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КЫРГЫЗСКОЙ РЕСПУБЛИКИ

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ФАКУЛЬТЕТ МИРОВЫХ ЯЗЫКОВ

Галимова Э., Паниткова Н.

ПОГОВОРИМ О ПРЕКРАСНОМ

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Г-16 «Поговорим о прекрасном»: Учебно-методическое пособие по английскому языку – Ош 2005-44 с.

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Пособие содержит оригинальный текст с упражнениями по обработке лингвистического материала, а также ряд дополнительных текстов по расширению фоновых знаний по заданной теме.

Решением ученого совета ОшГУ от 4 апреля 2005 года пособие старших преподавателей кафедры методики преподавания иностранных языков, Факультета мировых языков Э. Галимовой, Н. Панитковой было рекомендовано к публикации.



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ПРЕДИСЛОВИЕ

Настоящее пособие предназначено для изучающих английский язык на продвинутом этапе. Оно представляет особый интерес для студентов старших курсов языковых вузов.

Пособие состоит из двух частей.

Первая часть представлена художественным отрывком из романа американского писателя И.Стоуна «Жажда жизни» с необходимым комплексом упражнений для закрепления языкового и речевого материала, а также литературного анализа текста.

Вторая часть пособия представлена набором тематических текстов, как на английском, так и на русском языках, способствующих расширению фоновых знаний и художественного кругозора студентов.

Авторы пособия выражают надежду, что оно приобщи́т многих студентов к дальнейшему самостоятельному и творческому изучению темы «Живопись», которая раскрывает ворота в прекрасный мир красоты и фантазии.

PART I

“Why should you think that beauty, which is the most precious thing in the world, lies like a stone on the beach for the careless passer-by to pick up idly? Beauty is something wonderful and strange that the artist fashions out of the chaos of the world in the torment of his soul. And when he has made it, it is not given to all to know it. To recognize it you must repeat the adventure of the artist. It is a melody that he sings to you, and to hear it again in your own heart you want knowledge and sensitiveness and imagination”.

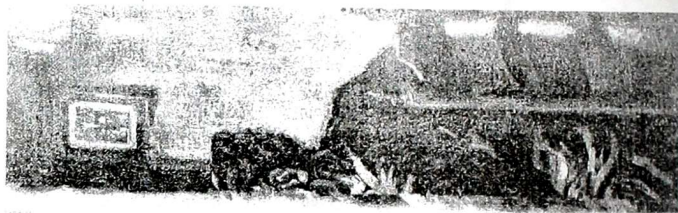
W.S.Maugham

“LUST FOR LIFE”

BY IRVIN STONE

Irving Stone was born in 1903 in San Francisco, USA. On leaving high school, he went to the University of South California. On graduating from the university, he received a master's degree. At the start of his literary career Irving Stone wrote plays and detective stories. Later he showed a great interest in the life stories of great people. He dedicated a number of fictional biographies to them. His most memorable works are “Lust for Life” about the renowned Dutch painter Vincent Van Gogh; “The Agony and the Ecstasy” about the world-known Italian painter and sculptor Michelangelo Buonarroti and “Sailor on Horseback” about the famous American writer Jack London. Besides Irving Stone wrote a series of popular fictionalized histories of the nation's first families: “The President's Lady” (1951) about Andrew and Rachel Roberts Jackson; “Love is Eternal” (1954) about Abraham and Mary Todd Lincoln”.

Irving Stone died in 1989 in Los Angeles, USA.



POTATO EATERS

... November and winter had come. It was time to be moving. There was no use in his remaining in Nuenen any longer. He had painted everything there was to paint, learned everything there was to learn about peasant life...

... A great heaviness fell upon him. His work was all so fragmentary. There were bits of every phase of peasant life in the Brabant, but no one piece of work that summed up the peasant, that caught the spirit of his hut, and these steaming potatoes. Where was his *Angelus* of the Brabantine peasant? And how could he leave before he had painted it? ...

... He gathered up his easel, paints, canvas and brushes and trudged off to the De Groot hut. No one was at home. He set to work on a pencil sketch of the inside of the room. When the family returned from the fields he tore up the paper...

... The De Groots sat down to the table in the same positions as they had all their lives. Vincent wanted to make it clear how these people, eating their potatoes under the lamplight, had dug the earth with those very hands they put in the dish; he wanted it to speak of *manual* labour, and how they had honestly earned their food.

His old habit of throwing himself violently at a canvas came in handy now; he worked with tremendous speed and vitality...

... The following morning he destroyed his canvas again. A feeling, half of rage and half of impotence, seized him. He had only ten days left...

... Every night he went back to the De Groots'. He worked until they were too sleepy to sit up any longer. Each night he tried new combinations of colours, different values and proportions; and each day he saw that he had missed, that his work was incomplete.

The last day of the month came. Vincent had worked himself into a frenzy. He had gone without sleep and largely without food. He was living on nervous energy. The more he failed, the higher his excitement rose. He was waiting at the De Groots' when they came in from the fields. His easel was set up, his pigments mixed, his canvas stretched on the frame. This was his very last chance. In the morning he was leaving the Brabant, for ever...

... By ten o'clock the De Groots were falling asleep and Vincent was exhausted. He had done all he could with the canvas. He gathered his things and bade them all goodbye. He trudged home through the night, unaware that he was walking.

In the studio he set the canvas on a chair, lit his pipe, and stood regarding his work. The whole thing was wrong. It missed. The spirit wasn't there. He had failed again. His two years of labour in the Brabant had been wasted.

He smoked his pipe down to the hot dregs. He packed his bag. He gathered all his studies off the wall and from the bureau, and placed them in a large box. He threw himself on the divan.

He did not know how much time passed. He got up, ripped the canvas off the frame, threw it into a corner, and put on a new one. He mixed some paints, sat down, and began to work.

One starts with a hopeless struggle to follow nature; and everything goes wrong; one ends by calmly creating from one's palette, and nature agrees with it, and follows.

It was just as Pietersen had told him in Brussels; he had been too close to his models. He had not been able to get a perspective.

... He painted the whole thing in the colour of a good, dusty, unpeeled potato. There was the very dirty linen table cloth, the smoky walls, the lamp hanging down from the rough rafters, Stien serving her father with steamed potatoes, the mother pouring the black coffee, the brother lifting a cup to his lips and on all their faces the calm, patient acceptance of the eternal order of things.

The sun rose and a bit of light peered into the storeroom window. Vincent got up from his stool. He felt perfectly calm and peaceful. The twelve days' excitement was gone. He looked at his work. It reeked of bacon, smoke, and potato steam. He smiled. He had painted his *Angelus*. He had captured that which does not pass in that which passes. The Brabant peasant would never die.

He washed the picture with the white of an egg. He carried his box of drawings and paintings to the vicarage, left them with his mother, and bade her good-bye. He returned to his studio, wrote *The Potato Eaters* on his canvas, put a few of his best studies with it, and set out for Paris.

Commentary

1. Vincent Van Gogh – a prominent Dutch painter of the 19th century.
2. "Angelus" – "Evening Prayer" – Millet's famous creation.
3. Nuenen – a Dutch peasant village where Vincent's parents lived.
4. Pietersen – Vincent's art supervisor.
5. Millet Jan Fransua (1814-1875) – a French artist who was the first to depict hard peasant manual labor.

Word combinations and phrases

- | | |
|---------------------------------|-------------------------------|
| 1. to fall upon smb. | 9. to work oneself in to |
| 2. to catch the spirit of smth. | 10. to be living on |
| 3. to set to work | 11. to regard smth. |
| 4. to make smth. clear | 12. to be too close to smth. |
| 5. to speak of smth. | 13. eternal order of things |
| 6. to throw oneself on | 14. to feel calm and peaceful |
| 7. to come in handy | |
| 8. to sit up | |

Essential vocabulary

I. Trudge

1. trudge [n] – a long tiring walk. His trudge home was endless.
2. trudge [v] – walk wearily or heavily; to drag one's feet.
3. to trudge off – to leave home for another place.

He trudded off to his friends' home through wind and rain.

To trudge home – He trudded home through the night, unaware that he was walking.

4. trudgen – swimming style

syn.[n] – walk, tramp, hike

II. Stretch

stretch [v] – make wider, longer or tighter by pulling.

1. lie in full length. He dreamt to stretch in his own bed after so many years of staying in prison.
2. make (a law; a word, etc.) include or cover more than is strictly right. Don't stretch my words, I didn't mean to hurt you.
3. use; strain fully one's powers. At the end of the term they had to stretch their powers to pass their examination session successfully.
4. to stretch every nerve – Every nerve on his face was stretched though he tried to hide his feelings.
5. to extend – The forests in his country stretch from the North to the South.

stretch [n] – without stopping. They worked 12 hours at a stretch.

stretchable [a] – being easily stretched. This cloth is stretchable; don't buy so much of it.

stretcher – framework for stretching the canvas for the painting.

Syn.: extension; expansion; exaggeration.

III. Destroy

destroy [v] – break to pieces; make useless

- 1) to destroy a building. Many houses are planned to be destroyed in our city in the nearest future.
- 2) All their documents were destroyed by fire.

destruction [n] 1) destroying or being destroyed; 2) that which ruins or destroys
Gambling is his destruction.

destructive [a] – destructive store; fire; criticism

Drugs are destructive for people's health

destroyable [a] – Many houses turned out to be destroyable and became ruins after the earthquake. His good habits were rather destroyable. He forgot about them in a month.

destructively [adv] – He influences his children destructively.

Syn.: demolish; wreck; devastate.

IV. Miss

miss [v]

- 1) fail to hit; hold; catch; reach; to ache with nostalgia

He missed the 9³⁰ train.

He missed the accident as he wasn't sitting in that car.

You'll see the house round the corner, you can't miss it.

- 2) to realize; feel regret; learn the absence of smth.

He is so rich, he wouldn't miss 100\$.

- 3) Miss smth. out of smth. – lose an opportunity to benefit, enjoy oneself

- 4) To miss smth. out – Many words are missed out in the letter. If you don't come you'll be missing out of the fun.

missing [a] – not to be found; not in the place it ought to be.

Two pages in the book are missing.

miss [n]

a lucky miss – to come out of smth. dangerous or unpleasant

to give smth. a miss – to avoid meeting, seeing smb.

A miss is a good as a mile.

Syn.: to long for; overlook; pass over

Ant.: succeed; catch; see

V. Seize

seize [v]

1) take possession of (property, etc.) by law

2) take hold of, suddenly and with force

3) see clearly and use (seizing the idea; chance; opportunity

to seize the throne; documents; contraband goods

to be seized by panic; terror – to be taken by panic

They were seized by terror at the sight of that monster.

seizure [n] – act of taking possession by force or authority of the law

to be under the seizure – to be included in the list

You can't take these things from the storehouse as they are under the seizure.

Syn.: grab; take; snatch; confiscate; arrest; kidnap; hijack.

VI. Fail

fail [v]

1) be unsuccessful: in examinations; to fail to pass an examination. All our plans, attempts failed.

2) be not enough; come to an end while still needed or expected. The crops failed because of the drought. Words failed me, I cannot find the words to describe my feelings.

3) become weak (of health, eyesight, etc.). His eyesight is failing.

4) omit; neglect; not remember. He never fails to write (always writes) to his mother.

5) to become bankrupt. Several of the biggest banks failed during the depression.

6) fail in (be without smth., lack smth.) He's a clever man, but fails in effort.

failing [n] – weakness or fault (of character). We all have our little failings.

failure [n]

1) being unsuccessful. All his efforts ended in failure.

2) instance of failing: person's attempt or thing that fails. Success comes after many failures.

3) state of not being adequate; heart failure. Failure of crops always results in famine.

4) bankruptcy: many banks failures.

5) omission; inability. His failure to help us is disappointing.

6) breakdown (of machinery, power, etc.). Engine failure.
Syn.: not succeed; slip up; to go wrong; to weaken; default.

VII. Aware

aware [a] – aware of; having knowledge.

to be aware of danger; to be aware of one's uselessness; to be fully aware of smth.
We are fully aware of the fact.

awareness [n] – cultural awareness

Syn.: conscious; cognizant

Ant.: unaware; ignorant

VIII. Capture

capture[v] – make a prisoner of; take or obtain the prize by force; trickery, skill, etc.

capture [n] – thing that is caught

captured [a] 1) documents, equipment; 2) fascinated, absorbed, captivated

Syn. (v): catch; apprehend; seize

Ant.: release; liberate

IX. Reek

reek [v]

1) to smell unpleasantly of smth. He reeked of whisky (garlic, etc.)

2) to look like. It reeks of murder (affectation, flattery)

reek [n] – The reek of tobacco smoke.

Syn. (v): stink; smell

(n): stink; smell; stench

SECTION 1

Exercise -1

Copy out the sentences containing the word combinations and phrases

Exercise -2

Paraphrase the following sentences using the word-combinations and phrases.

1. Poverty, disease and despair captured him completely; there seemed no way out of the situation.
2. This painter managed to seize the atmosphere of the merchant's house at the end of the 19th century.
3. After so many failures he managed to get down to work at a new canvas again and again.
4. Aivasovsky wanted his canvas to express beauty and danger of the sea, which was always a beloved object of his inspiration.
5. His habit to draw from memory proved useful when he was asked to draw the sketches of the criminals' faces.
6. The De Groots couldn't keep awake longer and Vincent had to trudge home through the night.

7. When he was creating his masterpieces he existed on nothing, but stale bread and a bottle of milk a day.
8. It's very difficult for the contemporaries to judge the work of a genius as he always lives and creates ahead of his time.
9. When I couldn't understand the works of the stippled school my friend advised me to look at the painting from the distance, so that I could see the perspective and capture the soul of the canvas.
10. Everlasting routine of workers' and peasants' lives became the themes of realistic creations of many painters-realists.

Exercise - 3

Translate into English using the word-combinations and phrases

1. Ни богатство, ни счастье не сваливались на него неожиданно, – он шел к этому всю свою жизнь.
2. Горе, ревность и ярость охватили его, когда он увидел картину, на которой была изображена Бланш.
3. Стрикленду удалось уловить дух этого прекрасного зеленого рая – острова Таити.
4. Долгое время он не мог понять, что Стрикленд стремился к упрощенности, чтобы сделать понятной жизнь людей на Таити.
5. Он хотел, чтобы его картины выражали единство человека и природы, а яркие, необычные цвета только усиливали это впечатление.
6. Когда он творил, он мог жить целый день на черстве хлеба и молоке. Он доводил себя до полного истощения.
7. При жизни Ван Гога его картины считались всегда бездарными и непонятными простому обывателю, он сам не продал ни одной картины.
8. Не увидев на картине ничего особенного, я понял, что стоял к ней слишком близко, ведь великое видно на расстоянии.
9. Полуобнаженные женщины, мужчины, дети, собаки, лошади, яркие плоды на деревьях на его полотнах – все это поражало вечным порядком вещей.
10. Когда Стрикленд создал свою последнюю картину на стенах хижины на Таити, он почувствовал себя спокойным и умиротворенным.
11. Загадочные фигуры и леса на стенах хижины давали ясно понять, что это была работа гения. Доктор был поражен, когда узнал, что Стрикленд писал их, когда был абсолютно слепым.
12. Как только он зарабатывал достаточно денег, чтобы купить холст и краски, он набрасывался на новую работу.
13. В декорациях и костюмах этот художник сумел уловить дух и стиль жизни довоенной Москвы.
14. Из биографий многих художников становилось ясно, что желание творить что-то настоящее доводило многих художников до безумия.

Exercise - 4

Recast the sentences using suitable speech patterns and phrases

Speech patterns:

1. to be eager for smth. to do or to be done
2. supposing...
3. nothing but ...
4. there is no mistaking
5. in the hope of doing smth.

- 1) The boys strongly wanted that their plan would be put into operation.
- 2) What if Vincent's habit of throwing himself violently at a canvas didn't come in handy?
- 3) A feeling half of rage and half of importance seized Vincent when he realized his failure again.
- 4) Mille desired that his picture would capture the spirit of peasant life.
- 5) What if the woman refused to sit up any longer?
- 6) There was no doubt that the artist had been living on nervous energy for a long time.
- 7) Van Gogh craved that his canvas "The Potato Eaters" would reek of smoke, dust and potato steam.
- 8) It was a great heaviness that fell upon the artist on realizing his failure again.
- 9) The painter hoped to create his own Angelus Brabant by setting down to work numerous times.
- 10) It was the patient acceptance of the eternal order of things that could be read on the sitters' faces.
- 11) There was no doubt that constant failure worked Van Gogh into a frenzy.
- 12) What if the painter was too close to his models and that's why could get the perspective?

SECTION II
Essential Vocabulary

Exercise - 1

Fill in the following active words and their derivatives: miss; fail; seize; destroy; stretch; aware; reek

1. S. Maugham never _____ to find a necessary word to describe his characters.
2. He never _____ an opportunity to illustrate his main conviction that every man is a bundle of contradictions.
3. The main character of his novel "The Moon and Sixpence" Charles Strickland is _____ by an obsession to paint.
4. He is pitiless in his desire to _____ his former life, his family relations.
5. All his feelings towards other people are _____.

6. He never _____ anybody whom he had met in his painter's life.
7. He is ready to work 14-18 hours at a _____ and other people's opinion mean nothing for him.
8. Not knowing the elementary laws of perspective he often _____ in his works as they _____ many important features of universally accepted art.
9. His strong _____ is that a real artist must starve and experience hardships and privations unless he earns his living by painting.
10. All his paintings _____ of salty sea air, exotic fruit and everlasting leisure on the island of Tahiti.
11. Though he _____ to gain recognition in his life time, his canvases _____ their place in the world of painting after his death.

Exercise -2

Translate into English using active vocabulary and the patterns of the lesson

1. Если бы Де Груты могли не спать дольше после тяжелого рабочего дня, Винсенту пришлось бы тащиться домой еще позже.
2. Он бы с удовольствием вытянулся на диване, если бы был удовлетворен результатом своей работы.
3. Жаль, что ты сумел напрячь свои усилия только в конце семестра; чем раньше бы ты это сделал, тем лучших результатов ты бы добился.
4. Если этот материал растягивается, не покупай его слишком много.
5. Жаль, что он разрушает свою личность картами, алкоголем и наркотиками. Он очень талантливый работник.
6. Если бы не разрушительная сила цунами в юго-восточных странах, много иностранных туристов наслаждалось бы прекрасным отдыхом на Рождество и Новый год.
7. Все его навыки оказались легко разрушаемыми и исчезли, как только ребенок оказался в других условиях.
8. Документы и вещи многих людей исчезли вместе с разрушенными цунами отелями и гостиницами.
9. Он даже не заметит, если пожертвует пострадавшим от природных катаклизмов 1000\$.
10. Жаль, что ты пропустил это собрание, – много интересных и важных решений было принято в конце него.
11. Если бы мы взяли такси, мы бы не пропустили этот поезд.
12. Ты упустишь возможность улучшить свой английский, если не примешь участия в этом проекте.
13. Мой сосед захватил бы эту территорию под свой гараж, если бы не боялся соседей.
14. Ему пришлось ухватиться за эту последнюю возможность, чтобы не служить в армии.
15. Если бы не постоянные захваты заложников в различных странах мира, средства безопасности не усиливались бы так интенсивно.
16. Жаль, что произошел захват власти оппозицией в Грузии и на Украине.

17. Если бы красноречие не подвело меня, я бы объяснил им, что я хотел предложить, чтобы улучшить организацию этого эксперимента.
18. Если бы не его маленькие недостатки, работа была бы полностью завершена.
19. Жаль, что здоровье подвело его, и он не смог участвовать в этом важном для него турнире.
20. Он никогда не забывает регулярно писать своим родителям. Тебе бы надлежало следовать его примеру.
21. Успех бы не пришел к нему, если бы он не пережил столько много неудач.
22. Жаль, что сбой в сердце заставили его слечь, хотя у него были большие научные планы.
23. Если бы не банкротство банков, люди не потеряли бы доверия к этой финансовой системе.
24. А что если горькие неудачи остановят его научные исследования?
25. Если ты готов к поражениям и разочарованиям, никакая сила не остановит тебя в достижении поставленной цели.
26. Знание культуры страны изучаемого языка поможет тебе общаться, если ты окажешься в этой стране.
27. Если бы молодежь осознавала всю важность образования, она не упускала бы ни малейшей возможности получить его.
28. Если ты будешь курить, все твои вещи, волосы и дыхание будут отдавать табачным дымом и тебя не примут на работу.
29. Все эти махинации пахнут экономическим преступлением.
30. Если бы он не умер так внезапно, его смерть не пахла бы убийством.

Exercise – 3

Write a one page summary of the text

Exercise- 4

Retell the text in your own words

Exercise – 5

Discuss the events of the text in dialogues

Exercise – 6

Speak about your favorite artist and the artistic merit of one of his pictures

SECTION III

Tasks on text evaluation and style

Exercise – 1

Answer the questions

1. Where did Vincent go to paint his canvas?
2. What picture was he anxious to create so passionately?
3. Why did a great heaviness fall upon him?
4. What kind of painting did he want to execute?
5. Whom did Vincent choose to be the models for his piece?
6. What did he want his canvas to express?

7. Why was he destroying his sketches and pictures over and over again?
8. How did Vincent work to catch the spirit of peasant life?
9. What came in handy to set down to work after failure?
10. What feeling seized Vincent when he saw his work fragmentary?
11. What state had he finally worked himself into?
12. Why did Vincent trudge home after painting the De Groot's in their hut?
13. How long had he been working at his painting?
14. What helped Vincent realize his demerits?
15. Why couldn't he capture the spirit of peasant life?
16. Where could he execute his own Angelus Brabant? In the studio or in the peasants' hut?
17. What color did Vincent paint the final version of his picture in?
18. What did the canvas reek of?
19. What feeling did the painter experience when looking at the picture in the morning?
20. What had Vincent managed to catch by his canvas?
21. Why would the Brabant peasant never die?
22. What message does the picture "The Potato Eaters" convey to the modern reader?
23. What was Vincent's attitude to the poor and unhappy?
24. Why could he feel sympathy with the sufferings of simple people?
25. What trend in art does the artist represent?

Exercise- 2

Do the following assignments

1. What is the exposition of the fragment?
2. Formulate the main theme in a brief way.
3. Give a chain of events happening in the text.
4. Is the plot structure complete or incomplete?
5. What are the complications of the plot?
6. Indicate the climax of the text.
7. What conflict are the plot events centered on?
8. What compositional elements does the plot contain?
9. What aspect of life (social, political, psychological) does the theme represent?
10. Is the main theme indicated by the title or linguistic elements?
11. Determine and formulate the main idea.
12. How is the idea transmitted to the reader (by characters, events, the author's conception, his attitude to the theme)?
13. What response does the central idea evoke in the reader heart and mind?
14. What popular phrases can sum up the main idea?
15. Define the way Vincent is presented by the author?
16. How does the text illustration of Vincent's self-portrait contribute to the perception of the character?
17. What is the author's attitude to Vincent?

18. Make your own judgment of Vincent and his character features.
19. What problem does Vincent face and is the problem solved?
20. What role does the setting play in rendering Vincent's thoughts and feelings?
21. Can you characterize Vincent as a flat or round personage? Give evidence.
22. What information can be deduced from the text illustration of the picture "The Potato Eaters"?
23. Who voices the story?
24. What is the general slant of the fragment?
25. Name the medium promoting this type of slant.

Exercise- 3

Analyze the linguistic form of the fragment with the help of questions and tasks

1. What can you tell about the language of the passage (simple, copious, ornate, pedantic, vigorous, figurative, plain and pompous)?
2. Characterize the choice of words and its effect.
3. Is the narrative emotional or matter-of-fact?
4. Point out the means by which the atmosphere of uneasiness and suspense is created by the author.
5. Exemplify the instances of lexical stylistic devices and comment on their effectiveness.
6. Comment on the use of antithesis in the passage.
7. What is the effect of gradation?
8. Why does the author resort to allusion?
9. Point out the climax of the passage.
10. Are there any examples of elliptical sentences? How do they contribute to the general slant of the extract?
11. What stylistic devices prevail in the text: lexical or syntactical?
12. What is the dominant syntactical stylistic device and what is its effect?
13. Name the stylistic devices that appeal to you most.
14. What known wisdom does the fragment under evaluation prove?

SECTION IV

Speech exercises

1. Ask various questions covering the text and answer them.
2. Discuss the main points of the text.
3. Give a summary of the text.
4. Write a one-page précis of the text.
5. Compose dialogues in which you share impressions about Vincent Van Gogh and his artistic craft.
6. Compose a story on your favorite artist's creative activity.

Read the following text and make up various questions covering its plot.



Biography Vincent Van Gogh

Early Years

Vincent Van Gogh was born in Groot Zundert, the Netherlands on March 30, 1853. He was raised in a religious family. His father was a pastor of the Dutch Reformed Church. Van Gogh attended a boarding school for two years and a secondary school for two more. He left his studies at the age of 15.

In 1869 he joined a firm of art dealers in the Hague. The Van Gogh family had long been associated with the world of art. Vincent's uncles and his younger brother Theo were art dealers. Theo had a tremendous influence on Vincent's career as an artist.

In 1873 Vincent was transferred to the London branch of the firm and quickly enamored with the cultural climate of England. During a two-year old stay in London he visited many art galleries and museums and became a great admirer of the British writers as George Eliot and Charles Dickens. He also admired the British engravers who influenced him as an artist.

In 1875 he was transferred to the Paris branch of the firm. There he realized that dealing in art had little appeal for him. Vincent decided to return to England and spent there two years. He began interested in teaching and greatly enjoyed this work. He taught at schools for boys. In his spare time Vincent continued visiting galleries and admired many great works of art he found there. He also devoted himself to the Bible study – reading and rereading the Gospel thus making a transition from teacher to clergyman.

In 1877 he left for Amsterdam to prepare himself for the admission examination to the university where he was to study theology, but after fifteen months Vincent abandoned his studies there.

In 1879 he began his duties preaching to the coal miners and their families. He left a strong emotional attachment to the miners. He sympathized with their dreadful working conditions. He became their spiritual leader. He did his best to ease the burden of their lives. He gave most of his food and clothing to the poverty-stricken people. The artist whom he greatly admired at that time was the French painter Jules Breton. It was then that Vincent began drawing the miners and their families, chronicling their harsh conditions. It was this pivotal time that Vincent Van Gogh chose his next and final career as an artist.

Beginnings as an Artist

In 1880 he left for Brussels to begin his art studies. Vincent was inspired by his brother's financial help. The two brothers had always been close when children. Throughout most of their adult lives they maintained correspondence. In total Vincent

wrote more than 700 letters to his brother Theo. At this time Van Gogh found some encouragement from Anton Mauve who had established himself as a successful artist. He supplied Vincent with his first set of watercolors – thus giving him his initial introduction to working in colors. Vincent was deeply grateful for any instruction that Mauve was able to provide. Their relationship was a pleasant one. Vincent's early primitive drawings of miners made way for more refined and emotion-laden works.

1883 was another year of transition for Van Gogh in his role as an artist. He began to experiment with oil paints. In that period he lived a rather nomadic life, moving throughout the region and painting the remote landscape and its inhabitants. He continued to refine his craft. He executed dozens of paintings: weavers, spinners and other portraits. The local peasants proved to be his favorite subjects, because Van Gogh felt a strong affinity toward the poor working laborers. The French painter Millet was his admirer. Millet produced sensitive and compassionate paintings of workers in the fields.

The First Great Works

In 1885 Van Gogh continued his series of peasants' portraits. He thought that these works would refine his craft. He worked hard at his studies. All the years of hard work served as stepping stones to the execution of Vincent's first great painting: "*The Potato Eaters*".

In preparation of the final, large oil on canvas version he had produced various drafts. *The Potato Eaters* is acknowledged to be the painter's first true masterpiece. Vincent himself was pleased with the result and thus began a new, more confident and technically accomplished stage of his art career.

He enrolled briefly in the Academy in Antwerp in early 1886, but left it feeling stifled by the narrow and rigid approach of the instructors. Vincent felt that formal study was a poor substitute for practical work. He had worked for five difficult years to hone his talents as an artist. The creation of *The Potato Eaters* confirmed him as a first-rate painter. But Vincent continually sought to better himself, to acquire new ideas and explore new techniques as a means of becoming the artist he truly aspired to be. In The Netherlands he had accomplished as much as he could. It was now time to explore new horizons to further refine his artistic craft. Vincent left The Netherlands and went to Paris to find the answers in Paris...and in the company of the Impressionists.

Paris

Van Gogh's Paris period transformed him as an artist. Vincent due to his brother Theo became familiar with the ground-breaking artist in Paris at that time. His two years in Paris were spent visiting some of the early exhibitions of the impressionists: Degas, Monet, Renoir, Pissarro, Seurat and Sisley. Van Gogh was influenced by the methods of the impressionists. But he always remained faithful to his own style and he never let the influence of impressionism overwhelm him.

Vincent enjoyed painting the environs of Paris. It was in Paris that Vincent became interested in Japanese art. Although he produced only three copies of Japanese paintings, the Japanese influence on his art was evident in subtle form throughout the rest of his life. The Paris period not only evolved Vincent as an artist, but it also took its toll on him, both emotionally and physically. Much of the Vincent's two years in Paris was spent in unhealthy extremes: poor nutrition, excessive drinking and smoking.

Arles: the South

Vincent's volatile personality put strain on his relationship with Theo. Poor weather during the winter months made him irritable and depressed. Vincent felt happier when he was outdoors communing with nature, when the weather was at its finest. He was never truly happy in big cities. So he left Paris and moved on the south to follow the sun and his destiny. In search of the sun he came to Arles by train, amusing himself by the passing landscape which he felt Japanese. In Arles he painted some of his best works: "Landscape with Path and Pollard Trees", "Path through a Field with Willows". During this time he produced a series of blossoming orchards. Vincent was pleased with his productivity he felt renewed. He rented his famous "Yellow House" as a studio, his "Studio of the South". Besides landscapes he painted portraits of his friends. The portraits of the Roulin family remain among his best loved works. Roulin had been a dear and faithful friend for most of his time in Arles.

Paul Gauguin arrived in Arles to join Vincent. Initially they got on well together painting on the outskirts of Arles, discussing their art and differing techniques. But later their relationship deteriorated because Vincent's state of mental health. Once in a fit of madness he mutilated the lower portion of his left ear with a razor, wrapped it in cloth, took it to a brothel and presented it to one of the women there. Then he staggered back to the Yellow House where he collapsed. He was discovered by the police and hospitalized. Soon he made a recovery and pursued painting. He was quite productive in terms of art. He executed some of his best known works. One of them was "Sunflowers". Though he was productive at that time, his mental state declined and he agreed to have himself voluntarily confined to the asylum. At the asylum Vincent produced his best known work: "Starry Night".

The sadness will last for ever

In 1890 Vincent left the asylum and went to Paris. After Paris he moved to a quiet place called Auvers where he got treatment under Dr Gachet. Vincent was pleased with the place as it afforded him freedom. At the same time this place gave him ample subjects for his paintings. His complimentary works of that period were "The Portrait of Doctor Gachet" and "The Church at Auvers". Vincent was absorbed in fields and plains around and produced some brilliant landscapes. On one Sunday evening Vincent set out into the fields taking his easel and painting materials. There he took out a revolver and shot himself in the chest. He managed to stagger back to the inn where he collapsed in bed. The local practitioner was called. It was decided not to attempt to remove the bullet from Vincent's chest. His brother Theo was called. Before dying the artist said: "The sadness will last for ever. I wish I could pass away like this".

Vincent died on July 29, 1890. The Catholic Church refused to allow Vincent's burial in the cemetery because he had committed suicide. The nearby township agreed to bury him.

On the wall of the room where his body was laid out all his last canvases were hung making the sort of halo for him and the brilliance of the genius that radiated from them. All this made his death more painful for all present. The coffin was covered with a simple white cloth and surrounded with masses of flowers, the sunflowers that he loved so much, yellow dahlias, yellow flowers everywhere, as

yellow was his favorite color, the symbol of the light that he dreamed of being in people's hearts as well as in the works of art.

Vincent was an honest man and a great artist. He had only two aims: humanity and art. It was art that makes his name live for ever.

Render into English (don't translate word for word)

Гениальный «сумасшедший»?

Считалось, что знаменитый голландский художник Ван Гог своим гением был обязан душевной болезни. Это не так, утверждают американские ученые.

За его гробом шло всего лишь несколько человек... В Европе в то время едва ли набралось два-три десятка людей, способных оценить его искусство.

Человек, отрезавший себе ухо, написавший сотни картин (на некоторые из которых он затратил времени не больше, чем требуется на съедение яичницы), самоубийца, рассчитавшийся с жизнью в 37 лет (даже застрелился он неудачно. Смерть пришла лишь на вторые сутки).

Его звали Винсент, что значит Победитель. Всей своей жизнью Винсент опровергал свое имя. Человек, в итоге побежденный Судьбой.

Его похоронил XIX и воскресил век XX. «Вы не знаете, где достать этого чудного голландца Ван Гога?» - это вопрос всё чаще звучал в модных европейских салонах. В конце 20-х годов его даже начали подделывать (афера Ваккера). Ван Гог «превратился» в гения. Его картины - в моде. Имя - на устах. Судьба - красивая легенда. Трагическая, сентиментально-романтическая, пугающая. Художник-сумасшедший! Эпатаж. Шок. Ван Гог - «писк». Он - в гениальной четверке постимпрессионистов, запряженной знатоками искусства в бесконечный «заезд» по аукционам: Сезанн, Гоген, Тулуз-Лотрек и сам. Бессмертие. Не так давно его «Подсолнухи» были проданы на знаменитом лондонском аукционе «Кристи» за 36,2 миллиона долларов. При жизни же художник сумел продать лишь 15 своих полотен за 25 фунтов стерлингов...

Итак, был ли Ван Гог сумасшедшим или нет? Его картины - это дар безумца (за что ему те, кому это выгодно, вешают ярлык асоциального художника). Дескать, бред - он всегда бред. Или взгляд человека, больного не душой, но обществом, в котором он жил? А как же, скажете вы, психлечебница в Арле, где художник провел немало времени (что отражено, кстати, и его картинах)? Как же «беспричинные» приступы ярости? Особая форма эпилепсии. Буйное помешательство с общим бредом. Таков диагноз, поставленный французскими врачами более 100 лет назад.

А вот совсем свежая запись в «истории болезни» Ван Гога, сделанная недавно рукой Уильфреда Нильса Арнольда, профессора биохимии медицинского центра при Канзаском университете (США): Ван Гог не имел наследственных психических заболеваний. Он никогда не был душевнобольным. Наблюдавшиеся окружающими временные расстройства

психики художника были следствием злоупотребления им наркотиков, алкоголя и крепкого табака (помните «Автопортрет с трубкой»?)

Американские исследователи, проанализировав письма художника, а также многочисленные свидетельства очевидцев, установили, что Ван Гог увлекался абсентом (настойкой на полыни) – очень популярным в те времена во Франции алкогольным напитком. Любовь к абсенту Ван Гог перенял от итальянского художника Монтичелли. Винсент буквально молился на своего кумира, подражая ему во всем – в том числе и в безмерном употреблении абсента (кстати, Монтичелли, в конце концов, спился, Ван Гог же ни когда не позволял друзьям в своем присутствии называть любимого художника пьяницей). Абсент, который пил Ван Гог, содержал в себе огромное количество опасных для здоровья веществ. Как известно история с абсентом закончилась грандиозным скандалом. В 1922 году правительство Франции запретило производство абсента в стране, поскольку тот «угрожал здоровью нации».

Не последнюю роль в роковых переменах в психике Ван Гога сыграл и применявшийся художником вредный растворитель для красок. Как установили американские биохимики, пары растворителя, вступая в химическую реакцию с никотином, давали убийственный эффект. Летучее токсическое вещество отравляло мозг художника не хуже наркотиков, которые Винсент, как это выяснилось, употреблял в изрядных количествах.

Ко всему этому следует добавить религиозный мистицизм художника. Отец Винсента – Теодор – был пастором. Сын же отличался крайней набожностью, хотя с оттенком некоторого эклектизма в религиозных взглядах.

Что уж говорить о тех временах, когда художник падал в голодные обмороки!

Припадки, состояние аффекта являли собой, таким образом, не пики душевных приступов, а пропасти отчаяния между периодами, когда голова его была совершенно светла, а кисть буквально валилась из рук.

Газета «Форум республикен» однажды сообщила жителям французского города Арль: «В прошлое воскресенье, в половине двенадцатого ночи, некий Винсент Ван Гог, художник родом из Голландии, явился в дом терпимости №1, спросил некую Рашель, вручил ей свое отрезанное ухо, заявив: «Берегите его как зеницу ока», – и исчез. Узнав об этом поступке, совершить который мог только несчастный безумец, полиция отправилась наутро к этому человеку и нашла его в постели без всяких признаков жизни. Несчастливого срочно доставили в больницу». Так впервые было упомянуто в печати имя Ван Гога.

Если быть точным, Винсент отрезал себе не все ухо, а лишь мочку и нижнюю часть ушной раковины. Задел артерию и от этого чуть не умер. Выжил и попал в психлечебницу.

МОЖЕТ ли человек в здравом рассудке отрезать себе ухо? Конечно, нет – скажет любой. Ну а если Ван Гог сделал это под воздействием наркотиков? Избыточного абсента? Ухо могло в его отравленном воображении «отделиться» от тела и «превратиться» в гадкого монстра или же стать уродливым гиперболизированным отростком (как это бывает при употреблении психотропных средств или алкоголизме). Убить гада! Винсент хватается бритву и

... Дальше всем известно. Но почему он довел себя в тот день до такого состояния? Причина была – ссора с Гогеном, другом, с которым он длительное время делил крышу над головой, стол и страсть к живописи. Не исключено, что буйство Винсента в психлечебнице, приступы «эпилепсии» были не чем иным, как «ломкой» наркомана. (Тогда еще медицина не знала, что это такое.) Вполне возможно, что Винсент приходил в ярость и от обиды за то, что его считают сумасшедшим.

То, кто расценивал искусство Ван Гога как оригинальный продукт «Кризис душевнобольного», будут весьма разочарованы, узнав, что художник творил не благодаря, а именно вопреки своим припадкам. Вот что он сам сказал об этом при жизни: «Строго говоря, я не сумасшедший, потому что в промежутках разум мой совершенно нормален, даже в большей степени, чем прежде. Но во время припадков происходит ужасное, и я уже ни в чем не отдаю себе отчета. А потом это только подстегивает меня в работе, как шахтера, которому всегда угрожает опасность, – он не теряет времени даром».

Мир наркотических грез, в который увлекал себя Ван Гог, был для него бегством от реальности. Гениальный художник загадкой своей болезни предвосхитил большую проблему современности: наркоманию. Кисть же Ван Гога, если верить американским исследователям, до последних минут жизни художника оставалась честной и правдивой, а если и подчас неожиданной, то лишь благодаря его особому видению нашего мира.

PART II

Study the topical vocabulary and give their equivalents in your mother tongue

PAINTING Topical Vocabulary

1. Painters and their craft: a fashionable/self-taught/mature artist, a portrait/landscape painter, to paint from nature/memory/imagination, to paint mythological/historical subjects, to specialize in portraiture/still life, to portray people/emotions with moving sincerity/with restraint, to depict a person/a scene of common life/the mood of..., to render/interpret the personality of..., to reveal the person's nature, to capture the sitter's vitality/transient expression, to develop one's own style of painting; to conform to the taste of the period, to break with the tradition, to be an advance of one's time, to expose the dark sides of life, to become famous overnight, to die forgotten and penniless.

2. Paintings. Genres: an oil painting, a canvas, a water-color/pastel picture; a sketch/study; a family group/ceremonial/intimate portrait, a self-portrait, a shoulder/length/half-length/knee-length/full-length portrait; a landscape, a seascape, a genre/historical painting, a still life, a battle piece, a flower piece, a masterpiece.

3. Composition and drawing: in the foreground/background, in the top/bottom/left-hand corner; to arrange symmetrically/asymmetrically/in pyramid/in

a vertical format; to divide the picture space diagonally, to define the nearer figures more sharply, to emphasize contours purposely, to be scarcely discernible, to convey a sense of space, to place the figures against the landscape background, to merge into a single entity, to blend with the landscape, to indicate the sitter's profession, to be represented standing.../sitting.../talking..., to be posed/silhouetted against an open sky/a classic pillar/the snow; to accentuate smth.

4. **Coloring.** Light and shade effects: subtle/gaudy coloring, to combine form and color into harmonious unity; brilliant/low-keyed color scheme, the color scheme where ... predominate; muted in color; the colors may be cool and restful/hot and agitated/soft and delicate/dull, oppressive, harsh; the delicacy of tones may be lost in a reproduction.

5. **Impression. Judgement:** the picture may be moving, lyrical, romantic, original, and poetic in tone and atmosphere, an exquisite piece of painting, an unsurpassed masterpiece, distinguished by a marvelous sense of color and composition.

The picture may be dull, crude, chaotic, a colorless daub of paint, obscure and unintelligible, gaudy, depressing, disappointing, cheap and vulgar.

Additional Vocabulary on the topic

- | | |
|---------------------------------------------------------|---------------------------|
| 1. brush | 9. landscape |
| 2. brush work (brush strokes) | 10. still life |
| 3. canvas (stretch a canvas on the frame) | 11. water color |
| 4. easel | 12. drawing |
| 5. easel painting | 13. engraving |
| 6. monumental (miniature) painting | 14. self portrait |
| 7. oil painting | 15. a pen-and-ink drawing |
| 8. in the foreground (in the background) of the picture | 16. a pencil sketch |

Use the Topical Vocabulary in answering the questions:

1. What service do you think the artist performs for mankind? 2. Historically there have been various reasons for the making of pictures, apart from the artist's desire to create a work of visual beauty. Can you point out some of them? 3. How does pictorial art serve as a valuable historical record? What can it preserve for the posterity? 4. There are certain rules of composition tending to give unity and coherence to the work of art as a whole. Have you ever observed that triangle or pyramidal composition gives the effect of stability and repose, while a division of the picture space diagonally tends to give breadth and vigour? Be specific. 5. The painter who knows his own craft and nothing else will turn out to be a very superficial artist. What are some of the qualities a true artist must possess? 6. Why does it sometimes happen that an artist is not appreciated in his lifetime and yet highly prized by the succeeding generations? 7. The heyday of the Renaissance is to be placed between the 15th and 16th centuries. Artists began to study anatomy and the effect of light and shadow, which make their work more life-like. Which great representatives of the

period do you know? 8. What national schools of painting are usually distinguished in European art? 9. Classicism attached the main importance to composition and figure painting while romanticism laid stress on personal and emotional expression, especially in color and dramatic effect. What is typical of realism/impressionism/cubism/expressionism/surrealism? 10. What kinds of pictures are there according to the artist's theme? 11. Artists can give psychological truth to portraiture not simply by stressing certain main physical features, but by the subtlety of light and shade. In this respect Rokotov, Levitsky and Borovikovsky stand out as unique. Isn't it surprising that they managed to impart an air of dignity and good breeding to so many of their portraits? 12. Is the figure painter justified in resorting to exaggeration and distortion if the effect he has in mind requires it? 13. Landscape is one of the principal means by which artists express their delight in the visible world. Do we expect topographical accuracy from the landscape painter? 14. What kind of painting do you prefer? Why?

Read the text and ask various questions on its main points

TYPES, GENRES AND TECHNIQUE OF PAINTING

Painting is one of the types of art, alongside music, ballet, opera, sculpture, architecture.

There are several types of painting, the most widely spread among them being *easel-painting*. Any ordinary picture, which can be easily removed from place to place and hung on a suitable wall, can be referred to easel-painting.

The name of easel-painting comes from easel, on which pictures are painted.

Another branch of painting is *monumental*. It is one of the most ancient in the history of mankind. It flourished even in ancient Egypt and Asia of the 4-3 millennium before our era. Many great masters of the Renaissance were the creators of monumental works: Raphael, Michelangelo, and Titian.

Monumental painting is designed for certain parts of big building-walls, ceilings, sometimes even floors. Artists resort to conventional forms of depiction in monumental painting, dropping numerous details characteristic of easel-painting. Closely connected with the monumental painting is decorative painting, designed for the decoration of the buildings and ordinary life things with ornament. Both Russian and Asian artists are very keen at ornaments.

Miniature painting is a special branch of painting. Its main peculiarity is a small size of its works. It appeared in the ancient times and flourished in the Medieval Ages, mainly in the form of decorating the handwritten books. In the 17-18 centuries there appeared miniature paintings – miniature portraits. Nowadays miniature painting is presented by works from Russian villages Palech, Mstera, Phodoskino and some others. Beautifully colorful caskets, brooches, powder-boxes and cigarette cases made there are remarkable for their exquisite details.

Genres in painting are its varieties in accordance with subject of depiction.

There are such genres in painting as ordinary life painting, historical, portraits, landscape painting, still life, mythological and battle painting.

Ordinary life painting tells us about the labor, rest, joy and troubles, misfortunes and successes of common people. This genre helps us to comprehend our life; it reflects the problems worrying us. All pictures reflecting some common life belongs to ordinary life painting.

Historical painting depicts the people past – both important events as well as common life episodes.

Surikov, Verestchagin – artists of the 19th, S. Gerasimov, Johanson, Korshev – nowadays soviet artists – are historical genre painters.

Portrait painting – is the depiction of some individual persons. Its aim is to fix not only the outer appearance but also to reflect the internal world of a man or a group of people – a group portrait.

The fourth genre of painting is landscape – the depiction of nature. Levitan, Vasilyev, Savrasov are renowned Russian landscape painters. Reysdal – a Dutch one, Koro, Monet Corot, Pissaro – in France, Constable – in England. The well-known Soviet landscape painters are Sarian, Kuprin, Nissky, Grabar, Tchuikov, Tansikbaev. The manner of landscapists differs from each other. Some landscapes are lyrical, other are bright, intense. But all of them convey the painters' love for their native Motherland.

Still life is the depiction of everyday things, dishes, foods and food stuff, fruits, vegetables, flowers.

It flourished in Holland of the 17th century. Sneiders is the most distinguished still life painter, Soviet big still life painters are Mashkov, Kontchalovskiy, etc. Still life painting reveals the beauty of all things surrounding us. Still life teaches us to value nature and every natural thing, no matter how small and unimportant it is.

Battle painting is the depiction of the war scenes. This genre is closely connected with the historical painting. The great Russian battle painter is Vereshagin of the 19th century has created a series of battle pictures devoted to the Great Patriotic war of 1812. But Vereshagin's hero is a common soldier all times of his uneasy life on a march, at home or at lecture.

A **mythological genre** played a very important role in the past, when people's knowledge of nature and the world was limited and they made up legends about powerful mysterious creatures, both kind and evil. Mythology reflected people's dreams about happiness and justice. Painters (Raphael, Leonardo de Vinci, Titian, Botticelli and others) of the Renaissance epoch portrayed Madonna but in fact they realistically glorified nothing but motherhood and childhood. Behind religious plots we see real, earthly situations and problems, its tragedies and conflicts.

The techniques of painting

The most widely used technique of nowadays is **oil-painting**. Most of easel-paintings are done in this technique. In oil technique some pigment of a certain color is mixed with a vegetable oil: flax, poppy or nut. Another technique used by some painters nowadays is **tempera**. Serov, for example, liked it very much. He painted "Peter the 1st" in this technique. Saryan's landscapes are also done in tempera. It is

the mixture of vegetables, oil, water and glue. In the Renaissance epoch an *egg-tempera* was used widely. Its basic component was ground egg shell.

Very widely spread nowadays is the technique of *water-colors*. Its basic components are some vegetable glue, water and a pigment. Water colors are transparent. The technique used in monumental painting is *fresco*. It's painting on wet plaster with a mixture of water, lime and a pigment. Michelangelo was a master of this technique. He had been painting the ceiling of the Siss Chapel in Rome in fresco technique for 20 months.

The Russian cathedrals of the 11-12 centuries in Kiev, Novgorod, Moscow are striking with their mastership of the fresco technique.

Mosaic is another technique used in monumental painting. It is the depiction by means of small pieces of firm materials: glass, wood, mineral stone, etc... At a distance their combination looks like a certain picture.

Impressionism

Most prominent among the impressionists are Edouard Manet (1832-1883), Claude Monet, Camille Pissaro and Auguste Renoir.

Manet was the pioneer of the generation of painters who attempted to record not their knowledge of the subject, but their visual conceptions of it, their impressions of the subject.

Impressionism was a new branch of artistic realism. The impressionists refrained from mixing colors on their palettes, and applied them pure in miniature touches to the canvas. This technique was called *pointillism*, because the color was applied to canvas in points instead of sweeping brush strokes. It was also called *luminism*, because the aim of the process was to express the color of light with all its sparkle and vibration.

Read the text and convey its main message

Russian Painting

Russian painting may be divided into four historical periods: the Byzantine, from the 10th to the early 16th century; the Moscow or National, from the 16th to the 18th; the Petersburgian or European from the 18th to the beginning of the 20th century; and the Soviet from 1918 to the last days of the existence of the Soviet Union.

The Byzantine period (988 – 1530)

From the 10th century until the end of the 17 century painting in Russia was virtually confined to icon painting, an art introduced to the newly converted nation in the 10th century in the form of models sent to Kievan Russia from Byzantium. This art limited itself to the reproduction of traditional representations of the deity, the saints and scriptural events without ever using the living model.

The conversion of Russia (988) took place during the Byzantine Renaissance and therefore the two distinct sources of Byzantine art traditions – the eastern and the classical – became the basis of early ecclesiastical art in Russia. The style and manner of Byzantium, once established in Kiev, spread from there to the northern centers and their influence persisted for several centuries.

The art of Kievan period is revealed especially in the mosaics and frescoes of the Kiev cathedrals and in the applied arts such as filigree and enamels. Of the icons of that period few are preserved. An outstanding example that has survived in the mid 11th century Vladimirskaja Bogomater ("Our Lady of Vladimir") brought to Russia from Constantinople in the 12th century. It played an important role in the development of the Russian iconographic type of the Virgin known as Umilenie ("Our Lady of Tenderness"), depicting the Virgin and Child as an intimate group radiating the warmth of motherly love.

The Novgorod School

The civilization of the Kievan epoch was swept away in all of central Russia by the Mongol invasion about the middle of the 13th century. But in the northern regions, particularly in Novgorod district, painting and architecture were developed independently. The rigid Byzantine patterns, the dark colors and the austere lines gradually became graceful, bright and less solemn. The frescoes in the Cathedrals and churches of that time give an idea of the tenderness of the pictorial art of that period. The draftsmanship is spirited, the brush strokes are incisive and the general effect is vivid and sparkling. In the course of time Novgorod style of icon painting gradually strengthened and took shape: the severity of faces was softened, composition was simplified, the silhouette became bold and ever more important and the palette was lighted by bright cinnabar, snow-white, emerald-green and lemon-yellow tones.

The final brilliant stage of Byzantine art – the *Palaologus Renaissance* – reached its highest point in the last quarter of the 14th century and is reflected in works at Novgorod and Moscow by the highly gifted Theophanous the Greek, a Byzantine emigrant from Constantinople, who seems to have assimilated the characteristics of the country of his adoption. His paintings, though marked by a close adherence to Byzantine standards, show the features that distinguish Russian art: notably, elongated proportions, delicacy of detail and rhythmical composition.

Among the immediate followers and collaborators of Theophanous was Andrei Rublyov (1370-1430) – the creator of religious types with a new spiritual expression in them. He painted the frescoes of the cathedrals of the Annunciation at Moscow (1405) and of the Assumption at Vladimir (1408). But his best-known work is the icon "The Old Testament Trinity" painted for the Trinity-Sergiev monastery near Moscow (1410). The severe symbolism of the old Byzantine tradition is transformed into something new, more humanistic and intimate. It is one of the great creations of medieval Russian painting.

The Moscow or National Period (1530-1700)

With the fall of Constantinople (1453) the hegemony in the world of Orthodoxy had shifted to Muscovite Russia. Profound changes began to take place in Russian icon painting, leading to the birth of a national art. Muscovite type and native costumes began to appear in icon painting. The palette acquired an extraordinary brilliance. Thus the Russian icon gradually became the great national art form of medieval Russia.

At the end of the 16th century the Stroganov School made appearance introducing a particular manner of icon painting in diminutive size. Its masters

became famous for the elegant attitudes to their figures, the eastern flavor of their coloring and elaborate treatment of detail.

By the end of the century west European influences began to spread rapidly over Russia, and Russian art entered upon a new historical period.

The Petersburgian or European Period (1703-1917)

The foundation of St. Petersburg (1703) by Peter the Great marked the beginning of a significant change in Russian art – the substitution of western for Byzantine influence. The trend toward westernism was incipient before Peter was born, and went on after his death, but the turning point – then the outlook and taste of the upper classes ceased to be Muscovite and became European – took place during the reign of Peter the Great. Foreign artists and architects began to come to Russia in increasing numbers, while the groups of young Russians were sent to Italy, France, Holland and England to study painting and architecture. The influx of Western influences affected all spheres of Russian cultural life and determined the character of its art for more than two centuries. The art of Peter's age shows almost no trace of Byzantine influence. Only in iconography did the old style persist for some time. Early in the 18th century religious painting began to give way to secular painting and the church prohibition of sculpture became ineffective.

The reign of Elizabeth (1741-1762) ushered in an era of aristocratic culture and art. The empress had French inclinations and taste for luxury. In her reign a great number of vast and luxurious rococo-style palaces were built; painting was primarily devoted to their interior decorations – ceilings and walls – while sculpture was employed to adorn the gardens and parks. The work was carried on mostly by Italians and Frenchmen.

In 1757 the Academy of fine arts was founded in St. Petersburg and foreign artists – mostly French – were invited to direct the new school. They trained some remarkable native portraitists such as Ivan Argunov (1727-1797), A P Losenko (1737-1773), Fedor Pokotov (1735-1808). Their works reflected the ceremonial character of Elizabeth's tastes, but showed little evidence of native Russian sensibility.

The advent of classicism in Russian is identified with Catherine the Great (1762-1796) whose cultural interests were infinitely wider and more refined than those of Elizabeth. She was not only a magnificent builder but a great art collector; much to the credit for the fabulous art treasures of Russia belongs to her. The number of foreign artists and sculptors brought to Russia and encouraged by her was really impressive; and though she mostly favored foreign artists and architects, mostly French and Italian, Russian art profited greatly.

The second half of the 18th century witnessed the rapid development of different genres of painting such as interior decorations and landscapes, but portraiture, undoubtedly, was the first in this row. Such portrait painters as Dmitri Levitski (1735-1822), Vladimir Borovokovski (1757-1825) painted aristocratic society figures and members of the imperial family.

Napoleon's invasion of Russia (1812) had far-reaching consequences. It marked the revival of national consciousness and the beginning of widespread cult of Russian separateness from Europe. At the same time romanticism from Europe was

acquired, which was the most popular spirit in those countries after Napoleon's defeat. The brightest representatives of that period in Russian painting were Karl Bryullov (1799-1852) with his monumental painting "The last Day of Pompeii (1833) and Vasily Tropinin (1776-1857), who was the first to glorify the city working people. He was also famous for the portrait of Alexander Pushkin for which the poet sat in 1827.

A completely different trend appears in the work of Alexander Ivanov (1806-1858), the first Russian painter to express religious emotions in the western manner. The outstanding artists of that period were the painters Alexei Venetsianov (1780-1847), Pavel Fedotov (1815-18 and many others, who represented Russian classicism.

The second half of the 19th century marked the coming of age of realism in Russia. A popular outlook and a sympathetic attitude toward the hard life of common people are reflected in the works of most of the painters and sculptors of that time. Traditional St. Petersburgian Art Academy was against the main thesis proclaimed by writers-democrats Chernyshevsky and Dobrolyubov that art must not only reflect reality, but also explain and judge it. A group of artists headed by an art critic and a portrait painter Ivan Kramskoi (1837-1887) formed the society called the Peredvizhniki. Most prominent among the members of the Peredvizhniki besides Ivan Kramskoi were Ilya Repin (1844-1930), Vasily Surikov (1846-1916), Vasily Perov (1833-1882), Vasily Vereshchagin and others. Their artistic creed was realism, national feeling and social consciousness. Art was to be placed at the service of humanitarian and social ideas; it was to be brought to all the people.

The society therefore organized mobile (peredvizhnye) exhibitions, hence the name.

The influence of the Peredvizhniki spread throughout the country and it dominated the scene for nearly 30 years. But by the end of the century (1898) a new movement Mir Iskusstva made its appearance under the editor ship of Sergey Diaghilev (1872-1929), Konstantin Somov (1869-1939) and Alexander Benois (1870-1960), the prestige of the Peredvizhniki had greatly declined. The infatuation with problem pictures and civic themes was over. Much of the creative work of this group tended to be based on historical themes. Such artists as Benois, Somov and Leon Bakst were under the spell of the 18th century and the romantic 1830s. Others like Nikilai Roerich (1874-1947), Vasnetsov and Ivan Bilibin (1876-1942) were attempting to evoke the spirit of ancient Russia.

The beginning the 20th century saw the golden age of the extreme French trends in Russia, which at first symbolized great forthcoming changes in all spheres of cultural and social life in pre-Revolutionary Russia.

The Soviet Period

The Bolshevik revolution broke out at the time when Russia at last caught up with the western Europe in the artistic sphere. At first the Soviet regime looked favorably and with understanding upon avant-garde art. But soon extreme modernists like Vasily Kandinsky (1866-1944), Kazimir Malevich (1878-1935), Marc Shagall and others became unsuitable for the young Socialist state ideology. In no time they

had to emigrate and their names were buried in the memories of their fellow citizens, though they were extremely popular abroad.

Their place was occupied by a great number of painters who did their best to glorify Socialist past, present and future. A great number of museums and galleries were founded for preserving the canvases which immortalized Lenin, Stalin and their labor followers and comrades. The symbol of that time became Muchina's sculpture "A worker and a pleasant-woman". Later the workers and collective farmers became the main characters of the canvases, which were approved and awarded different prizes. The officially recognized trend in the USSR was socialist realism.

The Great Patriotic War of 1941-1945 and the heroism of the Soviet people inspired many artists of that time for creating their masterpieces.

The post war period is also represented in the history of Russian painting by the canvases devoted to the restoration of the greatest country of the world and the success of the Soviet people in peaceful labor. The sculptures which were created in that period were devoted to different Victory anniversaries and so on.

The state authorities still disapproved the European influence upon Soviet art as shallow, meaningless and bourgeois.

Thus we can see that art is a universal mirror in which the subtle changes in the political, historical, economic life of the nation are reflected and by which we shall be judged by our posterity.

Read the following texts and speak on the artistic craft of the mentioned painters

Icon Painting

ANDREI RUBLYOV
(circa 1360(70) – circa 1430)
GENIUS OF RUSSIAN ART

During his lifetime the icon-painter Andrei Rublyov was held in the highest esteem, his works being mentioned by chroniclers of the time, and valued by contemporaries as treasures of true art. However, with the passage of the centuries, his frescoes and icons became buried under thick layers of dust and soot, the paintings were overlaid with silver as was the custom with icons, and frescoes were simply plastered over. His name became a kind of legend; he was recognized as a genius, yet his works were hardly known at all. It is only in our days that Rublyov has indeed come into his own as a painter; his creations in Moscow, Vladimir and Zagorsk have been cleaned of the grime of almost six centuries and then restored, so that they again testify to the genius of this great master, his keen eye, deep thought, the warmth of his heart and the poetic charm. His icons and frescoes are marked by a delicate and almost feminine grace, by dignified beauty and faultless execution.

Of late years the name of Andrei Rublyov has become known all over the world. No history art will fail to mention or reproduce his celebrated *Trinity*. He lived in the fifteenth century, which saw efflorescence in European art, especially in Italy and the Netherlands; Masaccio, Fra Angelico, Van Eyck, were Rublyov's contemporaries. The works of these great artists revealed the birth of a new faith in

man, a zestful interest in the world about them, and a keen sense of harmony an color and form. Rublyov's works too reflect the influence of classical antiquity, which with decline of Medievalism was making itself so much felt in the culture and art of Western Europe. Rublyov is an inalienable part of European art as a whole; the Renaissance, as a period of the rebirth of art and of great discoveries, cannot be adequately studied without due consideration of his art.

That, however, does not make Rublyov less of a Russian artist, one who always followed the age-old artistic traditions of ancient Russia. Rublyov worked side by side with Theophanes the Greek, that masterly Byzantine painter, whose thoughtful and temperamental works at Novgorod and Moscow evoked such admiration among his contemporaries. Certain features in Rublyov's works may possibly stem from Theophanes, who was the older man, but Rublyov was in no way a pupil of the Greek master, but first and foremost a Russian artist; the types of his models, their bearing and facial expressions, the very nature and artistic idiom of his paintings have a quality about them that is inimitably Russian. It is his gift of giving embodiment to the aesthetic ideas of his people that has made Rublyov a genius of world-wide significance.

Romanticism

Karl Pavlovich BRYULLOV (1799-1852)

The art of "genius Karl", as Bryullov was called by his contemporaries, was marked by virtuosity in brushwork, unusual mastery in drawing and a brilliant knowledge of the laws of composition.

Karl Btyullov was essentially an adherent of the Russian Romantic Movement. Like the French romantic painters Delacroix and Decamps he often chose as his theme a dramatic historical event. One of the best known of such works was his *Last Day of Pompeii* (painted in Italy, 1830-1833, the Russian Museum in St. Petersburg), with its sharp contrast of the terrifying spectacle of nature's blind destruction and human nobility. The masterly execution reflects the excellent training he had received at the Fine Arts Academy in St. Petersburg, whose member he was made and where he was later to teach.

The painting was a tremendous success both in Russia and abroad. It was acclaimed by Walter Scott and the artist was awarded a gold medal at an exhibition at the Louvre in 1834. Bryullov was elected honorary member of the Fine Arts academies of Milan, Bologna, Florence and Parma. At home he was henceforth the recognized coryphaeus of academic painting.

He shared the romantic interest in the East and made a trip around Greece and Turkey in the 1830s. He made some masterly sketches of fighters of the Greek liberation struggle, which served as material for his subsequent large water color *Sweet Waters Near Constantinople*.

He excelled as a portrait painter. One of his best portraits was painted for a lottery, of which the proceeds were to be devoted to buying a serf pupil his freedom. The pupil was Taras Shevchenko, who was to become the Ukrainian national poet and artist.

In his self-portrait (1848, Tretyakov Gallery, Moscow) he depicts himself ailing physically and morally after an illness which had overtaken him at the height of his powers. The rich, varied palette – the pale, wan face, the golden curls, the deep, warm red of the armchair and the dark-brown shirt – testify to more than a passing familiarity with the 17th-century Flemish masters.

His habit of keeping his eyes wide open to reality, a result of his training at the Academy, ensured that his romanticism always retained strong undercurrents of realism.

Romanticism-Realism

Vasily Andreyevich TROPININ

(1776-1857)

Visitors to the Tretyakov Art Gallery often stop to admire Vasily Tropinin's remarkable picture *The Lace-maker*. Holding up her bobbins, a lovely young girl looks out of the frame with all the charm of youth and beauty, showing the graceful movements of her busy hands. This was the first Russian picture to depict the city working girl.

But the most popular picture ever created by Tropinin is probably his portrait of Alexander Pushkin for which the poet sat in 1827. The remarkable likeness was stressed by contemporaries. The portrait reflects the powerful mind and inspiration of the poet.

Tropinin's pictures are little known abroad. Almost all his works including over three thousand portraits, pictures, studies and sketches, are in Russian museums and private collections.

Tropinin once said that he liked to paint people "at a happy time of their life".

Tropinin is one of the most original and fascinating figures in the history of Russian art. His biography is an unusual one. Up to the age of 47 he was one of Count Morkov's serfs. According to the whims of his master he worked in succession as a butler, a pastry cook and manager at the count's estate. It was with great difficulty that he entered the Academy of Arts in Petersburg as a grown-up man, but his master called him back a long time before he had finished the course. After leaving the Academy he spent many years on Morkov's Ukrainian estate where he painted portraits, landscapes and small pictures of everyday life.

Tropinin's work is democratic and progressive. In Russia it was he who blazed the trail to the new realist art, as opposed to the abstract classical trend favored by the Petersburg Academy of Arts. After his liberation from serfdom Tropinin went to live in Moscow. He is considered to be the founder of the 19th century Moscow school of painting, which took themes and subjects from real life.

Portraiture

Ivan Nikolayevich KRAMSKOI

(1837-1887)

I.N. Kramskoi, the famous painter, was also a publicist, art critic and theorist, the ideologist of the progressive artists of the latter half of the 19th century in Russia. He was also one of the organizers of the Society of Traveling Art Exhibitions, to which the best of the realistic artists belonged.

Kramskoi was born in Ostrogozhsk, Voronezh Gubernia. As he was the son of scribe, he had to start working early, and found employment as a retoucher in a photographer's studio. In 1857 he was accepted in the Academy of Arts in St. Petersburg.

Throughout his life Kramskoi struggled for a vigorous, national art expressing progressive ideas, and his influence on his own generation of painters was very great. He was an untiring fighter against everything false in art, against art that existed apart from reality and from the interests of the people, and which he termed "a frivolous pastime of empty people and parasites". The best of his paintings are permeated with deep sympathy towards man and his inner life.

He was, in the main, a portrait painter, attaining in this genre not only unmistakable likeness, but also striking revelations of the spiritual and intellectual world of his models, as for example in the portraits of the writers Leo Tolstoi, N. Nekrasov, M. Saltykov-Shchedrin, the sculptor M. Antokolsky and others.

Portrait of L.N. Tolstoi (1873) is one of the best examples of realistic and psychological portraits. The portrait does not dazzle one by its colors, which are reserved and few or by a striking pose, as Tolstoi, wearing a plain shirt, is seated with his legs crossed and his hands folded on his knee in a very natural and simple attitude. At the same time the portrait is striking by the depth of its inner characterization.

The writer sits facing straight ahead, and his expression is one nearing sternness in its concentration. The artist has caught Tolstoi's intent and piercing gaze with great mastery.

The Stranger (1883) is another of the artist's outstanding works. It is not a portrait of an individual woman, whose name has been forgotten or concealed by the painter, but, rather, a generalization.

Her face is beautiful, as are her eyes, shaded by heavy, dark lashes; her velvet coat, trimmed with fluffy fur and her whole figure, sharply accentuated against the haze of the winter day in St. Petersburg, are done with great mastery.

Landscape

Isaac Ilyich LEVITAN
(1860-1900)

*The ideal of the landscape painter is to reach that refinement of mind when one can hear the "grass growing".
Wouldn't that be happiness!*

I. Levitan

Isaac Levitan, the great Russian artist, attained this ideal and happiness in his works. He became a true painter of Russian scenery, revealed its charm and penetrated to its "soul".

He continued and developed the tradition of his predecessors, painters of the Russian realist school – Venetsianov, Savrasov, Vasilyev, Polenov – who embodied themes of Russian life in their landscapes.

His creative art developed during the eighties and nineties. This was a period of political reaction, and it had its effect upon Levitan. Many of his paintings reflect his

melancholy mood and meditation on the injustice of life. And yet, he was not a pessimist. His paintings are pervaded with affirmation of the grandeur and beauty of nature, the richness of life. A master of landscape, he didn't introduce figures into it, but each picture was permeated with some deep human feeling – either subtle lyricism, or epic breadth; sometimes sad or dramatic chords were struck, sometimes the joy of living was expressed.

Levitan studied at the Moscow School of Painting, Sculpture and Architecture, first in A. Savrasov's landscape class, later on in Polenov's. The lyrical nature of his talent made itself apparent even in those early years. When he was 19 he painted *Autumn Day in Sokolniki*, which was soon acquired by P.M. Tretyakov, the founder of the gallery of Russian art in Moscow.

The picture is a superb expression of the fading autumnal mood, tinged with sadness. The figure of a woman in the picture was painted by Levitan's friend, Nikolai Chekhov, the writer's brother. For many years Levitan maintained a close friendship with the Chekhov family, and a spiritual kinship existed between him and Anton Chekhov. Like the famous writer, Levitan found significant meaning and poetry in what would seem the most everyday subjects. His early paintings are of the country around Moscow, which he studied in all its aspects and detail, continually finding new themes affording creative inspiration – now admiring the evening tones of the autumnal sky, as his painting *Evening*, now permeated with the general atmosphere of a dull cloudy day, the mood of autumnal melancholy, as in *Autumn Day in Sokolniki*, or again, giving a fresh and convincing painting of sunlight, dappled shade, delicate nuances of color as *The Bridge*.

Many of his early paintings are of a somewhat descriptive nature and attention is paid to detail. With his further development as an artist came the search for greater depth in the content, and for a finer and subtler manner of suggesting the complex gamut of varying emotions and moods in landscape.

His travels on the Volga influenced Levitan's art, for the impression produced on him by the great Russian river, its banks and environs, was unforgettable.

Now the intimate lyricism of his early works gives place to a lyric-epic element in his Volga paintings, apparent in content, coloring and composition. He devoted the utmost attention to the study of scenery that was new to him, and felt to the full its majestic simplicity. The paintings he made at this time reveal an inimitable richness, a profound philosophical idea, expressed in forms of amazing simplicity. In the landscapes of 1889 – *Evening*, *Golden Plyoss* and *After Rain*. In *Plyoss* Levitan embodies his impressions of the broad, mighty river, its wide spaces, and enchanting distances...

He appears as a brilliant master at suggesting atmosphere and painting expanses of water; he searches for ever more vital and emotional representation of nature. In his compositions he achieves freedom, naturalness and convincing life. His colors become more transparent.

Eternal Peace, which he himself considered his principal work, was painted after his travels on the Volga. Dramatic in conception, it reflects a certain bitterness.

Other paintings in which Levitan aimed at a monumental quality are *Deep Waters*, *Evening Bells*, *Vladimirka*. In these as all his best works, the reflection is felt not only of the artist's personal feelings but also of emotional experiences typical of the Russian of his day.

Levitan could embody deep-lying social ideas in landscape, as for example in his *Vladimirka*, the highway along which political convicts were driven to penal servitude in tsarist Russia. In his painting of the deserted road stretching away into endless grey, dreary distances, there is an awareness of the burden of suffering that had fallen upon the best representatives of the people. The landscape is treated with

an epic breadth; it reflects the civic grief and shows the democratic approach to the ideological content in art, characteristic of the best works of the time.

Very different in mood are the bright and cheerful scenes in subsequent canvases, painted in 1895-1897: *Springtime, the Last of the Snow, A Fresh Wind, March*.

Levitan's famous *Golden Autumn*, of which there are two versions painted in 1895 and 1896, is constructed on resounding impact of color relations. The intensive, daring juxtaposition of color, the broadly generalized forms, give this landscape a certain decorative quality; at the same time, it remains essentially realistic.

In the closing years of his life Levitan made several journeys abroad – to France, Italy and Germany, where he painted a number of landscapes, although his best works of the period were still devoted to Russia.

He painted his last picture *The Lake*, which he had intended to call *Russia*, in 1899-1900. It expresses his love of his country, the spaciousness of the Russian landscape, its might and strength.

He began another painting, *Haymaking*, but was prevented from carrying it to completion by serious heart trouble.

He was only 40 when he died on August 4th, 1900.

Historical Painting

Vasily Ivanovich SURUKOV

(1848-1916)

The renowned Surikov ranks among the greatest of Russian historical painters. Surikov interpreted history as the movement and struggle of the popular masses. He had a flair for disclosing the content and historical sense of the event depicted. He reproduced on canvas the life and the people of the past with all the peculiarities of their situation.

His canvases on historical subjects depict great national tragedies. The history of the Russian people, their heroism, their exploits and their sufferings – these are the subject matter of his work.

Surikov's greatness lies in the fact that he is the painter of the people. The people form the leit-motif of his art. This is seen in the choice and treatment of the subject, in his popular heroic images and characters and in his penetration into the psychology of the people. His qualities as a painter of the people are also manifested in the power with which he evokes the peculiarities and the beauty of Russian nature, the Russian man, the national life and folk art. And lastly, his qualities as a painter of the people are expressed in simplicity and clarity, in the graphic imagery of his artistic language.

Surikov was born into a hard-working Cossack family in the Siberian town of Krasnoyarsk. It is believed that his ancestors came to Siberia from the Don country in the 16th century as members of the famous Yermak expedition. The Surikovs are named in the lists of those who rose in rebellion against the tsarism in Krasnoyarsk at the end of the sixteenth century.

Surikov often referred to the influence which Siberia exerted on his work. "Right from my childhood", he said, "Siberia inculcated in me ideals of historical type". "Krasnoyarsians", he used to say with pride, "have the hearts of lions". Men of "strong character", "lion-hearted men", past and present, always attracted him.

He is recorded as having said that he found his real vocation as a painter of historical subjects, more precisely the painter of the past of Russia, upon taking up residence in ancient Moscow after graduating from the Academy of Arts in St. Petersburg. "Moscow was my salvation", he recalled. "As Tolstoi put it, 'the old

yeast fermented' ... The monuments and the squares supplied the background for my Siberian impressions" ...

In Moscow in 1878 Surikov began to work on his first big historical subject – *The Execution of the Streltsi*. Three years later, in 1881, the picture was exhibited at the Ninth Travelling Exhibition.

In the next of his major historical canvases – Boyarinya Morozova – Surikov portrayed an episode of the time of the schism (raskolnichestvo) in the Russian church (the end of the 17th century).

The pictures painted by him in the eighteen-nineties and in the early nineteen-hundreds are housed in the State Russian Museum in St. Petersburg, for instance his big picture of life in Siberia *Taking the Snow Fortress* (1891). The sketch for the *Smiling Girl* is on view in the Tretyakov Gallery ...

Surikov's historical canvases *Yermak Conquers Siberia* (1895), *Suvorov Crossing the Alps* (1899), *Stepan Razin* (1907-10) are also in St. Petersburg.

The self-portrait, done in 1913, can serve as the last glimpse at Surikov's work. The image of this renowned Russian painter is every bit as significant and national as his painting.

Victor Mikhailovich VASNETSOV

(1848-1926)

V.M. Vasnetsov, who ranked among the greatest of Russian painters, vigorously championed Russian national art. "We shall contribute our mite to the treasure-store of world art", he said, "only when we concentrate all our strength on developing our native art, that is, when with all the perfection and completeness at our command we shall portray and give voice to the beauty, power and meaning of our native images, our Russian nature and man, our present, our past, our dreams and our faith and shall be able to reflect the eternal and the permanent in what is genuinely and nationally ours."

Vasnetsov turned to folk and folk poetry – epic poems, legends and songs – in order to express folk ideas, to create heroic folk images, to reveal the poetic features of the Russian people and to show their artistic gifts. In these epic poems, legends and songs the Russian people created images of heroes devoted to their country and people, and personified the best features of the folk character and the people's idea of human dignity and valour. Vasnetsov made use of tales in which the people voiced their dreams of happiness and justice.

Vasnetsov's first remarkable painting on a national-historical theme was a big canvas entitled *After the Battle of Igor Svyatoslavich with the Polovtsy* (1880).

The theme was taken from a brilliant epic work of ancient Russian literature – *The Lay of Igor's Host* – which called for unity among the Russian people in defense of their country.

In the eighties and nineties, at the height of his career, Vasnetsov painted big canvases for Moscow's Museum of History on the Stone Age (1883-84) theme and did decorative-monumental work in St. Vladimir Cathedral in Kiev (1885-94)...

The picture *Warriors* (1881-1898) was conceived in the seventies. This is the most famous of Vasnetsov's works, which he loved best of all. It took many years to paint, as is seen from the numerous studies. The most notable of these is the study for Ilya Muromets sketched from Ivan Petrov (1883), a peasant in Vladimir Gubernia.

The images of these warriors rank among Vasnetsov's principal and most cherished characters through whom he expressed the patriotic and heroic sentiments of his people.

Ilya Yefimovich REPIN (1844-1930)

Ilya Repin is an eminent representative of realistic art. A student of the St. Petersburg Academy of Arts, his first big canvas, *Volga Boatmen* (1870-1873), showed that he had abandoned the moribund academic tradition and had come over boldly to the exponents of a new democratic art. He was active in the Society of Traveling Art Exhibitions.

The artist's range of interests and scope of creative work were remarkably wide and varied. No matter what he worked on, whether the famous *Cossacks Writing a Letter to the Turkish Sultan*, or the magnificent canvas *Religious Procession in Kursk Gubernia*, Repin was primarily attracted to the truth of life, the beauty and grandeur of the people. He was imbued with deep faith in the bright future of his people. "I want to embody my ideas in truth", he wrote. «The life about me moves too greatly, gives me no rest, and demands to be put on canvas».

While essentially original and national in his works, Repin often turned to themes and images suggested to him by his travels abroad – Italy, Vienna, and a few years in Paris.

His superb canvas *A Meeting at the Wall of the Communards* painted in Paris in 1883 expresses the Russian artist's profound reverence for the heroism of the defenders of the Commune.

Repin's place in the history of world art is that of an innovator who succeeded in reflecting the life of his day in new images and forms unknown in painting before him.

One of Repin's best paintings is *Religious Procession in Kursk Gubernia* (1880-1883). He worked long and hard on it as can be seen from the large number of sketches and studies (for example, *Women Pilgrims*, 1878. *The Hunchback*, 1881). The final result was an impressive canvas completed in 1883.

The artist depicted a huge religious procession, traveling along a dusty village road on a hot summer day. The banners and ribbons of the lanterns flutter in the sultry haze, and the icon gold gleams dully. The noblemen, merchants, priests and leaders of the gentry take the place of honor in the procession. The picture shows a multitude of various characters and types, each of whom portrays an entire class or rank in his or her sharp psychological expressiveness.

Unexpected Arrival (1884) is an outstanding work of the series devoted to the struggle of the best people of Russia against oppression and bondage. Repin describes the unexpected homecoming of a political exile. And although he has depicted but a brief moment of an unexpected arrival, Repin succeeded in painting a picture which enables us to study the life of the revolutionary intelligentsia of the seventies and eighties: typical images, a typical setting, faithful and characteristic details, right to the portraits of Shevchenko and Nekrasov hanging on the wall, showing the family's favorite poets.

In his historical pictures Repin displayed unusual talent of a realist-psychologist. He, too, was an outstanding portraitist.

Read and make a summary of the following text

Kyrgyz Painting

Kyrgyz painting as well as other visual arts began to develop in the twentieth of the 20th century.

In the thirtieth a small group of painters started their noble work in educating talented Kyrgyz youth. Art clubs, workshops and studios were opened in different parts of the country.

The first Kyrgyz art exhibition was held in 1934. It became a milestone in the development of visual arts. It led to the formation of the Kyrgyz Artists' Union, the mission of which was to bring pictorial art within the reach of local youth. In that period painting among other visual arts got the priority development.

The first Picture Gallery was opened in 1935 in Frunze. It assembled the best canvases of artists. Since 1945 the gallery is known as the Kyrgyz State Museum of Fine Arts.

The year 1939 saw the first exhibition of Kyrgyz art in Moscow. It was a great success.

Much of the credit for the growth of visual arts in Kyrgyzstan goes to a group of enthusiastic Russian painters like V.Obraztsov, S.Chuikov, A.Ignatyev and A.Sgibnev. These artists had linked their lives and work with the republic.

V.Obraztsov had worked in Kyrgyzstan since 1921. He greatly contributed to the establishment of Kyrgyz visual arts. His prominent works: "Sooronbaev's Portrait" (1928), "Listening to the radio" (1930), "After the Rebellion" (1931), "A Girl" (1934), "At the Globe" became the first fruits of professional creativity in painting. Besides, they were the foundation for developing such main genres as portrait, landscape and subject composition.

A place of pride and honor in the pleiad of painters is taken by S.Chuikov, People's Artist of the former USSR. It was he who initiated the formation of the Union of Artists in 1934. Born in Kyrgyzstan he dedicated his life and creative activity to the Kyrgyz people. His versatile artistic talent helped him execute unforgettable pictures that became part of Kyrgyz art treasure-trove.

For the first time he depicted the common working people who became conscious of their power and role in life. In a series of pictures entitled "Collective Farm Suite" and famous painting "Kyrgyz Girl" he reflected collective farming. His canvas conveys the warmth of feeling, hospitality and intelligence of the Kyrgyz people. Looking at his pictures you can't help admiring distinctive portrait sketches, scenes from daily life, and landscapes with human figures, expansive mountains, meadows, pastures, mountain, streams and rivulets. One of his impressive subject compositions "Morning" is permeated with joy of living and happy motherhood. His other immortal canvases are "Noon", "By the Rivulet", "Daughter of a Shepherd" and "A Girl with Tulips".

Alongside with V.Obraztsov, S. Chuikov there lived and worked Hungarian painters (Misarosh and Utz); Muscovites (Manuilova, Illyina and Michalev). These artists saw not only unique local features but also the emergence of the signs of the new.

The first national painter and the founder of the Kyrgyz art school was Gapar Aityev who created epic canvases of highland Kyrgyzstan. Aityev's creative work is indissolubly connected with the general development of the republic's culture. It is a striking example of the national talents' growth. His famous paintings are "The First Snow", "Morning in the Mountains", "In the Vicinity of Andijan" and others.

During the Great Patriotic War (1941-1945) patriotic and satirical art (poster and caricature) flourished. There appeared paintings devoted to war themes, heroes, their deeds and the working life of the home front. In this connection we can't but mention Akyzbekov's "Collective farm Guard" (1942), Ignatyev's "Send-off to the Front" (1942), Aityev's "Letter from the Front" (1943), etc.

In the fifties the priority in painting was given to landscape and portrait. Painters created pictures reflecting a harmonic entity between nature and man. At that

time such young Kyrgyz artists as A. Usubaliev, K. Kerimbekov, Kozhokmatov, Omorkulov, Moldakhmatov began their creative work. These painters were educated at the art institutes of Moscow, St. Petersburg, and Tashkent.

In the sixties and seventies alongside with landscape, portrait, subject composition there intensively developed still life and urban painting. In the same period some significant work was done in the field of monumental painting: murals, panel, fresco and mosaic. In the capital of the republic there were erected new monuments by Sadykov, Bakashev, Aityev, Isaev.

From the very start Kyrgyz painters followed the realistic trend in depicting life. Their closeness to the people and nature, sense of civic commitment and professional responsibility created the fertile soil for giving birth to new trends that assimilate diverse artistic traditions of the past and present. Proceeding from realistic depiction Kyrgyz artists continue developing their own artistic "touch", their own favorite themes and subjects.

In recent years there has been an influx of fresh artistic talent educated at the country's best art schools. Genre painting and portraits feature prominently in the work of such painters as Aman Asrankulov, Sapar Torobekov, Abdrai Osmonov, Tursunbek Koichiyeu, Vladimir Butorin and many others. Their work is the reflection of the life of the Kyrgyz people, their culture and folk arts. However they do not copy the approach of their predecessors. In their work they put emphasis on the decorative element. The things they inherited from the older artists' generation are keen perception of life, nature, psychological acuity and feeling for color.

Summing up we can say that the works of Kyrgyz artists are a significant phenomenon in the sphere of fine arts in general.

Read the text and search for additional information about the artist

Gapar Aitiev (1912-1984)

Gapar Aitiev is the first painter of the Kyrgyz people. He exhibited his pictures at the first Republican Art Exhibition of 1934.

In 1932 he graduated from the Kyrgyz Institute of Education.

From 1935 to 1938 he studied at the Art College of Moscow where he was thought by N.Krymov and P.Petrovich.

For 25 years Aitiev headed the Kyrgyz Artists' Union. He made a significant contribution to the establishment and development of Kyrgyz Fine Art.

Gapar Aitiev used to work in different genres of easel painting: subject composition, portrait and landscape. He was also involved in the painting of the interior of the Kyrgyz State Opera and Ballet Theatre. He is also the author of the monument to Toktogul Satylganov in Bishkek.

Aitiev possessed extraordinary abilities that were best expressed in landscape painting, beginning with lyrical sketches from daily life to pieces reflecting pure nature. He is considered to be a poet of his native land. Aitiev is one of the founders of the Kyrgyz school of landscape painting. In his artistic painting craft he followed the principles of his teacher Krymov who was a supporter of a total elaboration of color as the main medium for depicting the state of nature. He was enamoured of painting summer and early autumn, though there are winter motifs in some of his sketchers. We can't but mention his picture "The First Snow". He particularly showed his prowess at reflection transitional states of nature. Being a master of landscape Aitiev placed continuous strokes on a canvas with a thin paintbrush, giving preference to a smooth painted surface.

In his last years Gapar Aitiev executed a number of portraits of public figures of his time. He also made a certain contribution to the development of culture, health care and education of his country.

Aitiev's artistic creativity is aimed at helping the upcoming generations to remember those who sincerely served the Kyrgyz people and promoted their current progress. He admired the desire of the younger generation of painters to be independent from Soviet ideology and encouraged experiments in the expression of modern artistic forms, including avant-gardism. However, in his opinion a realistic form has more aesthetic power than formalism, though he admitted the right of formalism to exist as one of the directions in the world of fine art.

Speak about art life in Osh on the basis of the following text

Art life in Osh began to develop only in 1962. At that time the Kyrgyz Art Fund opened its branch in Osh at the initiative of Gapar Aitiev. This branch included a number of art workshops at which about 20 artists worked.

The first exhibition of Osh and Jalal-Abad artists was held in Frunze in 1962. 12 painters participated in it. Among them were Achunov, Gorbunov, Shafeev, Toktosunov and others.

Urumbai Achunov is one of the 1st initiators and organizers of art life in Osh. He began his career as an amateur painter. His great love for art and untiring perfection of artistic craft let him enter the history of Kyrgyz art as the author of a series of landscape watercolors about South Kyrgyzstan and Middle Asia. It was he who supervised the work of art shops in Osh. By 1975 the Osh Art Fund branch united more than 30 painters.

The work of the Osh artists enlivened with the arrival of such talented painters as A.Asrankulov and A.Beishenov who graduated from the Art Institute after Surikov in Moscow. At that time there was opened an exhibition hall where the Osh painters regularly demonstrated their creations. Besides, there were traveling exhibitions of Kyrgyz, Soviet and foreign art.

In 1976 there was established the oblast department of Artists' Union of Kyrgyzstan. There were 12 members of the Union. A.Asrankulov was elected its chairman and still heads this department.

The artists of Osh take an active part in all republican and a number of foreign exhibitions.

In 1980 there was held a group exhibition of the Osh painters such as A.Asrankulov, A.Beishenov, B.Jaliev, T.Kasymov and D.Kheidze in Moscow. It was a great success. This exhibition showed that our artists are able to solve complex creative problems through their craft.

In this period painting reached its height. A.Asrankulov played not the least role in it. He mostly worked in the genres of subject composition and portrait. Through these genres he vividly expressed his attitude to life, man and modern time. The main theme of his works is labor. We can't but mention his best pictures "Hay-Makers", "Tobacco Pressers", "Mulberry-Tree Felling". In his canvases he depicts laborers and their work with convincing truth, tremendous skill and great feeling. Remarkable are his pictures dedicated to the period of man's adolescence. Among them are: "First Poems" (1969), "Boy with a dog" (1971), "Daughter's Portrait", "Tale about Courage", "Boy at Yourta", etc. The painter reveals his great prowess at the genre of portrait. Being a keen student of human nature he skillfully portrays the inner world of his characters. His best known portraits are: "The Portrait of the Senior Sergeant of Militia K.Myrzabaev" (1975), "The Portrait of the Socialist Labor Hero

Metallurgist C. Tesheev" (1977) and "Spinner" (1979). He is also successful in executing the dual portrait.

Another distinguished artist of the Osh group is Beishenov. His craft is also prolific and versatile. All his works reflect the indissoluble link between man and nature. They are permeated with light, joy and beauty. To his best works we can refer the pictures: "At the Spring" (1974), "On the Djailoo" (1977), "Boy with Birds" etc. The harmony of life is also presented in rural and urban motifs in such pictures as "Meeting", "From the Bazar", "Butcher's Shop", "Osh Side-street", "Fruit Sellers" and many others. Besides, Beishenov is very productive in painting landscape pieces.

Alongside with A. Asrankulov and A. Beishenov a great contribution to the development of painting in the South of Kyrgyzstan was made by the following gifted artists: Murzakarimov, Islanov, Amanov, Bektashev, Momunkulov and Zabidinov.

Render into English using the topical vocabulary

БЕЙШЕНОВ Асаналы

Выпускник педагогического отделения Фрунзенского художественного училища и факультета живописи Московского художественного института им. Сурикова, Бейшенев А. является одним из художников, участвовавших в организации Ошского областного отделения Союза художников Киргизии в 1976 году.

В таких картинах художника как «Рассказ табунщика», «Семья», «У родника», «Табунщики», «Несущие хлопок» акцентирована общая для киргизского искусства тема взаимосвязи человека и природы, а также тема труда. В жанровых картинах «Вечерний сеанс», «С моими друзьями», «Встречи» передается сегодняшняя жизнь города Оша с его своеобразной природной средой и бытом. Для портретных работ художника характерны острота натуральных наблюдений и красивое живописное решение.

ДЖАЛИЕВ Батыр

Живописец и график Джалиев Б. – выпускник Фрунзенского художественного училища, член Союза художников СССР с 1968 года. Для его творческого метода характерна работа с природы. В его ранних картинах переданы особенности трудовой жизни Южной Киргизии – «Промышленный Ош», «Ош строится», «Хайдарканский комбинат».

В пейзажных работах «Окраина Оша», «Вечер на хлопковом поле», «Осень», «Дом, в котором я родился» передан колорит южной природы с ее горячим воздухом, прокаленной солнцем землей, хлопковыми полями и тузовыми деревьями.

Творческой удачей художника является жанрово-портретная работа «Тогуз-Коргоол», где ему удалось выразить характер и внутренне напряженное состояние творческой личности.

Comment on the following statements and quotations on painting and beauty

- ❖ "Painting is life itself" (*Eugene Delacroix*)
- ❖ "Drawing is an only basis able to give actual beauty and form to the works of art"; "Color makes painting more appealing" (*Dominique Ingres*)

- ❖ "Drawing is the source and soul of all genres in painting"
(*Michelangelo*)
- ❖ "Besides lines painters see shades both lighted and darkened; perspectives both near and far; saliencies and deepening" (*Francisco Goya*)
- ❖ Beauty is refinement
- ❖ Actual beauty is felt with the heart
- ❖ Beauty is perfection
- ❖ Human soul needs beauty even more than bread
- ❖ Beauty is a blind alley
- ❖ We live only to discover beauty
- ❖ What a strange power the perception of beauty is!
- ❖ Beauty is sure, even in its infinite fleetingness and intangibility
- ❖ Beauty is an ecstasy
- ❖ Beauty is like the perfume of a rose, you smell it and that is all
- ❖ Beauty is sublimity
- ❖ Beauty is a bit of a bore
- ❖ The hours when our mind is absorbed by beauty are the only hours we live
- ❖ Beauty is hunger
- ❖ Beauty is love
- ❖ Beauty is tenderness
- ❖ Beauty is salvation
- ❖ Beauty is everlasting and dust is for a time
- ❖ Light is an inexhaustible source of beauty
- ❖ Beauty softens, comforts, inspires, rouses, lifts up and never fails

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