

ОБУЧЕНИЕ ВНЕАУДИТОРНОМУ ЧТЕНИЮ

ЧАСТЬ 1



Иваново 2004

Министерство образования Российской Федерации
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ОБУЧЕНИЕ ВНЕАУДИТОРНОМУ ЧТЕНИЮ

МЕТОДИЧЕСКИЕ УКАЗАНИЯ
ДЛЯ СТУДЕНТОВ I-II КУРСОВ
художественных специальностей
(английский язык)

Часть 1

**Составители: С.В. Мощева
Е.Е. Орлова**

Под редакцией Н.К. Ивановой

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Составители: С.В. Мощева; Е.Е. Орлова

Обучение внеаудиторному чтению Методические указания для студентов I-II курсов художественных специальностей (английский язык). Часть 1 / Сост. С.В. Мощева, Е.Е. Орлова под ред. Н.К. Ивановой; Ивановский государственный химико-технологический университет. - Иваново, 2004. - 48 с.

Методические указания содержат оригинальные тексты, которые рассматривают различные направления развития живописи, а также творчество и биографические данные известных английских художников.

Методические указания имеют целью развитие у обучаемых навыков и умений самостоятельно читать оригинальную литературу по специальности, быстро извлекать из нее необходимую информацию. Для эффективного усвоения языкового материала предусмотрены различные упражнения, стимулирующие мыслительную деятельность обучаемых и позволяющие развивать творческое отношение к изучаемому материалу, т.е. выражение своего мнения по прочитанному, логическое обоснование и отстаивание своей точки зрения. Многие тексты имеют большой образовательный потенциал, помогают студентам расширить кругозор.

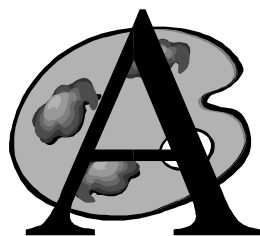
При составлении пособия использовалась следующая литература:

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2. Blunden M. Impressionists and Impressionism, London, 1980.
3. Denvir B. The Painters and Paintings, London. 1993.
4. Markova N. Across England to Scotland, Moscow, 1971.
5. Thomson B. The Post-Impressionists, Oxford, 1983.
6. Encyclopaedia "Britannica" ,15th Edition, 1997.

Рецензент:

кандидат филологических наук С.Г.Шишкина
(Ивановский государственный химико-технологический
университет)

WHAT IS ART?



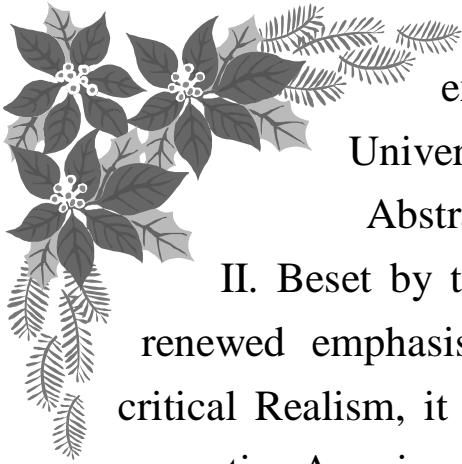
Art is the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others. The term art may also designate one of a number of modes of expression conventionally categorized by the medium utilized or the form of the product; thus we speak of paintings, sculpture, filmmaking, music, dance, literature, sculpture, and many other modes of aesthetic expression as arts and of all of them collective as the arts. The term art may further be employed in order to distinguish a particular object, environment, or experience as an instance of aesthetic expression, allowing us to say, for example, that 'that' drawing or tapestry is art.

Traditionally, the art are divided into the fine art and the liberal arts. The latter are concerned with skill of expression in language, speech, and reasoning. The fine arts, a translation of the French 'beaux-arts', are more concerned with purely aesthetic ends, or, in short, with the beautiful. Many forms of expression combine aesthetic concerns with utilitarian purposes; pottery, architecture, metalworking, and advertising design may be cited as examples. It may be useful to conceive of the various arts as occupying different regions along a continuum that ranges from purely aesthetic purposes at the other. This polarity of purpose is reflected also in the related terms artist and artisan, the latter understood as one who gives considerable attention to the utilitarian. This should by no means be taken as a rigid scheme, however. Even within one form of art, motives may vary widely; thus a potter or a weaver may create a highly functional work – a salad bowl, for example, or a blanket – that is at the same time beautiful, or he may create works that have no purpose whatever beyond being admired. Another traditional system of classification, applied to the fine arts, establishes such categories as literature, the visual arts (painting, drawing, sculpture, etc.), the graphic arts, the plastic arts, the decorative arts(enamelwork, furniture design, mosaic, etc.), the performing arts (theatre, dance, music), music (as composition), and architecture (often including interior design).

Abstract art is also called ‘nonobjective art’, or ‘nonrepresentational art’, painting, sculpture, or graphic art in which the portrayal of things from the visible world plays no part. All art consists largely of elements that can be called abstract – elements of form, colour, line, tone, and texture. Prior to the 20th century these abstract elements were employed by artists to describe, illustrate, or reproduce the world of nature and of human civilization – and exposition dominated over expressive function.

Abstract art has its origins in the 19th century. The period characterized by so vast a body of elaborately representational art produced for the sake of illustrating anecdote also produced a number of painters who examined the mechanism of light and visual perception. The period of Romanticism had put forward ideas about art that denied classicism’s emphasis on imitation and idealization and had instead stressed the role of imagination and of the unconscious as the essential creative factors. Gradually many painters of this period began to accept the new freedom and the new responsibilities implied in the coalescence of these attitudes. Maurice Denis’s statement of 1890, “It should be remembered that a picture is essentially a flat surface covered with colours assembled in a certain order “, summarizes the feeling among the Symbolist and Postimpressionist artists of his time. All the major movements of the first two decades of the 20th century, including Fauvism, Expressionism, Cubism, and Futurism, in some way emphasized the gap between art and natural appearance.

During the four or five years preceding World War I, such artists as Robert Delaunay, Wassily Kandinsky, Kazimir Malevich, and Vladimir Tatlin turned to fundamentally abstract art. (Kandinsky is generally regarded as having been the first modern artist to paint purely abstract pictures containing no recognizable objects, in 1910 – 11.) The majority of even the progressive artists regarded the abandonment of every degree of representation with disfavour, however. In 1913 year Malevich painted one of his famous picture “A Black Square”. This is a picture- manifesto. His variant of abstract painting Malevich called suprematism. He said “My



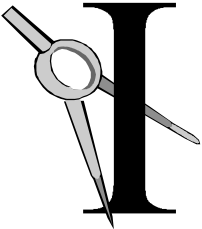
new painting does not belong to the Earth exclusively". He thought about the depth of the Universe and abysses of the new physics.

Abstract art did not flourish between World Wars I and II. Beset by totalitarian politics and by art movements placing renewed emphasis on imagery, such as Surrealism and socially critical Realism, it received little notice. But after World War II an energetic American school of abstract painting called Abstract Expressionism emerged and had wide influence. Since the 1950th abstract art has been an accepted and widely practiced approach within European and American painting and sculpture. Abstract art has puzzled and indeed confused many people, but for those who have accepted its nonreferential language there is no doubt as to its value and achievements.


Abstract Expressionism, broad movement in American painting that began in the late 1940s and became a dominant trend in Western painting during the 1950s. The most prominent American Abstract Expressionist painters were Jackson Pollock, Willem de Kooning, Franz Kline, and Mark Rothko. Most of these artists worked lived, or exhibited in New York City. Indeed, the movement comprised many different painterly styles varying in both technique and quality of expression. Despite this variety, Abstract Expressionist paintings share several broad characteristics. They are basically abstract – i. e., they depict forms not drawn from the visible world. They emphasize free, spontaneous, and personal emotional expression, and they exercise considerable freedom of technique and execution to attain this goal, with a particular emphasis laid on the exploitation of the variable physical character of paint to evoke expressive qualities. Abstract Expressionism had a great impact on both the American and European art scenes during the 1950s. Indeed, the movement marked the shift of the creative centre of modern painting from Paris to New York City in the postwar decades. In the course of the 1950s, the movement's younger followers increasingly followed the lead of the colour-field paint-

ers and , by 1960, its participants had generally drifted away from the highly charged expressiveness of the Action painters.

IMPRESSIONISM

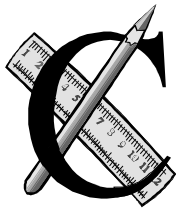
 Impressionism, French 'impressionnisme' a major movement, first in painting and later in music, that developed chiefly in France during the late 19th and early 20th centuries. Impressionist painting comprises the work produced between about 1867 and 1886 by a group of artists who shared a set of related approaches and techniques. The most conspicuous characteristic of Impressionism was an attempt to accurately and objectively record visual reality in terms of transient effects of light and colour. The principal Impressionist painters were Claude Monet, Pierre Auguste Renoir, Camille Pissarro, Alfred Sisley, Edgar Degas. They rejected the conventional imaginative or idealizing treatments of academic painting. The painters continued to develop their own personal and individual styles. All, however, affirmed in their work the principles of freedom of technique, a personal rather a conventional approach to subject matter, and the truthful reproduction of nature. By the mid-1880s the Impressionist group had begun to dissolve as each painter increasingly pursued his own aesthetic interests and principals. In its short existence, however , it had accomplished a revolution in the history of art.

EXPRESSIONISM

 xpressionism, artistic style in which the artist seeks to depict not objective reality but rather the subjective emotions and responses that objects and events arouse in him. He accomplishes his aim through distortion, exaggeration, primitivism, and fantasy and through the vivid, jarring, violent, or dynamic application of formal element. Expressionism was influenced by P.Cezanne, V.Van Gogh, E.Munch, F.Hodler, J.Ensor. These artists used the expressive possibilities of colour and line to explore dramatic and emotion-laden themes, to convey the qualities of fear, and the grotesque. As an aesthetic concept expressionism is extreme subjectivism. Expressionism is

one of the main currents of art in the later 19th and the 20th centuries, and its qualities of highly subjective, personal, spontaneous self-expression are typical of a wide range of modern artists and art movements. Expressionism can also be seen as a permanent tendency in Germanic and Nordic art from at least the European Middle Ages, particularly in times of social change or spiritual crisis, and in this sense it forms the converse of the rationalist and classicizing tendencies of Italy and later of France. Expressionism also made its appearance in literature, in sculpture, in the theatre, in the cinema and music. Today the term “abstract expressionism” is used to denote abstract art.

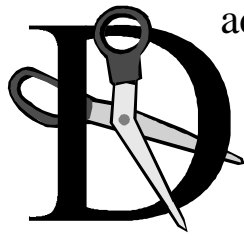
CUBISM



Cubism, a school of art which had its origin in France. Its founders were G.Braque and P.Picasso. The Cubist style emphasized the flat, two-dimensional surface of the picture plane, rejecting the traditional techniques of perspective, foreshortening, modeling, and refuting time-honoured theories of art as the imitation of nature. Cubist painters were not bound to copying form, texture, colour, and space; instead, they presented a new reality in paintings that depicted radically fragmented objects, whose several sides were seen simultaneously.

Cubism derived its name from remarks that were made by the painter Henri Matisse and the critic Louis Vauxcelles, who derisively described Braque’s 1908 work “Houses at L’Estaque” as composed of cubes. The period from 1910 to 1912 often is referred to as that of Analytical Cubism. Paintings executed during this period showed the breaking down, or analysis, of form. Right-angle and straight-line construction were favoured, though occasionally some areas of the painting appeared sculptural, as in Picasso’s “Girl with a Mandolin”(1910). Colour schemes were simplified, tending to be nearly monochromatic in order not to distract the viewer from the artist’s primary interest – the structure of form itself.

DADAISM



adaism(Dada) – French “hobby-horse”), nihilistic movement in the arts that flourished primarily in Zurich, New York City, Berlin, Paris in the early 20th century. According to the most widely accepted account, the name was adopted at Huho Ball’s Cabaret (Cafe) in Zurich, during one of the meetings held in 1916 by a group of young artists and war resisters. This trend initiated in bourgeois art and literature by poets and artists who emigrated to Switzerland to escape the horrors of the 1st World War, specifically the poets T.Tsara, R.Hulsenbeck and J.Cockteau, and the artists M.Duchamp, J.Miro, P.Klee, M.Ernst, F.Picabia, and others.

Dadaism had far – reaching effects on the art of 20th century. Its nihilistic, antirationalistic critiques of society and its unrestrained attacks on all formal artistic conventions found no immediate inheritors, but its preoccupation with bizarre, the irrational, and the fantastic bore fruit in the Surrealism movement. Dada artists’ techniques of creation involving accident and chance were later employed by Surrealists.

SURREALISM



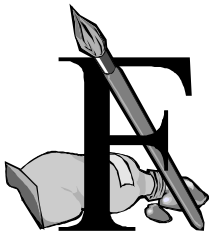
urrealism, a trend in modern art which originated in France in the early 1920s. It is a characteristic expression of the crisis of capitalist society, and its philosophical roots lie in the subjective idealist theories of Freud. According to surrealism, the instincts of the fear of death and also of life. The contradictions, which are tearing capitalist society asunder, the feelings of horror and impotence in face of the real world produced by these contradictions have impelled some surrealist artists to embody them in images, which tend to breed disgust towards reality and life itself. Hence, the stress of surrealist art on depicting nightmares, hallucinations, pathological states, hopeless pessimism, etc., as exemplified in the works of such writers as T.S.Eliot, L.Celine, J.Joyce, F.Lafka, E.Pound, and the sculptor H.Moore, and the painters S.Dali, A.Kubin, etc.

FUTURISM



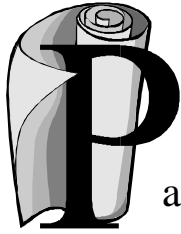
uturism(Italian –“Futurismo”, Russian – “Futurism”) an early 20th century artistic movement that centered in Italy and emphasized the dynamism, speed, energy, and power of the machine and the vitality, change, and restlessness of modern life in general. The most significant results of the movement were in the visual arts and poetry. With the support of Marinetti(the founder of futurism), the painters Umberto Boccioni, Carlo Carra, Luigi Russolo, Giacomo Balla published several manifestos originality for its own sake and despised inherited traditions of art; they began to emphasize an emotional involvement in dynamics of modern life, and toward this end they called for rendering the perception of movement and communicating to the viewer the sensation of speed and change. In Russia Marinetti influenced the two Russian writers considered the founders of Russian Futurism , Velemir Khlebnikov , who remained a poet and mystic, and Vladimir Maykovsky, who became “the poet of the Revolution” and the popular spokesman of his generation. On realizing the ideological and aesthetic fallacies of the formalistic refinements of the futurists, Maykovsky and others broke with futurism, and went over to the positions of socialist realism.

FAUVISM



auvism (French “Fauvisme”) a trend of bourgeois art which was given its name after an exhibition in 1904 in which H.Matisse, R.Duly, A.Derain, A.Marquet, G.Rouault, M.deVlaminck, G.Braque, and Van Dogen took part. Fauvism - style of painting that flourished in France from 1898 to 1908; it used pure, brilliant colour, applied straight from the paint tubes in an aggressive, direct manner to create a sense of an explosion on the canvas. The leader of the group was Henri Matisse, who had arrived at the Fauvism style after careful, critical study of the masters of Postimpressionism. He rejected traditional renderings of three-dimensional space. The painters tried to achieve a sophisticated balance between their own emotions and the world they painted.

PURISM



urism, a trend in modern art; a variant of Cubism developed in France in about 1918 by the painter A. Ozenfant and the architect and painter Charles – Edouard Jeanneret. In an essay entitled “Purism”, the authors defined painting as “an association of purified, related, and architected elements”. This concept of painting is inflected in their still-life canvases, which present clear, pure, integral forms. The colour scheme is purified to include only the neutrals – gray, black, and white – and- monochromes of green. As a movement a painting, Purism, did not have an appreciable following Primitivism makes a fetish of the machine, transforming man into its appendage and adjunct. In a number of works of F. Leger, W.Baumeister, and others, the image of man is reduced to a mechanism, to a peculiar aggregate of pistons, gears and cylinders. Still life has become the favorite genre of purism.

! EXERCISES

Exercise I. Answer the questions:

1. How do you think, what is art?
2. What is the main task of art?
3. What trends of art do you know?
4. "Art is truthful when it serves life" - Are you agree with this statement?
5. What does abstract painting depict?
6. Who was one of earliest abstract painter in Russia?
7. Did Abstract art flourish between World Wars I and II ? (Why? How can you explain it?)
8. When did Malevich paint his famous picture "A Black Square"?
9. Do you remember the most prominent Abstract Expressionist painters?
10. What trend of painting do you prefer?

Exercise II. Give the English equivalents for:

деятельность человека; живопись; скульптура; образовательное влияние; настоящее искусство; связь искусства и жизни; духовные идеи; отражать реальность; с помощью...; прекрасные портреты; расцветать во многих странах

Exercise III. *Make up sentences with the help of the following words:*

1. began, in, he, to paint, his, splendid portraits, last years
2. in, completed, 1913, his, he, famous painting
3. "A Black Square", painted, in, Malevich, 1913
4. real, does, abstract, depict, not, painting, objects
5. life, art, when, truthful, is, it, serves

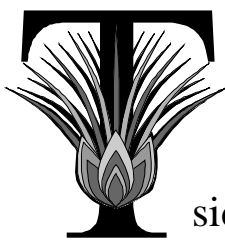
Exercise IV. *Define true or false statements:*

1. Impressionism, a method applied in art at the beginning of the 19th century.
2. The best works of impressionism still have artistic significance in our day.
3. Expressionism was influenced by V. Van Gogh, Renoir, Korovin.
4. Cubism, a school of art which had its origin in Holland.
5. Dadaism was a trend in bourgeois art initiated by poets and artists who emigrated to Switzerland.
6. Surrealism, a trend in modern art which originated in Russia in the early 1920s.
7. Maykovsky and others broke with futurism, and went over to the positions of socialist realism.
8. Fauvism, a trend of art which was given its name after an exhibition in 1904 in which V. Kandinsky, K. Malevich took place.

Exercise V. *Name the artists, who belonged to:*

abstract painting; impressionism; expressionism; cubism; futurism

ENGLISH PAINTERS OF THE "GOLDEN AGE"



he period between the 1730's and 1830's is considered to be the "Golden Age" of English painting.

At that time many outstanding English masters worked side by side. English art was greatly influenced by foreign painters, mainly by Flemish and Italian masters, such as Van Dyck and Rubens.

Van Dyck's influence was pervasive and lasting. Many of the younger Flemish painters owe more to him than Rubens. Dutch and German portraitists, especially those active in London, among them Sir Peter Lely and Sir Godfrey Kneller, continued his manner, as did several native Englishmen. The style of the great 18th – century English portrait painters, especially that of Thomas Gainsborough, was deeply indebted to Van Dyck, and Spanish painters, who appear to have known Van Dyck's works mainly from engravings, imitated and occasionally even copied the religious compositions of the Flemish artist. The enduring fame of Van Dyck rests on his portraits. Whether he painted the patricians and artists of Antwerp, the nobles of Genoa, or the court of Charles I, Van Dyck succeeded in idealizing his models without sacrificing any of their individuality. He adopted patterns of portraiture that had been formulated before, chiefly by Hans Holbein, Antonio Moro, Titian, and Rubens, but he invented innumerable variations, never losing sight of the fundamental necessity to retain an impeccable formality no matter how exact the likeness. His reputation was always high, but, whereas formerly the works of his last period were most admired, those of his youth and of his Genovese period have been favoured in the 20th century for their freshness and spontaneity. The interest of scholars and collectors has also turned increasingly toward works neglected before, such as the artist's oil sketches and his many drawings and watercolours, including some of his sensitive studies of landscapes. (Major works: "Self – Portrait"(1613); "Portrait of Jan Vermeulen"(1616); "The Entry into Jerusalem(1619); "Madonna of the Rosary"(1624) and many other outstanding canvases.

As for Rubens, he was one of the most methodically assimilative and most productive of Western artists. His abundant energy fired him to study and emulate the masters both of antiquity and of the 16th century in Rome, Venice, and Parma. His warmth of nature made him responsive to the artistic revolutions being worked by living artists, and robust power of comprehension nourished his limitless resource in invention.

Rubens was able to infuse his own astounding vitality into religious, and mythological paintings, portraits, and landscapes. He organized his complex compositions in vivid, dynamic designs in which limitations of form and contour are discounted in favour of a constant flow of movement.

The larger the scale of the undertaking the more congenial it was to Rubens' spirit. The success of his public performance as master of the greatest studio organization in Europe since Raphael's in Rome has obscured for many the personal intensity of his vision as evinced in such works as oil sketch for "All Saints" and in his deeply felt study for the head of St. John in the Antwerp cathedral "Descent from the Cross", as well as in portraits of Rubens' family and friends and in his treatment of the mood and grandeur of landscape. His long-established interest in landscape painting reached its grandest and most emotionally romantic expression in such late works as "Landscape with a Rainbow"(1636; Wallace Collection, London) and "Chateau de Steen"(1635-37; National Gallery, London). Rubens' most immediate influence was on Sir Antony Van Dyck, Jacob Jordaens, and other painters in Flanders, but artists at almost every period have responded to the force of his genius. He is central figure in the history of Western art.

! EXERCISES

Exercise I. Answer the following questions:

1. When was "the Golden Age" of English painting?
2. Was English art influenced by Flemish masters
3. Do you remember the most outstanding Van Dyck' work?

4. When was “Landscape with a Rainbow” by Rubens painted?

5. Rubens studied the masters of antiquity, didn't he?

Exercise II. Choose and fill in the right words:

1. The period between the 1739's and 1830's is considered to be

2. The enduring fame of ... rests on his ...

3. “Chateau de Steen” is exhibited in

4. English art was greatly influenced by old ... and ... masters.

5. Van Dyck created the ... , ... type of portrait .

Italian; the Golden Age; Van Dyck; Flemish; impressive; portraits; painting; London; landscape.

Exercise III. Point out the English equivalents of the following words and expressions:

1. золотой век английского искусства

2. известные английские мастера

3. слава (известность)

4. национальная культура и искусство

5. патриций (аристократ)

6. сцены из обычной жизни

7. образец портретной живописи

8. лидирующая роль

9. репутация

10. восхищаться

11. набросок

12. огромная энергия

13. подражать

14. влияние

15. полотно

16. законы живописи

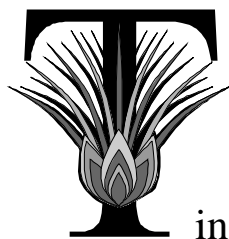
17. понимание

18. акварель

19. тепло (сердечность)

WILLIAM HOGARTH

(1697-1764)



he first great English-born artist to attract admiration abroad, best known for his moral and satirical engravings and paintings.. Born in London in 1697, the son of a schoolmaster in the Old Bailey, he was apprenticed to the silver plate engraver. He spent years in drudgery engraving arms and monograms on plates. His attempts to build a reputation as a history painter and portraitist, however, met with financial disappointment, and his aesthetic theories had more influence in Romantic literature than in painting. His first effort in free-hand drawing was the result of a light episode. With three other apprentices young Hogarth set out one June afternoon to Highgate, and, seeking refreshment in a tavern they were spectators of a free fight. One of the fellows hit the other on the head with a tin pot, cracked his skull, and drew forth a stream of blood: his distorted face and grimaces appealed to all three lads, but Hogarth, whipping out a sheet of paper, made a rapid sketch of the poor fellow's plight. This proved to be the first step in Hogarth's famous suites of pathos and humour.

In 1718 he began engraving on copper for booksellers: the first plate extant bears the date 1720 – it is a shop bill-heading. W. Hogarth began by attending a private drawing school in St. Martin's Lane, where he joined other students drawing from casts and live models. He had a natural distaste for coping, however, likening it to emptying water from one vessel into another, and this instinctive rejection of formal training , convinced him that the best method of learning to draw lay in direct attention to actual life.

By 1728 Hogarth was ready to commence his career as a painter, and in the following year he began producing conversation pieces or group portraits in oil containing a touch of anecdote. This may be defined more precisely as an informal portrait group “in small” in a familiar private or proprietary setting, such as a parlor, club- room, or garden, with an empha-

sis on social recreations – cards, wine or tea parties, play acting or music – and a precise attention to costume. His figures of this early period are usually 10-15 in. high. Hogarth's conversation pieces are distinguished by their playful inventiveness and subordination of rococo motifs to realistic vision.

In the year 1729 Hogarth ran away with Sir James Thornhill's only daughter and married her in spite of her father's refusal, who declined to have anything to do with the erring couple (Sir James Thornhill was Sergeant Painter to the King and the founder of the New Academy of Painting.).

Unfortunately Hogarth had no material success as a portrait painter. The same year, 1729 he started, therefore, in another field and began to paint pictures of social life, which he called "modern moral subjects" (a direction absolutely new in British Art). These pictures made first in oil he engraved or had engraved by other engravers. In some cases, he produced these social comments in series.

The six engravings of "A Harlot's Progress" (1732), the first of these "modern moral subjects", were at once a popular success. The prints contained portraits of some villains "in the news" at the time, and also a protest against the treatment of women prisoners in Bridewell. Their success brought him to fame but not to fortune, for the prints were undersold by pirating print-sellers. Hogarth had just painted a single picture of a whore. He was urged to add a companion picture; then other thoughts increased and multiplied by his fruitful invention till he made six different subjects. When characterizing a particular person in this way, Hogarth would include details of surrounding, which indicated his social lot, thus emphasizing the value of solid middle-class morality. Soon after the appearance of "A Harlot's Progress", Lady Thornhill placed one of the canvases where Sir James Thornhill would see it. He was astounded..

For his own enjoyment he began to record humorous scenes from everyday life. The crowded canvas of “Southwark Fair”(1733) captures the noisy and exuberant vigour of a popular festival and shows Hogarth feeling , his way toward a completely new kind of narrative art based on vivid appreciation of contemporary life. Friends he made in the theatrical world, the actor –manager David Garrick and writer Henry Fielding, shared his enthusiasm for honest naturalism in art. His paintings of “The Rake’s Progress” in eight scenes were begun about 1732, but the engravings were held back until the passing of the Copyright Act for Engravers in 1735. Still more famous, and richer in human feeling, was the series “Marriage a la Mode”, which was finished in 1743 (the engravings were published in 1745). “The four Stages of Cruelty” and the twelve prints of “Industry and Idleness” both published in 1751, drew as much on the novel as on the theater.

Hogarth was strongly interested in social life and showed himself an acute moralist in his effort to interpret the society of his time. His cruel satire was directed mainly at the aristocracy but did not spare the middle and lower classes, its aim being to provide an education in matters of public behaviour.

Hogarth, encouraged by this success, established himself in the fashionable artists’ quarter – Leister Fields, later known as Leister Square. Thereafter he was always able to make the money he required by the sale of his engravings. But he was not so fortunate with his oil pictures. Here he found himself in conflict with the official art world – the dilettanti, the connoisseurs and the dealers in Old Masters – who all agreed that pictures by dead men, especially dead Italians, were in fact better than pictures by living men, especially living Englishmen, and that the only pictures by liv-



ing men which could be tolerated were pictures “in the manner of” i. e. imitating some painters of the past. Hogarth waged a lifelong war against this pressure of past worshippers. He wrote against them, talked against them and played practical jokes upon them. The dilettanti, connoisseurs, and dealers replied by refusing to recognize him as a serious painter. They accepted him as a popular painter and engraver but not as a portrait painter or as a painter of subject pictures then called “history” pictures. They would not buy the oil paintings from which the engravings of his “modern moral subjects” were made. To sell these pictures he was obliged to hold auctions in his own studio. Hogarth had a great hatred of cruelty in all its forms, and in his works he made repeated protests against it. As noted, one of the plates in “A Harlot’s Progress” is an indictment of the cruel treatment of women prisoners in Bridewell; one of the plates in “The Rake’s Progress” indicts the conditions then prevailing in Fleet Prison; another - the conditions in Bedlam; and his prints “The Four Stages of Cruelty” were deliberate attempts to shock the spectator by the process full of terror in the hope of mitigating the prevailing cruelty to animals in the London streets. “If they have had this effect,” he wrote afterwards, “and checked the progress of cruelty, I am more proud of having been the author, than I should be of having painted Raphael’s cartoons.” This largeness of heart in Hogarth led him to take an interest in the Foundling Hospital of which he became a Governor and to which he made a series of gifts including a full-length portrait of the founder and some pictures.

Hogarth’s “The March to Finchley” (1746) depicts an episode in the 1745 Rebellion and shows the Guards concentrating at Finchley for the march to Scotland; it is a scene of disorder where some of the soldiers are shown taking leave of women, drinking and so forth. Hogarth made the suggestion that the print of the picture should be dedicated to the King . But George II who took no interest in the arts or in the picture as a picture, looked only at the subject and refused permission for the dedication.

That a painter should burlesque a soldier, he said, was insolence; the fellow deserves to be “picketed.” Hogarth followed this first error of tact with a second: he dedicated the print to the King of Prussia who was described upon it as “An Encourager of Arts and Sciences”. Hogarth’s genius as a comic artist was quickly recognized both in England and on the Continent.

Fielding was an admirer of Hogarth and referred to him more than once in his novels as furnishing him with prototype for his characters. Fielding wrote in 1740: “I esteem the ingenious Mr. Hogarth as one of the most useful satirists any age has produced. In his excellent works you see the delusive scene exposed with all the force of humour, and, on casting your eyes on another picture, you behold the dreadful and fatal consequences.”

By the time he was fifty three Hogarth’s good fortune began to turn. He published his celebrated essay in aesthetic’s – “The Analysis of Beauty” – with a view of correcting the deplorable state of public taste. Although it had an immense effect, in Hogarth’s day it was not understood by the small artists, the delectanti and connoisseurs who received it with mockery and described the author as a popular engraver who only made himself ridiculous when he attempted to write on “Beauty”, about which they themselves were experts and he knew nothing.

Hogarth’s own portrait by himself in the National Gallery is a remarkable piece of work, giving a very life-like image of the “sturdy outspoken, honest, obstinate, little man” – as he was called by his wife. By him sits a little dog – his favourite Trump. Appointed Sergeant Painter to King George II in 1757, in succession to Sir James Thornhill, he painted the portraits of the “King and Queen and Royal Family”(now in the Dublin National Gallery). In 1764, whilst living at Chiswick, his favourite residence, he fell ill, and, being carried to his house in Leicester Square, he died there on October 26th. No painter has made so great an impression upon British art and artists as William Hogarth. As a satirist and teacher he

occupies a unique position, and he has provided a perpetual feast of humour to the delight of all ages. Hogart's fame is, in fact, based on the "moral" engravings. They are full of humour. You must read them, and not look at them like other works of art. All through his life, though, Hogart could also paint pieces of superb painting.

! EXERCISES

Exercise I. *Write down the plan of the text and retell it in Russian.*

Exercise II. *Agree or disagree with the following statements. Use these phrases in your answers :*

Agreement

I agree with it.

It's true.

It's right.

To my mind...

Disagreement

I can't agree with it.

It isn't true.

It seems to be wrong.

On the contrary...

I'm afraid you are mistaken.

1. William Hogarth is the most famous sculptor of the "Golden Age".
2. Hogarth began his career engraving on copper for booksellers.
3. Hogarth produced landscapers in oil.
4. Hogarth had no material success as a portrait painter.
5. Hogarth was not successful in painting pictures of social life.
6. Hogarth was interested in social life and tried to interpret the society of this time.
7. Hogarth supported and followed the traditions of the official art world.
8. Hogarth's portraits were sold with great success.
9. Fielding was the admirer of Hogarth and referred to him in his novels.
10. "The Analysis of Beauty" was appreciated by the artists of that time.

Exercise III. *Answer the questions:*

1. How did Hogarth begin his career?
2. What was the style of his first works?
3. How did Hogarth describe social life in his pictures?

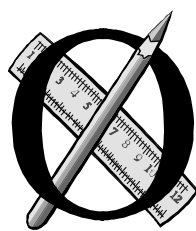
4. Why wasn't Hogarth accepted as a portrait painter?
5. How did Hogarth's contemporaries appreciate his works?

Exercise IV. Find in the text the sentences about:

1. the beginning of Hogarth's career as a painter
2. relationship between Hogarth and his contemporaries
3. Hogarth as a satirist

THOMAS GAINSBOROUGH

(1727-1788) British painter.



One of the greatest masters of the English school was a portraitist and a landscape painter. Of all the 18th-century English painters, Thomas Gainsborough was the most inventive and original, always prepared to experiment with new ideas and techniques, and yet he complained of his contemporary Sir Joshua Reynolds, “Damn him, how various he is”. His manner of painting differs greatly from that one of the Reynolds’ circle. Gainsborough had little academic training, and he did not depend upon old masters as much as Reynolds did. Gainsborough’s portraits are painted in clear tones, in a colour – scheme in which blue and green predominate.

Perhaps the best – known of all Gainsborough’s portraits today is the famous “Blue Boy”, but it was little known in Gainsborough’s days.

One of famous Gainsborough’s pictures in the Hermitage is the portrait of the Duchess of Beaufort. The optimism of the Reynolds’ school gives way here to gentle dreaming. At first sight it may seem that in this portrait Gainsborough followed the rules of traditional ceremonial portraiture. But it is not so. The parted lips, fleeting glance, timid gesture of the hand and other scarcely caught moments, which help to create a true impression of the sitter, are not typical of the traditional ceremonial portrait. Gainsborough, as Reynolds, was a favourite portraitist of the aristocracy. He was able to portray likeness and his portraits have a poetic expression of individuality.

Thomas Gainsborough greatly influenced the English school of poetic landscape painting. He was one of the first English artists to paint his

native land. Among his best landscapes are “Cornard Wood”, “Sunset”, “The Cottage Door”, “The Market Cart”, “The Bridge” and others. Gainsborough’s great love for the English country – side, and his ability to portray it made him an innovator in this field. Gainsborough’s landscapes are often enlivened by a bay wagon or a poor cottage, a group of poor children feeding the cattle or collecting brushwood. His works contain much poetry and music.

Joshua Reynolds said about Gainsborough: “...his grace was not academic, or antique, but selected by himself from the great school of nature.”

In 1749 his father sent him to London to study on the strength of his promise at landscape. He worked as an assistant to Hubert Gravelot, a French painter and engraver and an important figure in London art circles at that time. By 1752, back in Suffolk, he had established a reputation in portraiture and landscape painting. He painted landscapes for pleasure; portraiture was his profession. In 1759 he moved to the fashionable spa of Bath, where his works would be seen by a wider and wealthier public. Throughout the 1760s he exhibited regularly in London and in 1768 was elected a foundation member of the Royal Academy. He developed an elegant, formal portrait style inspired by Anthony Van Dyck, whose influence can be seen in such portraits as his famous “Blue Boy” and “John, 4th Duke of Argyll”. In 1774 he moved to London and settled in part of Schomberg House in Pall Mall. T. Gainsborough became a favourite of the royal family, preferred above the official court painter, Joshua Reynolds. His love of landscape came from studying 17th-century Dutch artists and later Peter Paul Rubens, whose influence is evident in “The Watering Place” (1777). His output was prodigious; he produced many landscape drawings in various media, and in his later years seascapes, pastoral subjects, and children. Among the great portrait painters of the era, he alone devoted serious attention to landscapes. The great achievements of his last years were in the integration of figure and setting in a



series of group portraits, and in the development of “Fancy Pictures” in which rustic figures, usually children, are posed in a landscape or by a cottage door. These late pictures present a contrasting vision of the elegance of the town and the simple delights of rustic life. Unlike Reynolds, he was not so great believer in an academic tradition and laughed at the fashion for history painting; an instinctive painter, he delighted in the poetry of paint.

! EXERCISES

Exercise I. *Make up as many word combinations as possible.*

Adjective

prevailing

rustic

classical

provincial

simple

clear

native

outstanding

great

true

nostalgic

contrasting

brilliant

parted

fleeting

timid

Noun

gesture

view

sensibility

gesture

glance

origin tradition

figures

vision

colour

subjects

painter

master

life

tones

land

impression

Exercise II. *Find the sentences in the text and fill in necessary words:*

1. Gainsborough was one of the founding fathers of the ... school.
2. He created works of a
3. By the mid 1750-s he was moving towards a more French pastoral in which

4. He continued to paint as many landscapes as portraits seeking an intense poetic response ...
5. The works of his London period were characterized by
6. The great achievement of his last years were
7. Gainsborough's portraits are painted in
8. With his canvas "Blue Bay" Gainsborough wanted to prove that
9. Gainsborough greatly influenced
10. Gainsborough is sometimes considered to be a forerunner of the impressionists, although...

Exercise III. Express the main idea of each passage and title them.

Exercise IV. Answer the questions:

1. In what century did Gainsborough live and work?
2. What was Gainsborough's manner of painting?
3. How did Gainsborough's work change as he moved from his provincial origins in Ipswich, Bath and London?
4. What kind of portrait painter was Gainsborough?
5. What are the main features of his landscapes?

Exercise V. Write down the words and expressions dealing with painters and their activity.

JOSHUA REYNOLDS

(1723-1792) British portrait painter.



Joshua Reynolds was portrait painter and aesthetician who dominated English artistic life in the middle and late 18th century. He was one the most outstanding portraitist of the period. Reynolds attended the Plympton grammar school of which his father, a clergyman, was master. In 1740 he was apprenticed for four years in London to Thomas Hudson, a conventional portraitist and the pupil and son-in law of Jonathan Richardson. He studied hard and copied Guercino's drawings. In 1743 he returned to Devon . There he began painting Plymouth dock portraits that revealed his inexperience and that were very much in the tradition then prevailing.

Returning to London for two years in 1744, he began to acquire a knowledge of the old masters and independent style marked by bold brushwork and the use of impasto, a thick surface texture of paint. An outstanding picture of this period is “The Hon. John Hamilton”, which shows Reynolds’ bolder style. Back in Devon in 1746 he painted his large group of “The Eliot Family”, which clearly demonstrates his knowledge of the vast picture by Van Dyck at Wilton house, Wiltshire.

In 1749 Reynolds sailed with his friend Augustus Keppel to Minorca, one of the Balearic Islands off the Mediterranean coast of Spain. A fall from a horse detained him for five months and permanently scarred his lips – the scar being a prominent feature in his subsequent self-portraits. In command of the Centurion put into Plymouth for repairs, met Reynolds at Lord Edgcombe’s and offered him a passage. They sailed for Lisbon in May and visited Gibraltarr, Algiers and Minorca, where Reynolds painted almost all the officers of the garrison at Port Mahon. Keppel treated him as an intimate friend, allowed him the use of his cabin and his books and took him ashore with him wherever he could. On recovery he went from Minorca to Leghorn, Florence and Rome where he spent more than two years with measureless content. At Rome he made copies from Titian, Rembrandt, Guido, Raphael and other masters. His studies appear to have been directed to penetrating the secrets of the old masters as to composition, relief, and especially the management of lighting.

There he was able to give full reign to his scholarship and to store his mind with the great masterpieces of classical and modern painting and sculpture. The impressions that he retained from this visit were to inspire his paintings for the rest of his life, for he felt that it was by allying painting with scholarship that he could best achieve his ambition of raising the status of his profession. Reynolds returned to England via Parma, Bologna, and Venice, where he absorbed and noted the colour and composition of the works by Titian, Tintoretto and Veronese.

He was immediately seduced by Venetian colouring and, although all his life he preached the need for all young artists to study the classical forms of Michelangelo and Raphael, his works are redolent of the light and shadow of Venetian colouring.

Reynolds arrived in London in 1752 greatly developed as a scholar and an artist, but with two permanent physical defects: the scar on his lip from the accident at Minorca and deafness contracted from the cold of the Vatican while copying Raphael.



In 1753 Reynolds settled in London, where he was to live for the rest of his life. His success was assured from the first, and by 1755 he was employing studio assistants to help him execute the numerous portrait commissions he received. The early London portraits have a vigour and naturalness about them that is perhaps best exemplified in a likeness of “Honourable Augustus Keppel”. This well-known full-length portrait of Captain Keppel in an attitude of command on the sea-shore, with a stormy background, is said to have done most to establish his reputation. The motive was suggested by the exertion of Keppel in saving the crew of his ship, the *Maidstone*, after her wreck in 1747, and the attitude of the figure is full of living grace and energy. The pose is not original, being a reversal of that of the “*Apollo Belvedere*” statue in the Vatican, but the captain is shown striding along the sea-shore in a new and vital way. With this portrait all of English portrait-painting took on a new life and vigour and the tradition of that time was entirely destroyed. A painter could not always hope to have such a heroic sitter, but Reynolds was equally successful with the more domestic portraits of men and women. In these first years in London his knowledge of Venetian painting is quite apparent, e.g. the portraits of “*Lord Cathcart*” and “*Lord Ludlow*”. Of his domestic portraits the most enchanting is that of “*Georgiana, Countess Spencer, and Her Daughter*”, painted in 1760, which is one of the greatest English portraits, full of tenderness and careful observation.

Although, on account of the novelty of his style, he first met with some opposition, his art was so evidently superior to that of Hudson, Ramsay and others, that he soon put all rivals at a distance. His success was assured now, and by 1775 he was employing studio help, notably Guiseppe Marchi. The first great work of this period is “Commodore Keppel” (in the National Maritime Museum, Greenwich, London).

After 1760 Reynolds’ style became increasingly classical and self – conscious. As he fell under the influence of the classical Baroque painters of the Bolognese school of the 17th century and the archaeological interest in Greco – Roman antiquity that was sweeping Europe at that time , the pose and clothes of his sitters took on a more rigid, classical pattern, losing in consequence much of the sympathy and understanding he could have given them. Reynolds’ success was so great that the number of his sitters increased to 120 in 1755, to 150 in 1758 and to 156 in 1759. He raised his prices to 15 guineas for a head, 30 for a half-length, and 60 for a full length; and in 1759 to 20 for a head and the rest in proportion. In this period 1753-1760, he painted three members of the royal family, at least twelve dukes and several of their duchesses, with many other peers and persons of wealth and fashion.

To keep pace with demands for his portraits, Reynolds employed Peter Toms as an assistant, in addition to Marchi, and he also received a few pupils who, no doubt, were also employed upon his pictures. He now began to make a good deal of money, and in a few years’ time, when he raised his prices, his income reached five or six thousand a year; he spent his money in purchasing the finest pictures he could get, which he regarded as the best kind of wealth.

Reynolds created a whole gallery of portraits of the most famous of his contemporaries. He usually painted his characters in heroic style and showed them in all their glory as the best people of the nation. As a result his paintings are not free of a certain idealization of the characters.

The contradictory features of Reynolds' art are well seen in his historical and mythological paintings. The "Infant Hercules Strangling Serpents" was ordered by Catherine II of Russia. According to the Greek poet Pindar, Hercules was the son of Zeus and Queen Alcmena. The jealous Hera, Zeus' wife, put these snakes in his bed. The large painting is complex in composition, but it creates a uniform impression, due to the carefully placed figures and golden brown colour-scheme.

Reynolds was greatly influenced as a painter by the old masters. This influence can be seen in his "Cupid Untying the Zone of Venus". This picture is close to Titian's style in the use of colour, but it is typical of the 18th century English school in its approach to subject-matter.

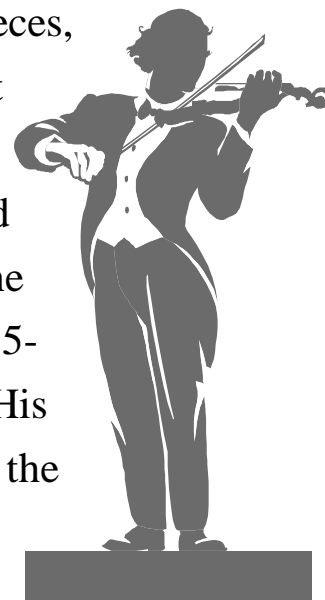
Reynolds developed himself to portraiture. He was one of the founders of the English school of portrait - painting at the time of the industrial revolution. Very often Reynolds included real personages in his mythological works. There exists an opinion that Venus ("Cupid Untying the Zone of Venus"), coquettishly hiding her face in her hand, is Lady Hamilton, one of the most famous women of her age.

There are no outstanding portraits by Reynolds in Russian art museums. However, the work of his contemporary, George Romney (1734-1802), which is exhibited in the Hermitage, reflects Reynolds' style to some degree.

At that time Reynolds was to realize his ambitions for his profession in a new and public way.

There were no public exhibitions of contemporary artists in London before 1760, when Reynolds helped found the Society of Artists and the first of many successful exhibitions was held. The patronage of King George III was sought, and in 1768 the Royal Academy was founded. Although Reynolds' painting had found no favour at court, he was the obvious candidate for the presidency and the King confirmed his election and knighted him.

Reynolds guided the policy of the Academy with such skill that the pattern he set had been followed with little variation ever since. From 1769 nearly all of Reynolds' most important works appeared in the Academy, and this undoubtedly influenced the rather more public manner of his portraits. In certain exhibitions he included historical pieces, such as "Ugolino"(1773), which were perhaps his least successful contribution to painting. Many of his child studies are tender and even amusing, though now and again the sentiment tends to be excessive. Two of the most enchanting are "Master Crewe as Henry III"(1775-76) and "Lady Caroline Scott as 'Winter'"(1778). His most ambitious portrait commission was the "Family of the Duke of Marlborough", which was shown at the Academy in 1777.



It may have been the arrival of Thomas Gainsborough in London in 1774 that caused Reynolds to revert to a more informal mood. Meanwhile his success in society was equal to that in the profession. Many sitters of all ranks became his friends. He had also commenced his connection with some of those eminent men who formed the inner intellectual circle of his companions in life – with Garrick, Goldsmith and Johnson. Though he had more than an ordinary acquaintanceship with many artists, he does not seem to have greatly cultivated the private society of his professional brethren. There was little sympathy between Hogart and Reynolds, either in characters or in opinions upon art and neither of these two great artists had a right appreciation of the other's powers. Nor did Reynolds fraternize with Wilson, nor with Gainsborough.

Reynolds preferred the company of men of letters to that of his fellows artists. Although his 14th "Discourse" is a tender and moving appreciation of Gainsborough, it was in the company of Dr. Johnson and of Edmund Burke and Oliver Goldsmith that Reynolds was happiest. Reynolds and his friends were members of "The Club", which he established in

1764. He never married and his house was kept for him by his sister Frances. Reynolds' state portraits of the King and Queen were never considered a success and he seldom painted for them, but the Prince of Wales patronized him extensively and there were few distinguished families or individuals who did not sit to him. None the less some of his finest portraits are those of his intimate friends. In 1781 Reynolds visited Flanders and Holland, where he studied the works of great Flemish Baroque painter Peter Paul Rubens. This seems to have affected his own style, for in the manner of Rubens' later works the texture of his picture surface becomes far richer. This is particularly true of his portrait of "The Duchess of Devonshire and Her Daughter"(1786).

It has been suggested that his deafness allowed Reynolds a clearer insight into the character of his sitters, the lack of one faculty sharpening the use of his eyes. His vast learning allowed him to vary his poses and style so often that the well-known remark of Gainsborough, "Damn him, how various he is" is entirely understandable.

In 1782 Reynolds had a paralytic stroke. Seven years later his eyesight began to fail and he delivered his last "Discourse" at the Academy in 1790. He died in 1792 and was buried in St. Paul's Cathedral.

Reynolds was the greatest portrait-painter that England has produced and one of the greatest painters of the world. He was mentioned among the "seven supreme colourists", the others being Titian, Giorgione, Corregio, Tintoretto, Veronese, and Turner. Some of his contemporaries considered him as a painter of individuality in the form and mind, and called him the "prince of portrait-painters".

Reynolds' art always originating from the impressions of reality has the nature of a compromise at the same time. Attention to a man's personality, striving to reveal a man's spiritual wealth is often combined with aristocratic idealization and eclecticism in his portraits.

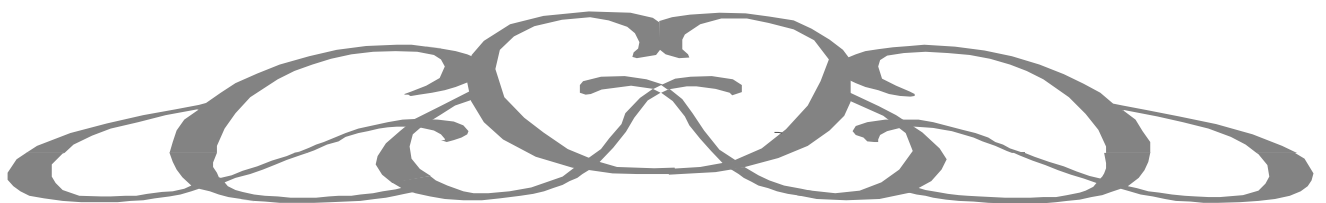
Hence Reynolds' portraits are sometimes far-fetched and artificial. Splendour and monumentality, the traditions of a magnificent, majestic ba-

roque portraits are combined with a deep psychological insight, traits of intimacy and fine elegance in Reynolds' portraits.

Unfortunately Reynolds' technique was not always entirely sound and many of his paintings have suffered as a result. After his visit to Italy he tried to produce the effects of Tintoretto and Titian by using transparent glazes over a monochrome underpainting, but the carmine he used for his flesh tones was not permanent and even in his lifetime began to fade, causing the overpale faces of many surviving portraits. An example of this can be seen in "The Roffey Family Group". This paleness has been increased by injudicious cleaning in certain paintings.

Though a keen collector of old master drawings, he was never a draftsman and indeed few of his drawings have any merit, but there is an interesting early "Self-Portrait" drawing. His work is represented in most public and private collections and he is shown in the royal collections.

Through his art and teaching, he attempted to lead British painting away from the indigenous anecdotal pictures of the early 18th century toward the formal rhetoric of the continental Grand Style. His large group portrait *The Eliot Family* (1746) reveals the influence of Anthony Van Dyck. His early London portraits introduced new vigor into English portraiture. Through his art and teaching, Reynolds led British painting away from the anecdotal pictures of the early 18th century toward the formal rhetoric of continental academic painting. His *Discourses Delivered at the Royal Academy* (1769-91), advocating rigorous academic training and study of the old masters, ranks among the most important art criticism of the time.



! EXERCISES

Exercise I. *Divide the text on the periods of Reynolds's activity and point out the most important events of each period.*

Exercise II. *Answer the questions:*

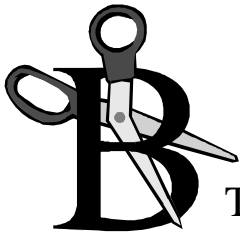
1. What events took place in Reynolds youth?
2. How did the old masters influence Reynolds?
3. What was the accident at Minorca and what were the consequences of it?
4. Was Reynolds successful with the more domestic portraits of men and women? Why?
5. What were the most characteristic features of Reynolds portraits?
6. What were the relations between Reynolds and other famous painters of that time?

Exercise III. *Find in the text the English equivalents of the following words and expressions.*

1. портретист
2. независимый стиль
3. композиция
4. великие шедевры
5. классическое и современное искусство
6. свет и тень
7. портрет в полный рост
8. идеализация характеров
9. успешные выставки
10. мастерство
11. вклад в живопись
12. исторические полотна

Exercise IV. *Make up the detail plan of the text*

LANDSCAPE PAINTING.

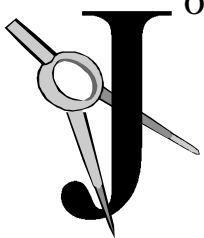


By the end of the 18th century a school of landscape painting was firmly established in England. John Constable and Joseph Turner were the greatest English landscape painters of the 19th century. Although brought up in the academic tradition of the 18th century, Turner became a pioneer in the study of light, colour, and atmosphere. He anticipated the French Impressionists in breaking down conventional formulas of representation; but, unlike them, he believed that his works must always express significant historical, mythological, literary, or other narrative themes. A line of development can be traced from his early historical landscapes that form settings for important human subjects.

Constable was famous for his precise and loving paintings of the English countryside (e. g., “Hay – Wain”, 1821), which he sketched constantly from nature. After about 1828, he experimented with a freer and more colourful manner of painting. John Constable and Joseph Turner dominated English landscape painting in the 19th century .

JOHN CONSTABLE

(1776 – 1837)



John Constable, one of the greatest landscape painters, was born at East Bergholf, in Suffolk, June 11, 1776. His father, Golding Constable, was a wealthy man, who owned mills.

The valley of the river Stour and its water-meadows, clumps of great trees, square towers of village churches, and mills with their water-wheels, sluices, and wooden bridges, were familiar to and loved by Constable. The fact that Constable was born into midst of the practical realities of the country life had a direct bearing on his career and was reflected throughout his painting. He showed intellectual promise as a child and was brought up for the church; when this idea was abandoned, he was trained to enter his father’s business (he left grammar school to work for his father in 1793). By this time he had already conceived an enthusi-

asm for painting. This interest was fostered by his friendship with an amateur painter, John Dunthorne, a local plumber and glazier, and was further encouraged by the landscape painter Sir George Beaumont, a patron of the art. In 1795 Constable went to London, where he studied etching. When Constable was 23 (1799), he entered the Royal Academy Schools.

He already had a clear mental image of the type of pictures he wanted to paint and worked doggedly to overcome his technical defects. Seven or eight years after he had started his formal training, he discovered how to embody his idea of the English countryside in a manner both more realistic and more spirited than his predecessors. Constable never went abroad, his chosen scenes were of his home places. He exhibited at Royal Academy shows annually from 1802. He painted portraits of Suffolk and Essex farmers and their wives and in 1805 attempted an altarpiece of “Christ Blessing Children”, in the manner of the American painter Benjamin West.

Constable’s art developed slowly. He tried to make his living by painting portraits, but his heart was never in this and he achieved no popularity.

Constable studied and admired the works of Claude the great French landscape painter, and other masters, but he scorned the conventions of landscape painting of his day, whereby pictures were composed according to rules derived from other pictures and not from the study of nature.

Constable put into his landscapes the cattle, horses, and people who would be working there, and the dew, the moisture, the bloom, and freshness of the country-side. His work was conspicuous for simplicity of subject. Constable was not a romantic, he was a realist. He recorded the scenery as it really was. In the years 1809 to 1816 he established his mastery and evolved his individual manner; but these were years of individual stress. He was obliged to live much of these year in London, where his professional associates were to be found and where he could participate in exhibitions. Constable was uneasy at these enforced absences from the countryside, in which he felt most at home, and tried to pay yearly visits to

Suffolk. The assiduity with which he studied the landscape on these visits was shown by two pocket sketchbooks. They contain more than 200 small sketches made in a limited area around his home village and reflect most aspects of the summer life of the fields and the river. .

The year 1811 marked a turning-point in Constable's career. He then exhibited the large Dedham Vale (1802) at the Academy, a panoramic view of Essex country-side seen at mid-day in the brilliant early summer sunlight. This contained the almost fully matured features characteristic of his art.

Once he had married , on October 2. 1816, and had established himself and his wife in a London home, Constable set to work to show what he could to achieve in his art. He was 40 years old and had painted a handful of accomplished pictures, which were original but on a small scale. These included "Dedham Vale: Morning"(1811), "Boatbuilding near Flatford Mill"(1815), "The Stour Valley and Dedham Village(1815). These paintings were still products of the years of preparation, however. Most significant was the large number of small oil sketches and drawings that were to form the basis of his future and more ambitious painting. These sketches were painted in the open air in front of the subject. The sketches are now recognized to be among Constable's most individual achievements and to have been unique at the time they were painted. To the artist, however, they were means to the end. His main ambition was to embody his concept of the Suffolk countryside in a series of larger canvases monumental enough to make an impression in the annual summer exhibitions of the Royal Academy. The first attempt was the "Flatford Mill on the River Stour" which he exhibited in 1817. It shows a reach of the river running up to the mill, in which Golding Constable had lived until within two years of Constable's birth, bordered by a meadow that has just been scythed.

The brilliant "The Hay -Wain" was a great canvas, which proclaimed



his maturity. Cumulus clouds swept across the heavens; the water glis-

tened, rippled over the shallow bed of the river; everywhere there was light and air. Homely and intimate, it had nothing of the mannerisms of the classic school. He exhibited “The Hay Wain” in 1821 at the Royal Academy, but it was not here that it made its great sensation. Three years later, in 1824, several of his important pictures, including “The Hay Wain”, were exhibited in Paris where they made an immediate impression.

These series of Stour scenes was interrupted in 1823, when Constable’s chief exhibit was a view of “Salisbury Cathedral from the Bishop’s Grounds”, which was intended to be a record of an architectural monument, transmuted into the artist’s own idiom by framing the spire between overarching trees, by emphasizing the play of light and shade on the Gothic stonework, and by setting the whole under a sky in which rain is impending. The French were the first to acclaim Constable publicly at the Paris Salon of 1824 and again at Lille in 1825, where he exhibited “The White Horse”. On both occasions he was awarded a gold medal. Constable’s paintings considerably influenced the work of Ferdinand Victor Eugene Delacroix (1799–1863) the French landscape painter, and later of the Impressionists.

In England Constable never received the recognition that he felt was his due. The Academy was tardy in acknowledging his genius. He was elected academician in 1829, a man of fifty-three, but since the wife he had loved so devotedly had died the year before, this recognition meant little to him. His own health was failing. Constable’s later life was placidly and industriously spent, surrounded by his children. The most ambitious achievements of this period was Waterloo Bridge from Whitehall Stairs (1832), a sparkling, light-filled composition in which the distant vista of the bridge is framed by a foreground of trees, boats and buildings.

! EXERCISES

Exercise I. Answer these questions:

1. Where and when was J. Constable born?
2. What was his father?
3. Where did he spend his childhood?
4. Where did he study and what education did he get?
5. What education did he get in London in 1795?
6. Where did J. Constable enter in 1799?
7. Did J. Constable often go abroad?
8. What did he prefer to paint landscapes or portraits?
9. What painters did J. Constable admire?
10. What did J. Constable put into his landscapes?
11. Was he a romantic or a realist? How do you think? Explain your opinion.
12. The year 1811 marked a turning- point in his career, didn't it? Why?
13. What canvas proclaimed his maturity?
14. Where were his pictures exhibited?
15. Did J. Constable receive the recognition in England?

Exercise II. Fill in the blanks with the preposition:

1. He was the son ... a wealthy miller.
2. Constable began to take an interest ... landscapes painting.
3. His father didn't favour art ... a profession.
4. Constable entered ... the Royal Academy School.
5. ... his death English landscapes had achieved the domination of that art in Europe.
6. He was born ... East Bergholf, in Suffolk.

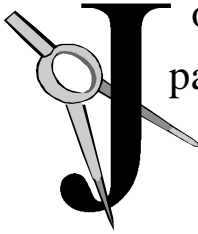
in, of, after, at, as

Exercise III. Open the brackets choosing the suitable word.

1. J. Constable was the son of a ... (great painter, miller, priest).
2. While he was at grammar school, he began to take an interest in ... (physics, chemistry, painting).

3. After two years in London he returned to ... (his father's business, study etching, study painting).
4. His chosen scenes are usually of ... (London, a sea, his home places).
5. Constable's art developed ... (quickly, slowly, vehemently).
6. He admired the works of ... (J. Turner, Ferdinand Delacroix, Claude)
7. (An Academy of Arts; Archdeacon of Salisbury; the notables) ... could occasionally buy Constable's pictures.

JOSEPH TURNER

 Joseph Turner was the greatest English Romantic landscape painter (born in Covent Garden, London, April 23, 1775) whose expressionistic studies of light, colour, and atmosphere were unmatched in their range and sublimity. Turner was the son of a barber, but nothing is known about his mother except that she died insane in 1804. The family lived in Maiden Lane, Covent Garden, a fashionable quarter for hairdressers and wig-makers. The future painter spent much of his time among the warehouses and docks of the busiest harbour of his time. Sights of England's naval power and merchant marine, glimpses of the ships that dominated the seas, made an indelible impression on Turner's mind. At the age of 10 Turner was sent to live with an uncle at Brentford, Middlesex, where he attended school. Several drawings dated as early as 1787 are sufficiently professional to corroborate the tradition that his father used to sell the boy's work to his customers. In such a way he earned money with which his father paid for his lessons in art.

In 1789 Turner studied with Thomas Malton, an able teacher. There were also the evenings spent several years later with Dr. Thomas Monro, a well-known collector. In after years Turner said, "Well, and what could have been better practice?" From the dark skies and grey days of his boyhood may have come the great longing for picture "the light that never was on sea or land" which became the passion of his afterlife.

From 1789-1793 Turner attended the Royal Academy School, where he drew the antique and also from life. But copying the works of others

and sketching from nature were the main methods by which Turner taught himself. In 1790 his watercolours were exhibited at the Royal Academy and were praised by the critics.

In 1793 he had set up his own studio and had commenced those travels about the English country-side which never ceased, as his discovery of beauty never flagged. He received a commission to make drawings for a magazine and for some years he tramped over a good part of Wales and western England. In 1794 Turner began working for engravers, supplying designs for the Pocket Magazine and the Copper Plate Magazine. Engraved views of picturesque ruins of castles and abbeys were much in demand at the time. He was also employed at making copies or elaborations of unfinished drawings by the recently deceased landscape painter Robert Cozens. The influence of Cozens and Wilson helped broaden Turner's outlook and revealed to him a more poetic approach to landscape.

Turner's professional success was rapid; already in his early 20's he was complaining that he had more commissions than he could carry out. The water-colours sent in 1791 to the annual exhibition at the Royal Academy, show that he had attained an absolute mastery of light and shade, of perspective, of architectural detail. In the same exhibition he showed his first oil-painting "Fisherman at Sea".

Turner's artistic career was flourishing. His works exhibited at the Royal Academy were admired, and he was beginning to be generally known as the most promising of the younger artists. In 1799 he was elected Associate of the Royal Academy.

In 1800 Turner's mother became hopelessly ill and was committed to a hospital. His father came to live with him and devoted the rest of his life to serving as a studio assistant and general agent. Turner continued to travel in search of inspiration. His travel took him in 1797 to Yorkshire and the Lake District, in 1798 to Wales again, in 1801 to Scotland, and in 1802 to the European continent for the first time. The crossing to Calais was rough, and in his picture "Calais Pier"(1802-03; National Gallery, London) he left a vivid record of his experience on arrival. He made more than 400 drawings during this tour of France and Switzeland and contin-

ued for many years to paint pictures of scenes that had impressed him on the tour. The most important of these are three pictures of Bonneville, Savoy (1803 and 1812); “The Festival upon the Opening of the Vintage at Macon” (1803; Graves Art Gallery, Sheffield); the watercolours “Devil’s Bridge” and “The Great Falls of the Reichenbach” (1804; Cecil Higgins Museum, Bedford); “Falls of the Rhine at Schaffhausen” (1806; Museum of Fine Arts, Boston); and “Snowstorm: Hannibal and his Army Crossing the Alps” (1812; Tate Gallery, London). Turner’s many sea-pieces, in which he passes the Dutch 17th-century marine painters, reveal his methodical attempt to master every landscape style he admired and the ease with which he accomplished this. The rivalry he felt with painters who had influenced his style – Poussin, Wilson, and Claude for example – is suggested by his bequest to the National Gallery of his “Dido Building Carthage, or the Rise of the Carthaginian Empire” (1815) and “Sun Rising Through Vapour: Fishermen Clearing and Selling Fish” (1807) on condition that they be hung beside his two favourite Claudes. At this time Turner was developing his original approach to landscape – emphasizing luminosity, atmosphere, and romantic, dramatic subjects.

Turner had few intimate friends. Visitors were rarely admitted to the house where he lived, and no one was allowed to see him at work. He loved his paintings as a man loves his children. When induced to sell one, he would be dejected for days.

At the age of 27, he was elected a Royal Academician, a dignity he was to enjoy for nearly half a century. From this time his paintings became in greater demand and brought good prices.

Turner took an active interest in the affairs of the Academy and for a long time held the position of Professor of Perspective there.

During the second decade of the 1800s, Turner’s painting became increasingly luminous and atmospheric in quality. Even in

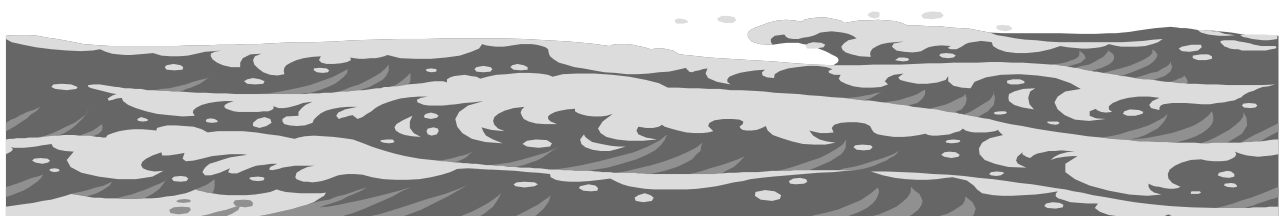


painting of actual places, as “St. Mawes at the Pilchard Season” (1812; Tate Gallery), and the two pictures of Oxford painted between 1809 and 1812 (exhibited in 1812); other pictures, such as

“Frosty Morning”(1813; Tate Gallery), are based entirely on effects of light. Among the most ethereal landscapes of the period are “Lake of Geneva”(1810; Los Angeles Country Museum), “Crossing the Brook”(1815; Tate Gallery), and “England, Richmond Hill, on the Prince Regent’s Birthday”(1819; Tate Gallery), one of his largest and ambitious pictures. Turner was much in demand as a painter of castles and countryseats for their owners. Two examples of such paintings are “Somerset Hill, Tunbridge” and “Linlithgow Palace”(1810; Walker Art Gallery, Liverpool). He also continued to excel in marine painting, one of the most ambitious works being “Wreck of a Transport Ship”(1810; Gulbenkian Foundation, Lisbon).

As if he felt that he had done all he could with the beauty of his native country Turner set out in the summer of 1819 on his first visit to Italy. He spent three months in Rome – visited Naples, Florence, and Venice and returned home in midwinter. During his journey he made about 1,500 drawings, and next few years he painted a series of pictures inspired by what he had seen. They show a great advance in his style, particularly in the matter of colour, which becomes purer, more prismatic, with a general heightening of key. A comparison of “The Bay of Baiae with, Apollo and the Sibyl”(1823; Tate Gallery) with any of the earlier pictures reveals a far more iridescent treatment resembling the transparency of a watercolor. In the foreground of “The Bay of Baiae” a solitary tree gives an impression of distance to the stretch of valley, which reaches to the sea. Turner’s real concern was to realize the depth of the Italian atmosphere, the blueness of the Italian sky and the warmth of the Italian sun. The shadows are as colourful as the lights, and he achieves contrasts by setting off cold and warm colours instead of dark and light tones.

Turner was the master of the air and the wind, of the rain and sun-



shine, of the horizon and all perspective, of ships and sea. During the

1820^s tours of the continent alternated with visits to various parts of England and Scotland.

In 1825 he revisited The Netherlands and Belgium and the following year the Meuse, Moselle, and Loire rivers. Notable among the pictures of this period are such views as “The Harbor of Dieppe”, “Cologne: The Arrival of a Packet Boat: Evening”, and “Mortlake Terrace: Early Summer Morning”. In 1827 he painted the brilliant sketches of the regatta now at the Tate Gallery, and in 1828 he went to Italy again. While the earlier paintings and drawings show the most accurate observation of architectural and natural detail, in his later work this is sacrificed to general effects of colour and light with the barest indication of mass.

From 1829 onwards Turner’s literary and romantic characteristics were superseded by more visionary ones. He became more and more absorbed in problems of light and atmosphere, as the French Impressionist painters were. In this Turner was far in advance of his time and the pictures he painted in this new atmospheric manner, in which all solid forms are dissolved in sunlight or mist or both, aroused much contemporary criticism and ridicule in the newspapers and journals.

In the last years of his life , Turner was more famous, richer, and more secretive than ever. After several years of inactivity as professor of perspective at the Royal Academy, he resigned in 1838. In 1839 he bought a cottage in Chelsea, where he lived incognito under the assumed name of Booth. He was looked after by his old housekeeper, who guarded his privacy so zealously that she made it difficult for people to gain admission to his gallery. Turner continued to travel, however. In the last 15 years of his life, he revisited Italy, Switzerland, Germany and France. Observers have recorded the untiring energy with which he sketched while abroad.

Joseph Turner died on December 19, 1851, in a little Chelsea cottage. Here in his latter years, the painter used to climb to the railed-in roof to watch the sun rise or set, and it was here that he died. It is said that only an hour before his death he had his chair wheeled to the window so that he might look for the last time at the sun shining upon the river.

! EXERCISES

Exercise I. Answer these questions:

1. When and where was J. Turner born?
2. Was he son of a military man or a barber?
3. Where did he spend his childhood?
4. What made an indelible impression on Turner's mind?
5. What do we know about his education as an artist?
6. Where and when were his first pictures exhibited?
7. Was Turner's professional success rapid?
8. Prove that Turner's career had a great success.
9. Who bought his canvases?
10. What did Turner prefer to depict a landscape or a portrait, or a historical event?
11. When was Turner elected the Royal Academician?
12. When did he make his first journey to the Continent?
13. What was the main aim of the journey to the Continent and to Italy?
14. Try to remember the names of the most famous his pictures.

Exercise II. Speak about the events that took place at the given dates:

- | | |
|----------------------|----------------------|
| <i>a.</i> 24.04.1775 | <i>e.</i> 1800-1802 |
| <i>b.</i> 1785 | <i>f.</i> 1819; 1825 |
| <i>c.</i> 1789 | <i>g.</i> 1851 |
| <i>d.</i> 1793 | |

Exercise III. Correct the following statements if you find them wrong:

1. J. Turner was born in London 23.05.1779.
2. He was the son of a fashionable barber.
3. His father used to sell the boy's drawing to his friends
4. In 1790 his watercolours were exhibited at London Museum.
5. Turner's career was flourishing.
6. J. Turner revisited Italy in 1830.
7. Between 1802-1809 Turner painted a series of portraits.

VOCABULARY

A a

abhor – ненавидеть
abyss – бездна, пропасть
acclaim – аплодировать, приветствовать
adhere – придерживаться
advance – продвижение
aesthetic – эстетический
affirm – утверждать
alien – чужестранец
allege – ссылаться, утверждать
alleviation – облегчение, смягчение
allying – соединение, союз
alter – менять(ся), изменять(ся)
appeal – взывать, обращаться
appreciate – оценивать, ценить
apprentice – ученик, подмастерье
art - искусство
artist – художник
attention – внимание
attract – привлекать

Bb

barber – парикмахер
be established – быть основанным
betoken – означать, предвещать
birth – рождение

blaze – вспыхнуть
bloom – цвет, цветение, расцвет
bold – смелый, отчетливый
boundary – граница
breed – вскармливать
brushwood - кустарник
burlesque – пародия

C c

canvas – полотно, холст
cartoon – карикатура
cattle – крупный рогатый скот
cavil – находить недостатки
challenge – бросать вызов; сложная задача
cognitive - познавательный
commission – поручение, заказ
comprehension – понимание
cone – конус
consciousness – сознание, самосознание
consequence – следствие
contemplation – созерцание
contemporary – современник
continuity – продолжительность
conventional – общепринятый
convey – перевозить, передавать (имущество)
coquettishly – кокетливо
crack – разбивать

create – создавать
cruelty – жестокость
culture – культура

D d

decline – склон, уклон, упадок
dedicate – посвящать
deject – удручать
delicacy – изящество
delight – восторг, восхищение
delusive – обманчивый
depict – описывать
deplorable – плачевный, при-
скорбный
devoid – лишенный (чего-либо),
свободный (от чего-либо)
disgust – отвращение
displacement – перемещение
distort – исказить
distortion – искажение, искрив-
ление
drudgery – тяжелая, трудная
работа
dumb – молчаливый

E e

eminence – высокое положение
emphasis – акцент
enchancing – очаровательный
encourage – поощрять
endeavour – попытка, стремле-
ние

enhance – повышать
enliven – оживлять
essential – дополнительный
etch – гравировать
ethereal – легкий, воздушный
even – ровный
exhibit – выставлять
extol – превозносить, расхвали-
вать

F f

fade – выцветать, блекнуть
fallacy – ошибка, заблуждение
features – характеристики, чер-
ты
first-class masters – перво-
классные мастера
flavour – вкус
fleeting – мимолетный
flourish – процветать, расцве-
тать
foreground – передний план
(картины)
fortuity – случайность, случай
fraternize – брататься
full-length portrait – портрет в
полный рост
G g
gender – жанр
genre – жанр
gentle – мягкий
H h

hallucination – галлюцинация

hatred – ненависть

Hermitage – Эрмитаж

hostile – неприятельский, вражеский

I i

idleness – лень

inclination – уклон, отклонение, склонность

influence – влиять

injudicious – неуместный

insidious – коварный

insight – проницательность, понимание

insolence – наглость

inspire – вдохновлять

inventiveness – изобретательность

iridescent – радужный

K k

keen - тонкий

L l

landscape – ландшафт, пейзаж

lee – защита, укрытие

lofty – возвышенный, величественный

M m

maintain – поддерживать, сохранять

mastery – мастерство, совершенство

maturity – зрелость

mezzotint – меццо-тинго (глубокая печать)

miller – мельник

mitigate – смягчать, ослаблять

mockery – насмешка, посмешище

N n

needle – игла

nightmare – кошмар

notable – выдающийся

novelty – новизна

O o

obstinate – упрямый

original – оригинальный

outstanding – выдающийся

P p

pace – скорость, темп

painting - живопись

parlor – гостиная

pastoral – пастораль, пастушеский

peculiarity – особенность

penetrate – проникать внутрь, постигать

perception – восприятие, ощущение

plain – ясный, явный

plight – бедственное положение

plumber – водопроводчик, паяльщик

portrait – портрет
pot – горшок
precision – точность, четкость
preference – предпочтение
pretence – претендовать
prevail – преобладать
private – частный
prodigy – чудо
purchasing – покупка
R r
rebellion – восстание, бунт, сопротивление
redolent – напоминающий
refer – ссылаться
representative – представитель
response – отклик
reveal – обнаруживать
ridiculous – смешной
rigid – жесткий, суровый
rival – соперник
rob – отнимать, лишать
rustic – сельский
S s
sacrifice – жертва, жертвовать
satire – сатира
satisfy - удовлетворять
scar – шрам
scene – сцена
seduce – соблазнять
senselessness – бесчувственность, бессмысленность

showing – показ
singularity – оригинальность, особенность
sketch – набросок
skill – искусство, мастерство, умение
sluice – шлюз
spear time – экономить время
spectator – зритель
sublime – величественный
subordination – подчинение
subsequent – последующий
suggestion – предположение
supersede – заменять
sympathetic – полный сочувствия, сочувственный
T t
teach (taught, taught) – учить, обучать
texture – степень плотности ткани
timid – робкий
tin – жестяной, оловянный
tolerate – терпеть
tone – тон
tramp (over) – идти, пешком
translucent – полупрозрачный
triangle form – треугольная форма
U u
undertake – предпринимать

| | |
|--|-----------------------------------|
| growth – беспрецедентный рост | vividly – живо |
| V v | W w |
| value – ценность | warehouse – товарный склад |
| vestige – след, признак | water-meadow – заливной |
| villain – злодей, негодяй | whip out – разжигать |
| vindicate – доказывать, утвер- ждать | wig – парик |
| vista – перспектива, вид | will – хотеть, желать |
| | Y y |
| | youth – молодость |

Составители:
Мощева Светлана Васильевна
Орлова Елена Евгеньевна

Редактор
Иванова Наталья Кирилловна

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