanderers .....	12
Text 2. Vassili Surikov.....	20
Text 3. Vladimir Favorsky.....	28
UNIT 3 RUSSIAN ART GALLERIES.....	34
Text 1. The Tretyakov Gallery .....	34
Text 2. The Hermitage.....	40
Supplementary reading .....	49
Заключение .....	76
Illustrations .....	77
The scheme for describing pictures .....	88
Glossary .....	92
References .....	100

## ВВЕДЕНИЕ

Учебное пособие «Russian 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 трех 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. RUSSIAN PAINTING**

### **Text 1. Russian painting**

In the fifteenth century changes that began to take place in Russian icon painting brought about the birth of a national art. This evolution is visible in the gradual elimination of the Mediterranean scene represented in the background of icons. Greek basilicas with their porticoes and atria were substituted by Russian churches with their cupolas and kokoshniki. Russian saints and scenes from their lives became subjects for the Russian artists. Muscovite types and native costumes began to appear in icon painting. The colors were extraordinarily brilliant.

Many outstanding icon and fresco painters in the 16th century worked first at Novgorod and later at Moscow, thus linking these two schools of painting and introducing Byzantine artistic terms and features to Moscow. The literary movement of the 16th century had a great impact on contemporary painting. Artists were looking for new subjects. Some depicted church preoccupations and prayers or expressed the rites of the church in symbolic images; others pictured parables and legends.

At the end of the late 16th century the Stroganov School of painting appeared in Moscow. It represented the last vital stage of medieval painting before the westernization of Russian art at the end of the 17th century. This type was characterized by its small size, its miniature technique, its Eastern choice of colors, and its exquisite refinement of details. Monumentality was replaced by precious virtuosity and deep emotion by decorative elegance. The masters of the Stroganov school made icons specifically for private use. Some of them Prokopy Chirin, Nikifor, and Istoma Savin -later joined the ranks of the icon-painting studios in the Kremlin armory in Moscow.

Moscow icons of the 17th century constitute the last authentically Russian painting. The Stroganov school remained influential until the end of the 17th century, but after about 1650 it gradually declined and lost its refinement. The foundation of the new capital of St. Petersburg in 1703 by Tsar Peter I the Great

became a turning point in Russian art. Although icon painting continued to follow the Russo-Byzantine tradition throughout the 19th century, the major artistic activity shifted to secular art and Europe's Baroque style.

In 1757 the Academy of Fine Arts was founded in St. Petersburg. Foreign artists – mostly French — were invited to supervise the new school. They trained some remarkable native portraitists, such as Ivan Argunov, Anton Losenko, and Fyodor Rokotov.

## **Tasks**

1. *Read the text for detailed understanding.*
  
2. *Do the phonetic reading a literary translation of the second and third passages of the text.*
  
3. *React to the statements using the phrases of agreement and disagreement.*
  1. In the XV<sup>th</sup> century changes that began to take place in Russian portrait painting brought about the foundation of the Academy of Fine Arts.
  2. This evolution is visible in the gradual elimination of the Mediterranean scene represented in the background of icons.
  3. Russian saints and scenes from their lives became subjects for the Russian artists.
  4. The literary movement of the XVI<sup>th</sup> century had no impact on contemporary painting.
  5. The Stroganov school of painting represented the first vital of medieval painting before the easternization of Russian art.
  6. Monumentality was replaced by precious virtuosity and decorative elegance.
  7. The foundation of the Stroganov school became a turning point in Russian art.
  8. The major artistic activity in the XIX<sup>th</sup> century shifted to secular art.

9. In 1757 the Academy of Fine Arts was founded in St. Petersburg.

10. Outstanding Russian artists were invited to supervise the new school.

4. *Answer the questions on the text.*

1. What changes brought about the birth of a national art?

2. What became subjects for the Russian artists?

3. In what way did the Russian icon-painting of the XVI<sup>th</sup> century differ from that of the XV<sup>th</sup> century?

4. Why did the literary movement of the XVI<sup>th</sup> century have impact on contemporary painting?

5. What features characterized the Stroganov school of painting?

6. What constituted the last authentically Russian painting?

7. What became a turning point in Russian art? What did the major artistic activity shift to?

8. When was the Academy of Fine Arts founded? What artists supervised the new school?

### **Vocabulary**

1. To be visible – быть явным, очевидным, видимым.

2. Gradual elimination – постепенное уничтожение, исключение.

3. Background – задний план.

4. To substitute – заменять.

5. To appear – появляться.

6. To link – соединять, связывать.

7. Feature – черта, особенность.

8. Impact – влияние, воздействие.

9. Contemporary – современный, современник.

10. To depict – изображать.

11. Vital stage – важный этап.

12. Medieval – средневековый.

13. Exquisite refinement – утонченность, изысканность.

14. To replace – заменять, сменять.
15. To constitute – основывать, учреждать, составлять.
16. To remain – оставаться.
17. To decline – приходить в упадок, ухудшение.
18. A turning point – перелом, кризис.
19. To follow – следовать.
20. Secular – светский.

### **Vocabulary exercises**

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

1) to be visible in gradual elimination of; 2) background of icons; 3) to have impact on; 4) to appear; 5) exquisite refinement of details; 6) to replace; 7) to remain influential; 8) a turning point; 9) to follow the tradition; 10) secular art.

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

1) заменить греческие базилики русскими церквями; 2) появиться в живописи; 3) объединить разные художественные школы; 4) оказать огромное влияние на современную живопись; 5) изображать церковные ритуалы; 6) важный этап средневековой живописи; 7) изящество деталей; 8) оставаться важным; 9) прийти в упадок; 10) светская живопись.

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

1. This development is evident in steady exclusion of the Mediterranean scene represented in the background of icons.

2. Many brilliant icon and fresco artists worked at Novgorod and Moscow, connecting these schools of art.

3. The literary movement had a great influence on modern painting.

4. The Stroganov school remained important until the end of the 17<sup>th</sup> century, but after 1650 it slowly declined.

5. The establishment of the new capital in St. Petersburg by Peter the Great became a crisis in Russian art.

**Exercise 4.** *Insert the prepositions where necessary.*

The Baroque ... Russia was brought ... Western Europe. It made little impact outside court circles. The traditional icon painting ... the Orthodox Church continued throughout the Baroque period ... artists ... the Novgorod and Moscow schools. During Peter's reign foreign painters began to arrive ... Russia. At the same time groups ... young Russians were sent to Italy, France, Holland, and England to study painting. Western influence determined the character ... Russian painting ... more than two centuries.

**Exercise 5.** *Insert the articles where necessary.*

... art of Peter's age shows almost no trace of Byzantine influence. Only in iconography ... old style lasted for some time. Early in ... XVIIIth century, religious painting began to give way to secular painting. Dmitry Levitsky stands out as ... only important Russian painter of ... XVIIIth century to work in ... Western style.

**Exercise 6.** *Translate the sentences into English.*

1. В XV веке изменения, начавшиеся в русской иконописи, вызвали появление национального искусства.

2. Это развитие заметно в постепенном исключении средиземноморских пейзажей, представленных на заднем плане икон.

3. Греческие базилики с их портиками и артрями были заменены русскими церквями с куполами и кокошниками.

4. Выдающиеся художники XVI века работали сначала в Новгороде, а затем в Москве, соединяя эти художественные школы и вводя в употребление византийские художественные термины и особенности.

5. Литературное движение XVI века оказало огромное влияние на современную живопись.

6. Строгановская школа живописи представляла собой последний важный этап средневековой живописи.

7. Строгановская школа отличается тщательностью письма, тонкостью рисунка и изысканностью деталей.

8. Строгановская школа оставалась влиятельной до конца XVII века, но затем постепенно потеряла свое могущество.

9. В XIX веке иконопись продолжала следовать византийской традиции, но основная художественная деятельность сместилась к светской живописи.

10. Академия изящных искусств, основанная в 1757 году, готовила выдающихся художников, таких как замечательные портретисты Иван Аргунов, Антон Лосенко, Федор Рокотов.

**Exercise 7.** *Speak on the following topics:*

1. Byzantine impact on Russian icon painting.
2. The Stroganov school of painting.

## UNIT 2. RUSSIAN PAINTERS (XIX-XX CENTURIES)

### Text 1. The Wanderers

The artistic life of the country was then entirely controlled by the Academy of Fine Arts, established in 1754. The Academy had proclaimed that "art must aim at revealing virtue, at immortalizing the deeds of the great men who deserve the nation's gratitude" and historical painting became part of the Academy's curriculum. Unfortunately the themes were invariably drawn from mythological or classical sources, and were therefore devoid of any sense of actuality.

The Wanderers, a group of artists drawn together by the common determination to create a new Russian culture, constituted the first challenge to the all powerful Petersburg Academy of Art. The fourteen artists who had declared their secession from the Academy in 1863 were inspired by ideals of "bringing art to the people". They called themselves the Wanderers, because they thought to put their ideals into practice by taking traveling exhibitions throughout the countryside. These artists sought to justify their activity by making their art useful to society. They repudiated the philosophy of "art for art's sake" which they identified with the current academic tradition centered in the Petersburg Academy, this tradition derived its standards mainly from international Neo-classicism. The Wanderers defied this tradition, saying that art should be primarily concerned with and subordinated to reality.

The mission of the Wanderers to arouse compassion and sympathy for the common man was a brave subject for art in Russia. The repudiating of international Neo-classicism and the ensuing rediscovery of the national artistic heritage was the starting point of a modern school of painting in Russia.

### Tasks

1. *Read the text for detailed understanding.*

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

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

1. The Academy had proclaimed that "art must aim at revealing virtue, at immortalizing the deeds of the great men who deserve the nation's gratitude" and historical painting became part of the Academy's curriculum.

2. The themes were usually drawn from modern sources.

3. The Wanderers is a group of artists drawn together by the common determination to support the Academy's tradition.

4. The fourteen artists who had declared their secession from the Academy in 1863 were inspired by ideals of "bringing art to the people".

5. They thought to put their ideals into practice by taking traveling exhibitions in large cities of the country.

6. They repudiated the philosophy of "art for art's sake" which they identified with the current academic tradition centered in the Petersburg Academy.

7. The Wanderers defied this tradition, saying that art should be primarily concerned with and subordinated to reality.

8. The repudiating of Neo-classicism and the ensuing rediscovery of the national artistic heritage was the starting point of a modern school of painting in Russia.

4. *Answer the questions on the text.*

1. Why did historical painting become part of the Academy's curriculum?

2. What goals brought the Wanderers together?

3. Why was the group called "the Wanderers"?

4. Why did the Wanderers repudiate the philosophy of "art for art's sake"?

5. What became a starting point of a modern school of painting in Russia?

## **Vocabulary**

1. To establish – основывать, создавать, учреждать.
2. To reveal – открывать, показывать.
3. Virtue – достоинство, добродетель.
4. To immortalize – увековечить, обессмертить.
5. To deserve – заслуживать.
6. Gratitude – благодарность, признательность.
7. Invariably – постоянно.
8. To draw – брать, тянуть, вытягивать; чертить, рисовать.
9. Devoid of – лишенный.
10. Determination – решимость, решение.
11. To constitute challenge – бросить вызов.
12. To declare – объявлять, провозглашать.
13. Secession – выход, отделение.
14. To inspire – вдохновлять.
15. To put into practice – осуществлять, воплощать в жизнь.
16. To seek – стремиться, добиваться.
17. To justify – оправдать, подтвердить.
18. To repudiate – отвергать, не признавать.
19. Art for art's sake – искусство ради искусства.
20. To identify – отождествлять.
21. To derive – извлекать, наследовать.
22. To defy – игнорировать, пренебрегать.
23. To concern – касаться, иметь отношение.
24. To subordinate – подчинять, ставить в зависимость.
25. To arouse – вызывать, пробуждать.
26. Compassion and sympathy – сочувствие и сострадание.
27. To ensue – получить в результате, происходить.
28. Heritage – наследие.

## Vocabulary exercises

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

1) to reveal virtue; 2) to deserve the nation's gratitude; 3) devoid of sense of actuality; 4) common determination to create a new Russian culture; 5) to inspire; 6) to justify the activity by making art useful to society; 7) art for art's sake; 8) to derive standards from Neo-classicism; 9) to be subordinated to reality; 10) to ensue rediscovery.

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

1) основать Академию изящных искусств; 2) увековечить дела великих людей; 3) постоянно брать темы из мифологических и классических источников; 4) бросить вызов могущественной Академии искусств; 5) объявить о выходе их Академии; 6) воплотить свои идеалы в жизнь, организовывая художественные выставки в провинции; 7) отвергать философию «искусство ради искусства»; 8) пренебрегать традициями Академии; 9) пробуждать сострадание и сочувствие; 10) возродить национальное художественное наследие.

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

1. The Wanderers, a group of painters gathered together by the common purpose to form a new Russian culture, constituted the first challenge to the all powerful Petersburg Academy of Art.

2. They called themselves the Wanderers, because they sought to put their ideals into practice by taking mobile expositions throughout the countryside.

3. These artists sought to give reason for their movement by making their art useful to society.

4. The Wanderers ignored this tradition, saying that painting should be first and foremost concerned with and subordinated to reality.

5. The repudiating of international Neo-classicism and the ensuing rediscovery of the national creative tradition was the foundation of a modern school of painting in Russia.

**Exercise 4.** *Insert the prepositions where necessary.*

The Society ... Wandering Art Exhibitions was founded ... Miassoyedov, Perov, Ghe, Kramskoy and others ... 1870, and it was to exist ... 1923, having arranged forty-eight large exhibitions ... St. Petersburg, Moscow, Kiev, Nizhniy Novgorod and other cities. As ... the people who came to these shows, it was the first time many ... them had seen an easel painting. And they found them interesting. Instead ... cold religious or mythological subjects that were hard to understand, the Wanderers painted town and country life ... their own time.

**Exercise 5.** *Insert the articles where necessary.*

Forming ... Society of Wandering Exhibitions, they organized mobile exhibitions of their works in ... effort to bring serious art to ... people. ... most prominent Russian artists of ... 1870s and 1880s, including Ivan Kramskoy, Ilya Repin, Vassili Surikov, Vassili Perov, and Vassili Vereshchagin, belonged to this group. ... Wanderers attached much importance to ... moral and literary aspects of art than to aesthetics. Its artistic creed was realism, national feeling, and social consciousness. ... influence of ... Wanderers spread throughout Russia. This group was dominant for nearly 30 years, but by ... end of ... century it had greatly declined nevertheless it became model for ... Socialist Realism of ... Soviet Union.

**Exercise 6.** *Translate the sentences into English.*

1. Художественная жизнь страны в середине XIX века полностью контролировалась Академией изящных искусств, основанной в 1754 году.

2. Члены Академии заявляли, что искусство должно показывать достоинства и увековечивать дела людей, заслуживающих национальной признательности.

3. Передвижники – это группа художников, объединенных общим желанием создать новую русскую культуру и бросивших вызов могущественной Академии.

4. Четырнадцать художников, объявивших о выходе из Академии, собирались воплощать свои идеалы в жизнь, организовывая передвижные выставки по всей стране.

5. Эти художники отвергали философию «искусство ради искусства», которую они отождествляли с академической традицией, унаследованной главным образом из неоклассицизма.

6. Передвижники пренебрегали этой традицией, говоря, что искусство должно касаться реальности и подчиняться ей.

7. Миссия передвижников пробуждать сочувствие и сострадание к простому человеку стала основной темой русского искусства.

8. Отрицание неоклассицизма и возрождение национального художественного наследия стали основанием современной школы живописи в России.

**Exercise 7.** *Speak on the following topic:*

The role of the Wanderers in the formation of a new Russian culture.

**Exercise 8.** *Describe the pictures by one of the Wanderers. Read additional information about these painters in “Supplementary reading”.*

*Victor Vasnetsov. "The Warriors".*

Vasnetsov's love for Russia, his admiration of the valour of the Russian people, may be clearly and convincingly seen in his picture "The Warriors"\*. It is a huge picture depicting three warriors. Their figures are more than life-size. The three riders are portrayed against the background of the vast open steppe, sloping hills, woods, and grassy meadows. In the foreground there are little fir-trees. Taken together, this creates a complete image of the Motherland close to every Russian

heart. In his most beloved picture Vasnetsov showed his three favorite epic heroes: the hot-tempered Dobrynya Nikitich, the powerful Ilya Muromets and the cunning Alyosha Popovich. The character of each warrior is echoed in the image of his horse. This interesting detail, as well as the subject of the picture, corresponds to the spirit of the epic poems.

---

\* "The Warriors" – «Три богатыря».

*Victor Vasnetsov. "Alyonushka".*

The poetic images of Russian women from folk tales were very dear to Vasnetsov. They are timid and sad Alyonushka, the gentle snow maiden, the melancholy Tsarevna Nesmeyana, Elena the Beautiful and other heroines of Russian fairy tales.

The events depicted by the artist unfold against the background of the Russian country-side.

The way the artist shows the country-side creates the mood of the picture. The bright autumn foliage of the trees on the banks of a dark pond, and lighting emphasize the feeling of anxiety. The girl is sitting on a large stone near the water, looking thoughtfully and sadly into the dark depths. The setting emphasizes the loneliness of the girl. Her pose suggests that she is unhappy about something. Judging by her tattered clothes and her bare feet she is probably a poor girl. Yet here is a lot of charm in her sad figure. She is beautiful. She has regular features and long thick hair.

*Pavel Fedotov. "A Major Comes A-Courting".*

"A Major Comes A-Courting"\*, by Fedotov, has a profound social message. It condemns marriage without romantic love, marriage that is an earth-bound, practical contract. In the center of the picture stands the bride elaborately dressed but ashamed, wishing only to be elsewhere. Her agitated figure is very expressive, and together with its billowing dress it serves to draw the whole composition together. In the doorway at the extreme right, silhouetted against a green wall, the major

stands in a theatrical pose, as he anticipates the double benefit he is soon to reap: the tidy sum and the blushing bride.

---

\* “A Major Comes A-Courting” – «Сватовство майора».

*Vassili Perov. “A Village Easter Religious Procession”.*

One of Perov’s most powerful works is his “A Village Easter Religious Procession”\*. It gives us a sad picture of the ignorance and wretchedness of village life, with the somber sky, the muddy road and bare trees of the landscape heightening the impression of hopeless dreariness. The drunken priest is shown in caricature, and there is no idealization of the peasants – they appear just as they really were.

---

\* “A Village Easter Religious Procession” – «Сельский крестный ход».

*Aleksey Savrassov. “The Rooks Are Back”.*

A new conception of the Russian natural scene was to be seen in “The Rooks Are Back”\* by Savrassov, who with his sincere approach and simple manner of representing early spring, made a big impression on his contemporaries, opening their eyes to the beauty of their own native landscape. In the plain and familiar appearance of the village, Savrassov found a poetic beauty. The composition is simple and natural. He muted color scheme of blues, whites, and browns in the transitions renders the play of light and shade.

---

\* “The Rooks Are Back” – «Грачи прилетели».

*Ilya Repin. “Religious Procession in the Kursk Guberniya.”*

In Repin’s “Religious Procession in the Kursk Guberniya”\*, of 1880-1883, a ceremonious procession is moving along a dusty road. Repin depicted almost all the estates of provincial Russia. Each figure is endowed with a characteristic pose, movement and gesture. In the centre of the procession the painter placed landowners, merchants, clergymen and officers, representatives of the middle and

upper classes. The fat landowner's wife, who carries the miracle-performing icon is very expressive. She is full of her personal importance. Her arrogant look mirrors the self-confidence of the representatives of the propertied classes. Their well-being is protected by village police officers. The procession is headed by stalwart peasants; behind them two women of the lower merchant class cautiously carry an empty icon case. A choir is also represented here. No face shows deep devotion to God. Among the crowd the figure of an archdeacon stands out for the bright, festive clothing, but he too is plunged in his own thoughts. True faith is seen only in the images of the poor and pilgrims. The most expressive image is that of the hunchback.

---

\* "Religious Procession in the Kursk Guberniya" – «Крестный ход в Курской области».

### **Text 2. Vassili Surikov (1848—1916)**

Vassili Surikov was the first of the Wanderers to combine national ideals with an urge to find a new language in which to express those ideals.

Surikov's masterpiece, "The Boyarina Morozova" (1887), depicting the persecution of the "old believers" by the patriarch Nikon, is set down in the streets of medieval Moscow. It is an enormous painting — both in size and scale it is in the nature of a wall-painting. The pictorial construction of this work reminds one of the great Italian monumental painters whose work Surikov so much admired — Michelangelo, Tintoretto, Titian and Veronese. It is full of movement— the fresh, solid color glances from form to form, gesture carries on to gesture, until finally one's eye is arrested by the central figure of the Boyarina with her dramatic uplifted hand and pointing fingers. This dynamic quality had always been a fundamental characteristic of Russian painting, and in Surikov's work it re-emerges from the medieval traditions for the first time. With Surikov the peculiar color range of Byzantine art is likewise revived — the rich browns somber red and clear yellow. A decorative surface rhythm and strong horizontals are other characteristics

common to Russian art, both ancient and modern, and likewise first recovered in the work of Surikov.

Historical painting, that is, painting which recreates the mood and tensions of a specific period, did not come into being till Surikov turned to Russia's past for the subjects of his pictures. Surikov could not express the past in a single personage, however important, but had to present events against a background of ordinary people. Like Tolstoy's his canvas was a vast one; he was also able to make it a vivid one, for he was one of the very few artists of the period to use a colorful palette. In addition, Surikov possessed an instinctive understanding of nature, and the glimpses of landscape in the backgrounds of his pictures inspired artists such as A. Kuindzhi, I. Ayvazovski and I. Levitan to create a school of real landscape painting.

## **Tasks**

1. *Read the text for detailed understanding.*
2. *Do the phonetic reading and literary translation of the second passage of the text.*
3. *React to the statements using the phrases of agreement and disagreement.*
  1. Vassili Surikov was the first of the Wanderers to combine national ideals with an urge to find a new language in which to express those ideals.
  2. Surikov's masterpiece, "The Boyarina Morozova" (1887), depicting the persecution of the "old believers" by the patriarch Nikon, is set in the streets of modern Paris.
  3. The pictorial construction of this work reminds one of the Impressionist painters – Picasso, Van Gogh and Gauguin.
  4. This dynamic quality as a fundamental characteristic of Russian painting re-emerges from the medieval traditions for the first time in Repin's works it.

5. With Surikov the peculiar color range of Byzantine art is likewise revived — the rich browns somber red and clear yellow.

6. Historical painting came into being when Surikov turned to Russia's past for the subjects of his pictures.

7. Surikov expressed the past in a single personage, usually important.

8. Surikov was able to create vivid masterpieces due to the use of a colorful palette.

4. *Answer the questions on the text.*

1. Why was Surikov the first Russian painter to combine national ideals with an urge to find a new language? Name his best-known canvases.

2. What can you say about the subject, composition, color and rhythmical design of “The Boyarina Morozova”?

3. Why could not the painter express the past in a single personage?

4. Why was Surikov able to make his pictures vivid?

5. What of Surikov’s work inspired A. Kuindzhi, I. Ayvazovski and I. Levitan to create a school of real landscape painting?

### **Vocabulary**

1. An urge – сильное желание.

2. To depict – изображать.

3. Persecution – преследование, гонение.

4. The old believers – староверы, старообрядцы, раскольники.

5. To set down – запечатлевать.

6. Medieval – средневековый.

7. Enormous – огромный.

8. Wall-painting (syn. mural painting) – настенная, фресковая живопись, стенопись.

9. Pictorial – живописный, изобразительный.

10. To remind – напоминать.

11. To admire – восхищаться.
12. Solid color – ровный цвет.
13. To glance – скользить, блеснуть, отражать.
14. To carry on – продолжать.
15. To arrest – приковывать (взоры, внимание).
16. To re-emerge – появляться снова.
17. Peculiar – своеобразный, особенный, индивидуальный.
18. Color range – гамма цветов.
19. To revive – оживлять, воскрешать, восстанавливать.
20. Somber – темный, мрачный.
21. To recover – обретать снова, возвращать, наверстывать.
22. To recreate – восстанавливать, освежать, занимать.
23. Event – событие.
24. Ordinary – обычный.
25. Vivid – яркий, ясный, живой.
26. Colorful palette – красочная, яркая палитра.
27. To possess – иметь, обладать.
28. Glimpse – проблеск, мелькание, намек.
29. To inspire – вдохновлять

### **Vocabulary exercises**

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

1) to depict the persecution of the old believers; 2) an enormous painting;  
3) pictorial construction of work; 4) to admire brilliant painters; 5) solid color;  
6) color range; 7) to recover; 8) to recreate a decorative surface rhythm and strong  
horizontals; 9) a colorful palette; 10) glimpses of landscape in the background of  
pictures.

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

- 1) желание найти новый язык для выражения национальных идей;
- 2) запечатлеть на улицах средневековой Москвы;
- 3) фресковая живопись;
- 4) ровный цвет скользит от формы к форме;
- 5) приковывать внимание к центральной фигуре;
- 6) воскресить своеобразную гамму цветов византийского искусства;
- 7) передать настроение определенного периода;
- 8) изображать события на фоне обычных людей;
- 9) обладать инстинктивным пониманием природы;
- 10) вдохновить художников.

**Exercise 3.** Paraphrase the sentences using your active vocabulary.

1. Surikov's canvas, "The Boyarina Morozova" is a vast painting — both in size and scale it is in the nature of a mural painting.

2. The pictorial construction of this picture is reminiscent of one of the great Italian monumental artists whose work Surikov so much admired — Michelangelo, Tintoretto, Titian and Veronese.

3. It is full of movement— the fresh, solid pigment glances from form to form, gesture carries on to gesture, until finally one's eye is attracted by the central figure of the Boyarina with her dramatic uplifted hand and pointing fingers.

4. Surikov could not convey the past in a single sitter, however important, but had to present actions against a background of usual people.

5. Surikov had an intuitive understanding of nature, and the glimpses of landscape in the backgrounds of his paintings stimulated artists such as A. Kuindzhi, I. Ayvazovski and I. Levitan to create a school of real landscape painting.

**Exercise 4.** Insert the prepositions where necessary.

Born ... Krasnoyarsk ... Siberia, Surikov set out ... Petersburg ... horse-back ... 1868 to join the Academy. He was a year ... his journey, for ... his way he made frequent stops ... the ancient towns through which he passed. In particular Kazan and Nizhniy-Novgorod impressed him, but it was Moscow that bowled him

.... "Coming to Moscow, to that centre ... national life, I immediately saw my way," he wrote later.

**Exercise 5.** *Insert the articles where necessary.*

Surikov understands ... law of contrast and association of ... colors. Remarkably picturesque is ... harmonious coloring of ... whole canvas "The Boyarina Morozova" with ... dominating bluish tints in it and ... expressiveness achieved by ... association of black and white, ... repetition of ... red and yellow spots. ... blues and ... reds and ... yellows merge into one another and create ... harmonious whole.

**Exercise 6.** *Translate the sentences into English.*

1. Василий Суриков был первым русским художником, объединившим национальные идеалы со страстным желанием найти новый язык для выражения этих идеалов.

2. Шедевр Сурикова «Боярыня Морозова», изображающий преследование староверов патриархом Никоном, запечатлен на улицах средневековой Москвы.

3. «Боярыня Морозова» – огромная картина, выполненная в манере фресковой живописи.

4. Вся картина наполнена движением: свежий, ровный цвет скользит от формы к форме, жест продолжает жест, и, наконец, центральная фигура боярыни с драматически поднятой рукой приковывает внимание зрителя.

5. Своеобразная гамма цветов византийского искусства оживает в работах этого выдающегося художника.

6. Суриков изображал события прошлого на фоне обычных людей.

7. Суриков был способен создавать яркие, живые картины благодаря своей красочной палитре.

8. Проблески пейзажа на фоне исторических картин Сурикова вдохновили Куинджи, Айвазовского и Левитана на создание школы пейзажа.

**Exercise 7.** *Speak on the following topic:*

Surikov is the first Russian historical painter.

**Exercise 8.** *Describe one of the pictures by Vassili Surikov.*

The action of the picture "The Boyarina Morozova"\* takes place in a quiet, narrow Moscow street in the 17<sup>th</sup> century. The short winter day is declining; it is nearly twilight. The quiet snow-covered street presents an unusual aspect: it is filled with throngs of people who are surging into the street.

The Muscovites are there to accompany and pay homage to the first Boyarina of Moscow, who is being taken to interrogation for her unbending adherence to the old believers.

The Boyarina forms the center of the composition, and immediately attracts attention by her pale inspired face, set off by her dark garment and marked by an inner storm of emotions. Her hand is raised in an eloquent gesture with two fingers making the sign of the cross, the symbol of dissenters, forbidden by the church. She is superb in her indomitable inflexibility and readiness to die for what she considers a righteous cause.

Each character in the picture is strikingly individualized, revealing strength and might of the popular masses. Each of the characters accompanying the Boyarina is portrayed with unforgettable expressiveness. Each figure in the picture is an actual portrait. The exalted expression on the face of the beggarly, feeble-minded devotee, with his two fingers raised, repeating the sign made by the Boyarina, as a token of his devotion and adherence. The pilgrim who is absorbed in deep thought. The Boyarina's sister, princess Urusova, who is walking by the sledge, ready to share the fate of the Boyarina. The kneeling old beggar-woman who worships the heroic martyr. The young woman with the inspired sorrowful face whose beauty is enhanced by the deep blue of her coat and the yellow of her shawl and particularly by the position of her bent figure, which expresses the reverence she feels for the Boyarina. The young girl with the frightened expression

of her eyes. And the young nun, whose pale, sorrowful face stands out as a sharp contrast to her black garb. All the parts are brought together with great mastery revealing Surikov's fine sense of composition. From the point of view of its composition the picture is easily divided into two parts, with the sledge bearing the Boyarina in the center.

Extraordinary convincing is the rendering of the rhythm with which the movement of the sledge is animated, as it moves slowly amidst the dispersing crowd. The impression produced by the diagonal lines of the composition is heightened by the movement of the boy running after the sledge, and particularly by the tracks just made by the sledge runners in the snow.

The landscape repeats the blue, red and yellow color scheme of the shawl worn by the princess Urusova with its white background. The design of the shawl is again repeated in the architecture of the ancient buildings and even in the shaft-bow of the harness. The artistic skill and love with which the painter renders this national originality and beauty show the keen appreciation of his people.

---

\*"The Boyarina Morozova" – «Боярыня Морозова»

“The Morning of the Streltsy's Execution”\*, of 1881, is the earliest artist's explicit vision of the historical past. It reproduces the event from Peter Fs time that continues to shock people even today. In the year of 1682 the Streltsy, the Russian citizen-soldiers, incited a revolt in Moscow. At that time Peter, a boy of ten, had to flee the capital to survive. When Peter ascended the throne he took revenge on the old unreliable army and beheaded all the Streltsy in the presence of their wives and children. In the painting Surikov depicts the moment preceding the execution. The composition divides into two groups: one centers around Peter, another one shows the Streltsy, their wives and children. This painting was the first one to express the artist's understanding of history.

---

\* “The Morning of the Streltsy's Execution” – «Утро стрелецкой казни».

### **Text 3. Vladimir Favorsky (1886—1964)**

Vladimir Favorsky left his mark in many spheres of art. As a young man, he worked enthusiastically at easel painting and later retained a fondness for painting still-lives and landscapes. Until the end of his days he continued to enjoy pencil drawing, particularly portraits. His experiments in the sphere of monumental painting are also worth mentioning; they show a profound understanding of the indissoluble link between wall painting and architecture.

In spite of all this, Favorsky was undoubtedly first and foremost an engraver and his medium was wood. It was to the wood engraving that he devoted the greatest effort and owed those great successes which secured for him one of the first places in modern art. Favorsky realized the fascination of the actual technique of the woodcut and wood engraving, the beauty of the material which the artist is called upon to reveal in the very process of imposing his own will upon it.

The chief place in Favorsky's work belongs to book illustration. This, however, did not prevent him from producing a number of wall prints (often in linoleum), in which he incorporated the experience gained from his work on books.

To appreciate the originality of Favorsky's engravings, it is essential to bear in mind that he was never satisfied with the creation of illustrations as separate, graphic pictures not seen as integral parts of the printed page.

#### **Tasks**

1. *Read the text for detailed understanding.*
2. *Do the phonetic reading and literary translation of the first and second passages of the text.*
3. *React to the statements using the phrases of agreement and disagreement.*
  1. Vladimir Favorsky left his mark in many spheres of art.
  2. As a young man, he worked enthusiastically at portrait painting and later retained a fondness for painting icons.

3. His experiments in the sphere of monumental painting show a profound understanding of the indissoluble link between wall painting and architecture.

4. Favorsky was undoubtedly first and foremost an engraver.

5. It was to the wood engraving that he devoted the greatest effort and owed those great successes which secured for him one of the first places in modern art.

6. The chief place in Favorsky's work belongs to landscape painting.

7. He incorporated the experience gained from his work on books in wall painting.

8. Favorsky was satisfied with the creation of illustrations as separate, graphic pictures.

4. *Answer the questions on the text.*

1. In which spheres of art did Favorsky leave his mark?

2. Why are the experiments in the sphere of monumental painting worth mentioning?

3. To what technique did the painter owe his great success which secured for him the first place in modern art?

4. What place in Favorsky's work belongs to the book illustration?

5. Was Favorsky satisfied with the creation of illustrations as separate, graphic pictures?

### **Vocabulary**

1. To leave one's mark – оставить след.

2. Easel painting – станковая живопись.

3. To retain a fondness for – сохранить любовь к...

4. Still-life – натюрморт.

5. Landscape – пейзаж.

6. To be worth mentioning – стоить упоминания.

7. Profound – глубокий, полный, абсолютный.

8. Indissoluble link – неразрывная, прочная связь.

9. Wall painting (syn. Mural painting) – настенная, фресковая живопись, стенопись.
10. Foremost – выдающийся.
11. Engraver – гравер.
12. Medium – материал, средство; техника работы.
13. To owe – быть обязанным, должным.
14. To secure – обеспечивать, гарантировать.
15. Fascination – очарование, обаяние, прелесть.
16. Woodcut (syn. wood engraving) – гравюра на дереве.
17. To prevent from – мешать, препятствовать, предотвращать.
18. To incorporate – соединить, объединить.
19. To gain – получать, приобретать.
20. To appreciate – оценить.
21. To bear in mind – иметь в виду.
22. To satisfy – удовлетворять.

### **Vocabulary exercises**

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

1) to leave one's mark in different spheres of art; 2) to retain a fondness for painting still-lives and landscapes; 3) to be worth mentioning; 4) profound understanding; 5) medium; 6) to devote the greatest effort to wood engraving; 7) fascination of the actual technique of the woodcut; 8) to prevent from; 9) to incorporate; 10) to bear in mind.

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

1) увлеченно заниматься станковой живописью; 2) неразрывная связь фресковой живописи и архитектуры; 3) выдающийся гравер; 4) быть обязанным своим успехом гравюре на дереве; 5) обеспечить первое место в современном искусстве; 6) понимать прелесть техники; 7) помешать созданию настенной живописи; 8) объединить опыт, приобретенный над работой над

книгами; 9) оценить оригинальность гравюр; 10) не быть удовлетворенным созданием отдельных иллюстраций.

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

1. His experiments in the field of monumental painting are also worth mentioning; they show a deep understanding of the unbreakable connection between wall painting and architecture.

2. In spite of all this, Favorsky was unquestionably first and outstanding an engraver and his material was wood.

3. It was to the woodcuts that he dedicated the greatest effort and owed those great successes which secured for him one of the first places in modern painting.

4. Book illustration did not stop him from producing a number of wall prints, in which he fused the practice gained from his work on books.

5. To understand the creativity of Favorsky's engravings, it is essential to have in mind that he was never pleased with the design of illustrations as separate, graphic pictures not seen as integral parts of the printed page.

**Exercise 4.** *Insert the prepositions where necessary.*

When beginning a series ... illustrations, Favorsky usually worked ... a preliminary design ... the book he was planning. This design takes ... account the size ... the book, the width ... the margins, cover and title page, initial letters and headpieces, the order ... which the illustrations will be placed and any ornamentation within the text. Favorsky uses his skill ... composition not only ... the designing ... whole books and whole pages, but ... the structure ... each separate image. With great sensitivity he succeeds ... expressing the essence ... his subject ... the very way ... which the component parts fall ... position.

**Exercise 5.** *Insert the articles where necessary.*

With ... few exceptions when he has recourse to color Favorsky confines himself to ... use of black, white and intermediary tones. So acute is his sensitivity

to ... mutual effects of dark and light that even in monochrome engravings he manages to create ... illusion of color harmony. In ... Samarqand linocuts we feel ... brilliance of ... eastern weaves, in ... Dante print ... number "9" stands out like ... scarlet initial, ... black flag in "The Lay of the Host of Igor" creates ... impression of ... patch of color.

**Exercise 6.** *Translate the sentences into English.*

1. Владимир Фаворский оставил след во многих областях искусства.
2. В молодости он увлеченно занимался станковой живописью, а позднее начал рисовать пейзажи и натюрморты.
3. Его эксперименты в области монументальной живописи стоят упоминания: они показывают полное понимание художником неразрывной связи фресковой живописи и архитектуры.
4. Фаворский, несомненно, был выдающимся гравером; его материалом было дерево.
5. Гравюрам на дереве Фаворский обязан огромным успехом, который обеспечил ему одно из первых мест в современном искусстве.
6. Основное место в работе Фаворского принадлежит иллюстрации книг, это, однако, не помешало художнику создавать фресковую живопись.
7. В стенной живописи Фаворский объединил опыт, приобретенный им в работе над книгами.
8. Чтобы оценить оригинальность гравюр Фаворского, необходимо иметь в виду, что он не был удовлетворен созданием отдельных иллюстраций: очень часто он рисовал целые книги.

**Exercise 7.** *Speak on the following topic:*

Favorsky is a foremost engraver and a master of book illustration.

**Exercise 8.** *Describe Favorsky's picture "The Lay of the Host of Igor".*

In the illustration to "The Lay of the Host of Igor"\* , which shows Igor at the beginning of the battle, the figures of the prince and his warriors are moved out into the immediate foreground, it is as though they were already advancing on the enemy, the black banner above their heads expresses the might of the Russian host. In the figure of the prince vertical lines dominate. The figures of his enemies are round the edges so that they are merely on the periphery of the main group. In the next print, showing the battle between the Russians and the Polovtsy, the distribution of figures is of quite a different character. Here, the galloping figure of Igor's ally prince Vsevolod is only glimpsed in the depths of the composition and the foreground is densely occupied by squat figures of the Polovtsy, who appear to have cut us off from the Russian host. The solemn, statuesque attitudes are replaced by the tempo of the gallop.

---

\* "The Lay of the Host of Igor" – «Слово о полку Игореве».

### UNTI 3. RUSSIAN ART GALLERIES

#### Text 1. The Tretyakov Gallery

The Tretyakov Gallery in Moscow is one of the world's largest museums. Its founder is a Russian merchant Pavel Tretyakov (1832-1898), a great patriot and connoisseur of art. In the 1850s he decided to set up a public art museum. In 1892 he presented his collection to the Moscow community. It included about 2 thousand first-rate works by almost all outstanding Russian artists of the 18-19th centuries. It was a real museum of national art, reflecting its history. Initially, Tretyakov's collection was exhibited in his mansion in Lavrushinsky Lane, but by the 1870s it became so large that Tretyakov undertook the construction of the first halls of the gallery's special building.

The Russian revolution of 1917 brought cardinal changes in the character of the Tretyakov collection and arrangement of gallery activities. After the revolution the Tretyakov Gallery's collections grew due to nationalized private collections and separate valuable works of art that came in from private mansions and country estates.

At present it has over 100,000 exhibits. Now it fully reflects the entire history of Russian and Soviet art painting, drawing, sculpture and the applied arts. This division opens with truly unique icons of the 11th-17th centuries. This is one of the largest and best collections of Mediaeval Russian art of all existing museum collections. It includes over 4500 icons of various periods, schools and trends. The collection of Mediaeval Russian icon painting was started by Pavel Tretyakov, who had 62 icons of the 15th-17th centuries.

The collection of paintings of the 18th and the early 19th centuries is an important part of the Tretyakov Gallery. The museum has full collections of works by outstanding Russian portrait painters as Alexei Antropov, Ivan Argunov, Fyodor Rokotov, Dmitry Levitsky, Vasily Borovikovsky, Orest Kiprensky, Vasily Tropinin and Karl Bryullov who made the portrait a leading genre of Russian art. The art of a famous historical painter of the first half of the 19th century, Karl

Bryullov, is represented at the Tretyakov Gallery mostly by his portraits, where he emerges as a brilliant and skilful master of formal portraits and psychological insights.

Along with portraits, a collection of landscapes of the late 18th to early 19<sup>th</sup> centuries, especially works by Alekseev and Shchedrin occupies a place of honor in the Gallery. “The Appearance of Christ to the People” by Alexander Ivanov shows not only the miracle of the Lord's advent but also the miracle of people's spiritual revival and moral elevation.

Russian realism of the second half of the 19th century reached its perfection on the art of three outstanding painters — Ilya Repin, Vasily Surikov and Victor Vasnetsov. Repin, Surikov and Vasnetsov elevated Russian painting to the level of the best works of the 19th-century art. At the beginning of the 20th century worked such brilliant artists as Valentin Serov, Mikhail Vrubel, Konstantin Korovin and Victor Borisov-Musatov known for their excellent realistic portraits, on the one hand, and their persistent innovation, on the other hand.

The Tretyakov gallery now has probably the largest museum collection of Soviet art. The gallery has become a keeper of classical Soviet art, its avant-garde and the more traditional trend, for example, works by Soviet artists of the older generation —Kuzma Petrov-Vodkin, Pavel Filonov, Robert Falk, David Shterenberg, Alexander Deineka, Pyotr Konchalovsky, Yuri Pimenov and others. Their artistic destinies were different, sometimes tragic, but all of them contributed to the development of contemporary art.

The gallery's growth was restricted by its territory and the need to keep its main premises intact as a monument of architecture. Hence there appeared the idea of integrating the Tretyakov Gallery and the newly-built Art Gallery at Krymsky Val into a single museum complex. The restored and reconstructed old building in Lavrushinsky Lane shows pre-revolutionary Russian art and the new art gallery displays paintings, sculpture, and drawings of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

## **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 founder of the Tretyakov Gallery is a Russian merchant Pavel Tretyakov, a great patriot and connoisseur of art.

2. In 1892 the Tretyakov's collection included two thousand first-rate works by outstanding European artists of the 15-17<sup>th</sup> centuries.

3. The Tretyakov Gallery is a real museum of national art, reflecting its history.

4. After the revolution of 1917 the Tretyakov's collection reduced.

5. The Tretyakov Gallery contains the best collection of unique icons of various periods, schools and trends.

6. The museum has no collections of works by outstanding Russian portrait painters.

7. A collection of landscapes occupies a place of honour in the gallery.

8. The art of a famous historical painter Karl Bryullov is represented mostly by his landscapes.

9. Repin, Surikov and Vasnetsov elevated Russian painting to the level of the best works of the 19<sup>th</sup> century art.

10. Today the Tretyakov Gallery and the newly-built Art Gallery are integrated into a single museum complex.

4. *Answer the questions on the text.*

1. What is the Tretyakov Gallery? Who is its founder?

2. Why did the Tretyakov's collection grow after the revolution?

3. What does the Tretyakov Gallery reflect?

4. What is the best collection of Mediaeval Russian art in the gallery? What does it include? Whom was the collection started by?

5. Does the gallery have any collections of portrait painters? What painters made the portrait a leading genre of Russian art?

6. On the art of what painters did Russian realism of the 19<sup>th</sup> century reach its perfection?

7. Are there any collections of Soviet art in the museum? What Soviet artists contributed to the development of contemporary art?

8. Why were the Tretyakov Gallery and the new Art Gallery integrated into a single museum complex? What does the Tretyakov Gallery show? What does the new gallery display?

### **Vocabulary**

1. Connoisseur of art – знаток, ценитель искусства.
2. Outstanding – выдающийся.
3. To reflect – отражать.
4. Merchant – купец, торговец.
5. Due to – благодаря.
6. Valuable – ценный.
7. Unique icons – уникальные иконы.
8. A leading genre – ведущий, лидирующий жанр.
9. Landscape – пейзаж.
10. A place of honour – почетное, достойное место.
11. Brilliant – блестящий, яркий.
12. Skill /skilful – навык, умение, мастерство /искусный, умелый.
13. To reach perfection – достигать совершенства.
14. To elevate to the level of – возвысить до уровня.
15. To contribute – вносит вклад.
16. To integrate – объединять.
17. Private – частный.

## Vocabulary exercises

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

1) connoisseur of art; 2) separate valuable works of art; 3) to grow due to private collections; 4) unique icons; 5) landscape; 6) to emerge as a skilful master; 7) to reach the perfection; 8) to elevate; 9) to contribute.

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

1) известный ценитель искусства; 2) отражать историю русской живописи; 3) благодаря частным коллекциям и отдельным ценным работам; 4) уникальные иконы различных периодов, школ и направлений; 5) занимать почетное место; 6) искусный художник; 7) возвысить живопись до уровня лучших работ искусства; 8) выдающийся портретист; 9) внести вклад в развитие современного искусства; 10) объединить в единый музейный комплекс.

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

1. The initiator of the Tretyakov Gallery is a Russian merchant Pavel Tretyakov, a great patriot and patron of art.

2. The gallery contains first-rate collections by almost all outstanding Russian painters.

3. After the revolution the Tretyakov Gallery's collection enlarged owing to nationalized personal collections and separate remarkable works of art.

4. The museum possesses full collections of works by brilliant Russian portrait painters who made the portrait the most important genre of Russian art.

5. The art of a historical painter Karl Bryullov is represented at the gallery by his portraits where he shows himself as a magnificent and skilful master of formal portrait.

**Exercise 4.** *Insert the prepositions where necessary.*

As a token ... gratitude ... his outstanding accomplishments, Tretyakov was rewarded ... an honourable title ... Moscow's freeman. Tretyakov stayed ... guardian ... the gallery ... the end ... his days. During 1893-1897 the gallery was replenished ... 200 art works bought ... its founder. Among the latest acquisitions were Levitan's landscapes, Repin's portraits, Vasnetsov's works ... Russian epic.

**Exercise 5.** *Insert the articles where necessary.*

Russian merchant Pavel Tretyakov came up with ... idea to start ... collection of "... Russian art school as it is" in 1856. That year is considered to be ... official birthday of ... Tretyakov Gallery. In August 1892 ... art patron handed his collection as ... gift to Moscow city. It included 1287 pictures, 518 drawings, 9 sculptures of ... Russian artists, 75 pictures and drawings of foreign (mainly German and French) masters. ... present was evaluated at 1429000 rubles.

**Exercise 6.** *Translate the sentences into English.*

1. Третьяковская галерея в Москве – крупнейший мировой музей русской культуры.
2. Основателем Третьяковской галереи был Павел Третьяков, великий патриот и знаток искусства.
3. Сначала коллекция включала 2000 первоклассных работ выдающихся русских художников XVIII-XIX веков.
4. После революции коллекция галереи выросла благодаря национализированным частным коллекциям и отдельным ценным работам.
5. Третьяковская галерея отражает всю историю русской и советской живописи, рисунка, скульптуры, прикладного искусства.
6. Лучшая в мире коллекция уникальных икон XI-XVII веков включает 4500 работ различных периодов, школ и направлений.

7. В Третьяковской галерее можно увидеть замечательные портреты выдающихся художников, которые сделали портрет ведущим жанром русского искусства.

8. Коллекция пейзажей занимает почетное место в галерее.

9. Русский реализм достиг совершенства в искусстве выдающихся художников Репина, Сурикова и Васнецова, которые возвысили живопись до уровня лучших работ искусства XIX века.

10. Рост галереи был ограничен территорией, и поэтому появилась идея объединить Третьяковскую галерею и новую художественную галерею на Крымском Валу в единый музейный комплекс.

**Exercise 7. Speak on the following topic:**

The Tretyakov Gallery is a real museum of Russian art, reflecting its history.

**Text 2. The Hermitage**

The Hermitage is the most important museum in Russia; it occupies five buildings in the centre of St. Petersburg. The art treasures which are gathered in more than one hundred rooms of this vast museum reflect the basic stages in the development of Western European painting from the late middle Ages to the present day.

The foundation of the Hermitage Picture Gallery was laid in 1764 by the purchase of a large number of pictures from Berlin for the newly-built Winter Palace. Many works were bought in the reign of Peter the Great and Catherine II. Purchases for the Hermitage were also made by Russian diplomats, especially by Prince Golitsyn, ambassador to France. Among the first pictures he bought in Paris (1766) was Rembrandt's "Return of the Prodigal Son".

Important additions to the Hermitage were two large collections of paintings and drawings bought in Dresden (1768) and Brussels (1769). Those collections brought such masterpieces as "Perseus and Andromeda" by Rubens and Rembrandt's "Portrait of an Old Man in Red".

It took the gallery of the Winter Palace only ten years to grow into a first-rate collection of painting. Its first catalogue published in 1774 counted 2, 080 paintings.

The period after the publication of the first catalogue was marked by new acquisitions. One purchase of 1779 became a European sensation: the Russian ambassador in London Musin-Pushkin bought 196 pictures. Among them were such remarkable works as Rubens's "The Carters", Van Dyck's "Portrait of a Girl", Rembrandt's "the Sacrifice of Abraham", and Snyders's "Shop". According to the second catalogue, which remained unpublished, in 1785 the Hermitage collections consisted of 2,658 paintings.

Russian paintings began to appear in the Hermitage from 1802. Among the first Russian pictures admitted to the museum were works by Losenko, Shebuyev and Venetsianov.

The New Hermitage was opened in 1852. 21 of its 41 rooms were occupied by the picture gallery. The Russian section in the gallery, which took up two rooms, was not particularly large but included some noteworthy works, among them the "Last Day of Pompeii" by Bryullov, Bruni's "Serpent of Brass", as well as pictures by Alexander Ivanov, Vasiliy Shebuyev and Ivan Aivazovsky.

In the 1860s and 1870s the museum treasures became known to St. Petersburg public. They were studied by artists of the new generation: Perov, Kramskoi, Surikov, Repin and later—by their pupils. After the Hermitage had ceased to be "a secluded spot" and its rooms filled with visitors, the members of the "royal family" showed less interest in the museum, and acquisition of new works abroad was reduced to a minimum.

The Hermitage of the 1930s was one of the world's leading museums, an important centre of research, working in close contact with the Academy of Sciences and the Academy of Arts.

The museum's oldest section, the Department of Western European Art, comprises a picture gallery, a collection of statuary, displays of drawings, prints and applied arts. The permanent exposition, occupying 125 rooms, opens with

exhibits of the eleventh—fifteenth centuries representing applied arts, arms and armoury of Medieval Europe.

The most notable in the picture gallery are Italian paintings of the fourteenth—eighteenth centuries which include works by Leonardo da Vinci, Raphael, Giorgione and Titian. The museum possesses sculptures by Michelangelo.

One of the rooms is taken up by a magnificent collection of Rembrandt's paintings and his pupils.

English painting of the eighteenth and nineteenth centuries is represented by a good selection of pictures including works by Romney, Reynolds, Gainsborough and Lawrence.

Fifty-two rooms in the Winter Palace are occupied by the exposition of French painting, sculpture and applied arts, covering the period from the fifteenth to the twentieth century. Especially notable here are pictures by Le Nain, Poussin, Lorain, Watteau, Lancret, Boucher and Chardin.

Several rooms on the third floor house an excellent collection of Impressionist and Post-Impressionist painting with canvases of Monet, Renoir, Cézanne, Gauguin, Van Gogh as well as pictures by Matisse, Picasso, Bonnard and Marquet.

A large part of the collection had been gathered by the eminent connoisseurs Morozov and Shchukin.

The Department of the Antique World, one of the oldest in the Hermitage, possesses a large quantity of antique sculpture, vases decorated with painting, objects of applied art.

Created in 1920, the Department of the History and Culture of the Peoples of the East keeps and studies monuments of the ancient East (Egypt, Assyria), medieval cultures of Byzantium and Persia, cultural and artistic monuments of Turkey, India, China and Japan.

Founded in 1941, the Department of the History of Russian Culture is the youngest in the museum. Its exposition introduces the visitor to the

culture of the Slavs, of ancient Russian towns, the time of Peter I. Some rooms of the Winter Palace are of great historical and artistic interest: the Malachite Room and the Small Dining-room. Beautiful and impressive are the State Rooms: the Large and the Small Throne Rooms, the Emblem Hall, the Gallery of 1812, the Pavilion Hall, the Quarenghi Study, the Alexandrovsky Room, etc.

Pictures and drawings from the Hermitage are often displayed at international exhibitions. Loan exhibitions are exchanged with museums of other countries, which is one of the effective forms of international cultural cooperation strengthening ties between museums of the world.

### **Tasks**

1. *Read the text for detailed understanding.*

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

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

1. The Hermitage occupies three buildings in the center of Moscow.

2. The art treasures of the Hermitage reflect the basic stages in the development of Russian painting.

3. The Hermitage was founded in 1764 by purchase of a large number of pictures from Berlin.

4. It took the Hermitage 20 years to become a first-rate collection of pictures.

5. Russian painting began to appear in the Hermitage from the date of its foundation.

6. The Russian section in the gallery was not particularly large but included some noteworthy works.

7. The Department of Western European Art comprises a picture gallery, displays of drawings and applied arts.

8. Fifty-two rooms in the Winter Palace are occupied by the exposition of Chinese paintings, sculpture and applied arts, covering the period from the XII<sup>th</sup> to the XIX<sup>th</sup> centuries.

9. The Department of History and Culture of the Peoples of the East keeps and studies cultural and artistic monuments of the ancient East.

10. The Department of the History of Russian Culture is the oldest in the museum.

4. *Answer the questions on the text.*

1. What is the Hermitage? Where is it situated?
2. What do the art treasures of the Hermitage reflect?
3. When was the Hermitage founded? Who acquired paintings for the museum?
4. When did Russian painting begin to appear in the Hermitage?
5. Why did the members of the royal family reduce acquisitions of new works abroad to a minimum?
6. What is the oldest section of the Hermitage? What does it contain?
7. Can the visitors of the Hermitage familiarize themselves with paintings by Leonardo da Vinci, Raphael and Rembrandt?
8. Who gathered a large part of the collection of Impressionist and Post-Impressionist painting?
9. What does the Department of Antique World possess?
10. What is the youngest department of the Hermitage? What does its exposition introduce the visitors to?

**Vocabulary**

1. Art treasures – художественные ценности.
2. To reflect the basic stages – отражать основные этапы.
3. Purchase /to purchase – покупка /покупать, приобретать.
4. Reign – правление, царствование.

5. Ambassador – посол.
6. Masterpiece – шедевр.
7. It took 10 years to... – потребовалось 10 лет, чтобы...
8. First-rate – первоклассный.
9. Acquisition – приобретение.
10. Remarkable – замечательный.
11. According to – согласно, в соответствии с...
12. To appear – появляться.
13. To reduce – уменьшать, снижать.
14. Permanent (ant. – loan) – постоянный (ант. – временный).
15. Exposition (exhibition, display) – экспозиция (выставка, показ).
16. Exhibit /to exhibit – экспонат /экспонировать, выставлять.
17. Applied arts – прикладные искусства.
18. Magnificent – великолепный.
19. To house (include, comprise) – вмещать, включать.
20. Canvas – холст.
21. Eminent (prominent) – выдающийся, известный.
22. Connoisseur – знаток, ценитель.

### **Vocabulary exercises**

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

- 1) art treasures; 2) purchase of a large number of pictures; 3) masterpiece;
- 4) acquisition of remarkable canvases; 5) to appear; 6) to reduce; 7) permanent ex-
- position; 8) loan exhibition; 9) to house a magnificent collection; 10) eminent con-
- noisseur.

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

1) отражать основные этапы развития живописи; 2) правление Петра Великого; 3) известный посол; 4) галерее понадобилось 10 лет, чтобы...; 5) согласно каталогу; 6) снизить приобретения новых работ до минимума; 7) прикладные искусства; 8) экспозиция великолепных холстов; 9) шедевры замечательных художников; 10) ценитель искусства.

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

1. The art treasures of the Hermitage reproduce the main stages in the development of Western European painting.

2. Acquisitions for the museum were made by Peter the Great, Catherine II and Russian diplomats.

3. According to the catalogue of 1785, the Hermitage collection contained 2658 canvases.

4. The constant exhibition comprises magnificent works by eminent artists.

5. Several rooms of the Hermitage contain a first-rate collection, which had been gathered by eminent patrons of art Morozov and Shchukin.

**Exercise 4.** Insert the prepositions where necessary.

The foundation ... the Hermitage Picture Gallery was laid ... 1764 ... the purchase ... a large number ... pictures ... Berlin ... the newly-built Winter Palace. Many works were bought ... the reign ... Peter the Great. Later some ... them appeared ... the Hermitage. Among those who assisted Catherine II ... building ... her collection were her French friends – Diderot and Grimm. Purchases ... the Hermitage were also made ... Russian diplomats, especially ... Prince Golitsyn, ambassador to France. Among the first pictures he bought ... Paris (1766) was Rembrandt's "Return ... the Prodigal Son".

**Exercise 5.** *Insert the articles where necessary.*

After ... Hermitage had ceased to be "... secluded spot" and its rooms filled with visitors, ... members of ... "royal family" showed less interest in ... museum, and acquisition of new works abroad was reduced to ... minimum.

**Exercise 6.** *Translate the sentences into English.*

1. Эрмитаж – самый значимый музей в России, один из лидирующих музеев мира.

2. Художественные ценности Эрмитажа отражают основные этапы развития западноевропейской живописи от средневековья до наших дней.

3. Много замечательных работ для галереи было приобретено во время правления Петра Великого, Екатерины Второй, Александра Первого.

4. Галерее Зимнего дворца понадобилось десять лет, чтобы стать первоклассной коллекцией картин.

5. Русская секция Эрмитажа включает замечательные холсты выдающихся художников.

6. Члены царской семьи сократили приобретения новых работ за границей после того, как Эрмитаж перестал быть «уединенным местом» и его комнаты наполнились посетителями.

7. Постоянная выставка в отделе западноевропейского искусства демонстрирует образцы прикладного искусства средневековой Европы.

8. Итальянская живопись представлена великолепными работами замечательных художников эпохи Возрождения – Леонардо да Винчи, Рафаэля, Тициана.

9. Много шедевров импрессионистской живописи было приобретено известными ценителями искусства Щукиным и Морозовым.

10. Отдел истории и культуры народов Востока изучает культурные и художественные памятники Турции, Индии, Китая, Японии.

**Exercise 7.** *Speak on the following topics:*

1. The history of the Hermitage.
2. The major sections of the Hermitage.

## SUPPLEMENTARY READING

### **Text 1. Karl Brullov (1799—1852)**

Karl Pavlovich Brullov is a celebrated painter, exquisite watercolourist, monumentalist, virtuoso graphic; the brightest representative of Classicism and Romanticism; a member of The Milan and Parma Academy of arts, as well as the Academy of St. Luke in Rome; “the Great Karl” as his contemporaries in Russia have called him. The artist has earned a special place in the history of Russian art with his grand historical paintings, as well as exceptional ceremonial and chamber portraits of nobles and eminent cultural figures. Karl Brullov was born December 12 (23 according to the new style) in 1799 in St. Petersburg in the family of academician, famous painter and Professor of ornamental sculpture, a descendant of emigrants – Huguenots, who arrived in Russia in the second half of the XVIII century, Pavel (Paul) Ivanovich Brullo. Subsequently, all the brothers of Karl Pavlovich studied at the Academy of Arts. Little Karl was a very sickly child. Until he was seven years old, he could hardly get up from the bed. However, a strict father forced the boy to practice drawing regularly, and any disobedience was punished brutally.

The artistic fate of Karl Pavlovich was predetermined from birth. The father, for example, could leave the child without food if he could not or did not have time to finish the task. Once, being furious about some kind of misbehaviour, Pavel Ivanovich hit little Carl so hard that he remained deaf in one ear for the rest of his life. It is not surprising that when the boy was admitted to the Imperial Academy of arts in 1809, he surpassed many of his fellow students in the ability to draw, and teachers have always noted what an exceptional talent this student possesses. Twelve years of the Academy passed in the tireless work on the plaster of ancient casts, imitation of the great masters, improving his skills in painting. Prince Alexander Golitsyn, a dignified nobleman, a faithful friend of the family of the Tsar, and who also posed for the first artist of Russia in 1840, the Great Brullov, two decades before that, being in the Public Assembly of the Academy of Arts, as the

Minister of National Affairs and Education, handed the young man a Gold Medal of First Rank in the class of historical painting for the competition of the academic programme “The occurrence of three angels to Abraham at the oak of Mamre” in 1821. Thus, Brullov’s journey in the world of art has begun with this painting. The artist was entitled to a trip to Europe, where he could develop his skills and mastery, with funding from the Society for the Encouragement of Artists. Brullov insisted that his brother Alexander, later a famous portrait watercolourist who graduated from the Academy in the same year, went with him. In 1822, the Emperor granted Karl Pavlovich the right to change his surname (add the letter "b" in the end) for his exceptional services in the field of art; thus, the artist becomes Brullov.

Karl Pavlovich moved to Rome in 1822. The painting "Italian noon" which was commissioned to Brullov on behalf of Emperor Nicholas Pavlovich, again by Prince Golitsyn. Brullov has begun to create bright, warm paintings filled with sunshine. The painting depicts not the heroine of myths or biblical tales, not a high-born lady, but an Italian commoner. Until 1834, the artist lived and worked in Italy: he was fond of genre motifs, and also paid close attention to drawing from life, working on the idea of how to demonstrate better the connection of man with nature. Already in 1829, Brullov broke the official contract with the Society for the Encouragement of Artists and began to work as an independent, well-known and established master. The giant, monumental canvas "the Last day of Pompeii" is perhaps the most famous work of Brullov, who, moreover, was awarded a gold medal in Paris (1834) for this work. It was commissioned by the wealthy Russian man, Prince Anatoly Demidov. It took Brullov about six years to complete the painting. The artist began painting in 1827 when he was just creating his first sketches. The final version of the current picture was created between 1830 and 1833. The painting has brought enormous popularity to the artist and has radically changed his career. In 1835, Brullov was travelling across Greece and Turkey, and then returned to Russia, leaving his muse and his beloved woman, Countess Yulia Samoilova, in Italy, and settled in Moscow. However, already in 1836, by order of the Emperor, the artist moved to St. Petersburg, where until 1849, he was working

relentlessly on historic paintings as well as creating portraits of many great contemporaries, including Pushkin, Zhukovsky, Krylov, Kukolnik, Vitali; he received the title of Professor of the Second degree of the Academy of Arts; he has begun teaching, and also worked on the approved by the Academy painting "Siege of Pskov Polish king Stefan Batory" to obtain the status of senior Professor. The personal life of the artist was not as successful as his career. He fell in love with the beautiful pianist Emilia Timm, whom he proposed to in 1838. However, this story is full of dark secrets and controversies: the wedding took place in a hurry, most of Bryullov's friends did not even know about his marriage, the artist himself was extraordinarily moody and distant, and two months after the wedding, the couple separated forever, and the marriage was terminated. This mysterious situation was the source of many gossips in high society, and the artist began to feel himself as an outcast as the best houses of St. Petersburg were closing doors for him. Starting in 1843, Karl Pavlovich took part in the painting of the Kazan and St. Isaac's cathedrals in St. Petersburg for about four years. Exhausting, hard work in the cold, damp Cathedral has triggered complications of rheumatism and undermined the already rather poor health of the artist, serving as a heavy load on the sick heart. In 1849, Brullov went to the island of Madeira due to illness, where he mainly painted watercolour portraits of his friends. Then, he made a trip to Spain.

"Rome! And I'm home" – so Karl Brullov began his first letter when he was back to the Eternal city in June 1850, after a fifteen-year break. He is seriously ill – his heart is on the edge of failure. Doctors try to protect him from work and unnecessary excitement, but the artist constantly repeats with bitterness: “when I do not paint – I do not live”. Already dying, struggling with illness, the artist painted portraits by Italian archaeologist, orientalist Michelangelo Lunci and family members of A. Tittoni, a fascinating personality, the associate of Garibaldi. Karl Brullov died of asphyxiation at the age of fifty-two on 11 June (23 according to the new style) in 1852 in the little resort town of Manziana, near Rome, and is buried in the Protestant cemetery of Monte Testaccio.

## **Text 2. Ivan Kramskoi (1837—1887)**

Ivan Nikolaevich Kramskoy — a famous Russian portrait painter, theorist of fine arts, one of the organisers and leaders of the Association of Travelling Art Exhibitions. He started as a talented retoucher of photography and became a great portraitist of his era. Ivan Kramskoy created the first commune of artists in Russia according to the precepts of the Russian philosopher Nikolai Chernyshevsky and painted portraits of the Tsar and his family. He headed the "Revolt of Fourteen" and left the Academy of arts, but was still awarded the title of Academician later. Ivan Kramskoy proclaimed the advanced idea of art, and his most famous painting was the "Stranger" (1883).

Kramskoy was born on May 27 (N. S. May 8) in 1837 in the county town of Ostrogozhsk in the Voronezh province in the family assigned to the local bourgeoisie. At the age of twelve, the boy lost his father, Nikolai Matveevich — a strict man who served in the City Duma as a journalist, as the artist himself later pointed out in his memoirs. Ivan Kramskoy has demonstrated a rare perseverance in order to make his way to high art. He learned to draw with a pencil and watercolour on his own — already as a child, he could feel that artistic calling. The first person who supported Ivan Kramskoy in his artistic aspirations was an amateur artist and photographer, Mikhail Borisovich Tulinov, from Ostrogozhsk. He taught a talented teenager the craft of retouching and the boy soon succeeded in this field, learning how to revive technically imperfect portraits of the time with ink and paint. Then, as Ivan Nikolaevich remembered later, he had a chance to escape from the county town with a photographer from Kharkov who accidentally happened to stop at Ostrogozhsk in search of earnings. The wandering master photographer Yakov Danilevsky has spotted the talent of the young retoucher and took Kramskoy as an apprentice. During the next three years, the future painter accompanied by Danilevsky travelled through Russia helping the photographer at the stage of development of prints. He was drawing photographic portraits, and by doing this, he simultaneously comprehended the artistic laws of chiaroscuro and the creation of volumes. When the road led him in 1856 to St. Petersburg, Ivan Kramskoy already

enjoyed fame as an excellent retoucher. Professional skills opened the doors to him in the studios of the best photographers of the capital — Aleksandrovsky and Denyer. Soon the reputation of Kramskoy in St. Petersburg was elevated to the title of "the god of retouching", but this career did not appeal to him, and Kramskoy, taking the risk of going through the examination process without any traditional preparation to the Imperial Academy of Arts, have successfully passed them. Since 1857, he was included in the list of students of the famous Alma mater which has produced the most famous Russian artists of the period.

The years of Kramskoy's academic training came at a time when new democratic ideas were in the air of Russia. Young people all over the place were reading their revolutionary contemporaries' manifestoes and thoughts. Especially popular were the writings of a man, who was perceived as a genius and prophet of the new Russia, Nikolai Gavrilovich Chernyshevsky, the author of the novel "What to do?". There is a reason to believe that the future classic of Russian painting, Ivan Kramskoy, felt under the charm of Chernyshevsky and, subsequently, his personality was formed following the original writings of the philosopher. Some episodes of Ivan Kramskoy's life appear as if taken from the novel "What to do?". For six years of study at the Academy of Arts, the soul of Kramskoy was ripened by a storm of protest against the academic order. That storm broke out in the autumn of 1863 and was inscribed in the pages of Russian history as "the Revolt of Fourteen". Kramskoy and his associates refused to paint a picture on the topic of Scandinavian mythology for the right to receive a large gold medal and an educational graduate trip to Italy. The revolutionary students were demanding the free choice of topics. When the Council of the Academy refused them, under the leadership of Kramskoy, a group of fourteen best students of 1863, who disagreed with the rules of the Academy, left the Academy with a scandal and organised the first independent artel of professional artists in Russia. The members of the cooperative lived and worked as a commune, and Kramskoy was selected as a leader. Artists settled on Vasilievsky island, in one spacious apartment with their wives. They were giving advertisements in the newspaper in order to get some commissions for por-

traits, religious paintings and other different kinds of artistic work. Kramskoy received a commission for painting the interior of the dome in the Church of Christ the Saviour. The money that he earned in Moscow with this commission, he invested in the shared fund of the artel. The life of the artists in the artel was not easy. In the end, they separated. Soon Kramskoy became interested in another project — the creation of an Association of Wanderers (Peredvizhniki). His Moscow friends, artists Grigory Myasoedov and Nikolai Ge, while being in Europe had observed an exciting way to promote new art — travelling exhibitions that do not depend on state funding, and decided to arrange such a show and sale, going to the main cities of Russia.

His wife and children have always meant a lot to Ivan Kramskoy. To support his family, he worked tirelessly: retouched portraits, painted custom portraits from photos, took any job to earn money. In his autobiography, Ivan Nikolaevich wrote that after getting married, he began the eternal struggle over a piece of bread, pursuing at the same time artistic goals that had nothing to do with money. It would seem that in search of a stable income, Kramskoy became a teacher in the drawing school of the Society for the Encouragement of Arts. For the period of five years, from 1863 to 1868, he was engaged in teaching, and, in the end, left a good memory of his work according to his students, among whom were Ilya Repin and Nikolai Yaroshenko — the future classics of Russian art. They later recalled Kramskoy as a natural, excellent teacher. Well paid was the historical work on painting the main dome in the Cathedral of Christ the Saviour, which Kramskoy, commissioned by his former teacher, Professor Alexei Markov, performed with two other members of the artel, Nikolai Koshelev and Karl Venig in 1865. Unfortunately, this painting was later destroyed in 1931.

On the whole, the 1860s were particularly important in the formation of the worldview and creative personality of Kramskoy. Even while studying at the Academy of Arts, he began to demonstrate an extraordinary gift of the portraitist, and later, this quality began to manifest itself with greater certainty and strength. He became well-known and favoured among the high society as a portrait painter,

and, in the end, this work also brought the painter the recognition of his colleagues. In 1869, for portraits of Princess Catherine Alekseevna Vasilchikova and count Tolstoy, the artist, who was thirty-two years old at that time, was awarded the title of Academician. Meanwhile, the artists that constituted the artel gradually started to depart in their activities from those high moral principles that had been stated at the beginning. With the growth of the popularity of the artists from the artel, according to Kramskoy, some of them started to demonstrate signs of "the thirst of the adventure", and others — "satisfaction and obesity". At the end, tired of the desperate struggle for moral unity, Ivan Nikolaevich in 1870 left the group, which soon after the event broke up altogether. After parting with the artel, Kramskoy did not follow the artistic path alone. With all the passion of his youth, he became interested in the idea of the painter Grigory Myasoedov about the organisation of a new, Moscow-Petersburg art Association, which remained in the history of Russia under the name of the Association of Travelling Art Exhibitions. All subsequent life of Ivan Nikolaevich — creative maturity and all the most precious heritage that Kramskoy left as an artist, was now closely connected with the Association of Peredvizhniki. Also, the Association itself was inseparable from Kramskoy, who took part in the development of its statute and became not only one of the most active and authoritative members of the Board, but also the chief ideologist of the Wanderers. Another exciting project for Ivan Kramskoy was the participation in the creation of a collection of portraits for the famous patron Pavel Tretyakov in his gallery. Kramskoy painted several works for the Tretyakov gallery, including a picture of the owner in 1876. The idea of a portrait gallery of prominent contemporaries seemed fascinating to Kramskoy, although he was burdened by the portraits of the Royal family that were commissioned to him. In the genre of portraiture, Ivan Nikolaevich has become a true virtuoso: the viewers imagine many Russian geniuses of the 19th century in the way as Kramskoy had depicted them. He painted Nekrasov, Goncharov, Antokolsky, Grigorovich, Polonsky, Aksakov, Saltykov-Shchedrin, Repin, Shishkin, Kuindzhi, Mendeleev, Leo Tolstoy and many others.

In February 1887, the fifteenth Travelling exhibition was opened. Kramskoy presented a portrait of Ilya Repin, his former student, who continued to admire his teacher endlessly. It was the last exhibition in which Ivan Nikolaevich Kramskoy took part. A month later, on March 24 ( N. S. April 5), he was painting the portrait of Dr Rauchfus in his studio. Six hours in a row, overcoming the usual pain in the heart, he worked at the easel, but at the seventh hour, the artist's heart could no longer stand. Ivan Kramskoy was buried at the Smolensk Orthodox cemetery, but in 1939 the ashes were transferred to the Tikhvin cemetery of the Alexander Nevsky Lavra.

### **Text 3. Vassili Polenov (1844—1927)**

Vasily Dmitrievich Polenov played an extremely important role in the history of Russian art, being one of the last romantic painters and later developing new principles in approach to painting genres. An outstanding Russian landscape painter, a Peredvizhnik, a reformer and a teacher, he had an undeniable influence both on the development of the landscape genre and on his many students, among whom were I. I. Levitan and K. A. Korovin.

V. D. Polenov was born in 1844 to the family of an archaeologist Dmitry Vasilyevich Polenov and a children's writer Maria Alekseevna, nee Voeikova. The passion for art in the family of V. D. Polenov can be traced back to long before his birth, as he was a descendant of widely educated and influencing people, which, no doubt, had a significant impact on his views and interests. For example, Nikolai Lvov, great-grandfather of V. D. Polenov, was a professional architect and organizer of the famous Derzhavinsky poetry circle. His daughter, Vera Nikolaevna Voyeykova, the beloved grandma of the future artist Vasily Polenov, following the death of her parents, was brought up in the house of Gavriila Romanovich and Daria Alekseevna Derzhavins, and little Vasily loved listening to stories about the intelligentsia of her youth and the history of Russia, which Vera Nikolaevna knew perfectly. Polenov himself said that his love for fine art came from his mother, who, among other things, was an amateur artist taught by Karl Bryullov himself. It

is thanks to her passion that we know how the future painter V. D. Polenov looked in his childhood.

Vasily was raised in a highly cultural environment, which always encouraged his early passion for painting. Already in 1860, at the age of sixteen, Vasily traveled with his father across Russia, sketching antiquities and artefacts. Great-grandfather of V. D. Polenov from his father's side, Alexei Yakovlevich Polenov, was the first person in Russia to obtain a higher education in law and Vasily, upon graduating from the gymnasium in 1863, followed in his footsteps, enrolling in a law school. Simultaneously V. D. Polenov began attending classes at the Russian Academy of Arts and in 1866 was accepted as a full-time student. After graduating from both educational institutions in 1871 and receiving a gold medal for his work *Resurrection of the Jairus' Daughter* (1871), Polenov went abroad, settling in Paris.

At that time I. E. Repin also continued his practice in Paris, and K. A. Savitsky, who was expelled from the Academy already being a member of the *Peredvizhniki* artist society, joined his colleagues at his own expense. During his studies at the Academy Polenov kept aloof from the democratic group of artists, but in Paris he quickly became close to them, largely due to his admiration for Repin's talent.

However his new social circle did not have much impact on V. D. Polenov's artistic views. Raised studying classical art and majorly influenced by Renaissance painters, young Russian artists were drawn to numerous styles in between the classical and the contemporary. Polenov's interest was awoken by German modernist art, however this fascination never lasted. Later on Polenov was particularly mesmerised by the artists of European romanticism, such as Jean-Baptiste Regnault, Marià Fortuni and Domenico Morelli. The critical attitude towards contemporary art, inherent in his friends, was developed by Polenov later on - initially he was easily excitable and eager to absorb new art forms. Probably the reason for such a different perception lay in the fact that initially more democratic Repin and Savitsky, prone to the ideas of the 60s, paid particular attention to the role of their work

in regards to the community, so their perception of the concepts of other people's works was more acute.

Young Russian artists were expecting the Parisian art of the 70s to express ideological realism and were disappointed by its lack. Polenov's views were not so particular, but nonetheless he sought realism and naturalness. This resulted in both Repin and Polenov returning to Russia before the appointed time. The direction of Polenov's work during his stay in Paris remained undetermined, however, some themes that appeared throughout his work can be traced. The struggle for the dignity of man and the progressive ideas of modernity are implied in such works as *Droit du seigneur* (1874), *the Conspiracy of Gyoses* (1875) and *the Lassalle gives a lecture in a working club* (1874).

For a brief period of time Polenov was a war painter. In 1876 he wrote to the Academy requesting a trip to the Serbian theatre of operations and following his participation in numerous battles received a medal for bravery. In 1877 the artist proceeded to join the Bulgarian front as an artist of the heir's headquarters. This period in Polenov's life is known for such works as *Montenegrin* (1876), *the Dining room in the dugout* (1877) and *Two Turkish soldiers* (1880).

V. D. Polenov loved to unwind in his childhood's happy place, the family estate that used to belong to his grandmother. Right there in 1877 he became developed interest in painting landscapes, which subsequently led to the formation of Polenov as an artist known to us now. In 1878 he made his debut at a traveling exhibition showcasing the painting *Moscow Courtyard* (1878), which ultimately brought him to fame. The picture was undeniably relatable in its simplicity and evoked a pleasant feeling of bright nostalgia. While creating landscape compositions Polenov made use of his academic assets, in particular excellent knowledge of perspective, thus the interaction of the lyrically animated landscape and technical professionalism ensured his artistic success, giving the previously unclaimed in Russia landscape painting genre a new meaning.

Vasily Dmitrievich deeply believed in the educational character of fine art and conveyed that painting was about “animation and beauty”, designed to ennoble the viewer. Driven by desire of ultimate exploration of those artistic values he turned to the image of Christ, a symbol of the moral power of man for the Russian intelligentsia. Thus, an extensive series of paintings on biblical themes were born. Polenov's had his own, unique ideas about portraying the Christ, which, of course, involved his unity with nature. Polenov's Christ is calm, full of life and has beautiful features. In order to create a natural landscape, in 1881 V. D. Polenov traveled through Egypt, Syria and Palestine, studying the terrain and the population. Following the trip Polenov painted, among other biblical scenes, A depiction of Jesus and the woman taken in adultery (1888), and while the composition and the concept received mixed reviews, the artistic skill of the work cannot be denied.

V. D. Polenov had a pedagogical calling and did not limit himself to his own artistic practice - in 1882 he became the head of a landscape workshop at the Moscow School of Painting, Sculpture and Architecture. The memoirs of his students testify to the great influence of his teaching activities, moreover, many students became his friends and often visited his house. In 1885, he, together with his sister and wife, organized drawing evenings in his house. Over the years the Society for Travelling Art Exhibitions began to lose its ideological platform and innovativeness, and Polenov, who first tried to revive it by introducing his students into the society, later found a new exhibition space. In 1889 the first exhibition of the Moscow Society of Art Lovers took place and it became a leading platform for many years to follow.

Polenov dreamed of a teaching position at his alma mater and the public, in particular his students and applicants, supported him in this endeavour. However, when the professors of the reformed Academy were announced, Polenov was not among them. Professor was deeply offended by such a betrayal and refused two subsequent offers in the following years.

V. D. Polenov devoted the rest of his life to painting and teaching. His artistic success was followed by numerous exhibitions, including a personal exhibition

at the State Tretyakov Gallery in 1924 and the subsequent title of People's Artist of the Republic. During his teaching career, V. D. Polenov, according to the recognition of the artists themselves and the surviving sources, took a significant part in the artistic development and fates of I. I. Levitan, V. E. Borisov-Musatov, M. A. Vrubel, L. O. Pasternak, K. A. Korovin and many others. Until the end of his days, the painter still spent time sketching in his beloved estate, where he died in 1927.

#### **Text 4. Ilya Repin (1844—1930)**

Ilya Repin, a colleague and close friend of Polenov's was also one of the group. Though never an active member of the Society of Wandering Art Exhibitions, he was nevertheless deeply influenced by Kramskoi and his followers. He was a far more articulate and distinguished master of his medium than any of the original "fourteen".

Repin's overriding interest in people led him to devote most of his time to painting his contemporaries. Practically everybody of importance sat for Repin, who recorded their appearance in restrained and severe colors, which differ completely in character from the somber colors used by many of the Wanderers. In Repin the colors are a reflection of his mood, for, like so many of his contemporaries, he too was often grieved by the darkening outlook. He expressed his dislike of oppression in some subject paintings. The finest of these is a picture he painted in 1884, entitled "They did not Expect Him"; it illustrated the return of a political exile from Siberia. It is a poignant, profound, and extremely convincing psychological study, as well as a painting of real aesthetic merit. This painting is one of his few full-sized paintings, for Repin spent much time working on studies before executing a painting in full-scale. In many of those studies one can discern an extremely talented draughtsman with a real perception of nature. The no less sincere and aesthetically equally important painting which is generally known by the name of "The Volga Boatmen" is likewise concerned in drawing attention to a social evil.

Some of Repin's paintings were executed at Abramtsevo, an estate near Moscow. It belonged to Savva Mamontov, the Russian railway tycoon of the

1870's, who surrounded himself with the most progressive personalities of his day, not only painters but composers, singers, architects, art historians, writers and actors. This colony of artists brought together by Mamontov was known as "Mamontov's circle". They were inspired by ideals of bettering the life of the people. "Mamontov's circle" drawn together by the common determination to create a new Russian culture, can be regarded as the cradle of the modern movement in Russian art.

### **Text 5. Valentin Serov (1865—1911)**

Valentin Serov, the son of the opera composer, had come as a small boy to live at Abramtsevo with his widowed mother in 1874. He grew up in the atmosphere of constant creative activity which characterized the Mamontov household. From a very early age Serov was given drawing lessons by Repin, who was very fond of the little boy, and he soon showed himself to be a remarkably precocious draughtsman. He would catch the likeness of a model often more quickly and surely than the older artists in the merry "drawing competitions" which were so much part of this gay, idyllic life of Abramtsevo. This talent for catching a likeness Serov later developed and he became the most successful and brilliant portraitist of the 1890's and first decade of this century. But before this he was a beautiful landscape painter in a more sensuous and less nostalgic vein than his master Levitan. Serov, like Korovin, was a most beneficial influence in the Moscow College where he taught from 1900 up till 1909. He was a superb technical master of the many media in which he practiced and that too did not fail to impress his students. Surikov had shown him the value of fine colors, a lesson which the revived interest in icons had helped to stress. It was from these ancient panels that Serov also became aware of the significance of the essential in a composition and the unimportance of the unnecessary, but it was undoubtedly Vrubel who showed Serov the value of responding to a personal emotional experience. Serov was thus able to make his mark at the age of twenty-two on exhibiting two paintings, "Girl with Peaches" and "Girl in Sunlight". At the time of

painting them he was unfamiliar with the works of the French Impressionists, yet he came very close to Renoir in these luminous, sunny, splendidly composed portraits.

### **Text 6. Mikhail Vrubel (1856—1910)**

In 1890 V. Serov introduced his close friend Mikhail Vrubel to Mamontov. It was to prove the turning-point of Vrubel's artistic life. He had had a brilliant early career at the Petersburg Academy, which he entered in 1880. Even before he graduated, Vrubel's teachers recommended him to Professor Prakhov who came to the school in 1883 to find students who would help him with the restoration of the twelfth-century church of Saint Cyril in Kiev. The opportunity to become familiar with Byzantine art at first hand proved decisive in Vrubel's development. At this point began that relentless search for a new pictorial vocabulary which was the driving force throughout his work. It was during Vrubel's work in Saint Cyril that he discovered the eloquence of line. "Byzantine painting", wrote Vrubel later "differs fundamentally from three-dimensional art. Its whole essence lies in the ornamental arrangement of form which emphasizes the flatness of the wall." This use of ornamental rhythms to point up the flat surface of the canvas was constantly exploited by Vrubel. An example of this is "The Dance of Tamara", a watercolor of 1890. This is one of the series by Vrubel illustrating Lermontov's poem "The Demon", commissioned for a jubilee edition published in 1890. It was Vrubel's first Moscow commission.

The passionate study of Byzantine art which Kiev inspired in Vrubel took him next to Venice. In Kiev he had discovered line, in Venice he discovered color. When Vrubel returned to Russia in 1885 he began the series of "Demon" pictures inspired by Lermontov. This image came to haunt him more and more persistently. From a confiding presence, a soaring sorrowful spirit, it becomes a hostile sentry and a glowering, angry head. Finally, in the last years of his creative life it is a crushed or swooning body, sucked into a giddy whirlpool. In some of his last

works Vrubel resurrects the figure as a massive head with tragic staring eyes: a pure spirit which looms out of the mist, dominant at last, but with its empire gone.

Apart from his work on monumental painting, Vrubel had concentrated largely on water-color during the last ten years of his life; he considered this medium to be the most exacting discipline.

More than any other artist Vrubel was the inspiration to the "avant-garde" in Russia during the next twenty years. He might be termed the Russian Cezanne, for they share a number of characteristics: both artists bridge the centuries in their work, and not only the centuries, but the two visions which so radically divide the nineteenth century from the twentieth; "modern art" from the art of Europe since the Renaissance and the birth of "easel painting".

Most of Vrubel's drawings are studies of flowers, but not of flowers growing in the field in their natural environment; they are penetrating close-ups of the tangled interplay of forms, giving them in their artificial isolation a peculiar dramatic rhythm. Vrubel is at his greatest in these exquisite watercolor and pencil sketches. His searching pencil attacks the model from every viewpoint: in transparent interweaving patterns, in balancing mass against mass, in mosaic-like patterning. It is for this tireless, exhaustive examination of the possibilities of pictorial representation that the next generations so revered Vrubel, as well as for his extraordinary imaginative vision.

### **Text 7. Fyodor Rokotov (1735-1808)**

Fyodor Rokotov is an important figure in the Russian art of the XVIII century; he is mainly known as the master of the portrait painting of the Enlightenment, and his outstanding talent can be compared perhaps only to Dmitry Levitsky, another exceptionally gifted portraitist. The most famous so-called casual-intimate portraits made by the virtuoso of the brush, Fyodor Stepanovich, stand out for their notable mysterious half-smiles, the feeling of concealed sadness, the secrets of inner life, the underlying vulnerabilities and sentiments, allusions and a sense of enigma. Fyodor Stepanovich was born in the suburban estate called Vorontsovo

that belonged to the prince Repnin in 1735. His origins are controversial, and this part of his biography is still quite obscure or unknown: there is lack of information about the birth and early years of the future artist and the facts that are present, are fragmentary and limited.

For a long time it was supposed that Fyodor Stepanovich was born in the wealthy noble family; however, today art historians believe that Rokotov was born illegitimately, and therefore was ranked as a child of a peasant serf family, but still grew up in the house of his masters almost as a member of their family, and also was freed from his serf status immediately after birth as well as being strongly patronised by aristocratic families of Repnin, Yusupov and Golitsyn. There is not enough information about the young years of Rokotov, but it is known that he has attracted attention of an art lover and favourite of Empress Elizabeth, the founder of the Moscow University and the Academy of Arts, Ivan Ivanovich Shuvalov, who invited Fyodor Stepanovich to study at the St. Petersburg's Academy of Arts in 1760. According to one version, based on the large number of depictions of cadets in the early stage of Rokotov's work, it is believed that he first entered the land gentry cadet corps. However, the documents confirming this fact were not found. By the 1950s, the whole city of Moscow had already known about the talented artist, and his works were so in demand that there were enormous waiting lists of noble families who wanted to be depicted by Rokotov. At the age of twenty-nine years, Fyodor Stepanovich received the title of academician, had his busy studio full of pupils and apprentices, where forty portraits could be simultaneously in the process of production, and sometimes the Maestro had only time to paint the face of the model for the commissioned portrait. According to recent studies, art historians have argued that the formal portraits of Empress Catherine II were fully executed by the masters of the Rokotov's studio, and not by the artist himself, as previously had thought.

Curiously enough, the signature of Fyodor Rokotov is concluding the rules of the "Moscow English club", which was founded in 1770. In this elite club, which existed under the motto "Consent and Fun", access could only be granted to

the high-class members of the upper society. This fact seriously calls into question the original version of the birth of Fyodor Stepanovich as being born from a serf family. Nevertheless, the artist was part of the circles of noble families and was in friendly relations with such distinguished personalities as Mikhail Lomonosov. Also, it is quite strange that essentially Fyodor Stepanovich did not communicate with his peasant family. Only in 1776, Rokotov sent a petition to Catherine II pleading to free his two nephews, sons of his brother, from their serf duties. The last portraits Rokotov painted in the early 1790s, among which there is one of the best works of the artist in his career, the portrait of A. M. Pisareva. The beginning of the XIX century is an extremely unknown period in the biography of Fyodor Stepanovich. Because of the entry in the register of births, it is known that he died 24 Dec 1808 in Moscow.

#### **Text 8. Ivan Argunov (1729-1802)**

Ivan Petrovich Argunov was an artist who stood at the very foundation of the Russian school of portrait painting in the XVIII century. He used Baroque techniques, and thus influenced the development of Russian realistic painting, perfectly combining true national identity and foreign techniques in his works. The fate of the artist can be considered quite dramatic, because he was an orphan and, moreover, he spent all his life as a serf. This duality has always troubled Ivan Petrovich: on the one hand, he became a famous and prominent artist, but on the other, legally, he was a slave without any freedom. Ivan Argunov was born in Saint-Peterburg in 1729 and grew up in the family of his uncle Semyon Mikhailovich Argunov, who had served as the butler of the princess of Cherkassky, and later, after the Argunov family became the property of Count Sheremetev in 1743, was the major-domo of the eminent "Million" House on Millionnaya Street in Saint-Petersburg. The family of count Sheremetev was one of the wealthiest families at that time and owned a famous Fountain House (Sheremetev Palace) in St. Petersburg and a grand estate Kuskovo near Moscow. Argunov did not receive any official art education since he was prepared for a life full of many organisational, ad-

ministrative and economic duties that he had to perform at the behest of Count Sheremetev. However, the Sheremetevs, especially the collector and philanthropist, count Peter Borisovich, loved art and patronised their talented serfs, who were generously given the opportunity to express themselves creatively if not entirely, then, at least, in part. The relationship between little Ivan and art began to form under the influence of his cousins, Andrei Matveev's pupils in the Chancellory of the buildings, who had significantly invested into the formation of the artistic worldview of Ivan Petrovich. His extraordinary abilities soon became apparent, and his uncle, Semyon Mikhailovich, drew the attention of count Peter Borisovich to Ivan's talent.

Thus, thanks to the mercy of his master, who decided to nurture his own 'court' painter out of the gifted boy, in 1746, Ivan Argunov was assigned as a pupil to the German artist, the famous Maestro George Christopher Groot, the court painter of Empress Elizabeth, who arrived from Stuttgart. The Academy of Arts in Russia was opened much later, only in 1758, and during the formation years of Argunov's style and skills, artists were taught quite simply and straightforwardly. For those who started their artistic career, the basic commandments were: watch and try to paint in the same way as your teacher, obey him in everything and do not enter into disputes, and as you learn, you will help him. A few years later, Maestro Groot realised that his disciple, the Count Sheremetev's serf, can now work independently. At the invitation of Groot, Argunov created his first icons for the court Church of the Grand Tsarskoye Selo Palace near St. Petersburg and the Resurrection monastery in New Jerusalem near Moscow. In 1749, the training was officially completed, and Argunov began to combine his duties as a serf and professional artist. He painted his masters, Sheremetevs, a lot. There are portraits of Prince Ivan Ivanovich and Princess Catherine Alexandrovna Labanov-Rostov among the early paintings. These works still have quite discernible features of old Russian traditional painting (Parsuna) and decorative vividness rooted in folk art. In 1753 - 1758, quite unusual pupils were studying in the Argunov's studio: Empress Elizabeth had sent her court singers who lost their voices to be taught by Ivan Fedo-

rovich. Amongst these pupils were Anton Losenko, Kirill Golovachevsky, and Ivan Sablukov, who later all became teachers at the Academy of Arts. Thus, Argunov made a significant contribution to the development of national art education even before the opening of the Academy of Arts in Russia.

Ivan Argunov was often commissioned portrayals of the most high-rank personas, because the Russian nobility considered it to be a representation of good manners to display Royal portraits in their palaces. In such cases, the artist made exemplary copies of paintings, which normally had been created by foreign masters. That is how the artist was using the French original paintings to work on ceremonial portraits of Empress Elizabeth, Grand Duchess Catherine Alekseevna, as well as Empress Catherine the Second. Ivan Petrovich painted a portrait of Countess Tolstoy, depicting her with spokes and yarn lying on her lap. For the first time in Russian portrait painting, the artist was able to show the daily life and affections of people, his/her personality, as well as to suspend a moment of an ordinary day, keeping it for centuries. This type of image is called "intimate portrait", coming from the fact that the viewer seems to get access to the intimate, personal world of the sitter. There were more and more people who wanted to get a portrait made by Argunov. One day he received an unusual order from count Sheremetyev, who asked to paint his deceased parents, but in a way that he remembers them being in the prime of their years. So, Argunov became one of the first who began to create portraits of dead people, the so-called retrospective portrait. "Portrait of the unknown in Russian costume" - this painting by Ivan Argunov was the first work on a peasant theme in Russian art. It depicts as if a stately, dignified woman dressed as a peasant in the Moscow province. Her image is full of light and purity, and kokoshnik appears to look like a Royal crown. Children's portrait was a special topic in Argunov's art. One of his most famous works is "the Portrait of kalmychka Anushka", an image of the pupil of V. A. Sheremetyev, which was created in 1767. Overall, the most active and fruitful period in the artist's work fell on the 1760s. Only once Argunov painted a historical painting called "the Death of Cleopatra" (1750). The artist often worked on commissions of ceremonial portraits.

In the 1770s, Ivan Petrovich worked less and less, as the duties of the major-domo of the "Million" House of Sheremetev did not leave enough time for painting. When the Sheremetevs moved from St. Petersburg to Moscow, they took Argunov with them, and again appointed the famous artist of both capitals as the manager of their Moscow Palace in 1788. In fact, since the late 1780s, Argunov has not actually engaged in painting, because he was appointed a member of the Serf Board, dealing with all economic affairs of the Count. Despite his successful artistic career, serf could not abandon the count's command. The sons of Ivan Petrovich had already grown up by this time and followed in his footsteps. Paul became a famous architect, and Nicholas and Jacob - painters who inherited the talent of his father. Ivan Petrovich lived seventy-three years and died at the beginning of the XIX century, in 1802.

### **Text 9. Anton Losenko (1737-1773)**

Anton Losenko was a Ukrainian artist of the XVIII century, who has been called "Lomonosov of Russian painting" by his admirers. Adhering to the style of Neoclassicism, he was a prominent academician, a great teacher and mentor of many talented masters of Russian painting. His specialisation was mainly portrait painting and historical subjects, which, due to his expressive work, have gained national significance and become fundamental to Russian historical painting. The portraits, which he painted, are a circle of selected people belonging to the arts: the founder and curator of the Academy of Arts, I. I. Shuvalov, actors I. D. Shumsky and F. G. Volkov, the poet and playwright, A. P. Sumarokov, and others. Anton Pavlovich was born on 10 August 1737, in the small town of Hlukhiv (the former Chernigovskaya gubernia, now in Sumy Oblast, Ukraine) into a family of merchants belonging to the Ukrainian Cossacks. He orphaned at a young age when the boy was four years old, his mother died, and soon his father passed too. Losenko lived with his aunt for some time, and when the future artist approached his seventh birthday, his impressive musical abilities were highly appreciated: with the consent of his relatives, he was sent to St. Petersburg in the court singing choir.

However, this path was not destined to be the right one for Losenko, and in 1753, he was expelled from the singers because of the "decline in voice". Instead of a musical career, the young man was sent to study painting to the outstanding artist I. P. Argunov, who at that time was one of the leading Russian portraitists of the aristocracy and the Royal Court. Within five and a half years, which Anton Pavlovich spent in the Argunov's studio, he was able to learn all the necessary skills, prepare for independent work and quite successfully develop his artistic abilities. In 1758, Losenko entered the newly established Academy of Arts and soon began to provide all possible assistance to his academic teachers, which led to his new position as an apprentice.

Undoubtedly, Losenko's trips abroad served as a great impetus for the development of the young artist's superior skills, distinguished style and unique manner. As a particularly gifted painter, he was sent by the Academy to Paris in 1760, where he studied under the direction of the Baroque engraver and painter, a permanent participant of the Salons, a member of the Royal Academy of Painting and Sculpture, Jean Retu. The French teacher and this change of scenery, the opened horizons and the opportunity to see the best European examples of art, have played a significant role in the formation of Losenko's own painting style. During his apprenticeship in Paris, he created a large-scale historical painting with a grand evangelical story which is titled "Wonderful catch" (1762). Anton Pavlovich has brought to his work a kind of softened, close to a simple man, more down to earth, interpretation of the image of Jesus Christ, but at the same time, remained faithful to the canons of classicism prevailing at that time. The artist stayed in Paris until 1762, then briefly returned to Russia, and in the second half of 1763, he again left for France to take lessons from the eminent artist Joseph Marie Vienne, among whose students was a famous master of painting, Jacques-Louis David. Anton Losenko's success and talent were recognised by the French Academy, and he was awarded three silver medals, which the artist received for his paintings created during his stay in Paris.

The next Anton Pavlovich's foreign trip was a visit to Rome, the artistic Mecca of all Classicism's devotees, in 1766, which allowed the artist to get acquainted with the monuments of ancient culture and outstanding examples of Italian art, as well as repeatedly copy the work of Raphael and create a painting with an ancient, mythological subject-matter called "Zeus and Thetis" (1769). Perhaps this is what influenced Losenko's particular interest in studying the nude figure and his careful, attentive approach when painting semi-nude biblical figures similar to ancient heroes, as, for example, in one of his early works, "The Sacrifice of Abraham" (1765). Other paintings, such as "Abel" and "Cain", made in 1768, also reflect the artist's passion not only for anatomical details of the human body but also his ability to convey elusive features of the human flesh, nuances of life through pictorial means. In 1769, Anton Pavlovich returned to St. Petersburg and began to exhibit his paintings at the Academy of arts. Soon he created the work "Vladimir and rotunda" (1770), which was not only the first large historical canvas in the artist's career but also the first picture of the historical genre in all Russian art. Losenko's art has strengthened the belief that among Russian artists there are those virtuosos who can create something of their own, national, peculiar only to the Russian people, not copying Western masters in all aspects. The controversy of the topic has been discussed in newspapers and magazines of the time. The magazine "Smesj" (Mixture) criticised those, who could not consider the talent in the Russian masters, who had begun to express themselves in a patriotic way and affect the contemporary problems of social and political life in their work and published a praise for Anton Losenko: "Those, who are unconscious imitators of foreign art, you should be ashamed looking at this artist. Now no one will believe you that great people cannot be born in Russia. This predisposition of yours is not only not commendable, but also in some way, manifests the meanness of the soul". "Vladimir and Rotunda" depicts an episode of Russian history: the criminal abuse of power of Prince Vladimir and forced betrothal with the Polotsk Princess Rotunda. This painting had brought not only the title of academician of historical painting

for Anton Pavlovich, but also the appointment of Associate Professor in 1770, then Professor, and soon - director of the Academy of Arts in 1772.

The position of the director of the Academy of Arts has happened to be an extremely challenging and involving a lot of responsibility, and thus, it has absorbed the painter completely, and, as many art historians and contemporaries of Losenko suppose, it could cause his sudden premature death. He fully emerged himself into this new role, sparing no effort and time. He taught numerous theoretical and practical classes and created a training course "A brief exposition of the proportions of man...", which for a long time afterwards has had great importance in the training of the majority of Russian artists. However, Losenko was not prepared for two fundamental aspects of the Academy's management: intrigue and humiliating dependence on the Court and aristocracy. The famous sculptor E. M. Falcone even wrote a petition to Catherine II with a request to take care of Losenko, who, obviously, could not stand the responsibility: "Persecuted, tired, saddened, exhausted by the darkness of academic trifles, Losenko is not able to touch the brush; he will be killed, of course. He is the first skilled artist of the nation, but people are insensitive, they sacrifice him". Unfortunately, the Empress only promised to take action, but nothing was done. The artist died early at the age of thirty-six years after a short illness on December 4, 1773, in St. Petersburg and was buried at the Smolensk cemetery in St. Petersburg.

#### **Text 10. Victor Vasnetsov (1848-1926)**

Viktor Mikhailovich Vasnetsov was a unique artist, painter, illustrator and architect who popularised Russian folklorist painting. In the era when realism dominated progressive Russian art Vasnetsov incorporated romanticism, symbolism and historical painting, thereby playing a key role in modernising Russian fine art.

V. M. Vasnetsov was born in 1848 in Vyatka Governorate to a family of a local priest. The nature of the artist's native village was majestic and diverse which played a big role in the creative development of the painter. The terrain was hilly,

the forests were sweeping, houses, rivers, fields - all this struck the imagination of a receptive boy. Another major Russian artist, I. I. Shishkin, grew up in the same province, which undoubtedly says a lot about its inspiring properties.

The entire family of the future artist was drawn to fairy tales and folklore and artistic expression, common to all family members, was always encouraged. Viktor Mikhailovich received his primary education at a theological school followed by the Vyatka Theological Seminary. During his studies he often drew sketches of genre scenes he saw on the streets and sculptures exhibited at the Vyatka Museum. His love for common people can be traced throughout the artist's creative career, and implies not patriotic empathy, but friendly, family-like feelings. The youthful impressions of the surrounding environment and magisterial nature remained with the artist until old age and the joyfulness of his childhood found reflection in his works.

In 1867, having left the seminary, the future painter moved to St. Petersburg joining the art school of the Society for the Appreciation of the Arts and later the Academy of Arts. Like most students of the Academy of that time Vasnetsov had a lower middle class background and had to learn a living on his own. During his studies he also illustrated books and magazines as well as worked in the field of cartography. Highly capable and hardworking, young painter effortlessly combined work and studies remaining a brilliant student throughout. In the first year of study he was awarded a silver medal and other academic awards were not long in coming.

Vasnetsov studied at the Academy from 1868 to 1875 and at that time his mediums of choice were pencils, pens and ink, as most of his works were created for various publications. Only in the early 70s he had switched to oil paintings. A deep knowledge of the life of the common people and extraordinary observation skills helped the painter create a series of truthful images full of ideological context. He painted peasants, barge haulers, janitors, soldiers, children living on the streets, grave diggers and many other working class people, depicting versatile difficulties of regular life. The ideology behind the early works of Viktor Mikhailo-

vich arose largely under the influence of events that were taking place in Russian art the time. The 70s became a turning point when young artists abandoned established canons and followed new creative directions. The biblical and antique themes were replaced by everyday scenes, rural landscapes and historical images. Art gained great social relevance and focused on reflecting the interests of peasants and working classes. Viktor Vasnetsov's move to St. Petersburg collided with the time when a new realistic trend in art was rapidly developing.

In 1874 Vasnetsov began exhibiting his works at traveling exhibitions and year 1876 is notable for a series of famous genre paintings such as *Moving House* (1876) and *At a Bookseller's* (1876). Until the end of the 70s the artist focused on genre paintings and relevant social topics. However V. M. Vasnetsov was meant to remain in the history of Russian art as a painter of completely different quality. From early childhood on he was fascinated by folklore and fairy tales and kept pursuing his passion throughout his time at the Academy and artistic career overall. Previously he approached those topics mainly through illustration but over time they captured his imagination entirely.

In 1878 Viktor Mikhailovich moved to Moscow. This happened after his return from France, where the artist lived for about a year after he was invited to join I. E. Repin in Paris. It was in Paris that inspired Vasnetsov's search for truly national art and ever since the painter was looking forward to returning to his homeland. Russian contemporaries of Vasnetsov were unconditionally united by love for their homeland and people however his true calling was not about the then popular concept of accurately conveying the reality. His artistic ideas revolved around reconstructing the national spirit through the epic-fairy-tale genre. He invariably portrayed Russia and its inhabitants but shifted his focus to the spiritual, historical and folklore. Thus he fulfilled the needs for national images but in his case the creative contribution made was not as contemporary as it was timeless and universal. Of course this approach resulted not only in almost immediate success but also in un-fading relevance - his works *Alyonushka* (1881), *Ivan Tsarevich riding the Gray Wolf* (1889), *Knight at the Crossroads* (1882) and many others are still known

even to children. However not everyone supported his direction in art. For example the painting *After Prince Igor's Battle with the Polovtsy* (1880) was shown at the VIII traveling exhibition and while many, including Repin, admired the romanticism of the plot unusual for Vasnetsov's contemporaries, the majority was not accepting of art outside of ideological realism.

Many of Viktor Vasnetsov's iconic paintings were commissioned by patron Savva Mamontov who was surrounded by such prominent artists as Repin, Polenov, Vrubel, Serov, Levitan, Surikov and many others. This circle formed a long-lasting society which encouraged discussions about artistic fate and purpose, produced plays and operas, created costumes and decorations, which Vasnetsov was particularly good at. The atmosphere surrounding the artists was conducive to creative growth and all the most significant works of the painter were created from the time of acquaintance with Mamontov and in the following two decades. This was also when Viktor Mikhailovich began pursuing architecture. In 1880 he became one of the architects of the church in Abramtsevo and in 1892 he designed a chapel that was added to the church. The most well-known architectural work of the artist is the facade of the State Tretyakov Gallery which became one of the symbols of Moscow. Vasnetsov devoted a significant part of his life, namely from 1885 to 1896, to mural paintings in St. Volodymyr's Cathedral in Kiev, thereby pursuing a new direction in religious painting endowed with his unique fairytale characteristics. Upon completion of the Cathedral he received numerous orders and painted frescoes for many other churches.

In the spring of 1899 a personal exhibition of V. M. Vasnetsov was organized at the Academy of Arts, which became the highest point his career. The most resonant painting exhibited was the monumental work *Bogatyr*s (1881–1898) that took almost two decades to complete. The subsequent years of the artist's life were closely related to politics - after 1905 Vasnetsov joined The Union of the Russian People and designed political publications. The revolutions of 1917 were reflected in a series of allegorical artworks such as *Dobrynya Nikitich and dragon Zmei Gorynych* (1913-1918), *Baba Yaga* (1901-1917) and *Koschei the Immortal* (1917-

1926). The reversal of political power led to the artist losing his estate in 1918 resulting in the loss of many of his sketches. Victor Mikhailovich spent the last years of his life in poverty and confusion having failed to adapt to the drastic changes. By that time he no longer worked on monumental works mainly painting portraits and reworking previous images. The great Russian artist Viktor Mikhailovich Vasnetsov died in Moscow in 1926.

## *ЗАКЛЮЧЕНИЕ*

Работа с учебным пособием “Russian 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 “Russian Art and Artists” поможет студентам овладеть терминологией по специальности, сформировать необходимые навыки и умения.

## ILLUSTRATIONS



Victor Vasnetsov – Alyonushka



Victor Vasnetsov – The Warriors



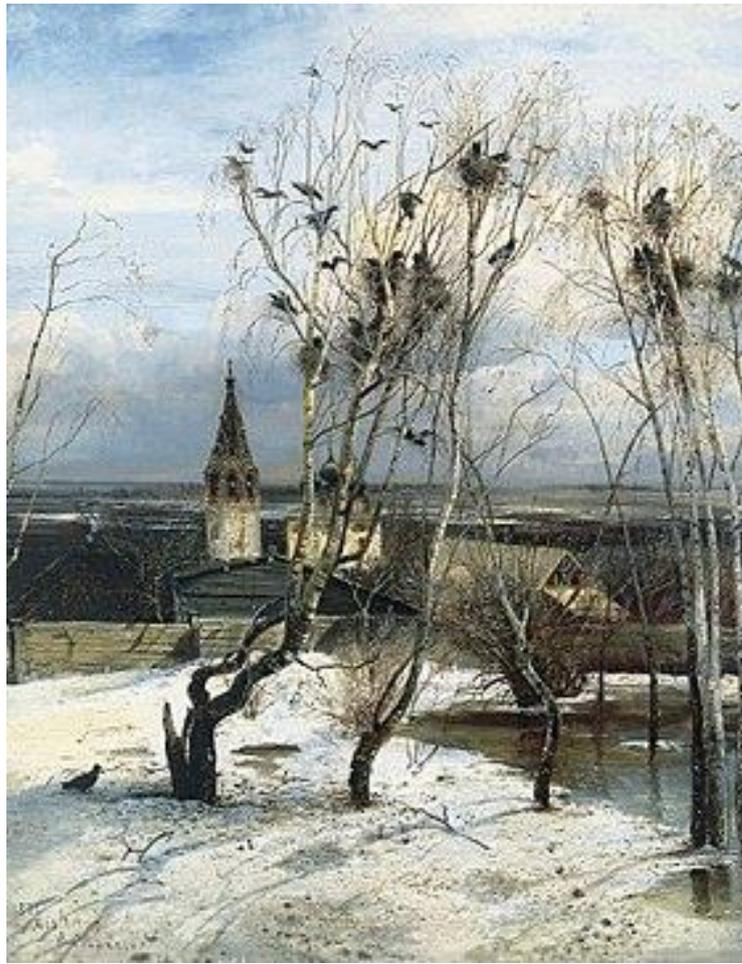
Victor Vasnetsov – Snow Maiden



Vassili Perov – A Village Easter Religious Procession



Ilya Repin – Religious Procession in the Kursk Guberniya



Aleksey Savrassov – The Rooks Are Back



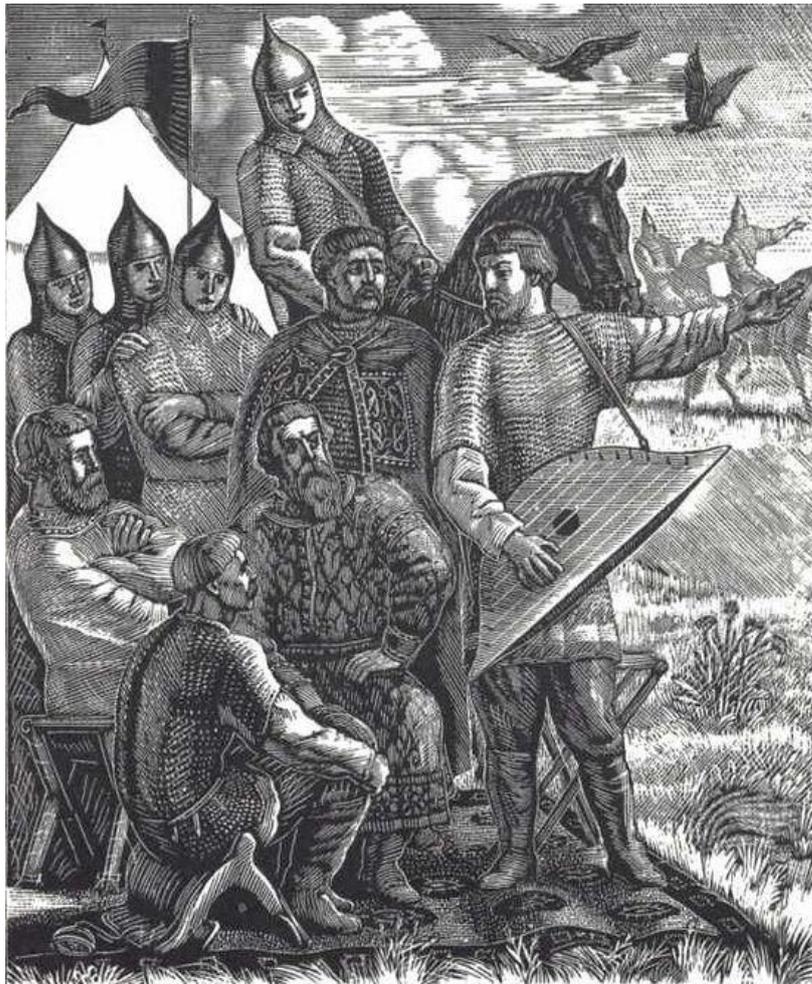
Pavel Fedotov – A Major Comes A-Courting



Vassili Surikov – The Morning of the Streltsy's Execution



Vassili Surikov – The Boyarina Morozova



Vladimir Favorsky – The Lay of the Host of Igor



Vladimir Favorsky – Boris Godunov



Ivan Argunov – Portait of Ekaterina the Great



Anton Losenko – Kain



Feodor Rokotov – Portait of Ekaterina the Great



Ivan Kramskoi – Christ in the Wilderness



Karl Bryullov – The Last Day of Pompeii



Karl Bryullov – Rocks and moon at night



Vassiliy Polenov – The Christ and the Sinner



Vassiliy Polenov – Golden Autumn



Valentin Serov – Portrait of of Emperor Nicholas II



Michail Vrubel – Six-Winged Seraph

### *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

**изобразить** — 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, sculpturesque; 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** — representational 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, насыщать)** — imbue, penetrate
- просторность** — 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

## References

1. Бесчастнов Н. П., Кулаков В. Я., Стор И. Н., Авдеев Ю. С., Гусейнов Г. М., Дыминский В. Б., Шеболдаев А. С. Живопись: учеб. пособие для студ. высш. учеб. заведений. М.: Гуманитар. изд. центр ВЛАДОС, 2004.
2. Миньяр-Белоручева А. П. Русское искусство. Пособие для изучающих английский язык. М.: «Московский лицей», 2002.
3. Левинсон-Лесин В. В. Государственный Эрмитаж. Альбом. 2-е изд. М., 2005.
4. Плотникова Е. Л. Государственная Третьяковская галерея. Живопись. Скульптура. Графика. Альбом. М., 2003.
5. Фалькович М. М., Лебединская Е. М., Стрельникова Н. С., Цигельская А. Д. Пособие по развитию навыков устной речи (How to Speak about Art in English). М.: Междунар. отношения, 2002.
6. Voysse, Arthur. The Art and Architecture of Medieval Russia. Univ. of Oklahoma Press, 1998.
7. Sachs, Paul J. The Pocket Book of Great Drawings. N. Y., 2001.
8. <https://www.tretyakovgallery.ru/>
9. <http://www.hermitagemuseum.org/>
10. <http://www.museum.ru/M296#web>
11. <http://www.rusimp.su/>
12. <https://mmoma.ru/>
13. <https://muzei-mira.com/>
14. <http://russianartgallery.org/>

Процукович Елена Александровна  
Иванашко Юлия Петровна  
Карачева Ольга Борисовна

**RUSSIAN ART AND ARTISTS**

Учебное пособие