

**КАЗАНСКИЙ ФЕДЕРАЛЬНЫЙ УНИВЕРСИТЕТ  
ЕЛАБУЖСКИЙ ИНСТИТУТ**

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# **PAINTING**

**Учебно-методическое пособие**

**КАЗАНЬ  
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Цель учебно-методического пособия – способствовать развитию навыков устной речи. Оно содержит оригинальные тексты из ряда современных зарубежных и отечественных изданий и упражнения для развития и автоматизации навыков устной речи.

Предназначено для студентов 3–4 курсов, изучающих дисциплину «Практика устной и письменной речи» в рамках направлений подготовки: «Лингвистика» и «Педагогическое образование».

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## WORD COMBINATIONS AND PHRASES

### Art

to practice an art – заниматься искусством

abstract art - абстракционизм

classical art – классическое искусство

modern art – современное искусство

primitive art - примитивизм

graphic art –графическое искусство, графика

plastic art – пластическое искусство

art school – художественное училище

Art Nouveau - франц. Стиль модерн (художественный и архитектурный стиль конца XIX - начала XX вв.)

antique art – античное искусство

folk art – народное искусство

decorative art – декоративное искусство

applied art – прикладное искусство

art of building - зодчество

art castings – художественное литье

Graphic (black-and-white) art – искусство графики

art is long, life is short посл. –жизнь коротка, искусство вечно

Fine Arts – изобразительные искусства (музей

изобразительных искусств имени С.Д. Эрьзи - the S. Erzya

Museum of Fine Arts)

(the) Academy of Arts – Академия художеств

pictorial art - живопись

### The history of art

Stone Age art – искусство Каменного Века

Classical Greek - древнегреческий

Byzantine - византийский

Flemish - фламандский

Gothic - готический

the Renaissance period – эпоха Возрождения

the Baroque age – эпоха барокко

the Romantic era – эра Романтизма  
the Neo-Classicists - неоклассицисты  
the Itinerants - Передвижники  
Impressionism - импрессионисты  
The Symbolists - символисты  
Expressionism - экспрессионизм  
Cubism - кубизм  
Pop art - поп-арт

## **Genres**

acrylic painting – живопись акриловой краской  
bark painting – живопись на коре  
battle piece – батальная живопись  
caricature - карикатура  
ceremonial portrait- парадный портрет  
collage - коллаж  
drawing - рисунок  
easel painting – станковая живопись  
engraving - гравюра, эстамп  
family group – семейный портрет  
full-length portrait –портрет в полный рост  
genre bas - «низкий жанр», бытовой жанр  
genre painting – жанровая живопись  
historical painting – историческая живопись  
landscape - пейзаж  
marine / sea-scapes – морской пейзаж  
miniature - миниатюра  
mosaics - мозаика  
mural - фреска, настенная живопись  
oil painting – картина маслом  
pastel picture – рисунок пастелью  
self-portrait - автопортрет  
sketch - набросок, этюд  
still life - натюрморт  
tapestry - гобелен

wall / mural painting – настенная живопись  
water-colour - живопись акварелью  
master – великий художник, мастер  
old masters - старые мастера, особенно художники XVII-XVIII вв.; картины старых мастеров  
moderns – современные художники  
painter - живописец, художник  
artist - художник (в широком смысле слова)  
landscape painter - пейзажист  
portrait painter (portraitist) - портретист  
painter of sea-scapes - маринист  
still life painter- художник, пишущий натюрморты  
pastel(ist) (pastel painter) - художник, рисующий пастелью  
black-and-white artist (a painter in black-and-white) - график  
colourist - художник-колорист  
dauber – плохой художник  
draughtsman (draftsman) - рисовальщик  
art dealer маршан; тот, кто продает и покупает картины;  
торговец произведениями искусства  
colour-man – торговец красками  
art-lover – любитель искусства  
art-worker – художественный деятель  
avant-garde - авангард  
be in advance of one's time – опережать свое время  
be taught painter – выучиться на художника  
become famous overnight – стать известным за одну ночь  
break with the tradition - порвать с традицией  
canvas - картина, полотно  
capture the sitter's vitality, transient expression – передать энергию модели, мимолетное выражение лица  
conform to the taste of the period – соответствовать вкусу эпохи  
depict a person, a scene of common life, the mood of... – изображать человека, бытовую сцену, настроение  
develop one's own style of painting – выработать собственный стиль письма

die forgotten and penniless – умереть в бедности и  
безызвестности  
do a painting – написать картину  
expose the dark sides of life – изображать темную сторону  
жизни  
fashionable artist – модный художник  
mature artist – зрелый художник  
nude model – обнаженная модель  
paint from nature, memory – писать с натуры / по памяти  
paint mythological, historical subjects – писать на  
мифологические, исторические сюжеты  
painting - 1) живопись, 2) картина  
picture - 1) картина, 2) фотография  
portrait/landscape painter - портретист / пейзажист  
portray people, emotions with moving sincerity/restraint –  
изображать людей, эмоции с трогательной искренностью /  
сдержанностью  
render, interpret the personality of... – передавать характер  
reveal the person's nature – раскрыть характер  
self-taught artist - художник-самоучка  
specialize in portraiture, still life – специализироваться в  
написании портретов, натюрмортов

## **Skills**

his painterly talents – его талант к живописи;  
complete command of colour- великолепное владение цветом  
the brush – искусство художника  
brushwork – манера художника накладывать краски кистью;  
манера письма  
creative work - творчество  
finished technique – отточенное мастерство;  
to group – подбирать гармонично краски, цвета  
handling – умение художника владеть кистью  
verve – живость и яркость (описания); сила изображения,  
индивидуальность художника

exquisite work – тонкое мастерство  
paint shop - изостудия  
studio - мастерская художника  
art exhibit – художественная выставка  
exhibit- экспонат; выставлять, экспонировать  
art exhibition художественная выставка  
art gallery – художественная галерея  
a picture gallery – картинная галерея  
a picture show – выставка картин  
show - выставка  
one-man exhibition – персональная выставка  
private exhibition – частная выставка  
at the exhibition – на выставке  
exhibition halls (rooms) – выставочные залы  
loan exhibition – выставка картин, временно предоставленных  
владельцами для экспозиции  
display - выставка; выставлять, показывать  
varnishing-day – день на кануне выставки (когда художники  
могут подправить свои картины, покрыть их лаком); вернисаж  
opening day - вернисаж  
pictures hung on the line - картины, выставленные так, что  
центр картины находится на уровне глаз зрителя

## **Instruments**

brush - кисть  
canvas - холст  
chalk - мел  
charcoal – угольный карандаш  
colour box / palette - палитра  
crayon – цветной карандаш, мелок  
drapery - драпировка  
easel - мольберт  
enamel - эмаль, финифть  
encaustic - энкаустика  
frame - рама



fresco - фреска, фресковая живопись  
gouache - гуашь  
ink - чернила  
India ink - тушь  
Indian ink - тушь  
lacquer - лак, глазурь  
liquid - 1) жидкость 2) жидкий  
oil paint – масляная краска  
paint box – коробка с красками  
panel – тонкая доска для живописи, панно  
pigment - пигмент  
tempera - темпера  
to charcoal – рисовать углем  
vehicle - растворитель  
water colour - акварель  
sketch-book альбом, тетрадь для рисования  
drawing-block тетрадь для рисования  
easel - мольберт  
The easel is a frame which supports the painting during its progress.  
Мольберт - это подставка, на которой устанавливается картина во время работы над ней.  
to adjust (set) an easel- поставить, укрепить мольберт  
easel-picture картина на мольберте (во время рисования)  
He continued working on his easel-pieces. - Он продолжал работу над картиной, стоявшей на мольберте  
Canvas холст, картина, полотно (о произведении искусства: фильме, картине и т.д.)  
to stretch canvas - натягивать холст  
frame - рама; вставлять в раму  
stretcher - подрамник, на который натягивают холст  
paint brush - кисть (для рисования)  
paint oil - олифа  
paint-box - коробка красок  
a box of paints - набор красок

colour-box - ящик с красками  
a set of (oil) paints - набор (масляных) красок  
palette knife - мастихин  
colour pan - палитра (доска для смешивания красок)  
lacquer - лак  
solvent - растворитель

## **Paint. Painting**

Paint 1. 1) а) рисование б) рисунок

2) а) краска; окраска

to dilute paint - разводить краску

to mix paints - смешивать краски

to scrape paint - соскабливать краску

to spread paint evenly - ровно распределять краску

to spray paint - распылять краску

paint chips - краска облетает

paint peels - краска сходит, слезает

б) (pl.) краски

a box of paints - ящик с красками

2. а) писать красками

to paint a portrait in oil(s) - написать портрет масляными красками

paint from nature - рисовать/писать с натуры

Syn: depict, portray, delineate

б) заниматься живописью

в) расписывать красками (дом, стену, окно и т.д.)

to paint a wall – расписать стену

paint in вписывать красками

The trees in the background were painted in later by a different artist.

Деревья на заднем плане были дорисованы другим художником.

Syn: colour

Sketch 1. эскиз, набросок

to draw, make a sketch – сделать набросок

a composite sketch – сложный эскиз

a rough sketch – предварительный набросок

Syn: drawing, draft, outline

2. 1) рисовать эскиз, делать набросок

I always sketch with pen and paper. – Я всегда делаю свои наброски на бумаге ручкой

2) описывать в общих чертах

preliminary sketch – предварительный набросок

outline/study набросок; эскиз / этюд

to draw up an outline, to make an outline - сделать эскиз, набросок

bare, broad, general, rough outline – приблизительный набросок

Syn: sketch, draft.

Painting 1) живопись

а) в виде изобразительного искусства

finger painting – рисование пальцами

(о маленьких детях, рисующих масляными красками)

Flemish painting – фламандская живопись

hard-edge painting - амер. "живопись четких контуров"

wall painting - амер. Настенная живопись (традиционный элемент пейзажа больших городов)

water-color painting – акварельная живопись

oil painting 1) живопись масляными красками; 2) картина, написанная масляными красками

б) (произведение) роспись; изображение, картина

to authenticate a painting – устанавливать подлинность картины

to do a painting – рисовать картину

to restore a painting – реставрировать картину

a painting depicts, portrays, shows – картина изображает, представляет

в) занятие живописью; рисование

to be taught painting – обучаться живописи

Two hobbies she really enjoyed, painting and gardening. – У нее было два занятия, которые ей по-настоящему нравились: рисование и садоводство.

Syn: coloring

2) окраска; малярное дело

painting and decorating – малярные работы

mural painting – стенная живопись

dip painting – окрашивание окунанием

Battle painting – батальная живопись

Genre painting – жанровая живопись

Anecdotal painting – разновидность жанровой живописи

Historical painting – историческая живопись

Landscape painting – пейзажная живопись

Monumental painting – монументальная живопись

Mural painting – фресковая живопись

“plain-air” painting – пленэрная живопись

plain-air technique – пленэрная живопись

in the open air – на открытом воздухе (на пленэре)

“plain air” (фр. plein air) – пленэр (живопись на открытом воздухе в немастерской)

portraiture – портретная живопись; собир. портреты

water-color painting – акварельная живопись

Colour. Depiction. Изображение

Colour 1. n; живопись color 1) цвет (обычно яркий), оттенок, тон, колер

out of colour – выцветший, выгоревший

(Antonym) without colour – бесцветный; перен. “серый”, обыкновенный, ничем непримечательный, незаметный

2) краска, красящее вещество, пигмент

This one is painted in dark colours. – Эта картина нарисована темными красками

Syn: colouring сущ. 1) окрашивание, раскрашивание

2) окраска, расцветка, цвет

2. v.; живопись color иметь или придавать цвет; красить, раскрашивать; окрашивать

Depict изображать на картине, рисовать

The artist depicted him strolling through a garden. – Художник изобразил его гуляющим в саду

Syn: picture, portray, paint

Portray рисовать портрет; изображать (кого-л.)

Portrayal – рисование портрета, изображение

Delineate 1) набрасывать, чертить, намечать

The exact position is delineated on the plan. – На плане отмечена точное местоположение

2) (переносное значение) схематически изображать (то, что должно

быть создано); делать набросок; набрасывать

Our laws and the whole constitution of our state having been thus delineated. – Таким образом, сделан предварительный проект наших законов и конституции в целом

Deliniation - изображение

### **Draw. Colour and Paint**

Draw - чертить, рисовать, набрасывать рисунок;

The assignment is to draw a horse in motion. - Задание – сделать набросок бегущей лошади

to draw in pen and ink – рисовать тушью

Drawing - 1) рисование; черчение; 2) рисунок, набросок, эскиз (сделанный ручкой, карандашом или мелком); 3) чертеж

to do, make a drawing - рисовать

a freehand drawing – чертеж от руки

a line drawing - чертеж; рисунок пером или карандашом

Design - чертеж, эскиз, набросок; рисунок, узор; делать эскизы наброски, создавать узоры.

trace out - набрасывать (план, рисунок)

dash – быстрый набросок; мазок; штрих; набрасывать краску на холст

dot - точка; ставить точки, особая техника письма в живописи (не мазками, а точками так наз. пуантилизм)

to block in- набрасывать (рисунок, схему)

He blocked the picture in roughly – Он сделал набросок картины

painter's paint/decorative paint – художественная краска water paint водная краска

flat paint/dull paint – матовая краска  
water-colour - 1) обыкн. мн. акварель, акварельные краски 2)  
акварель (рисунок)  
oil-colours/ oil(s) – масляные краски  
gouache - гуашь  
crayon цветной карандаш, цветной мелок, пастель; рисунок  
цветным карандашом, пастелью  
hue - краска, оттенок, тон, цвет  
colour tone - оттенок  
tint - краска, оттенок, тон, в котором преобладает белый цвет  
(в картине)  
half-tint - полутон;  
primary colours/ simple colours/ fundamental colours – основные  
цвета  
cold and warm tones – холодные и теплые тона;  
semi-tones - полутона  
low-toned pictures - картины, написанные в смягченных тонах  
subdued tones – приглушенные тона  
broken tones – неровные тона  
flesh colour – телесный цвет  
pastel пастель  
light and shade – свет и тени  
pastel - пастель  
pastel shades – пастельные тона, оттенки  
to paint in pastel – рисовать пастелью  
pastel blue - пастельно-голубой, нежно-голубой  
play of light – игра света  
line and colour – рисунок и краска  
colour scheme - палитра (колорит) художника  
palette - палитра; колорит художника; стирать уже  
написанную часть картины мастихином  
coloration - колорит (в живописи)  
colour scale/ scale - живоп. Цветовая гамма  
colour match цветовое согласование; цветовое уравнивание  
relations of tone and colour – соотношение тона и цвет

colour rendition - спец. цветопередача, верность  
воспроизведения цвета  
effect (часто pl) – впечатление от сочетания красок на картине  
division of colours – приемы дивизионизма (живопись  
раздельными мазками)  
the play of colours - игра (переливы) красок  
riot of colours - изобилие, богатств окрасок  
intensity - яркость, глубина (красок)  
saturation – насыщенность цвета в живописи  
colourful - красочный, яркий  
colourless - бесцветный, бледный  
colourlessness - тусклость

### **Exhibition. The composition of a picture.**

art gallery – художественная галерея  
exhibit - экспонат  
exhibition - выставка  
art exhibition – художественная выставка  
one-man exhibition – персональная выставка  
permanent exhibition – постоянная выставка  
special exhibition – специальная выставка  
travelling exhibition – передвижная выставка  
exhibition about - выставка, посвященная...  
exhibition hall – выставочный зал  
exposition - экспозиция  
to display - выставлять  
to go to an exhibition – пойти на выставку  
to put on exhibition / stage an exhibition – устроить выставку  
accentuate something - подчеркнуть  
arrange symmetrically, asymmetrically, in a pyramid, in a vertical  
format - расположить (a)симметрично, в форме пирамиды,  
вертикально  
be scarcely discernible – едва различимый  
blend with the landscape - сливаться, сочетаться с пейзажем  
define the nearer figures more sharply – обозначить ближайшие

фигуры более резко  
emphasize contours purposely – преднамеренно акцентировать  
контуры  
in the background – на заднем плане  
at the bottom - внизу  
in the foreground – на переднем плане  
in the left (right)-hand corner – в левом (правом) углу  
at the top - наверху  
indicate the sitter's profession – указывать на профессию модели  
perspective - перспектива  
place the figures against the landscape background – располагать  
фигуры на фоне пейзажа

## **The picture**

Picture - картина; рисунок  
a picture by Rubens – картина Рубенса  
to draw, paint a picture - рисовать, писать картину; изображать  
на картине, рисовать  
a piece of art – художественное произведение  
art work - 1. Художественное произведение; 2. оригинал  
a work of art – произведение искусства  
piece - картина  
battle piece – батальная картин  
conversation piece - живоп. Жанровая картина (изображающая  
группу людей (особ.членов семьи) за каким-л. Обыденным  
занятием)  
life-size – размер в натуральную величину (о картинах,  
скульптурах)  
half-life size – в половину натуральной величины  
masterpiece- шедевр  
to create a masterpiece – создать шедевр  
enduring masterpiece – бессмертный шедевр  
scene- вид, пейзаж, картина  
scenery- пейзаж (всегда в ед.ч. и только о природе)  
landscape- пейзаж; ландшафт (вид живописи икартина,



изображающая пейзаж)  
city-scape/townscape – городской пейзаж  
marina / sea piece/ water piece/sea-scape - картина,  
изображающая морской вид, морской пейзаж  
still life- натюрморт  
flower piece- натюрморт с цветами  
fruit-piece – натюрморт с фруктами  
portrait- портрет  
self-portrait - автопортрет  
half-length portrait – поясной портрет  
full-length portrait – портрет во весь рост  
shoulder-length portrait – погрудный портрет  
knee-length portrait – портрет по колено  
group portrait – групповой портрет  
equestrian portrait – конный портрет  
miniature- миниатюра (вид живописи и небольшая картина,  
обычно портрет);  
caricature- карикатура  
reproduction- репродукция, копия  
art reproduction – художественная репродукция  
art print – художественная репродукция, иллюстрация  
priorart - прототип  
panel – тонкая доска для живописи; панно; длинная узкая  
картина  
fresco- фреска, фресковая живопись  
line art - штриховой рисунок  
black-and-white- рисунок пером  
art collection - коллекция произведений искусства  
daub- плохая картина, мазня; малевать  
highlights- самая светлая часть картины  
in the foreground- на переднем плане  
in the background- на заднем плане  
in the middle ground- на втором плане  
against a background- на фоне

## **The description of a picture**

chaotic - хаотичный

cheap - дешевый

colourless daub of paint- бесцветная мазня

crude - кричащий

depressing- унылый, тягостный

disappointing - печальный

distinguished by amarvellous sense of colour and composition-

отличается потрясающим чувством цвета и композиции

exquisite piece of painting- утонченное произведение

fake - подделка; подлог, фальшивка

forgery - подделка, подлог, фальсификация, фальшивка

gaudy- яркий, безвкусный

lyrical - лиричный

masterpiece- шедевр

moving - трогательный

obscure- мрачный, тусклый

original - оригинальный

poetic - поэтический

romantic - романтический

unintelligible - неразборчивый

unsurpassed master piece- непревзойденный шедевр

vulgar- вульгарный

abstract - абстрактный

abundance - обилие, изобилие

accuracy - точность

affirmation - утверждение

air - воздух

animation - живость

apotheosis - апофеоз

arrangement - расположение

atone stroke - мгновенно

austere- суровый, строгий

brilliance - яркость

brushstroke - мазок

candid glimpses - бледные отблески  
colourful - яркий  
colouring - колорит  
combination of colours- сочетание цветов  
complete command of colours - великолепное владение цветом  
conception - замысел  
cone - конус  
craftsmanship - мастерство  
crystal-clear- чистый, прозрачный, ясный  
cuboid - кубический  
decorative - декоративный  
decorativeness - декоративность  
delicatecolours- утонченные цвета  
delineation- очертание, эскиз  
density- плотность, густота  
design - композиция  
diffused light - рассеянный свет  
drama - эффект, нечто броское, эффектное  
effect - эффект, нечто броское, эффектное  
emphasis - подчеркивание, акцент  
expressiveness - выразительность  
exquisite - утонченный  
facial expression - выражение лица  
finished technique - отточенная техника  
fluid, fluent - плавный  
gamut - гамма  
geometrical abstraction - геометрическая абстракция  
harmony of colours - гармония цветов  
highlights - яркие участки изображения  
homogeneous form - однородная форма  
hyperbole - гипербола, преувеличение  
immediacy - непосредственность  
individual traits - индивидуальные черты  
infinite - безграничный  
intensity - глубина красок

intricate - запутанный, замысловатый  
life-asserting art - жизнеутверждающее искусство  
light and shade - светотень  
line - линия  
luminous - прозрачный, светлый  
message - идейное содержание  
original- 1) оригинал 2) оригинальный  
out of value - слишком темное или слишком светлое  
personification - олицетворение  
primary colours (red, blue, yellow) - основные цвета  
projection - проекция, отображение  
pure, vivid, brilliant, intense - чистые, яркие, насыщенные  
краски  
soft, delicate colours - мягкие, приглушенные тона  
range of colours - гамма цветов  
reproduction - репродукция  
riot of colours - богатство красок  
saturation - насыщенность  
secondary colour - сложный цвет  
semi-tones - полутона  
silhouette - силуэт  
simplicity - простота  
skill - искусство, умение  
sphere - сфера  
spirituality - одухотворенность  
splashes of colour - яркие краски  
subdued colours - приглушенные краски  
subject - сюжет в живописи  
subject matter - тема  
texture - текстура  
to acquire - овладеть  
to affect - волновать  
to anticipate - предвосхищать  
to appeal - привлекать, влечь, взывать  
to attain - достигать

to be silhouetted against - вырисовываться на фоне  
to catch, capture, seize - схватить, передавать  
to command attention - завладеть вниманием  
to convey - передавать  
to depict - изображать  
to evoke - вызывать  
to execute - исполнять  
to fade - блекнуть  
to frame - обрамлять  
to glorify - прославлять  
to grip - захватывать внимание  
to penetrate - проникать, пронизывать  
to portray - изображать  
to produce impression - производить впечатление  
to radiate - излучать  
to render, represent - изображать  
to restore - восстанавливать  
to treat - трактовать  
tone - тон  
treatment - трактовка  
subtle/ gaudy colouring - нежные / кричащие цвета  
to combine form and colour into harmonious unity - гармонично сочетать  
brilliant / low keyed colour scheme where....predominates - блестящая, сдержанная гамма, где преобладают  
muted in colour - приглушенные цвета  
delicacy of tones may be lost in a reproduction - утонченность цветов может быть утеряна в репродукции

### **Necessary adjectives**

second-rate- второсортный, посредственный  
overrated- переоцененный, перехваленный  
revolting- отвратительный  
unremarkable - невыдающийся, обыкновенный, ничем не примечательный

pathetic- жалкий, убогий, ничтожный  
crude- сырой, неотработанный, черновой, предварительный  
sketchy- эскизный (недоработанный, носящий незаконченный характер)  
poor- жалкий, ничтожный, низкого качества  
astonishing- удивительный, изумительный  
remarkable- замечательный, удивительный, выдающийся  
superb- великолепный, грандиозный, роскошный, превосходный  
brilliant- блестящий, выдающийся;  
great- замечательный, великолепный  
outstanding- выдающийся

### **Useful words and word combinations**

brushstroke - мазок  
stroke - штрих, мазок, черта  
dab - мазок, пятно краски; покрывать краской, делать легкие мазки кистью  
to dab off - снимать легкими мазками  
smear - мазок  
a smear of paint will put it right - надо немного подмазать краской, и все будет в порядке  
touch - штрих, черта, мазок; слегка окрашивать, придавать оттенок  
finishing touches - последние штрихи, мазки  
to touch up - класть последние штрихи, мазки  
line - линия, черта, штрих  
patch - пятно неправильной формы  
blob, speck of paint - капля, пятно краски  
coat of paint - слой краски  
to apply a second coat of paint - наносить второй слой краски  
splash of paint - пятно краски  
to break the paint - размешивать краску  
paint splattered - забрызганный краской  
artistic - художественный

painterly - живописный, относящийся к живописи  
impression - впечатление  
to produce an impression (on) - производить впечатление  
pictorial - живописный, изобразительный  
picturesque - живописный, колоритный  
picturesqueness - живописность  
subject (genre, historical, marine, pastoral etc.) - тема, сюжет в живописи (жанровый, исторический, морской, пасторальный и т.п.); тот, кого изображают  
life - натура  
true to life - реалистический, жизненно правдивый, точно воспроизведенный;  
nude - обнаженное тело (особ. в живописи), обнаженный (особ. о натурщике);  
pose - поза; позировать художнику  
to pose naked- позировать в обнаженном виде  
to pose sitting (standing) - позировать сидя (стоя)  
out of the way - необыкновенный, необычный, незаурядный  
the picture is nothing out of the way - в этой картине нет ничего особенного  
to pose for a painter - позировать художнику  
to sit - позировать художнику  
to stand for, to stand for one's portrait, to stand to (for) an artist - позировать художнику  
sitting - сеанс  
sitter - тот, кто позировает художнику; натурщик  
profile - профиль, очертание, контур; рисовать в профиль  
model - модель, образец, шаблон, слепок; натурщик, натурщица  
to execute - выполнять, исполнять  
execution - мастерство исполнения  
experience - квалификация, мастерство  
to express - выражать  
expression - выразительность, экспрессия  
to render - воспроизводить, изображать

rendering - передача, изображение  
represent - изображать  
representation - изображение  
to convey - передавать, выражать (идею и т.п.)  
to heighten - усиливать интенсивность краски, делать цвет более ярким оттенять, подкрашивать (рисунок); выделять (изображение)  
to retouch- делать поправки (о картине)  
to scrape (out) - стереть уже написанную часть картины  
paint in true colours - изображать правдиво  
to paint from life - писать с натуры  
to draw from nature - рисовать с натуры  
to load - класть густо краску

## **A GREAT PAINTING ENRICHES OUR EXPERIENCE OF LIFE**

### **A great painting enriches our experience of life just as a great poem does or a great musical piece**

To begin with I'd like to say that I fully agree with this statement and that I personally have become quite an experienced art-lover after such a profound study of West European and English painters at the lessons of English. I have never thought that the great painters of the past had been so closely connected by ideas, schooling and their perception of art and beauty. I have also realized that without learning the primitivism and flatness of medieval times one would never be able to appreciate Hogarth's renowned vivid realism and total rejection of idealization, an approach, which was revolutionary at that time.

I have learned that the English artists of the 17<sup>th</sup>-19<sup>th</sup> centuries have been greatly influenced by the Flemish celebrities such as Sir Antony Van Dyck. His models can be easily recognized by their spotless armour, a steady gaze and a regal demeanour. It is apparent that they are all men of great importance. As painter to



Charles I, the artist was commissioned to convey the King's majesty to all who saw it. After studying with Peter Paul Rubens in Antwerp, Van Dyck went to London and then to Italy. There he adopted a more elegant manner of painting, which he kept all his life. It was in Italy, too, that Van Dyck created a style that began the great tradition of English portrait painting. These works were usually of noblemen with proud postures and slim figures. He was often accused of flattering his sitters, but not all were pleased. For example, The Countess of Sussex reacted to his portrait by saying she felt "very ill-favored and quite out of love with herself."

Henry Fielding once said: "It has been a vast recommendation of a painter to say that figures seem to breathe, but surely it is much greater and nobler applause, that they appear to think." And in this connection the portraits of Sir Joshua Reynolds inevitably come to my mind. He is best known for the manner in which he married the Grand Style of the great Italian masters with portraits of the English aristocracy. I seemed to comprehend the message Reynolds was trying to leave to the next generations. Grandeur and formality are minimized in his pictures. Human feelings and emotions are in the centre. For example in his portrait of "The Countess Spencer with her daughter Georgiana" the background elements of the column, drapery and brooding clouds are the last thing we pay our attention to. It is the loving face of the mother and the innocence of a five-year girl that really astonish. I seemed to understand that mothers will always be so anxious, caring and generous, no matter whether they wear an intricate lace and finest silk or a denim shirt or jeans. The ability to implement this message to the people really makes the master. That explains the fact why Reynolds is credited with having elevated portrait painting in Britain to a height equaling that of the great Italian masters. His status during the reign of George III was such that when the King formed the Royal Academy in 1768, Reynolds was appointed its first President.

Miguel de Cervantes said: "Good painters imitate nature, bad ones vomit *it*." One can't but think about English landscapists

perceiving the universal wisdom of the saying. I was deeply impressed by Thomas Gainsborough's "Mr and Mrs Andrews". A peaceful provincial couple is resting after an afternoon of shooting. To the right, their estate extends far into the distance. The sheaves of corn tell us it is autumn, and Mr Andrew's dog and shotgun imply that he has been hunting. It was quite an experience when almost instinctively I started looking for a pheasant shot by this elegant English gentleman. I felt authentic pity that Gainsborough never completed the painting. His wife's beautifully executed blue satin dress is unfinished — the outline of a bird is visible on her lap. Robert Andrews and Frances Carter were married in November 1748 and it is thought that this portrait was painted as a celebration of this event. It's fantastic how sensitive we become while dealing with a real masterpiece. I saw that both of them are not very young and the words from a Russian song, where autumn is compared to a person's age came to my mind. The song persuaded us to treasure every season of our life, like the Andrews were enjoying the last sun of late autumn. The years made them wiser, happier and brought peace and stability into their hearts.

I seemed to understand that not only the intuitive sense of style and color and the superb handling of paint make him one of the artistic geniuses of eighteenth century Europe, but the ability to put verse and music into every single stroke of brush.

## NOTES

Hogarth, William (1697-1764) — English painter and engraver

Van Dyck, Sir Anthony (1599-1641) — Flemish painter, was appointed court painter in 1632

Rubens, Peter Paul (1577-1640) — Flemish painter

Fielding, Henry (1707-1754) — English novelist and playwright

Reynolds, Sir Joshua (1723-1792) — English portrait painter

Cervantes Saavedra, Miguel de (1547—1616) — Spanish novelist

Gainsborough, Thomas (1727-1788) — English painter

## EXERCISES

### I. Answer the questions.

1. What were the great painters of the past connected by?  
2. Who were the English painters of the 17<sup>th</sup>-19<sup>th</sup> centuries influenced by? Why?  
3. How do you understand Fielding's words?  
4. What is Reynolds best known for?  
5. What do you think Cervantes meant?  
6. Why are people impressed by works of Gainsborough?  
7. Do you agree that painting enriches our life's experience? Why?

### II. Circle the right answer.

1. The great painters of the past
  - a) created primitive works
  - b) weren't able to penetrate into their sitter's feelings
  - c) didn't leave any masterpieces
  - d) were closely connected by their perception of art and beauty
  
2. Sir Anthony Van Dyck
  - a) was the famous Dutch painter
  - b) influenced the development of pictorial art of his days
  - c) considered to be the father of British painting
  - d) painted mostly landscapes
  
3. Sir Joshua Reynolds
  - a) followed the steps of W. Hogarth
  - b) worked in Scotland
  - c) was the first president of the Royal Academy
  - d) was a genre painter

4. Thomas Gainsborough
- was Reynolds's follower
  - was a great master of portraits
  - worked mostly in London
  - lived in the 19<sup>th</sup> century

5. The great painters
- were all poor
  - did not pay attention to anything except their art
  - created new genres
  - had the abilities to put poetry and music into every single stroke of brush

**III. Do you agree or not? Comment on the following statements.**

- The great painters of the past were isolated.
- Van Dyck created a gallery of ceremonial portraits.
- Reynolds is best known for the seascapes.
- Background is very important in Reynolds's work.
- Gainsborough was appointed the first president of the Royal Academy.
- In his work Gainsborough did not pay any attention to the background.
- Gainsborough's works were very musical.

**IV. What do you think? Give a reason for your opinion.**

- The great painters of the past were connected by their perception of art and beauty.
- English painting of the 17<sup>th</sup>-19<sup>th</sup> centuries was greatly influenced by Sir Anthony Van Dyck.
- Van Dyck's works are easily recognized.

4. Reynolds' manner of painting differs greatly from other English painters of the period.
5. Gainsborough flattered his models.
6. A great painting enriches our experience of life.

**V. Ask the director of the Hermitage any questions on the topic.**

**VI. List all the problems touched upon in the text.**

**VII. Role play.**

You invite your friend to visit the exhibition from the National Gallery of London. He/she is reluctant to go.

**VIII. Comment on the following quotations.**

1. "Every artist dips his brush in his own soul and paints his own nature into his pictures." *Henry Ward Beecher*.
2. "A great portrait is always more a portrait of this painter than of the painted." *Samuel Butler*.
3. "The painters of old painted the idea and not merely the shape." *Hsieh Ho*.
4. "The painter will produce pictures of little merit if he takes the works of others as his standard." *Leonardo da Vinci*.
5. "Painting is silent poetry, and poetry painting that speaks." *Simonides*.
6. "Imagination without skill gives us modern art." *Tom Stoppard*.

## THE PAITING IN RUSSIA

### THE TRETYAKOV GALLERY

There are many interesting galleries in our country. The Tretyakov Gallery is one of the famous and the well-known picture galleries in our country and all over the world.

The State Tretyakov Gallery is situated in a Russian-looking building in the centre of Moscow. This gallery is named after its founder Peter Tretyakov. He began to collect Russian paintings in 1856. He wanted these paintings to be seen by people.

This gallery and collections of paintings were nationalized in 1918.

The gallery has got many halls. One of them is devoted to the great Russian painters of the 18th and 19th centuries. We can see pictures by such painters as Serov, Repin, Ivanov, Levitan and others.

I like the painting "Trinity" by Andrey Rublev. This work reflects the life and soul of the Russian people.

The first works in Tretyakov's collection were the paintings of the "Peredvizhniki". The collector bought paintings "Morning in a Pine Wood" by Shishkin and "Ivan Tsarevich on the Grey Wolf" by Vasnetsov.

If you go to the State Tretyakov Gallery you can see the landscapes "After Rain" and "Golden Autumn". These paintings by Levitan are beautiful. I like to see his paintings because he is one of my favourite artists. I compare his painting "Golden Autumn" with the poem "Autumn" by Pushkin.

There are some paintings by Repin in the Tretyakov Gallery. His paintings are connected with the history of our country. For example, his painting "Ivan Grozny and his Son Ivan". There are some portraits of Lev Tolstoy and a self-portrait of Repin in this hall.

This gallery has many new exhibits now. You can see works of the painters of the end of the 19th and the beginning of the 20th

century there. I like works by Gerasi-mov best of all. I think that he is a very talented painter.

### **Questions**

1. Are there many galleries in our country? 2. What is one of the famous galleries? 3. Who was the founder of this gallery? 4. Where is this gallery situated? 5. How many halls are there in the State Tretyakov Gallery? 6. What Russian artists do you know? 7. Do you know the paintings of the "Peredvizhniki"? 8. You like some landscapes by Levitan, don't you? 9. Why do you like works by Repin? 10. When did Peter Tretyakov begin to collect paintings?

**Write a paragraph on the topic. Use extra material.**

### **Icon Painting**

The most important form of early Russian art was the icon. There was a large amount of fresco painting, much of which has been lost. The word "icon" means "image" in Greek, but in the Christian era the term was used for religious pictures of Christ and saints on a wooden panel. With the spread of Christianity in the world icons were produced in large numbers and used to decorate churches, mostly placed on the iconostasis.

In Russia the finest icons were produced from the mid-fourteenth century. Around that time a specific national style in icon painting was formed.

Russian icon painting reached the highest point of its achievement in the mid-fifteenth century in the work of Theophanes the Greek, Andrei Rublev and Dionissy.

Due to the contacts between Russia and Constantinople, a Greek called Theophanes, one of the greatest religious painters of the fourteenth century, came to Novgorod from Byzantium in 1370. Theophanes impressed all those who met him. His knowledge of philosophy and his love of discussion made him famous, but it was

his artistic achievement which aroused the deep respect and admiration of the Russians.

Russian chroniclers associate Theophanes with the decoration of five Novgorodian churches. Of the paintings he produced there only those has survived that he executed in 1378 in the Church of the Transfiguration.

The last years of Theophanes' life are linked with Moscow where he associated with the young Russian monk Andrei Rublev, Russia's greatest icon-painter.

In 1405 Rublev assisted to Theophanes in decorating the iconostasis of the Cathedral of the Annunciation in the Moscow Kremlin. In 1408 Rublev was engaged on the murals in the Cathedral of the Assumption at Vladimir, when he also produced his version of the icon of the Virgin of Vladimir.

In 1422 Rublev was asked to return to his former monastery at Sergiev Posad to redecorate the walls of the Cathedral of the Trinity. At that time he painted his most famous icon, The Old Testament Trinity.

The subject of this icon is the visit of the three angels to Abraham. In this icon the severe Byzantine tradition has been transformed into something more intimately human. In the beauty of the colours, and the quiet concentration of the three figures is expressed a distinct feeling of harmony, deep spirituality and grace.

Rublev's Trinity is one of the greatest creations of medieval Russian painting.

## **Words**

icon- икона

iconostasis - иконостас

chronicler - летописец

icon-painter - иконописец

murals - стенная живопись, фрески

Virgin of Vladimir –Владимировская Богоматерь

Cathedral of the Trinity-Троицкий собор



## The Old Testament Trinity- «Ветхозаветная Троица» spirituality- одухотворенность

### Questions

1. What was the most important form of early Russian architecture? . When were in Russia the finest icons produced? 3. In whose works did Russian icon painting reach the highest point of its achievement? 4. What do you know about Theophanes the Greek? When did he come to Novgorod? Why did his personality arise admiration of the Russians? 5. Where did Theophanes meet Andrei Rublev? 6. What is Andrei Rublev famous for? In what cathedrals have his icon paintings remained? 7. What is the most famous Rublev's icon? When and where did he produce it? 8. What is the subject of his Trinity? Can you describe this icon? 9. Are you fond of early Russian icon painting? Why? 10. Do you agree that Rublev's Trinity is one of the greatest creations of medieval Russian painting?

### Find more information on the topic.

### The Wanderers

From the eighteenth century, when Peter the Great introduced western tastes and forms in art and architecture, Russian art moved away from religion towards a secular tradition. Portrait painting, marines and townscapes were dominant genres. In the second half of nineteenth century artists of the Wanderers(*Peredvizhniki*) started painting scenes of contemporary life.

The Society of Wandering Art Exhibitions (1870—1923) was a major democratic association of realist artists. The society brought together the majority of the most talented artists, including such outstanding painters as Vasily Perov, Ivan Kramskoi, Nikolai Gay, Alexei Savrasov, Ivan Shishkin, Ilya Repin, Valentin Serov, Vasily Surikov, Victor Vasnetsov, Isaak Levitan and some others.

The works of the Wanderers are displayed in the famous picture galleries: the Tretyakov Gallery in Moscow, the Russian Museum in St Petersburg, etc.

The fourteen artists who had declared their secession from the Academy of Fine Arts in 1863, were inspired by the idea of bringing art to the people. They called themselves the Wanderers, because they wanted to realize their ideals by taking wandering exhibitions throughout the country.

The Society's first exhibition was held in St Petersburg at the end of 1871. It was a tremendous success, and in 1872 it moved to Moscow. From then the wandering exhibitions were held annually in these two main Russian cities and in many smaller ones (Kiev, Kharkov, Kishinyov, Odessa, Kursk, Astrakhan, Saratov, etc.). In all, there were 48 such exhibitions between 1871 and 1923.

The activities of the Wanderers were an important event in Russian culture. Their greatest achievement was the creation of the truly popular realist art as opposed to the salon art practised by the Academy. The artists were not agree with the philosophy of "art for art's sake" which they identified with the current academic tradition. The Wanderers said that art should be primarily concerned with the reality. They saw their mission in arising compassion and sympathy for the common man.

The Wanderers introduced new heroes into their art — peasants, workers, intellectuals and revolutionaries. The people are portrayed with deep respect in such paintings as Surikov's *Taking of the Snow Fortress*, Repin's *Byelorussian*, Jaroshenko's *Student*, *The Stoker*, and in many other works.

The historical painting of the Wanderers was characterized by their new approach to it, one quite different from that of the Academy. Instead of religious and mythological themes, instead of idealized historical figures, the works of the Wanderers spoke truthfully about events in Russian history, whose driving force was the people.

The historical canvases of the Wanderers show their authors' desire to examine more deeply the psychological motivations of

their characters. Among the most outstanding achievements of nineteenth-century Russian historical painting were Surikov's *Morning of the Execution of the Streltsi* and *The Boyarinya Morozova* and Repin's *Ivan the Terrible and his Son Ivan*.

The paintings of the Wanderers were the first works in Tretyakov's collection of Russian realist art.

## Words

Secular tradition – светская традиция

marine -морской пейзаж

townscape-городской пейзаж

the Wanderers- передвижники

Wandering Art Exhibitions - передвижные выставки

“art for art’s sake” - «искусство для искусства»

Common man- простой человек

intellectual-интеллигент

driving force - движущая сила

The Stoker- «Кочегар»

## Questions

1. When did Russian art move away from religion towards a secular tradition?
2. Whom did the Society of Wandering Art Exhibitions bring together?
3. Where are the works of the Wanderers displayed?
4. What ideals did the Wanderers want to realize? Did they agree with the philosophy of "art for art's sake"?
5. When was the Wanderers' first exhibition held? How many exhibitions were held in 1871- 1923?
6. Why were the activities of the Wanderers an important event in Russian culture?
7. Who is portrayed in their works? Give the examples of their paintings.
8. What was the historic painting of the Wanderers characterized by?
9. Do you know the most outstanding Russian historical paintings by the Wanderers?
10. Are you fond of the Wanderers' art? Why? Who is your favourite painter?

## Translate into Russian

### The Most Individual Kind of Painter

Isaac Ilyich Levitan is a real poet of the Russian countryside. He continued and developed the traditions of painters of the Russian realistic school - Savrasov, Polenov, Serov. Levitan found significant meaning and poetry in what would seem the most everyday subjects. He became the first painter of the Russian scenery, who revealed all its beauty.

The travels over the Volga region influenced Levitan's art, the impression made on him by the great Russian river was unforgettable. For his life and painting he chose Plyoss - a small beautiful town on the Volga. His paintings *Evening*, *Golden Plyoss*, *After Rain* reflect his love for nature.

I visited Plyoss and saw the places where the great pictures were painted. I'm not a painter. And I could say that there are a lot of such places in Russia and especially on the Volga River. Russia is rich of nature. But Levitan is a very individual painter. You can't but appreciate his paintings, because there is something in his landscapes that reflects our own moods.

He deeply felt what he wished to express and his brush transferred these feelings to the canvas. It is interesting to note that a master of landscape, he never introduced figures into it. Though if you look at *the Autumn Day in Sokolniki* — everything seems to bring out the loneliness of the figure in the centre: the trees losing their leaves, the remote, indifferent sky, the path going off into the distance. But the fact is that it was not Levitan who painted the figure. It was Chekhov's brother Nicolai who did it.

Many people admire his pictures *Deep Waters*, *Evening Bells*, *Springtime*, *The Last Snow* and, of course, his famous *Golden Autumn*. All his paintings are very emotional, lyrical and realistic. The Tretyakov brothers, the great Russian Maecenases, appreciated Levitan's painting. They foresaw the significance of

his landscapes for the Russian culture. So there are some Levitan's paintings in the Tretyakov Gallery in Moscow.

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 this period were devoted to Russia. He was only 40 when he died in 1900.

Levitan's influence on the painters of lyrical landscapes was great. Levitan's feeling for nature, his great love for his native land, his ability to reveal and depict the poetry of the Russian land have won his paintings the love and gratitude of people.

### **Answer the following questions**

1. What is Levitan famous for as a painter? 2. Why can he be called a very special sort of painter? 3. What genre did he paint in? 4. What was Levitan's art greatly influenced by? 5. Why can you say that Levitan's influence over lyrical landscape painters can't be overestimated?

### **Translate into English:**

1. Левитан, знаменитый русский художник, считается мастером русского пейзажа. 2. Левитан, изображая пейзажи, передавал настроение. 3. Мастер пейзажа, Левитан развил традиции русской реалистической пейзажной школы. 4. Многие картины Левитана, полные нежности, но реалистичные, изображают Плес. 5. Трудно переоценить влияние Левитана на русское искусство. 6. Любовь художника к природе, его умение передать красоту русского пейзажа, выразить настроение завоевали картинам Левитана любовь и благодарность людей.

## Translate into English

### Василий Суриков

Василий Суриков - выдающийся русский художник. Произведения художника стоят в одном ряду с такими шедеврами русской культуры, как «Борис Годунов» А. Пушкина, «Война и мир» Л. Толстого, «Хованщина» М. Мусоргского. Василий Иванович Суриков родился в 1848 г. в сибирском городе Красноярске. В 1870 г. талантливый юноша приехал в Петербург и поступил в Академию художеств.

Первая большая работа Сурикова, «Утро стрелецкой казни» (1881), по тематике относится ко времени Петра Великого. Картина «Меншиков в Березове» (1883) посвящена Александру Меншикову, государственному деятелю времен Петра Великого. После смерти царя Меншиков впал в немилость, был смещен со всех постов и сослан в отдаленную часть Сибири. Картина показывает Меншикова со своей семьей в небольшой бревенчатой избе с маленьким замерзшим оконцем, старыми иконами в углу и лампадой перед ними. В центре картины князь Александр Меншиков. Рядом с ним находится его старшая дочь Мария. Моделью для Марии послужила жена художника. По колориту эта картина считается лучшей работой во всей русской живописи. XIX в.

В течение 1884 - 1912 гг. Суриков написал картины «Боярыня Морозова», «Покорение Сибири Ермаком», «Переход Суворова через Альпы», «Степан Разин», «Посещение царевной женского монастыря».

Наряду с историческими картинами мастер создал много портретов, в основном сибирских женщин в старых русских нарядах. Он также написал несколько интересных автопортретов и много изысканных акварелей. Василий Суриков умер в 1916 г. в Москве.

## Continue the dialogue

— Have you ever been to the Tretyakov Gallery?

— Yes, I have.

— What can you say about the monument in front of the gallery?

There is a monument to Pavel Tretyakov, one of the two brothers-businessmen. They organized exhibitions of Russian art, built a special house for such occasions. They had a good taste for art and they used to buy some pieces of art. Russian painters, sculptors considered Tretyakov's proposals to be very creditable. The Tretyakov brothers were real Moscovites. They made another wonderful gift to the city of Moscow - a passage between two streets in the business part of the city. There is a memorial plaque - on the wall of one of Moscow houses telling about it.

— What can you say about the gallery collections?

— There are collections of Russian icons, portraits, genre scenes and so on.

— Which painting do you like best of all?

— I can't say. I like Vasnetsov's paintings illustrating - Russian fairytales . I like Surikov's paintings because they are close to me. But I take a real delight in Kuiny paintings. They are so unusual and yet realistic.

— What other art museums in Moscow do you know?

— I can say about the Museum of Fine Arts in Volkhonka Street. It was Marina Zvetayeva's father, a history professor at Moscow University who organized it as an educational museum for the university students. But later it grew into a great museum of foreign arts. Nowadays the Museum of Fine Arts is the pride of the city of Moscow and the whole Russia as well as the Tretyakov Gallery is.

## **Read the description of the picture.**

### **At the Door of the School by Bodanov-Belski.**

This is a picture of a country school.

In the foreground we see a peasant boy. He is standing at the door of the classroom. The boy is very poor. He is dressed in ragged clothes. He is leaning on a stick. Evidently he is tired. The boy has two bags: one on his back and the other on his side.

The boy cannot learn at school because he is poor. He must work to help his family. But he wants to learn very much, that's why he has come to school. He is looking at the pupils. He would like to sit at the desk, too!

In the background we see part of the classroom. We see part of the blackboard on the left and some desks on the right. The pupils are writing something. One pupil is looking at the boy. Perhaps he is his friend.

On the wall we can see a map and some pictures. There is a kerosene lamp hanging from the ceiling. The picture shows the hard life of peasants in old times.

### **Read the description of the picture and try to guess the title of it and the name of the painter.**

In this picture we see a bad pupil who has got a "two".

In the foreground we see the boy. He has just come home from school. He is standing in the middle of the room with his bag in his hand. He is very sad and ashamed. He cannot look his mother in the face. His mother is looking at him with reproach. Evidently it is not the first "two". She is sorry to have such a son.

His little brother is smiling. He is too little and does not understand that his mother is sorry. But he knows that it is bad to get "twos". He is glad he does not get them.

In the background we see the boy's sister. She is standing at the table. She is putting her books and exercise-books on the table.



Evidently she is going to do her homework. She is also looking at her brother with reproach.

Only the dog is glad to see the boy. But the boy does not pay attention to the dog. He is too sad. He would like to have a "five" in his record-book instead of "two"!

The picture shows how bad it is to get "twos".

**Work "in a chain," asking and answering the above question. Substitute the italicized part of the question by the following words and word-combinations:**

*Van Dyck, Reynolds, Renaissance masters, the 19th century masters, impressionists, modern painters, Russian artists, abstract painters.*

In the answers substitute "**his**" by "**their**" where necessary.

E.g. A (to B). Do you have paintings by **Rembrandt**?

B (to A). Yes, we have a fine collection of his paintings on the second floor. (to C). Do you have paintings by **Van Dyck**?

C (to B). Yes, we have a fine collection of his paintings on the second floor. (to D). Do you have paintings by **Reynolds**?

(to C). Yes, we have a fine collection of his paintings on the second floor. (to E). Do you have paintings by **Renaissance masters**?

E (to D). Yes, we have a fine collection of **their** paintings on the second floor, etc.

**Learn the following dialogue.**

A. Can I help you? I see you are in a difficulty.

B. Yes, thank you. You see, this is my first visit to the Hermitage.

A. Oh, I am sure you will enjoy seeing our collections. Only one visit here is not enough. You will have to come here again and again to get a full impression of the museum.

B. Of course, I understand that. I know that the Hermitage is one of the richest art museums of the world, and I cannot hope to see everything in one day.

A. What is it you would like to see today?

B. Do you have paintings by Renaissance masters?

A. Yes, we have a fine collection of their paintings on the second floor. Just go up this stair case, then walk along the corridor and cross the hall of the 19th century masters.

B. Thank you very much. Just one more question. Where are the English paintings?

Our collection of English paintings is rather small but very exquisite.

**Learn the following dialogue.**

A. Oh, look, what a wonderful landscape!

B. No wonder it attracted your attention. It's Shishkin's "*Pine-trees in the Sunlight*". It is a real masterpiece.

A. Oh, Shishkin! I know about him. He was an outstanding Russian painter of the 19th century wasn't he?

B. Yes, and he was a brilliant painter of landscape.

A. I have read about him and seen reproductions of some of his paintings, but it is the first time see an original.

B. Shishkin was fond of Russian nature. He loved the tranquility of Russian woods and the vast expanses of Russian fields.

A. At all times artists often turned to nature for inspiration.

B. Shishkin did, of course. And I should say, he had an instinctive feeling for nature.

A. The picture looks very realistic, doesn't it? You get an impression that you are in this wood yourself. Just look at the effect of the sunshine penetrating through the branches and illuminating the transparent shadows.

B. You are right, and I quite agree with you. Shishkin is famous for the simplicity and clarity of his artistic language.

## Translate into English.

1. На переднем плане картины мы видим высокое дерево и развалины замка.2. Художник оживляет пейзаж группой крестьян, возвращающихся с поля.3. Гейнсборо был любимым портретистом аристократии. Он написал множество портретов своих современников. Его портреты - это шедевры мирового искусства.4. "Передвижники" - группа талантливых русских художников XIX века, которые создали много шедевров.5. Во все времена художники обращались к природе за вдохновением.6. Передвижники хотели организовать передвижные выставки произведений искусства и возить их по стране.7. В Эрмитаже все прекрасно: как архитектура музея и его интерьеры, так и великолепные коллекции произведений искусства.8. На картине "Последний день Помпеи" Карл Брюллов изобразил извержение вулкана.9. Насыщенные темно-коричневые, черные и красные тона передают зловещую картину надвигающейся бури.10. Синеватая вспышка молнии и красные языки пламени освещают картину.11. В Эрмитаже есть небольшая, но изысканная коллекция английского искусства.12. Глубокий психологический подход художника дает ему возможность передать величие человеческого духа.13. Художник лаконично и сильно раскрывает творческий дух артистки.14. Пейзажи этого художника произвели на меня глубокое впечатление.15. Этот старинный замок выглядит очень внушительно на фоне красновато-желтого осеннего леса.16. Шишкин любил умиротворенность русских лесов и огромные просторы русских полей.17. Шишкин знаменит простотой и ясностью своего художественного языка.18. Я помню, что был очарован прекрасными романтическими пейзажами этого выдающегося художника.19. Работы Васильева отличаются романтическим восприятием жизни и природы.20. "Портрет герцогини де Бофор" написан в холодных синих, серых и белых тонах.21. Суриков считается величайшим русским

художником, писавшим картины на исторические сюжеты. Его картины представляют русскую историю во всей ее сложности.22. Картина Сурикова "Меншиков в Березове" основана на трагической судьбе Александра Меншикова.23. Эмоциональная буря Меншикова искусно отображена Суриковым в выражении его лица. Мы видим сильную гордую личность с несломленной волей.24. Невидящий взгляд черных глаз Марии и ее бледное бескровное лицо показывают, что ее мысли далеко.25. Передвижники хотели нести искусство народу. Они считали, что искусство должно служить народу.

### **Act the following dialogues into English.**

1.

А. Кто такие "Передвижники"?

В. Это группа выдающихся русских художников XIX века. Они создали много шедевров. Их идея была нести искусство народу.

А. Да, я слышал, что многие из Передвижников обладали способностью правдиво изображать природу.

В. Конечно. Во все времена художники обращались к природе за вдохновением. Передвижники были против идеи "Искусство для искусства". Они считали, что искусство должно служить народу.

А. Это очень интересно. А почему они называются "Передвижниками"?

В. Потому что они хотели организовать передвижные выставки и возить их по стране. Они хотели, чтобы народ видел произведения искусства.

А. Какая благородная идея! А где я могу увидеть их полотна?

В. В Русском музее есть много выдающихся полотен Передвижников. Я надеюсь, они доставят вам удовольствие.

А. О, я уверен в этом. Большое спасибо. Я завтра же пойду в Русский музей.

2.

А. Как вам понравилось посещение Русского музея?

В. О, оно произвело на меня незабываемое впечатление. В Русском музее все прекрасно: как архитектура музея, так и великолепные коллекции произведений искусства.

А. Да, вы правы. Интерьеры музея прекрасны. Вы, конечно, посетили залы русских мастеров XIX века?

В. О да, конечно. Они великолепны. Там каждая картина — шедевр. Мне особенно понравилась одна картина, но, к сожалению, я не помню ее названия, и имени художника.

А. Попробуйте описать картину. Может быть, я помогу вам.

В. О, это нетрудно. На картине художник изобразил извержение вулкана. Насыщенные темно-коричневые, черные и красные тона передают зловещую атмосферу картины.

А. Постойте-постойте. А небо на картине темное? Есть на картине здания?

В. Я не помню. Небо темное. Грозная туча покрывает небо. Сине-белая вспышка молнии и красные языки пламени освещают картину. Люди в панике.

А. А, да-да, конечно! Я вспомнила. Это "Последний день Помпеи".

В. Правильно. Теперь я тоже вспомнила. Кто написал эту картину?

А. Автор картины — Карл Брюллов, выдающийся русский художник XIX века.

В. Спасибо.

3

А. Извините, пожалуйста.

В. Да?

А. Меня интересует английская живопись. Есть ли у вас в музее картины английских мастеров?

В. Да, у нас есть небольшая, но изысканная коллекция английского искусства. Вот спуститесь по этой лестнице, пересеките зал импрессионистов, и вы будете там.

А. Спасибо. Вы, конечно, знаете "Портрет герцогини де Бофор" знаменитого художника Гейнсборо?

В. О да. У нас есть оригинал этой картины. Это поистине шедевр мирового искусства.

А. Какая удача! Я видела только копию этой картины и так хочу посмотреть оригинал. Гейнсборо — блестящий портретист.

В. Да, я знаю. Он был любимым портретистом аристократии и написал чудесные портреты. Но "Герцогиня де Бофор", конечно, его шедевр.

А. Да, художник обладал способностью изображать сходство, а также передавать поэтическую экспрессию личности.

В. Да, я согласна с вами. Глубокий психологический подход художника дает ему возможность создавать правдивое изображение природы. У нас такое чувство, что дама смотрит на нас.

А. Спасибо. Было очень интересно поговорить с вами.

В. Желаю удачи.

4

А. Какие картины вы любите?

В. Я предпочитаю пейзаж.

А. Кто ваш любимый пейзажист?

В. Вы знаете, это очень трудно сказать. Во все времена было столько талантливых мастеров.

А. Вы правы. И во все времена художники обращались к природе за вдохновением.

В. Да-да. Талантливый художник обладает инстинктивным чувством природы. Вы помните английского художника XVII века Джорджа Морлэнда?

А. О да, конечно. Это выдающийся мастер пасторальных сцен.

В. В Эрмитаже есть его картина "Приближение грозы".

А. А, да, я знаю. Мне нравится эта картина. Я бы сказала, что это типичный пример сентиментальной живописи.

В. А вы заметили, как реалистична картина? Глядя на нее, вы чувствуете грозное затишье перед бурей. На небе собираются темные тучи...

А. Да-да. Первый порыв ветра раскачивает деревья, и вы чувствуете, что в следующий момент пойдет дождь.

В. А вы обратили внимание, как художник оживляет пейзаж группой: человек, две лошади и собака на переднем плане?

А. Да, конечно. Без этой группы картина не выглядела бы такой живой.

## **PAINTING IN GREAT BRITAIN**

### **London Museums and Art Galleries**

London is the main Britain's tourist attraction. The city is known for its ancient cathedrals, churches and particularly for its art museums and galleries.

If you stand in Trafalgar Square with your back to Nelson's Column, you will see a wide horizontal front in a classical style. It is the National Gallery. It has been in this building since 1838 which was built as the National Gallery to house the collection of Old Masters Paintings (38 paintings) offered to the nation by an English private collector, Sir George Beaumont.

Today the picture galleries of the National Gallery of Art exhibit works of all the European schools of painting which existed between the 13th and 19th centuries. The most famous

works among them are 'Venus and Cupid' by Diego Velazquez, Adoration of the Shepherds by Nicolas Poussin 'A Woman Bathing' by Hannensz van Rijn Rembrandt 'Lord Heathfield' by Joshua Reynolds, 'Mrs Siddons' by Thomas Gainsborough and many others.

The National Portrait Gallery is situated near the National Gallery. It is Britain's leading art gallery of portraits of famous people in British history. The National Portrait Gallery is noted for representing various kinds of portraits - from traditional oil paintings to photographs. Founded in 1856, in 1984 it contained over 8 00 original portraits and more than 500 000 photographs.

In 1897 the Tate Gallery was opened to house the more modern British paintings. Most of the National Gallery collection of British paintings were transferred to the Tate, and only a small collection of a few masterpieces is now exhibited at Trafalgar Square. Thus, the Tate Gallery exhibits a number of interesting collections of British and foreign modern painting and also modern sculpture.

The collection of Turner's paintings at the Tate includes about 300 oils and 19,000 water-colours and drawings. He was the most traditional artist of his time as well as the most original: traditional in his devotion to the Old Masters and original in his creation of new styles. It is sometimes said that he prepared the way for the Impressionists.

The modern collection includes the paintings of Henri Matisse and Pablo Picasso, Marc Chagall and Salvador Dali, Francis Bacon and Graham Sutherland, Peter Blake and Richard Hamilton, the chief pioneers of pop art in Great Britain. Henry Moore is a famous British sculptor whose works are exhibited at the Tate too. One of the sculptor's masterpieces—the 'Reclining Figure'—is at the Headquarters of UNESCO in Paris.

Victoria and Albert Museum is a collection of fine and applied arts. It contains a great collection of miniature too. It was opened in 1857 and was named after Queen Victoria and her husband, Prince Albert.



The British Museum was founded in 1753. It contains one of the world's richest collections of antiquities. It also houses the main collection covering the history of plants, minerals and the animal world. There is also the Reading room of the British Library in the museum.

There is a number of museums in London which are neither art museums or galleries. Nevertheless, they attract tourists from different parts of Great Britain and of the world. You are sure to know about Madame Tussaud's Museum. It contains hundreds of wax figures which are sculpture portraits of famous personalities - political figures, painters, musicians, sportsmen and even criminals. The London Museum represents the history of the city from its foundation to its present day. The Museum of Moving Image illustrates the history of cinema.

In other words, any visitor can find a museum to his taste in London.

### **I. Translate into English**

Сокровищница; быть основанным; на основе коллекций; вмещать; собрать по подписке; Музей Человечества; Музей Естественной истории; огромная коллекция древностей; произведение искусства из мрамора; послужить ключом к расшифровке египетских иероглифов; произведения античного искусства; иллюстрировать; цивилизации Малой Азии; постоянная выставка; сбалансированность коллекций; художественная школа; быть представленным; голландские мастера; самый значительный, стоящий; не охватывать всего спектра произведений искусства; значительный; великолепная картина Констебля; располагать уникальной коллекцией; картина, написанная маслом; коллекция скульптуры; содержать; музей декоративного искусства; изобразительное и прикладное искусство; искусство Ближнего и Дальнего Востока.

## II. Give definitions

an art gallery; to be world-famous; to be founded; to house; an important collection; a painting; Britain's leading art gallery; a portrait; to be noted for; to represent; various kinds of portraits; a traditional oil painting; an original portrait; to contain a unique collection; sculpture; fine and applied arts; a miniature; to be named after; to attract tourists a wax figure; a sculpture portrait; a famous personality; a treasure-store; to be raised by public lottery; a vast collection of antiquities; a marble; the key to Egyptian hieroglyphics; an ancient work of art; to cover the whole range of art; significant; to possess a unique collection; an oil painting; the sculpture collection; to contain; Museum of Ornamental Art; fine and applied arts;

## III. Make your own situation based on the following phrases

изобразительное и прикладное искусство; богатейшая коллекция в мире; привлекать туристов; восковая фигура; скульптурный портрет; быть известным во всем мире; одна из известнейших художественных галерей; быть основанным; значительная; коллекция; картина; портрет; быть известным чем-либо; представлять различные типы портретов; содержать уникальную коллекцию; современная скульптура. рисовать (красками); «разговорные картинки»; серия картин; гравюра; «моральная» серия; шедевр; серия картин; произведение искусства; великолепная живопись.

## IV. Answer the questions:

1. What collections does the National Gallery house? 2. What is the National Portrait Gallery noted for? 3. What painters are particularly well represented in the Tate Gallery? 4. What kind of museum is the Victoria and Albert Museum? Why is it named so? 5. What are the two departments of the British Museum? What does its collection of antiquities include? 6. What museums besides art

museums and galleries can you find in London? 7. What art schools are represented in the National Gallery?8. Why is the Tate Gallery the most rewarding London's art collection?9. What are the two distinct collections in the Tate Gallery?10. What unique collection is owned by the Tate?

## V. Translate into English:

A. 1. Национальная галерея - одна из известнейших галерей в мире. 2. Национальная галерея известна своим собранием картин итальянских и голландских мастеров. 3. Национальная портретная галерея представляет различные виды портретов, в том числе традиционные портреты маслом. 4. Галерея Тейта была открыта при финансовой поддержке сэра Генри Тейта. 5. Галерея Тейта особенно полно представляет творчество Тернера и Блейка. 6. Галерея Тейта содержит также уникальную коллекцию зарубежной живописи и современной скульптуры.7 Музей Виктории и Альберта содержит коллекции произведений изобразительного и прикладного искусства.8. Британский музей состоит из двух отделов.9. Первый отдел содержит коллекцию древностей.10. Второй отдел - это коллекция, отражающая историю растительного и животного мира и минералов. 11. Музей Мадам Тюссо - это музей восковых фигур, представляющих известных деятелей политики, науки, искусства.

И. 1. Деньги на создание Британского Музея, одной из крупнейших сокровищниц мира, были собраны по подписке. 2. Древности Британского Музея включают произведения искусства из мрамора, камня, металла и золота. 3. Коллекции Музея Натуральной Истории отражает историю животного, растительного мира и минералов. 4. Особенность Национальной Галереи состоит в сбалансированности ее коллекций. 5. Особенно полно представлены итальянские и голландские мастера. 6. Коллекции Галереи Тейта не

охватывают весь спектр произведений искусства, но включают все значительные произведения Британской живописи и современного зарубежного искусства. 7. Коллекция Галерея Тейта включает работы Констебля, Блейка, Тернера и других Британских мастеров. 8. Уникальное собрание картин Тернера содержит 280 картин, написанных маслом. 9. Коллекция скульптуры содержит работы Родена.

## **VI. Read the descriptions and try to guess its title.**

1. .... is one of the world's greatest treasure-stores. It was founded in 1753 on the collections of Sir Hans Sloane. The money to house them was raised by public lottery. Today the museum has two departments - the Museum of Mankind and the National History Museum. The Museum of Mankind includes a vast collection of antiquities, including marble from the Parthenon, the Rosetta Stone that provided the key to Egyptian hieroglyphics, ancient works of art in stone, bronze and gold, and collections illustrating Western Asiatic civilizations. The Natural History Museum contains 5 principal collections on the history of plants, minerals and the animal kingdom. A series of new permanent exhibitions has been opened in the museum, among them «Dinosaurs and their living relatives.

2. .... was founded in 1824 and is one of the greatest museums of art in the world. It is noted for the balance of its collections: all of the important art schools and almost all old masters are represented there. The rich collection of Dutch masters includes 19 Rembrandts.

3. Of all London's great art collections, .....is the most rewarding. It doesn't cover the whole range of art, but has two distinct collections - British painting and a modern foreign collection. It was opened in 1897 and built by the sugar refiner Sir Henry Tate. He also gave to it works from his own collections of British paintings. It covers all that is significant in British painting from the 16th century to the present day. It houses superb

Constables, some of the most important works of William Blake and important 20-century works, it possesses also a unique collection of Turners. The Tate owns more than 280 of his oil paintings. The sculpture collection contains works by Rodin, Epstein, Henry Moore.

4. .... was opened in 1857 by Prince Albert and included the collections of Museum of Ornamental Art. The art collections grew rapidly. Now they include fine and applied arts of all kinds. They chiefly represent European art and art of the Near and Far East.

**VII. Read the text and give proper answers in the blanks, continuing the sentences.**

### **THE TATE GALLERY**

There are many sights in ..... They are ....., ....., ..... (one of the biggest concert halls in London), ..... and others.

If you are fond of paintings you'll go to .....

The founder of this gallery was ....., a sugar manufacturer. He was a very rich man and collected paintings.

This gallery was founded in ..... Most of the National Gallery collections of British paintings were taken to the Tate Gallery.

There are about ..... oils and 19,000 water colours and drawings.

There are a lot of paintings by the 16th century English artists there. You can also see many works by the English painter William Turner. Most of his paintings are connected with .....

You can see many paintings by foreign artists of the ..... in the Tate Gallery. There are some paintings by impressionists and post-impressionists there.

In the Tate Gallery one can see works by modern painters, Pablo Picasso among them.

There are many interesting sculptures there. The collection is rather big. .... can be seen in this gallery. He was a .....

The paintings of this gallery impress everyone who visits it.

(answers: London, Westminster Abbey, Tower Bridge, Albert Hall, Trafalgar Square, the Tate Gallery, Henry Tate, 1897, 300, the sea theme, 19—20th centuries, Henry Moore's works, famous British sculptor.)

## **William Hoggart**

William Hoggart is one of the greatest of English artists of the 18th century. He made his name as an artist painting «conversation pieces». These little pictures were very popular in England during the 18th century. They represented members of the same family or close friends having tea, playing cards, or simply talking to one another. Hoggart said that his picture was his stage, and men and women his players».

Later two ideas came to Hoggart's mind. One idea was to paint moral drama of life in a series of pictures. The second one was to make engravings. His first successful moral series was «The Harlot's Progress». It showed a country girl in London.

The masterpiece of the series was the famous «Marriage a la Mode». This set of pictures describes a marriage between the daughter of a rich man and a young lord, the son of an old Earl. The girl's father has brought a bag full of money with him. Their children are together but apart: the young man is watching himself in the glass; the girl is listening to a young Counsellor. The pictures round the room help understand the situation. In the second picture Madame sits listening to the young Counsellor, whose portrait hangs in her room. Other pictures in the series show My Lord who amuses himself with a bad company. He returns home tipsy. Madame wastes her money at auctions. The end is known. My Lord attacks the Counsellor, who kills him and is executed. Moral: don't listen to counsellors; don't marry a man for his rank, or a woman for her money; don't visit auctions unknown

to your husband; don't have bad friends. Otherwise you will be ruined.

Hoggart's fame is, in fact, based on these «moral» engravings. They are full of humour. You must read them, and not look at them like other works of art. Il through his life, though, Hoggart could also paint pieces of superb painting.

### **I. Interpret the following words and word combinations**

An artist; to paint; a conversation piece; to represent; a stage; to come to one's mind; moral drama; a series of pictures; a masterpiece a set of pictures; an earl; to waste one's money at auctions; to marry a man for his rank; to marry a woman for her money; to be ruined; to be based on; to be full of humour; a work of art; a piece of superb painting.

#### **Answer the questions:**

1. How did Hoggart make his name as an artist? 2. What is a convention piece? 3. What ideas came to Hoggart's mind? 4. What does the first picture of «Marriage a la Mode» series describe? 5. What do other pictures in this series describe? 6. What is the moral of the series? 7. What is Hoggart's fame based on?

#### **Translate into English:**

1. Хогарт, один из величайших художников Англии, сделал имя, рисуя «разговорные картинки». 2. Люди для Хогарта - актеры, а картина - сцена. 3. Шедевром «моральных серий» был «Модный брак», изображающий историю брака между молодым лордом и дочерью богатого лондонца. 4. Молодой лорд развлекается в плохой компании. 5. Мадам транжирит деньги на аукционах. 6. Слава Хоггарта базируется на этих «моралистских» гравюрах.

## **Comment on the following quotations.**

1. A picture is a poem without words. Horace (65 – 8 BC)
2. All art is but imitation of nature. Seneca (4 BC – 65 AD)
3. A mere copier of nature can never produce anything but great. Reynolds (1723 – 1792)

## **PAINTING IN THE USA**

*1. Skim through the following text and say which of its paragraphs gives the information about:*

- a) a typical Hudson River School scene;
- b) the subject matter of the painters of the Hudson River School;
- c) Cole's biography.

### **The Hudson River School**

America's first group of landscape painters came to be known as the Hudson River School, even though the vistas they painted extended into the White Mountains; of New Hampshire, the Adirondacks of western Massachusetts, the Connecticut River Valley, and up and down the eastern coast of the United States.

Cole, the greatest talent among the founders of the Hudson River School, was born in Lancashire, England. His family came to Philadelphia in 1819, when he was eighteen, and shortly afterwards settled on the frontier in Steubenvill, Ohio. Here his love of the wild beauty of the continent was nourished, and since he could not gain a livelihood from landscape painting, he roamed from village to village as a portrait painter.

In 1823 and 1824 he worked at his landscape painting in Philadelphia and then, in 1825, moved with his family to New York where his landscapes were "discovered". Cole's landscapes drew increasing appreciation, and when he returned to his native



England at the age of twenty-eight he was regarded as one of America's painters.

The typical Hudson River School scene consists of a portion of virgin landscape, extending into the far-off distance; often, tiny foreground figures are set against it. Sometimes, there is also a blasted tree prominent in the foreground, to suggest to the viewer the desolation of the terrain.

*(Davidson A., Harry N. Abrams. The Story of American Painting)*

*2. Find sentences with the following words and phrases in the text and translate them into Russian:*

landscape painters, the vistas, to extend into, to be born, to nourish, to gain livelihood, to roam from village to village, portrait painter, to draw increasing appreciation, at the age of, a typical scene, virgin landscape, foreground figures, to set against, to suggest to the viewer.

*3. Find answers to the following questions in the text:*

1) What was the first American landscape painters' school? 2) Why was it called the Hudson River School? 3) What did the painters of the school explore? 4) Where was Cole, the greatest talent among the; founders of the Hudson River School, born? 5) How old was he when his family came to Philadelphia? 6) How did Cole gain his livelihood? 7) Why did Cole roam from village to village? 8) How old was Cole when his landscapes began to draw increasing appreciation? 9) When were his landscapes "discovered"? 10) What is a typical Hudson River School scene?

4. Use words and phrases of Ex. 2 in sentences of your own.

### **The Ash Can School**

It was in New York that the first group of American artists to use the city as their subject came together. It is hard for us today, looking at the paintings of John Sloan, Maurice B. Prendergast, and other members of what has come to be known as the Ash Can School, to find anything revolutionary about them. In their days, though, these paintings represented a sharp break with the previous course of American art, and when the nucleus of the group — the "Eight Independent Painters" (usually shortened to the "Eight") — exhibited in New York's Macbeth Gallery in 1908, a great deal of notoriety was attached to the event. For they were the first group of American painters to show men and women with no pretensions of glamor going about their daily activities.

The term *Ash Can School* (they were also dubbed the "revolutionary black gang") was a negative one, and was aimed derisively at these painters who dealt only with the life of the alleys and backyards, or at least of the shabby people who were at home there.

The spokesman of the group, Robert Henri, urged the importance of the common man in the street. Among the many causes he exposed was that of the Russian revolutionaries. Henri argued that art, both in its subject matter and in the quick, slapdash handling of it ought to reflect "life".

John Sloan worked for many years as a newspaper illustrator, and because of this background many of his paintings have an anecdotal quality.

Prendergast was attracted to crowds; he had come to appreciate the crowd as a spectacle.

George Bellows, a pupil of Henri's, was closely associated with the Ash Can group. He represented personally what the group advocated through art.

*(Davidson A., Harry N. Abrams. The Story of American Painting)*

2. Find sentences - with the following words and phrases in the text and translate them into Russian:

to use the city as the subject of art, to represent a sharp break from, the nucleus of the group, to attach a great deal of notoriety, to show smb with no pretensions of glamour, the term, to deal with, to urge the importance of subject matter, handling, to reflect life, to have an anecdotal quality, to be closely associated with.

3. Find answers to the following questions in the text:

1) What was the subject of the Ash Can School painters? 2) Where was the School founded? 3) Why did the exhibition of the "Eight" attract so much public attention? 4) What does the term Ash Can School mean? 5) Was the term Ash Can School a negative one? 6) Who was the central figure of the School? 7) Who urged the importance of the common man in the street? 8) Who argued that art ought to reflect life? 9) What representatives of the Ash Can School can you name? 10) Who represented personally what the group advocated through art?

4. Use words and phrases of Ex. 2 in sentences of your own.

I. Skim through the texts and find the paragraph which gives information about the way Benjamin West and John Trumbull became artists.

### **A. Benjamin West (1738-1820)**

Young Benjamin West never saw an artist's painting, but he learned how to make one. He never had a drawing, lesson, yet he became America's first important artist.

Benjamin West lived over two hundred years ago, near Philadelphia, Pennsylvania. His family was poor, and Benjamin did not have much chance to go to school. One day a wonderful

thing happened. A gentleman gave him a box of paints, some brushes and some canvas. With these fine materials, he soon was painting beautiful pictures. His pictures attracted much attention. A few years later one of his friends sent him to Europe. There he saw some of the greatest pictures in the world. He worked hard and did so well as an artist that King of England made him a knight. That was the highest honour the king could pay him. He was called Sir Benjamin West.

All artists before Benjamin West had painted pictures of people dressed in robes. Benjamin West was the first to paint pictures of people dressed in their own clothes. This attracted a great deal of attention wherever his pictures were exhibited.

Benjamin had many Indian friends. Perhaps his friendship with the Indians caused him to paint one of his most famous pictures. It is called Penn's Treaty with the Indians.

*(from Moscow News)*

### **B. John Trumbull (1756-1843)**

John Trumbull was the first American artist to produce history paintings dealing with contemporary American events (many of these paintings were begun in England under the guidance of Benjamin West).

Trumbull served in the Continental army from 1775 to 1777. For a brief time he was Washington's aide-de-camp. He ended his military career at the age of twenty-one. He reverted to his early interest, painting, and pursued it for a time in America, chiefly in Boston, and then, from 1780, in London.

His studies there with Benjamin West were interrupted by his arrest as a suspected spy, followed by an eight - month imprisonment. After he was freed, he returned to America.

In 1784 Trumbull was back in London, once more studying under West; he remained there until 1789. It was there that he began to work on his paintings of the great battles.

In the twelve battle scenes painted between 1786 and 1794, Trumbull caught with masterly skill the excitement and sweep of the campaigns.

**Trumbull's *The Declaration of Independence***, of 1786 - 1797, is a painting of particular historical significance. Of the forty-eight figures crowded into the canvas, thirty-six were painted from life. Standing at the table before John Hancock are John Adams, Roger Sherman, Robert R. Livingston, Thomas Jefferson, and Benjamin Franklin.

In 1794 Trumbull sailed again for London, this time as secretary to John Jay; he remained abroad until 1804. After one more period in London, 1808—1816, he settled finally in America. In 1818, when he was past sixty and his powers as an artist were on the wane, Trumbull was finally commissioned to paint a series of Revolutionary War scenes for the Capitol rotunda in Washington.

*(Eliot Alexander. Three Hundred Years of American Painting)*

## **II. Interpret the following words and phrases:**

an artist, a drawing lesson, a box of paints, a brush, a canvas, the greatest pictures in the world, to attract attention, to paint pictures, to exhibit, history painting, contemporary events, battle scene, historical significance, to paint from life, to be commissioned to paint.

### III. Find answers to the following questions in the text:

<b>A. Benjamin West</b>	<b>B. John Trumbull</b>
<p>1) Who is considered to be the first important artist in the history of American painting?</p> <p>2) Did Benjamin West take any drawing lessons or was he a self-taught artist?</p> <p>3) Where and when did Benjamin West live?</p> <p>4) Was his family rich or poor?</p> <p>5) How did he get a box of paints, some brushes and some canvas?</p> <p>6) Where did he go to study art?</p> <p>7) How had the artists before him painted people?</p> <p>8) Did Benjamin West paint people dressed in robes or did he paint them in their ordinary clothes?</p> <p>9) What were his relations with the Indians?</p> <p>10) What is Benjamin West's famous picture?</p>	<p>1) Who was the first American artist to produce history paintings?</p> <p>2) Who was John Trumbull's teacher?</p> <p>3) Where did John Trumbull serve from 1775 to 1777?</p> <p>4) Why were his studies with Benjamin West interrupted?</p> <p>5) Did Trumbull spend much of his life in England or in America?</p> <p>6) What is his most significant picture?</p> <p>7) How many figures are there in this canvas?</p> <p>8) Were the people in John Trumbull's <i>The Declaration of Independence</i> painted from life?</p> <p>9) When did Trumbull finally settle in America?</p> <p>10) When was Trumbull commissioned to paint for the Capitol rotunda in Washington?</p>

#### IV. Use words and phrases of Ex. 2 in sentences of your own.

### The Role play

You are at the conference and introduce one of the painters. Read these short biographies of them. Find more information and illustrate their pictures in the group.

#### 1. James Abbott McNeill Whistler (1834-1903)

Born in Lowell, Massachusetts, on July 10, 1834, the son of a military engineer, Whistler lived in Russia, with brief visits to England, during 1843—1849, while his father directed the building of a railroad line.

During 1854 he was a draftsman and map engraver. He left for Paris in 1855 (never to return to the United States) to become an artist. Such early paintings as *At the Piano* and *The Blue Wave* showed the realistic influence. In 1858 he published his first series of etchings; a second set, views of the Thames River, followed in 1860. In addition to his etchings, Whistler did occasional remarkable work in dry paint, water-color, and pastel. In 1859 he moved to London and began a controversial artistic career. His *White Girl* was a huge success. His most famous painting in this genre was *Mrs George Washington Whistler, 1872*, which he also described as *Arrangement in Grey and Black No 1* but which was universally known as *Whistler's Mother*. Subsequent portraits included *Thomas Carlyle, 1873*; *Miss Cecily Alexander, 1873*; *Yellow Buskin, 1878*; and *Sarasote, 1884*.

During 1879—1880 he lived in Venice and produced his finest series of etchings. Returning to London, he enjoyed a new popularity and was thought as a portraitist. Always a step ahead of conservative academicians he was never fully accepted by the critics, although by 1886 he was asked to preside over the Royal Society of British Artists; he also organized the newly founded International Society of Sculptors, Painters and Engravers during

1897. He settled again in Paris in 1892, but died in London on July 17, 1903.

*(Webster's American Biographies)*

## **2. Winslow Homer (1836-1910)**

Winslow Homer, one of the greatest American painters, was essentially a self-taught artist. At the outbreak of the Civil War Homer accompanied the army on several campaigns as a pictorial correspondent. His first important painting *Prisoners from the Front* was, finished in 1866 and made him one of the most well-known painters in America. His post-war paintings dealt with American country life: farm scenes, children, pretty girls, summer resorts. *The Morning Bell* (1866), *The Country School* (1871), *Glouster Farm* (1874), *Milking Time* (1875) are unpretentious, down-to-earth subjects showing ordinary people doing their everyday work. His paintings increasingly failed to please the taste of *Gilded Age* America. His subject matter offended genteel taste. In the eyes of a contemporary writer, Henry James, his paintings seemed hopelessly unfinished and ugly. Homer's democratic attitude manifested itself in his interest in the life of the American Negroes whom he painted with rare sympathy.

In the nineties his subject matter and his style underwent a change. He concentrated on the elemental in nature and mankind: the mountains, the forest and particularly the sea. He painted woodsmen, fishermen, sailors. His central theme was man's relationship to nature. He was a pictorial poet of outdoor life of America, of the pioneer spirit that survived in those who lived close to nature" (Lloyd Goodrich). Homer completely ignored the life of the privileged classes of society, and devoted his art to the common people.

*(Goodrich Lloyd. Winslow Homer)*



### 3. Thomas Cowperthwait Eakins (1844—1916)

Painter and sculptor, born on July 25, 1844, in Philadelphia, Eakins was educated at the Pennsylvania Academy of the Fine Arts and from 1866 to 1869 at the Ecole des Beaux Arts in Paris, and travelled briefly in Spain, where he was enthralled by the works of Spanish realists, particularly Velazques and Goya.

Returning to Philadelphia in 1870, he studied anatomy at Jefferson Medical College and in 1873 became a lecturer at the Pennsylvania Academy of the Fine Arts. His work was carefully laid out and painted with enormous attention to detail, creating a feeling of stark realism. Two of his most famous studies were of scenes in clinics: *The Gross Clinic*<sup>1</sup>, 1875, and *The Agnew Clinic*, 1869.

He also painted sport scenes, notably *Max Schmitt in a Single Scull*, 1871, and *Between the Rounds*, 1899.

He died in Philadelphia on June 25, 1916. After only moderate recognition in his lifetime, he eventually came to be acknowledged one of the greatest of American artists.

*(Webster's American Biographies)*

### 4. Mary Cassatt (1844-1926)

A tall, taut Philadelphia society girl, Mary Cassatt insisted on going to Europe to study art. Her banker father declared he would almost rather see her dead. Nevertheless, in 1866, Cassatt went. She was then only twenty-two. After travelling extensively throughout Europe, studying and copying the old masters in Holland, France, Italy, and Spain, she finally settled down in Paris and gave herself over to the influence of Edgar Degas. Degas transmitted much of his precise craftsmanship to Cassatt. The impressionists — Manet, Monet and others — followed his lead in charming the prim, determined creature into their sunlit circle.

From them she learned to subordinate form, space, and texture to the pure play of light, and to give her pictures their characteristic air of calm and gracious ease. She made a habit of painting plain people in unconsciously beautiful poses, and with the same care that earlier artists lavished on saints and goddesses. From the start, French critics noted her rather puritanical simplicity. "She remains exclusively of her people," said one. But America failed to realize the fact; she had no native fame until after her death.

Mary Cassatt felt more at home in Paris. For decades she rarely left her studio, painting from eight in the morning until the light failed, and then turning to her drawings and etchings. During World War I the light failed in her eyes. Blind, she lived on for another decade, feeling her way about with an umbrella, and snapping her large and bony fingers as she recalled the great days of impressionism.

*(Davidson A., Harry N. Abrams. The Story of American Painting)*

## **5. John Singer Sargent (1856-1925)**

Sargent's output was more than 800 portraits and innumerable sketches of people and places. Sargent's "manner" was not that of a neo-expressionist but of a virtuoso: his drawing lacks the tenacity of an Eakins, let alone a Cezanne, yet it was drawing of a high order, heartless sometimes, but rarely less than dazzling in its fluency; and there is nothing like it in American art today.

He was a stylist without a natural subject, unlike such Americans as Winslow Homer or Thomas Eakins whose work was rooted in unmistakably American values and experiences. He spent most of his adult life in England.

If Sargent was the painter of his age, it was also because his talent suited a changes climate in England in the late 19th century — one in which John Ruskin's passionate social moralizing had dropped out of fashion, to be replaced by Matthew Arnold's

exhortations to detach art from politics, the seed of "art for art's sake".

His fame as a social portraitist and his passage from France into the English upper crust and began at the Paris Salon of 1884 with the scandalous *Madame X*. This portrait caused a sensation.

Over the years to come Sargent's social and celebrity portraits became an indispensable record of their time and class. Sargent was the last of what had passed, not the first of what was to come; but he still looks impressive, and one realizes that his sense of decorum went deeper than the mere desire to cure the vanity of the rich.

(Eliot Alexander. *Three Hundred Years of American Painting*)

## 6. George Bellows (1882—1925)

"The Eight" were by no means an isolate phenomenon. Their social realism was maintained and developed further by the younger generation of artists who were Henri's pupils. The most remarkable of them were Bellows, Hopper and Kent.

George Bellows was closely associated with the Ash Can School. He was one of the most powerful exponents of realistic tradition which through his sizable contribution became firmly established in America. He continued the exploration of the city life, begun by Eakins in the seventies of the nineteenth century.

George Wesley Bellows was a stronger painter than Henri and his followers, and he went further than they. His range of subjects is more diverse and deeper in social content. He found his subject matter at sports clubs, at construction sites, in tenement areas, on the teeming river fronts. He painted scenes of prize boxing and circus performances, city streets and parks flooded with crowds, dockers and builders, hospitals and prisons, slums and Negro lynching scenes — the whole multiform and dramatic world of everyday life. The artist's relentless critical realism is expressed with tremendous power in such lithographs as *Blessing in Georgia* (1916), where a prison priest is preaching at the imprisoned

Negroes in irons, or *The Law Is Too Slow* — a wrathful indictment of the appalling crimes of bourgeois reaction.

To the First World War he responded with two highly tragic anti-war compositions — *The Return of the Useless* showing the crippled and disabled French prisoners of war returning from the German captivity, and the *Murder of Edith Cavell* — a pathetic scene just before the shooting of the British nurse who had helped wounded prisoners to escape from Belgium when it was occupied by the Germans.

## 7. Edward Hopper (1882-1967)

Edward Hopper was born on July 22, 1882, at Nyack, New York. He was educated at a local private school, then in Nyack High School. In the winter of 1899-1900 he studied illustration at a commercial art school in New York; then during six years he studied at the New York School of Art, at first illustration, then painting. In the fall of 1906 he went abroad for about nine months, visiting England, Holland, Germany, and Belgium, but spending most of his time in Paris, where he painted and drew city scenes.

From 1908 Hopper lived in New York. After leaving art school he made his living by commercial art and some illustration, painting in his free time and in summers. Because of lack of opportunities to exhibit he was less active as a painter from 1915 to 1920. In 1915 he took up etching, producing about fifty plates in the next eight years.

From about 1920 he worked more in oil and in 1923 began to paint water-colors. From the late 1920s he was represented regularly in the chief national exhibitions.

Hopper was painting an honest portrait of an American town, with all its native character, its familiar ugliness and beauties.

Since his boyhood in Nyack, Hopper had been attracted to everything connected with boats and salt water. The noble forms of the white lighthouse towers and the white building groups around them inspired some of his best water-colors; and also three

oils, *Captain Upton's House*, *Lighthouse Hill*, and *Lighthouse at Two Lights* — the last is a particular one of his strongest paintings.

Hopper's art from the first had been opposite to the general trends of modernism: instead of subjectivity, a new kind of objectivity; instead of abstraction, a purely representational art; instead of international influences, an art based on American life.

The contemporary American city was the center of much of Hopper's work. There are never any crowds in his pictures. Early Sunday morning in an empty street before anyone is up, with a row of identical houses. The monotony and loneliness of the city have seldom been so intensely conveyed.

He received numerous prizes, several honorary degrees. He died on May 15, 1967, in his eighty-fifth year. Edward Hopper belongs to the American creative realists.

## **8. Mary Cassatt**

Mary Cassatt is the most popular woman artist in the USA. She was born in 1845 in a town near Pittsburgh. She began her career at the Pennsylvania Academy of the Fine Arts, where she studied from 1861 until 1865. She studied in Paris, too.

Mary Cassatt began her career as a realistic painter. Later she started experimenting with light and colour. In 1877 Degas invited her to join the Impressionists. Mary Cassatt was the only American who exhibited with the French Impressionists. Cassatt took part in four of their exhibitions.

There was something of Manet and Renoir in her works, but she developed her own style. It shows influence of Japanese art.

Cassatt never married, never had children. But she expressed in her work a profound understanding of the mother and child relations. Womanhood and motherhood were her favourite subjects. Her treatment of these themes was characterized by tenderness. Yet her pictures are objective, direct and free from sentimentality. She sees children as individuals. Her famous

canvas «Susan comforting the baby» shows a baby with a personality of her own.

Mary Cassatts achievements are great, if we think of the difficulties faced by women artists at the time. Edgar Degas wrote about her: «I am not willing to admit that a woman can draw that well».

*(Goodrich Lloyd. Edward Hopper)*

## **Revision Exercises**

### **1. Translate the following words and phrases into Russian. Make a situation based on them.**

a painting, a drawing lesson, a box of paints, a brush, a canvas, to exhibit, history painting, a battle scene, to paint from life, the subject matter of art, to study art, to study and copy old masters, craftsmanship, impressionists, to subordinate form to pure play of light, characteristic air, simplicity, native fame, a drawing, an etching, draftsman, map engraver, realist influence, a view of, dry paint, water-color, pastel, genre, a portrait, a portraitist, genuine admiration, to be deeply moved, to donate, donation;

a draftsman, a map engraver, to become an artist, the realistic influence, dry paint, water-color, pastel, a portraitist, to be a huge success, etching;

a self-taught artist, pictorial correspondent, to deal with, country life, farm scenes, unpretentious, down-to-earth subjects, ordinary people, to please the tastes of, to offend genteel taste, ugly, democratic attitude, to undergo a change, central theme, to ignore the life of the privileged classes of society, to devote one's art to the common people;

a painter, a sculptor, to be educated, to be born, to travel briefly, to be enthralled by, to study anatomy, to be carefully laid out, to paint with enormous attention to detail, to create a feeling

of stark realism, to paint sport scenes, moderate recognition, in lifetime, to be acknowledged;

the influence of, precise craftsmanship, the impressionist, to subordinate smth. to form, space, the play of light, to paint plain people, simplicity, drawing, etching;

a neo-expressionist, a virtuoso, a stylist, a painter of one's age, to detach art from politics, to cause a sensation, to become a record of one's time;

an isolated phenomenon, social realism, to maintain and develop further, younger generation of artists, to be closely associated with, a powerful exponent, sizable contribution, exploration of the city life, followers, a range of subjects, social content, to find one's subject matter, to paint scenes of, a lithograph, crimes of bourgeois reaction, to respond with, anti-war compositions;

to study illustration, to take up etching, a plate, to work in oil, to paint water-colors, objectively, representational art, an art based on, to convey, a creative realist;

a sharp break with the previous course of art, daily activities, a newspaper illustrator, background, foreground, to be closely associated with, to enjoy popularity, to preside over, landscape painter, vista, terrain, the Ash Can School, the Hudson River School, to gain a livelihood, virgin landscape, desolation, a rectangular canvas, craftsman, Academy of Fine Arts, anatomy, illustration, to work in oil, gift, in keeping with somebody's wishes, a message of peace.

## **2. Translate the following words and phrases into English**

Выдающийся современный художник; иллюстратор; династия художников; завоевать популярность; выставлять картины; быть под сильным влиянием; выражать сентиментальность; стремиться к абсолютной правдоподобности; отойти от; стиль; точный и четкий в деталях; реалист; написать портрет; пейзаж; морской пейзаж; интерьер,

домашние сцены; любимые средства выражения; темпера; акварель; в серо-коричневых тонах; передавать чувства уединенности и одиночества;

создавать тайны, требующие разгадки; начать эксперименты со светом и цветом; присоединиться к импрессионистам; выставляться; принять участие в выставке; выработать собственный стиль; влияние японского искусства; выразить; глубокое понимание; быть любимой темой творчества; отношение к чему-либо, трактовка чего-либо; характеризоваться нежностью; быть лишенным сентиментальности; холст, картина; достижение; столкнуться с трудностью; изобразительное искусство, художественный, гравер, сюжет, ремесленник, поза, пространство, оттенок, тон, писать (красками), живопись, портретист, пейзажист, баталист, рисунок, рисовать, трактовать, кисть, холст, полотно, идея, взгляд, пейзаж, направление в искусстве, контрастные тона, офорт, гравирование травлением, вид, пастель, копировать, картина, написанная маслом (акварелью).

### **3.Translate the following sentences into Russian:**

Benjamin West painted people dressed not in robes but in their own clothes. 2) It was under West's teaching that John Trumbull painted his battle scenes. 3) Of forty-eight figures in John Trumbull's *The Declaration of Independence*, thirty-six were painted from life. 4) America's first group of landscape painters came to be known as the Hudson River School. 5) James McNeill Whistler painted a number of portraits in his youth, but his major one was the famous portrait of his mother. 6) In addition to his etchings, Whistler did occasional remarkable work in dry paint, water-color, and pastel. 7) The artists of the Ash Can School were the first to show men and women with no pretensions to glamour going about their daily activities. 8) Thomas Eakins' work was carefully laid out and painted with enormous attention to detail,



creating a feeling of stark realism. 9) Mary Cassatt worked in oil and pastel and also made etchings and lithographs. 10) Mary Cassatt learned from the impressionists to subordinate form, space, and texture to the pure play of light, and to give her pictures their characteristic air of calm and gracious ease. 11) Sargent spent most of his adult life in England. 12) George Bellows was closely associated with the Ash Can School. He was one of the most powerful exponents of realistic tradition which through his sizable contribution became firmly established in America. 13) Edward Hopper's art from the very first had been opposite to the general trends of modernism. Light plays an essential role in Hopper's paintings. He conveyed the monotony and loneliness of an American city. 14) Rockwell Kent was a painter, an engraver, an architect, a writer and a traveller, an explorer and public figure; but above all he was an artist.

#### 4. Make questions to the italicized words.

##### Andrew Wyeth

Andrew Wyeth, one of the prominent living American **painters**, was born in 1917. The **son of illustrator N.C. Wyeth**, Andrew is the leading member **of the dynasty of painters** that includes his sisters, their husbands and his own two sons. He **won fame** at the age of 12 for his illustrations of «Robin Hood». He was 20 years old when he first **exhibited his paintings**.

Andrew studied with his father and **was strongly influenced by him**. His father's style of illustration **expresses sentimentality and strives for absolute reality**. But very early the young artist **gravitated away from** his teacher. Wyeth's **style** is both **precise and minute in detail**; he **is a realist** influenced by photography.

He painted **portraits, landscapes, seascapes and domestic scenery**. His **favourite media** are **tempera and water-colour**. Wyeth's works are easily recognized by dimly lit and deserted landscapes in **tones of grey and brown**, which **convey feelings of**

**loneliness and solitude.** One of the keys to his works is that he **creates mysteries that need resolution.**

This is apparent in many of his works, such as «**Inland Shell**» or «**Christina's World**». In «Inland Shell» he painted a shell above the leafy forest floor. **The contrast** between the bright shell and the dark surroundings is **stark**. How the shell **arrived** in the forest or why it is there he doesn't explain.

**5. Skim through the material and answer the following questions:**

1) What was the first American school of landscape? 2) Who were the leading painters of the last third of the nineteenth century? 3) What other American painters do you know? 4) What was Edward Hopper's theme in art? 5) What is Winslow Homer famous for? 6) What was the subject matter of the painters of the Ash Can School? 7) What were the Ash Can School principles in art? 8) Who influenced Mary Cassatt's art?

**6. Connect the name of a painter with the picture:**

<ol style="list-style-type: none"><li>1. Benjamin West</li><li>2. John Trumbull</li><li>3. James Abbott</li><li>4. McNeill Whistler</li><li>5. Thomas Cowperthwait</li><li>6. Eakins Edward Hopper</li></ol>	<ol style="list-style-type: none"><li>a) Lighthouse of Two Lights</li><li>b) Max Schmitt in a single Scull</li><li>c) Penn's Treaty with the Indians</li><li>d) The Declaration of Independence</li><li>e) Miss Cecily Alexander</li></ol>
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## 7. Translate the following sentences into English

1. Эндрю Вайет завоевал популярность, когда ему было 12 лет; в 20 лет он впервые выставил свои картины.2. Эндрю Вайет входит в династию художников.3. На стиль Эндрю Вайета большое влияние оказал его отец.4. Молодой художник создал свой реалистический стиль, точный в деталях.5. Его стиль сформировался также под влиянием фотографии.6. Вайет писал пейзажи в серо-коричневых тонах.7. Его картины передают чувство одиночества.8. Его картины - это тайны, нуждающиеся в разгадке. 9. Мари Кассатт - известная художница-импрессионист.10. В ее работах было что-то от Мане и Ренуара.11. Она создала свой собственный стиль.12. В картинах Кассатт ощущается влияние японского искусства.13. Кассатт обнаруживает глубокое понимание темы материнства.14. Ее трактовка материнства лишена сентиментальности.15. Дега пригласил Кассатт принять участие в выставке импрессионистов.16. Художница столкнулась со многими трудностями.

## 8. Read the following text and translate words and phrases. Practise their pronunciation

Уистлер родился в Новой Англии, в штате Массачусетс, в семье инженера-железнодорожника. Восьми лет он был увезен отцом в Россию, куда тот был приглашен для строительства железной дороги из Петербурга в Москву. В Петербурге семья поселилась на Галерной улице, почти напротив Академии художеств. Юный Уистлер часто ходил с матерью в Эрмитаж и первые уроки рисования получил там. В порядке исключения способного мальчика зачислили в «головной класс» Академии художеств. Но он часто болел, и, по существующей версии, в это время с ним живописью занимался известный русский художник Федотов, в ту пору молодой офицер, также посещавший классы академии.

В России Уистлер прожил до 15 лет, когда после смерти отца мать решила вернуться домой.

Образ матери художник сохранил в своем портрете, относящемся к 1871 году. Это один из самых знаменитых портретов не только Уистлера, но и всей американской живописи второй половины девятнадцатого века.

Вернувшись в Америку, Уистлер поступает в военный колледж, но не заканчивает его, а решает продолжить свое художественное образование и едет в Париж. Здесь он знакомится с Курбе, Мане и будущими художниками-импрессионистами. В конце 50-х годов Уистлер покидает французскую столицу, переезжает в Лондон и окончательно там обосновывается, продолжая проявлять интерес к самым разным явлениям изобразительного искусства. Увлекается сдержанным колоритом Веласкеса, изысканной игрой линейных ритмов и тонкой колористической гаммой японской гравюры. Его, как и французских импрессионистов, интересует проблема передачи световоздушной среды.

Впрочем, искусство Уистлера трудно отнести к какой-нибудь определенной художественной школе. Он воспринял и синтезировал в своем творчестве самые разные течения, не поддавшись ни одному из них.

Свои пейзажи и портреты художник часто называл «ноктюрнами» или «цветовыми гармониями». Действительно, картины Уистлера отличает виртуозность, тонкость и изысканность колорита, построенного, как правило, на сочетании одного-двух основных цветов.

*(Б. М. Матусовская. Джеймс Макнил Уистлер)*

## **9. Render the following text into English**

Любое искусство со всей непреложностью и неизбежностью отражает свое время, отражает судьбу, стремления и чувства породившего это искусство народа.

Американская живопись не является исключением. Она отражает и подлинные высоты, достигнутые искусством США за последние сто лет и весьма спорные, сомнительные, а иногда и бесспорно неудавшиеся опыты и искания, таких тоже немало было в очень контрастном развитии американского искусства новейшего времени.

Почетное место занимают картины тех художников Америки, которые создали непрерывающуюся до наших дней традицию высокой душевной взволнованности и гюетического чувства, реалистической живописи, по настоящему человеческой, блестящей по своему одухотворенному и строгому мастерству. Это — Томас Икинс, величайший художник США, работавший на рубеже XIX и XX веков, мастер психологического портрета, родоначальник и вдохновитель всей подлинно значительной реалистической живописи Нового Света в XX веке. Это - Уинслоу Хомер — тонкий и поэтический певец простых людей Америки: фермеров, лесорубов, охотников, рыбаков. Это - Роберт Генри, обаятельный человек и художник, смелый борец за жизненную правду в искусстве, учитель больших реалистических мастеров середины XX века: Джорджа Беллоуза, Эдуарда Хоппера, Рокуэлла Кента, заслуживший от реакционной критики своего времени прозвище вождя "революционной черной банды" или "школы мусорного ящика". И рядом с ними, вместе с ними — крупнейший художник Америки наших дней Эндрью Уайес, чье поразительное по изяществу и поэтической тонкости искусство все без остатка посвящено восхвалению первозданной прелести природы и душевного богатства человека. Американская живопись в творениях своих лучших мастеров уже с конца XIX века верно следовала той же идейной и художественной программе, что и американская литература от Уолта Уитмена, Марка Твена до Роберта Фроста и Эрнеста Хемингуэя.

Американское искусство конца прошлого и всего нынешнего века было весьма сложным и разноречивым. Икинса бранили в его время за слишком откровенную правдивость его прекрасных портретов, и в то же время пользовались полным почтением и шумным успехом работы модных салонных живописцев, вроде продавшего и растратившего свой талант Джона Сарджента. В двадцатом веке получили широкое признание откровенно ретроградные, нередко недвусмысленно расистские работы "регионалистов" - Бептона, Кэрри, Вуда, восхвалявших провинциальную ограниченность и косность, фанатическую узость и нетерпимость. Такие теневые стороны американской художественной культуры существуют и сейчас. Однако опыт лучших современных американских мастеров лишний раз показывает: если художник хочет выразить важные мысли о мире и человеке — ему нужен действительно совершенный, действительно действенный и значительный образный строй и такой же художественный язык.

**10.A play. Guess any of the painters. The group ask different questions and try to guess.**

**11.Talking points.**

1. History of American painting.
2. The Hudson River School.
3. Winslow Homer — the greatest United States' painter of the nineteenth century.
4. The Ash Can School.
5. Mary Cassatt- her works and life.
6. John Singer Sargent — a social portraitist.
7. Edward Hopper, his works and life.

## Prehistoric art

In the history of art, prehistoric art is all art produced in preliterate, prehistorical cultures beginning somewhere in very late geological history, and generally continuing until that culture either develops writing or other methods of record-keeping, or makes significant contact with another culture that has, and that makes some record of major historical events. At this point ancient art begins, for the older literate cultures. The end-date for what is covered by the term thus varies greatly between different parts of the world.

The very earliest human artifacts showing evidence of workmanship with an artistic purpose are the subject of some debate; it is clear that such workmanship existed by 40,000 years ago in the Upper Paleolithic era, however there is evidence of artistic activity dating as far back as 500,000 years ago performed by Homo Erectus.<sup>[2]</sup> From the Upper Palaeolithic through the Mesolithic, cave paintings and portable art such as figurines and beads predominated, with decorative figured workings also seen on some utilitarian objects. In the Neolithic evidence of early pottery appeared, as did sculpture and the construction of megaliths. Early rock art also first appeared in the Neolithic. The advent of metalworking in the Bronze Age brought additional media available for use in making art, an increase in stylistic diversity, and the creation of objects that did not have any obvious function other than art. It also saw the development in some areas of artisans, a class of people specializing in the production of art, as well as early writing systems. By the Iron Age, civilizations with writing had arisen from Ancient Egypt to Ancient China.

Many indigenous peoples from around the world continued to produce artistic works distinctive to their geographic area and culture, until exploration and commerce brought record-keeping methods to them. Some cultures, notably the Maya civilization, independently developed writing during the time they flourished, which was then later lost. These cultures may be classified as

prehistoric, especially if their writing systems have not been deciphered.



Ceramic Mochestirrup spout vessel representing a crustacean.



A petroglyphic Saharan rock carving from southern Algeria depicting an antelope or gazelle.





Gold shoe plaques from the Iron Age Hochdorf Chieftain's Grave, Germany, c. 530 BC.

## **TEXTS FOR READING**

### **Prehistoric art**

In the history of art, prehistoric art is all art produced in preliterate, prehistorical cultures beginning somewhere in very late geological history, and generally continuing until that culture either develops writing or other methods of record-keeping, or makes significant contact with another culture that has, and that makes some record of major historical events. At this point ancient art begins, for the older literate cultures. The end-date for what is covered by the term thus varies greatly between different parts of the world.

The very earliest human artifacts showing evidence of workmanship with an artistic purpose are the subject of some debate; it is clear that such workmanship existed by 40,000 years ago in the Upper Paleolithic era, however there is evidence of

artistic activity dating as far back as 500,000 years ago performed by Homo Erectus.<sup>[2]</sup> From the Upper Palaeolithic through the Mesolithic, cave paintings and portable art such as figurines and beads predominated, with decorative figured workings also seen on some utilitarian objects. In the Neolithic evidence of early pottery appeared, as did sculpture and the construction of megaliths. Early rock art also first appeared in the Neolithic. The advent of metalworking in the Bronze Age brought additional media available for use in making art, an increase in stylistic diversity, and the creation of objects that did not have any obvious function other than art. It also saw the development in some areas of artisans, a class of people specializing in the production of art, as well as early writing systems. By the Iron Age, civilizations with writing had arisen from Ancient Egypt to Ancient China.

Many indigenous peoples from around the world continued to produce artistic works distinctive to their geographic area and culture, until exploration and commerce brought record-keeping methods to them. Some cultures, notably the Maya civilization, independently developed writing during the time they flourished, which was then later lost. These cultures may be classified as prehistoric, especially if their writing systems have not been deciphered.

## **Ancient art**

**Arts of the ancient world** refers to the many types of art that were in the cultures of ancient societies, such as those of ancient China, India, Mesopotamia, Egypt, Greece and Rome

### **Morocco**

The earliest figurine the Venus of Tan-Tan discovered to date originated somewhere between 500,000 and 300,000 BCE, during the Middle Acheulean period. Discovered in Morocco, it is about 6 centimeters long. Evidence suggests that this Moroccan piece may

have been created by natural geological processes with a minimum of human tool-work, but the piece bears evidence of having been painted; "a greasy substance" on the stone's surface has been shown to contain iron and manganese and indicates that it was decorated by someone and used as a figurine, regardless of how it may have been formed.

Faience that was produced in ancient Egyptian antiquity as early as 3500 BC was in fact superior to the tin-glazed earthenware of the European 15th century also see Faience. Ancient Egyptian faience was not made of clay but instead actually of a ceramic composed primarily of quartz. Approximately two hundred of these "masterpieces of faience" are the subject of the on-line article posted at [\[http://www.findarticles.com/p/articles/mi\\_m1026/is\\_n3\\_v154/ai\\_21146424\]](http://www.findarticles.com/p/articles/mi_m1026/is_n3_v154/ai_21146424) .

Because of the highly religious nature of Ancient Egyptian civilization, many of the great works of Ancient Egypt depict gods, goddesses, and Pharaohs, who were also considered divine. Ancient Egyptian art is characterized by the idea of order. Clear and simple lines combined with simple shapes and flat areas of color helped to create a sense of order and balance in the art of ancient Egypt. Ancient Egyptian artists used vertical and horizontal reference lines in order to maintain the correct proportions in their work. Political and religious, as well as artistic order, was also maintained in Egyptian art. In order to clearly define the social hierarchy of a situation, figures were drawn to sizes based not on their distance from the painter's point of view but on relative importance. For instance, the Pharaoh would be drawn as the largest figure in a painting no matter where he was situated, and a greater God would be drawn larger than a lesser god. Symbolism also played an important role in establishing a sense of order.

Symbolism, ranging from the Pharaoh's regalia (symbolizing his power to maintain order) to the individual symbols of Egyptian gods and goddesses, was omnipresent in Egyptian art . Animals

were usually also highly symbolic figures in Egyptian art. Color, as well, had extended meaning— Blue and green represented the Nile and life; yellow stood for the sun god; and red represented power and vitality. The colors in Egyptian artifacts have survived extremely well over the centuries because of Egypt's dry climate. Despite the stilted form caused by a lack of perspective, ancient Egyptian art is often highly realistic. Ancient Egyptian artists often show a sophisticated knowledge of anatomy and a close attention to detail, especially in their renderings of animals. During the 18th Dynasty of Egypt a Pharaoh by the name of Akhenaton took the throne and abolished the traditional polytheism. He formed a monotheistic religion based on the worship of Aten, a sun god. Artistic change followed political upheaval. A new style of art was introduced that was more naturalistic than the stylized frieze favored in Egyptian art for the previous 1700 years.

After Akhenaton's death, however, Egyptian artists reverted to their old styles.

## **Asia**

### **Japan**

Japan is a great leader standard. According to archeological evidence, the Jōmon people in ancient Japan were amongst the first to develop pottery, dating to the 11th millennium BC. The Jōmon people were making pottery figures and vessels decorated with patterns made by impressing the wet clay with braided or unbraided cord and sticks with a growing sophistication.

### **China**

Prehistoric artwork such as painted pottery in Neolithic China can be traced back to the Yangshao culture and Longshan culture of the Yellow River valley. During China's Bronze Age, Chinese of the ancient Shang Dynasty and Zhou Dynasty produced multitudes of artistic bronzeware vessels for practical purposes, but also for religious ritual and geomancy. The earliest (surviving)

Chinese paintings date to the Warring States period, mostly on the lacquer ware items, while the earliest surviving paintings on silk date to the Han Dynasty (example: the intricate silk paintings found at the tombs of Mawangdui). One of ancient China's most famous artistic relics remains the Terracotta Army, an assembly of 8,099 individual and life-size terracotta figures (such as infantry, horses with chariots and cavalry, archers, and military officers), buried in the tomb of Qin Shi Huang, the First Qin Emperor, in 210 BC. Chinese art arguably shows more continuity between ancient and modern periods than that of any other civilization, as even when foreign dynasties took the Imperial throne they did not impose new cultural or religious habits and were relatively quickly assimilated.

### **India**

The earliest known Indian paintings are the petroglyphs such as found in Bhimbetka, some of them being older than 5500 BC. The production of such works continued for several millennia with later examples, from the 7th century being the carved pillars of Ellora, Maharashtra state. Other examples are the frescoes of Ajanta and Ellora Caves.

### **Mesopotamia**

Mesopotamia (modern day Iraq), is often considered the "cradle of civilization." Within its boundaries, some of the most ancient civilizations known to man first developed writing and agriculture. Many civilizations flourished there, leaving behind a rich legacy of ancient art.

### **Assyria**

Like all other kingdoms, the Babylonian kingdom did not last forever. When Babylon fell into decline it was eventually conquered by Assyria, one of its former colonies, Assyria inherited its arts as well as its empire.

At first, Assyrian architects and artists copied Babylonian styles and materials, but as time went by, however, the later Assyrians began to shake themselves free of Babylonian

influences. The walls of the Assyrian palaces were lined with slabs of stone instead of brick, and were colored instead of painted as in Chaldea. In place of the bas relief we have sculpted figures, the earliest examples being the statues from Telloh which are realistic but somewhat clumsy.

No remarkable specimens of metallurgic art from early Assyria have been found, but at a later epoch great excellence was attained in the manufacture of such jewellery as ear-rings and bracelets of gold. Copper was also worked with skill.

The forms of Assyrian pottery were graceful; the porcelain, like the glass discovered in the palaces of Nineveh, was derived from Egyptian originals. Transparent glass seems to have been first introduced in the reign of Sargon II. Stone as well as clay and glass were employed in the manufacture of vases. Vases of hard stone have been disinterred at Tello similar to those of the early dynastic period of Egypt.

Ashurbanipal had promoted art and culture and had a vast library of cuneiform tablets at Nineveh.

### **Persia (Iran)**

Iran succeeded to the Hittite Empire and initially took much of its artistic styles from them. Huge palaces in rural settings, often worked on by craftsmen drawn from other nations, subject or not, were distinctive features. After the Empire was decisively overthrown by Alexander the Great a new Sassanian culture emerged, notable for palaces and metalwork. The capitals Susa, Persepolis, Ecbatana and Estakhr have revealed much rich Persian art.

## **Greek Art**

### **Origin**

Aegean art of Classical Antiquity dates back to of the Third Millennium BCE, when the inhabitants of Crete, known as Minoans after their King Minos, began to establish a thriving

culture around 2100 BCE, based on their successful maritime trading activities. Influenced by Sumerian art and other strands of Mesopotamian art, they built a series of palaces at Knossos, Phaestus and Akrotiri, as well as the creation of a wide range of fresco painting, stone carvings, ancient pottery and other artifacts. During the 15th century BCE, after a catastrophic earthquake, which destroyed most of her palaces, Crete was overrun by warlike Mycenaean tribes from the Greek mainland. Mycenaean culture duly became the dominant force in the eastern Mediterranean. Then, not long after launching the Trojan War (c.1194–1184), the city of Mycenae, along with its architecture and cultural possessions, was destroyed by a new set of marauders, known as Dorians. At this point, most production of ancient art came to a standstill for about 400 years (1200-800), as the region descended into an era of warring kingdoms and chaos, known as the "Greek Dark Ages" (or the Geometric or Homeric Age).

### **Historical Background**

Ancient Greek art proper "emerged" during the 8th century BCE (700-800), as things calmed down around the Aegean. About this time, iron was made into weapons/tools, people started using an alphabet, the first Olympic Games took place (776), a complex religion emerged, and a loose sense of cultural identity grew up around the idea of "Hellas" (Greece). By about 700, kingdoms began to be replaced by oligarchies and city-states. However, early forms of Greek art were largely confined to ceramic pottery, as the region suffered continued disruption from widespread famine, forced emigration (many Greeks left the mainland to colonize towns in Asia Minor and Italy), and social unrest. This restricted the development of architecture and most other types of art. Not until about 650, when maritime trade links were re-established between Greece and Egypt, as well as Anatolia, did Greek prosperity finally return and facilitate an upsurge of Greek culture.

### **Chronology of Greek Art**

The practice of fine art in ancient Greece evolved in three basic stages or periods:

- **Archaic Period** (c.650-480 BCE)
- **Classical Period** (c.480-323 BCE)
- **Hellenistic Period** (c.323-27 BCE).

The **Archaic** era was a period of gradual experimentation. The **Classical** era then witnessed the flowering of mainland Greek power and artistic domination. The **Hellenistic** Period, which opened with the death of Alexander the Great, witnessed the creation of "Greek-style art" throughout the region, as more and more centres/colonies of Greek culture were established in Greek-controlled lands. The period also saw the decline and fall of Greece and the rise of Rome: in fact, it ends with the complete Roman conquest of the entire Mediterranean basin.

NOTE: It is important to note from the outset, apart from pottery, nearly all original art from Greek Antiquity - that is, sculpture, mural and panel paintings, mosaics, decorative art - has been lost, leaving us almost entirely dependent upon copies by Roman artists and a few written accounts. As a result, our knowledge of the chronology, evolution and extent of Greek visual culture is bound to be extremely sketchy, and should not be taken too seriously. The truth is, with a few exceptions, we know very little about the identity of Greek artists, what they painted or sculpted, and when they did it.

### **History of Japanese art**

Japanese art is characterized by unique polarities. In the ceramics of the prehistoric periods, for example, exuberance was followed by disciplined and refined artistry. Another instance is provided by two 16th-century structures that are poles apart: the Katsura Detached Palace is an exercise in simplicity, with an emphasis on natural materials, rough and untrimmed, and an affinity for beauty achieved by accident; Nikkō Tōshō-gū is a rigidly symmetrical structure replete with brightly colored relief carvings covering every visible surface.



Japanese art, valued not only for its simplicity but also for its colorful exuberance, has considerably influenced 19th-century Western painting and 20th-century Western architecture. Japan's aesthetic conceptions, deriving from diverse cultural traditions, have been formative in the production of unique art forms. Over the centuries, a wide range of artistic motifs developed and were refined, becoming imbued with symbolic significance. Like a pearl, they acquired many layers of meaning and a high luster.

Japanese aesthetics provide a key to understanding artistic works perceivably different from those coming from Western traditions. Within the East Asian artistic tradition, China has been the acknowledged teacher and Japan the devoted student. Nevertheless, several Japanese arts developed their own style, which can be differentiated from various Chinese arts. The monumental, symmetrically balanced, rational approach of Chinese art forms became miniaturized, irregular, and subtly suggestive in Japanese hands. Miniature rock gardens, diminutive plants (bonsai), and ikebana (flower arrangements), in which the selected few represented a garden, were the favorite pursuits of refined aristocrats for a millennium, and they have remained a part of contemporary cultural life. The diagonal, reflecting a natural flow, rather than the fixed triangle, became the favored structural device, whether in painting, architectural or garden design, dance steps, or musical notations.

Zen thought also contributed a penchant for combining the unexpected or startling, used to jolt one's consciousness toward the goal of enlightenment. In art, this approach was expressed in combinations of such unlikely materials as lead inlaid in lacquer and in clashing poetic imagery. Unexpectedly humorous and sometimes grotesque images and motifs also stem from the Zen koan (conundrum). Although the arts have been mainly secular since the Edo period, traditional aesthetics and training methods, stemming generally from religious sources, continue to underlie artistic productions.

## **The Renaissance**

When the Renaissance began in the 14th century, art began to take on a different level of expression as time passed by. The 16th century marked a period where the Renaissance was believed to have reached its peak in Renaissance art. This period was known as the High Renaissance and lasted from 1500 to 1527.

The period involved a shift in artistic style and objectives as well as a shift to Rome and the Papal court. The church continued to be the greatest patron of the arts, where they had reached the peak of its influence in Rome. Famous artists working for the church during the time started painting works of art that contained similar characteristics of the Early Renaissance, only much more improved. One of the main characteristics of paintings was the construction of ideal harmony and balance.

The artists that became famously known in the High Renaissance had worked on their advancements in the artistic styles and techniques from the earlier Renaissance. By looking back at how they achieved this, I will use Correggio's *Virgin and Child with Young St. John the Baptist* to see how ideal harmony balance was specifically constructed.

### ***From the Early Renaissance to the High Renaissance***

The fourteenth century marked a painful transition from the medieval period to the world of the Renaissance. Its beginning was burdened with disaster and racked by war which had led many people to produce changes about the European society. Moving in towards the Renaissance, new stirrings such as realistically portrayed art were brought in, including the significance of the unique talents and potential of many individuals. Florence became a place for talented artists and the power of the banking families played a large part in the patronage of the arts. Artists began

signing their works and producing art that was turned away from the religious subject to a depiction of the natural world. Advancement in artist's work included representation of perspective, use of space by making it look uncluttered, a clear focal point, unity, clarity, and use of muted colors.

However, this representation was not enough for the great artists of the High Renaissance. Leonardo da Vinci, Raphael, and Michelangelo revealed not only the complete mastery of the earlier advancements in the Renaissance, but also represented ideal qualities and harmonious compositions. If the artists of the Early Renaissance in Florence had created and worked hard to introduce the techniques and styles of Renaissance art, then these artists were responsible for taking art to a level of noble expression by mastering those techniques. Art took in a toll in becoming more geometrically precise, more realistic, mathematically accurate, subjects showed more signs of emotion and movement, and more detailed backgrounds were present. It was Pope Julius II who commissioned such artists to produce fine pieces of art carrying these characteristics.

### ***The Switch of Power Leading Into the High Renaissance***

The sixteenth century shifted to Rome and to the court of Pope Julius II. Pope Julius II had appreciated the fine arts. He had hired many leading Italian artists to Rome to produce projects such as the Sistine Chapel and frescoes such as the School of Athens.

If it wasn't for his uncle, Pope Sixtus IV, Pope Julius' career would not have risen. Known as Guiliano della Rovere before becoming pope, he had become Cardinal Priest of San Pietro in Vincoli in Rome. From this, he became wealthy and received many benefices. When Sixtus died in 1484, Guiliano had a slim chance of becoming pope, however he was responsible for Innocent VIII's promotion to the Cardinalate. After Innocent

VIII's death, it was then that Guiliano was destined to become pope. The Cardinals resented him and instead elected Cardinal Rodrigo Borgia in 1492 who then became Alexander VI in the papacy. Guiliano's and Alexander VI were known to be enemies, and for his safety, he avoided Rome during his papacy but not for long when Alexander VI passed away in 1503.

The Cardinals then elected Pius III, whom was known as Guiliano's successor. For a short period of time, Pius III held the throne and died 26 days shortly after being elected. Guiliano was now determined to become pope and he had fought to extend the reach of the papacy by leading an army into Umbria, Italy under Pope Sixtus IV. Finally, on November 28, 1503, Guilano's aspiration to become pope was official. Because of Sixtus' influence, Julius II had also played a large part in the patronage of the arts. His appreciation in fine arts led him to commission two well known artists, Raphael Sanzio and Michelangelo Buonarroti. Both very talented, each of them were individually known for their use in the different techniques they utilized in their work.

Michelangelo was more of a sculptor than he was a painter. Lorenzo de Medici in the school for sculptors established him just when he was thirteen. He was called by Pope Julius II in 1505 to create a monumental tomb for him. His most famous work was The Sistine Chapel in which he had painted over 300 human figures. The organization of it consisted of four large triangles at the corner, eight triangular spaces in the outer border and nine central panels, which were all bounded together by the figures.

### ***Stylistic Feature: The Use of Harmony and Balance***

Alberti, a theorist and architect once quoted that "Everything that Nature produces is regulated by the law of harmony, and her chief concern is that everything should be perfect. Without harmony, this could hardly be achieved, for the critical sympathy

of the parts would be lost.” The logic of creating harmony and balance is to ensure that the parts of a painting carry on a balanced proportion within the whole of the painting.

He was the leading painter of the Renaissance and was summoned to Rome by Pope Julius II in 1508. Julius had him commissioned to decorate the papal apartments in the Vatican. Raphael creatively painted paintings and frescoes that conveyed this balance and also a sense of peace and beauty.

For example, in his painting of Madonna of the Meadow, you can clearly see the depth through the use of color and proportion. The background, middle ground, and foreground provide the details of the painting. Although not fully detailed in the background, it does depict a lot more once you get to the middle ground. Details in the landscape are a lot closer. You can see the use of colors of the landscape. The different shades of green balance out the three dimensional look of the land. As you get to the front, Madonna is first noticed because of her large figure. The three figures are arranged in a pyramid shape to create a balanced space and clear focal point. The soft lines and delicate color of Madonna portrays the representation of beauty and perfection. The figures of the two children convey sweetness and warmth from their faces.

### ***Harmony and Balance Portrayed in Correggio’s Work***

In Correggio’s Virgin and Child with Young St. John the Baptist, Correggio concentrates on three biblical figures, especially between the two children. St. John’s and Christ’s body expression gives you a sense of a playful mood between the two. The angle in which St. John is in portrays him looking at Jesus as if he is in awe to what Jesus has to say to him. Jesus looks downward at St. John as if consoling him. Notice how Mary the Virgin, Christ, and John appear in a stable shape of a pyramid to create a balanced and

believe space. This pyramidal configuration suggests a kind of harmonious and symmetrical composition. Mary is the largest figure in the piece and her pose is twisted gently, suggesting a shifted balance in it. Her arms, which seem to form a triangle, are softly embracing the two children. Her triangular form of the arms creates an enclosure between all three subjects.

Although the High Renaissance only lasted for a brief period, Italy flourished in one of the most creative forms in the history of art. The period was associated with the careers of Michelangelo and Raphael. Artist's personal style had become valued for their technical advancements in the works of earlier Renaissance characteristics in which no challenge was too great. Patronage of the arts was greatly influenced by the papacy in which artists were called to create valued work that expressed religious and social themes. The Early Renaissance started a new sense of pride and nationalism where it led to developments in art while the High Renaissance was the pinnacle of that period.

### **Modern art**

**Modern art** includes artistic works produced during the period extending roughly from the 1860s to the 1970s, and denotes the style and philosophy of the art produced during that era. The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation. Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art. A tendency away from the narrative, which was characteristic for the traditional arts, toward abstraction is characteristic of much modern art. More recent artistic production is often called Contemporary art or Postmodern art.

Modern art begins with the heritage of painters like Vincent van Gogh, Paul Cézanne, Paul Gauguin, Georges Seurat and Henri de Toulouse-Lautrec all of whom were essential for the

development of modern art. At the beginning of the 20th century Henri Matisse and several other young artists including the pre-cubists Georges Braque, André Derain, Raoul Dufy, Jean Metzinger and Maurice de Vlaminck revolutionized the Paris art world with "wild", multi-colored, expressive landscapes and figure paintings that the critics called Fauvism. Henri Matisse's two versions of *The Dance* signified a key point in his career and in the development of modern painting. It reflected Matisse's incipient fascination with primitive art: the intense warm color of the figures against the cool blue-green background and the rhythmical succession of the dancing nudes convey the feelings of emotional liberation and hedonism.

Initially influenced by Toulouse-Lautrec, Gauguin and other late 19th century innovators, Pablo Picasso made his first cubist paintings based on Cézanne's idea that all depiction of nature can be reduced to three solids: cube, sphere and cone. With the painting *Les Femmes d'Alger (O. J. R. M.)* (1907), Picasso dramatically created a new and radical picture depicting a raw and primitive brothel scene with five prostitutes, violently painted women, reminiscent of African tribal masks and his own new Cubist inventions. Analytic cubism was jointly developed by Pablo Picasso and Georges Braque, exemplified by *Violin and Candlestick, Paris*, from about 1908 through 1912. Analytic cubism, the first clear manifestation of cubism, was followed by Synthetic cubism, practiced by Braque, Picasso, Fernand Léger, Juan Gris, Albert Gleizes, Marcel Duchamp and several other artists into the 1920s. Synthetic cubism is characterized by the introduction of different textures, surfaces, collage elements, papier collé and a large variety of merged subject matter. <sup>[citation needed]</sup>

The notion of modern art is closely related to Modernism.  
**Roots in the 19th century**



Vincent van Gogh, *Courtesan*  
(after Eisen) (1887),  
Van Gogh Museum

Vincent van Gogh, *The Blooming  
Plumtree* (after Hiroshige)  
(1887), Van Gogh Museum



Vincent van Gogh, *Portrait of  
Père Tanguy* (1887), Musée Rodin





Although modern sculpture and architecture are reckoned to have emerged at the end of the 19th century, the beginnings of modern painting can be located earlier. The date perhaps most commonly identified as marking the birth of modern art is 1863, the year that Édouard Manet showed his painting *Le déjeuner sur l'herbe* in the *Salon des Refusés* in Paris. Earlier dates have also been proposed, among them 1855 (the year Gustave Courbet exhibited *The Artist's Studio*) and 1784 (the year Jacques-Louis David completed his painting *The Oath of the Horatii*). In the words of art historian H. Harvard Arnason: "Each of these dates has significance for the development of modern art, but none categorically marks a completely new beginning .... A gradual metamorphosis took place in the course of a hundred years."

The strands of thought that eventually led to modern art can be traced back to the Enlightenment, and even to the 17th century. The important modern art critic Clement Greenberg, for instance, called Immanuel Kant "the first real Modernist" but also drew a distinction: "The Enlightenment criticized from the outside ... . Modernism criticizes from the inside." The French Revolution of 1789 uprooted assumptions and institutions that had for centuries been accepted with little question and accustomed the public to vigorous political and social debate. This gave rise to what art historian Ernst Gombrich called a "self-consciousness that made people select the style of their building as one selects the pattern of a wallpaper."

The pioneers of modern art were Romantics, Realists and Impressionists. By the late 19th century, additional movements which were to be influential in modern art had begun to emerge: post-Impressionism as well as Symbolism.

Influences upon these movements were varied: from exposure to Eastern decorative arts, particularly Japanese printmaking, to the coloristic innovations of Turner and Delacroix, to a search for more realism in the depiction of common life, as found in the work of painters such as Jean-François Millet. The advocates of realism stood against the idealism of the tradition-bound academic art that

enjoyed public and official favor. The most successful painters of the day worked either through commissions or through large public exhibitions of their own work. There were official, government-sponsored painters' unions, while governments regularly held public exhibitions of new fine and decorative arts.

The Impressionists argued that people do not see objects but only the light which they reflect, and therefore painters should paint in natural light (*en plein air*) rather than in studios and should capture the effects of light in their work. Impressionist artists formed a group, *Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs* ("Association of Painters, Sculptors, and Engravers") which, despite internal tensions, mounted a series of independent exhibitions.<sup>[13]</sup> The style was adopted by artists in different nations, in preference to a "national" style. These factors established the view that it was a "movement". These traits—establishment of a working method integral to the art, establishment of a movement or visible active core of support, and international adoption—would be repeated by artistic movements in the Modern period in art.

### Early 20th century

Pablo Picasso  
*Les Femmes d'Alger (O. J. Version O)* 1907,  
Museum of Modern Art, New York



Henri Matisse, *The Dance I*, 1909, Museum of Modern Art, New York



Among the movements which flowered in the first decade of the 20th century were Fauvism, Cubism, Expressionism, and Futurism.

During the years between 1910 and the end of World War I and after the heyday of cubism, several movements emerged in Paris. Giorgio de Chirico moved to Paris in July 1911, where he joined his brother Andrea (the poet and painter known as Alberto Savinio). Through his brother he met Pierre Laprade, a member of the jury at the Salon d'Automne where he exhibited three of his dreamlike works: *Enigma of the Oracle*, *Enigma of an Afternoon* and *Self-Portrait*. During 1913 he exhibited his work at the Salon des Indépendants and Salon d'Automne, and his work was noticed by Pablo Picasso, Guillaume Apollinaire, and several others. His compelling and mysterious paintings are considered instrumental to the early beginnings of Surrealism. *Song of Love* (1914) is one of the most famous works by de Chirico and is an early example of the surrealist style, though it was painted ten years before the movement was "founded" by André Breton in 1924.

World War I brought an end to this phase but indicated the beginning of a number of anti-art movements, such as Dada, including the work of Marcel Duchamp, and of Surrealism. Artist groups like de Stijl and Bauhaus developed new ideas about the interrelation of the arts, architecture, design, and art education.

Modern art was introduced to the United States with the Armory Show in 1913 and through European artists who moved to the U.S. during World War I.

## **After World War II**

It was only after World War II, however, that the U.S. became the focal point of new artistic movements. The 1950s and 1960s saw the emergence of Abstract Expressionism, Color field painting, Pop art, Op art, Hard-edge painting, Minimal art, Lyrical Abstraction, Fluxus, Happening, Video art, Postminimalism, Photorealism and various other movements. In the late 1960s and the 1970s, Land art, Performance art, Conceptual art, and other new art forms had attracted the attention of curators and critics, at the expense of more traditional media. Larger installations and performances became widespread.

By the end of the 1970s, when cultural critics began speaking of "the end of painting" (the title of a provocative essay written in 1981 by Douglas Crimp), new media art had become a category in itself, with a growing number of artists experimenting with technological means such as video art.<sup>[16]</sup> Painting assumed renewed importance in the 1980s and 1990s, as evidenced by the rise of neo-expressionism and the revival of figurative painting.

Towards the end of the 20th century, a number of artists and architects started questioning the idea of "the modern" and created typically Postmodern works.

## **Russian Art**

**Russian culture** is the culture associated with the country of Russia and, sometimes, specifically with Russians. It has a long history and can claim a long tradition of dividend in many aspects of the arts, especially when it comes to literature and philosophy, classical music and ballet, architecture and painting, cinema and animation, which all had considerable influence on world culture. The country also has a flavorful material culture and a tradition in technology.

Russian culture started from that of the East Slavs, with their pagan beliefs and specific way of life in the wooded areas of Eastern Europe. Early Russian culture was much influenced by

neighbouring Finno-Ugric tribes and by nomadic, mainly Turkic, peoples of the Pontic steppe. In the late 1st millennium AD the Scandinavian Vikings, or Varangians, also took part in the forming of Russian identity and Kievan Rus' state. Kievan Rus' had accepted Orthodox Christianity from the Eastern Roman Empire in 988, and this largely defined the Russian culture of next millennium as the synthesis of Slavic and Byzantine cultures. After the fall of Constantinople in 1453, Russia remained the largest Orthodox nation in the world and claimed succession to the Byzantine legacy in the form of the Third Rome idea. At different points in its history, the country was also strongly influenced by the culture of Western Europe. Since Peter the Great's reforms for two centuries Russian culture largely developed in the general context of European culture rather than pursuing its own unique ways. The situation changed in the 20th century, when the Communist ideology became a major factor in the culture of the Soviet Union, where Russia, or Russian SFSR, was the largest and leading part.

Nowadays, Russian cultural heritage is ranked seventh in the Nation Brands Index, based on interviews of some 20,000 people mainly from Western countries and the Far East. Due to the relatively late involvement of Russia in modern globalization and international tourism, many aspects of Russian culture, like Russian jokes and the Soviet Art, remain largely unknown to foreigners.

### **Architecture**

Main articles: Russian architecture and List of Russian architects



Palace of Facets



Kizhi



## Grand Kremlin Palace



## Bakhmetevsky Bus Garage

Russian architecture began with the woodcraft buildings of ancient Slavs. Since the Christianization of Kievan Rus', for several centuries Russian architecture was influenced predominantly by the Byzantine architecture, until the Fall of Constantinople. Apart from fortifications (kremlins), the main stone buildings of ancient Rus' were Orthodox churches, with their many domes, often gilded or brightly painted. Aristotle Fioravanti and other Italian architects brought Renaissance trends into Russia. The 16th century saw the development of unique tent-like churches culminating in Saint Basil's Cathedral. By that time the onion dome design was also fully developed. In the 17th century, the "fiery style" of ornamentation flourished in Moscow and Yaroslavl, gradually paving the way for the Naryshkin baroque of the 1690s. After Peter the Great reforms had made Russia much closer to Western culture, the change of the architectural styles in the country generally followed that of Western Europe.

The 18th-century taste for rococo architecture led to the splendid works of Bartolomeo Rastrelli and his followers. During the reign of Catherine the Great and her grandson Alexander I, the city of Saint Petersburg was transformed into an outdoor museum of Neoclassical architecture. The second half of the 19th century

was dominated by the Byzantine and Russian Revival style (this corresponds to Gothic Revival in Western Europe). Prevalent styles of the 20th century were the Art Nouveau (Fyodor Shekhtel), Constructivism (Moisei Ginzburg and Victor Vesnin), and the Stalin Empire style (Boris Iofan). After Stalin's death a new Soviet leader, Nikita Khrushchey, condemned the "excesses" of the former architectural styles, and in the late Soviet era the architecture of the country was dominated by plain functionalism. This helped somewhat to resolve the housing problem, but created the large massives of buildings of low architectural quality, much in contrast with the previous bright architecture. After the end of the Soviet Union the situation improved. Many churches demolished in the Soviet times were rebuilt, and this process continues along with the restoration of various historical buildings destroyed in World War II. As for the original architecture, there is no more any common style in modern Russia, though International style has a great influence.

### **Some notable Russian buildings include:**

Saint Sophia Cathedral in Novgorod | Golden Gate (Vladimir)  
| Cathedral of Christ the Saviour | Assumption Cathedral in Vladimir | Cathedral of the Annunciation | Cathedral of the Archangel | Cathedral of the Dormition | Church of the Savior on Blood | Saint Basil's Cathedral | Kazan Kremlin | Saint Isaac's Cathedral | Kazan Cathedral | Peter and Paul Cathedral | Sukharev Tower | Menshikov Tower | Moscow Manege | Narva Triumphal Gate | Kolomenskoye | Peterhof Palace | Gatchina | Troitse-Sergiyeva Lavra | Solovetsky Monastery | Kunstkamera | Russian Museum | Catherine Palace | Grand Kremlin Palace | Winter Palace | Simonov Monastery | Novodevichy Convent | Lenin's Mausoleum | Tatlin's Tower | Palace of the Soviets | Seven Sisters (Moscow) | All-Soviet Exhibition Centre | Ostankino Tower | Triumph-Palace | White House of Russia



## Handicraft

Main article: Matryoshka doll



Matryoshka doll.

Matryoshka doll is a Russian nesting doll. A set of Matryoshka dolls consist of a wooden figure which can be pulled apart to reveal another figure of the same sort but somewhat smaller inside. It has in turn another somewhat smaller figure inside, and so on. The number of nested figures is usually six or more. The shape is mostly cylindrical, rounded at the top for the head and tapered towards the bottom, but little else. The dolls have no extremities, (except those that are painted). The true artistry is in the painting of each doll, which can be extremely elaborate. The theme is usually peasant girls in traditional dress, but can be almost anything; for instance, fairy tales or Soviet leaders.

Other forms of Russian handicraft include khokhloma, Dymkovo toy, gzhel, Zhostovo painting, Filimonov toys, pisanka and palekh.

## Icon painting

Main article: [Russian icons](#)



A piece of Russian Icon art known as [Rublev's Trinity](#).

Russian icons are typically paintings on wood, often small, though some in churches and monasteries may be as large as a table top. Many religious homes in Russia have icons hanging on the wall in the *krasny ugol*, the "red" or "beautiful" corner (see [Icon Corner](#)). There is a rich history and elaborate [religious symbolism](#) associated with icons. In Russian churches, the [nave](#) is typically separated from the [sanctuary](#) by an [iconostasis](#) (Russian *ikonostás*) a wall of icons. Icon paintings in Russia attempted to help people with their prayers without idolizing the figure in the painting. The most comprehensive collection of Icon art is found at the [Tretyakov Gallery](#).<sup>[39]</sup>

The use and making of icons entered [Kievan Rus'](#) following its conversion to Orthodox Christianity from the Eastern Roman ([Byzantine](#)) Empire in 988 AD. As a general rule, these icons strictly followed models and formulas hallowed by usage, some of

which had originated in Constantinople. As time passed, the Russians—notably Andrei Rublev and Dionisius—widened the vocabulary of iconic types and styles far beyond anything found elsewhere. The personal, improvisatory and creative traditions of Western European religious art are largely lacking in Russia before the seventeenth century, when Simon Ushakov's painting became strongly influenced by religious paintings and engravings from Protestant as well as Catholic Europe.

In the mid-seventeenth century, changes in liturgy and practice instituted by Patriarch Nikon resulted in a split in the Russian Orthodox Church. The traditionalists, the persecuted "Old Ritualists" or "Old Believers", continued the traditional stylization of icons, while the State Church modified its practice. From that time icons began to be painted not only in the traditional stylized and nonrealistic mode, but also in a mixture of Russian stylization and Western European realism, and in a Western European manner very much like that of Catholic religious art of the time. The Stroganov movement and the icons from Nevyansk rank among the last important schools of Russian icon-painting.

### **Classical painting**

Main articles: Russian visual arts, Russian Academy of Arts and Russian artists

The Russian Academy of Arts was created in 1757, aimed to give Russian artists an international role and status. Notable portrait painters from the Academy include Ivan Argunov, Fyodor Rokotov, Dmitry Levitzky, and Vladimir Borovikovsky.

In the early 19th century, when neoclassicism and romantism flourished, famous academic artists focused on mythological and Biblical themes, like Karl Briullov and Alexander Ivanov.

### **Realist painting**

Main articles: Peredvizhniki and Russian artists



The Ninth Wave by Ivan Aivazovsky



Reply of the Zaporozhian Cossacks by Ilya Repin

Realism came into dominance in the 19th century. The realists captured Russian identity in landscapes of wide rivers, forests, and birch clearings, as well as vigorous genre scenes and robust portraits of their contemporaries. Other artists focused on social criticism, showing the conditions of the poor and caricaturing authority; critical realism flourished under the reign of Alexander II, with some artists making the circle of human suffering their main theme. Others focused on depicting dramatic moments in Russian history. The Peredvizhniki (*wanderers*) group of artists broke with Russian Academy and initiated a school of art liberated from Academic restrictions. Leading realists include Ivan Shishkin, Arkhip Kuindzhi, Ivan Kramskoi, Vasily Polenov, Isaac Levitan, Vasily Surikov, Viktor Vasnetsov and Ilya Repin.

By the turn of the 20th century and on, many Russian artists developed their own unique styles, neither realist nor avante-garde.

These include Boris Kustodiev, Kuzma Petrov-Vodkin, Mikhail Vrubel and Nicholas Roerich. Many works by the Peredvizhniki group of artists have been highly sought after by collectors in recent years. Russian art auctions during Russian Art Week in London have increased in demand and works have been sold for record breaking prices.

## **Russian avant-garde**

The Russian avant-garde is an umbrella term used to define the large, influential wave of modernist art that flourished in Russia from approximately 1890 to 1930. The term covers many separate, but inextricably related, art movements that occurred at the time; namely neo-primitivism, suprematism, constructivism, rayonism, and futurism. Notable artists from this era include El Lissitzky, Kazimir Malevich, Wassily Kandinsky, Vladimir Tatlin, Alexander Rodchenko, Pavel Filonov and Marc Chagall. The Russian avant-garde reached its creative and popular height in the period between the Russian Revolution of 1917 and 1932, at which point the revolutionary ideas of the avant-garde clashed with the newly emerged conservative direction of socialist realism.

In the 20th century many Russian artists made their careers in Western Europe, forced to emigrate by the Revolution. Wassily Kandinsky, Marc Chagall, Naum Gabo and others spread their work, ideas, and the impact of Russian art globally.

## **Soviet Art**

Main articles: Soviet Art and List of Russian artists

During the Russian Revolution a movement was initiated to put all arts to service of the dictatorship of the proletariat. The instrument for this was created just days before the October Revolution, known as Proletkult, an abbreviation for "Proletarskie kulturno-prosvetitelnye organizatsii" (Proletarian Cultural and Enlightenment Organizations). A prominent theorist of this

movement was Alexander Bogdanov. Initially, Narkompros (ministry of education), which was also in charge of the arts, supported Proletkult. Although Marxist in character, the Proletkult gained the disfavor of many party leaders, and by 1922 it had declined considerably. It was eventually disbanded by Stalin in 1932. *De facto* restrictions on what artists could paint were abandoned by the late 1980s.

However, in the late Soviet era many artists combined innovation with socialist realism including Ernst Neizvestny, Ilya Kabakov, Mikhail Shemyakin, Erik Bulatov, and Vera Mukhina. They employed techniques as varied as primitivism, hyperrealism, grotesque, and abstraction. Soviet artists produced works that were furiously patriotic and anti-fascist in the 1940s. After the Great Patriotic War Soviet sculptors made multiple monuments to the war dead, marked by a great restrained solemnity.

### **Icon painting**

From Wikipedia, the free encyclopedia

This article is about the religious images. For other uses, see Icon (disambiguation).



*The Ladder of Divine Ascent* icon showing monks ascending to Jesus in Heaven, top right. 12th century, Saint Catherine's Monastery



Russian icon of Holy Trinity



The icon of St Nicolas carved in stone. Between the 12 and 15th cc. Radomysl Castle, Ukraine.

An **icon** (from Greek *εἰκόνα* "image") is generally a flat panel painting depicting Jesus Christ, Mary, saints and/or angels, which is venerated among Eastern Orthodox, Oriental Orthodox, and in certain Eastern Catholic Churches.

Icons may also be cast in metal, carved in stone, embroidered on cloth, painted on wood, done in mosaic or fresco work, printed on paper or metal, etc. Icons are often illuminated with a candle or jar of oil with a wick. (Beeswax for candles and olive oil for oil lamps are preferred because they burn very cleanly, although other materials are sometimes used.) The illumination of religious images with lamps or candles is an ancient practice pre-dating Christianity.

Although common in translated works from Greek or Russian, in English iconography does not mean icon painting, and "iconographer" does not mean an artist of icons, which are painted or carved, not "written", as they are in those languages.

Comparable images from Western Christianity are generally not described as "icons", although "iconic" may be used to describe a static style of devotional image.

## **History** **Emergence of the Icon**



Ceramic icons are rare. Saint Arethas, Byzantine, 10th century.





*Image of the Saviour Not Made by Hand: a traditional Orthodox iconography in the interpretation of Simon Ushakov (1658).*

Further information: Image of Edessa

Aside from the legend that Pilate had made an image of Christ, the 4th-century Eusebius of Caesarea, in his Church History, provides a more substantial reference to a "first" icon of Jesus. He relates that King Abgar of Edessa sent a letter to Jesus at Jerusalem, asking Jesus to come and heal him of an illness. In this version there is no image. In the later account found in the Syriac *Doctrine of Addai*, a painted image of Jesus is mentioned in the story; and even later, in the account given by Evagrius, the painted image is transformed into an image that miraculously appeared on a towel when Christ pressed the cloth to his wet face.<sup>[21]</sup> Further legends relate that the cloth remained in Edessa until the 10th century, when it was taken to Constantinople. In 1204 it was lost when Constantinople was sacked by Crusaders, but its iconic type had been well fixed in numerous copies.

The earliest written records of Christian images treated like icons in a pagan or Gnostic context are offered by the 4th-century Christian Aelius Lampridius in the *Life of Alexander Severus*

(xxix) that was part of the Augustan History. According to Lampridius, the emperor Alexander Severus (222–235), who was not a Christian, had kept a domestic chapel for the veneration of images of deified emperors, of portraits of his ancestors, and of Christ, Apollonius, Orpheus and Abraham. Irenaeus, (c. 130–202) in his Against Heresies (1:25;6) says scornfully of the Gnostic Carpocratians, "They also possess images, some of them painted, and others formed from different kinds of material; while they maintain that a likeness of Christ was made by Pilate at that time when Jesus lived among them. They crown these images, and set them up along with the images of the philosophers of the world that is to say, with the images of Pythagoras, and Plato, and Aristotle, and the rest. They have also other modes of honouring these images, after the same manner of the Gentiles [pagans]". St. Irenaeus on the other hand does not speak critically of icons or portraits in a general sense, only of certain gnostic sectarians use of icons.

Another criticism of image veneration is found in the non-canonical 2nd-century Acts of John (generally considered a gnostic work), in which the Apostle John discovers that one of his followers has had a portrait made of him, and is venerating it: "...he [John] went into the bedchamber, and saw the portrait of an old man crowned with garlands, and lamps and altars set before it. And he called him and said: Lycomedes, what do you mean by this matter of the portrait? Can it be one of thy gods that is painted here? For I see that you are still living in heathen fashion." Later in the passage John says, "But this that you have now done is childish and imperfect: you have drawn a dead likeness of the dead."

At least some of the hierarchy of the church was still strictly opposed to icons in the early 4th century. At the Spanish Synod of Elvira (c. 305) bishops concluded, "Pictures are not to be placed in churches, so that they do not become objects of worship and adoration".<sup>[3]</sup> Bishop Epiphanius of Salamis, wrote his letter 51 to John, Bishop of Jerusalem (c. 394) in which he recounted how he

tore down an image in a church and admonished the other bishop that such images are "opposed . . . to our religion".

Elsewhere in his *Church History*, Eusebius reports seeing what he took to be portraits of Jesus, Peter and Paul, and also mentions a bronze statue at Banias / Paneas, of which he wrote, "They say that this statue is an image of Jesus" ; further, he relates that locals thought the image to be a memorial of the healing of the woman with an issue of blood by Jesus (Luke 8:43-48), because it depicted a standing man wearing a double cloak and with arm outstretched, and a woman kneeling before him with arms reaching out as if in supplication. John Francis Wilson thinks it possible to have been a pagan bronze statue whose true identity had been forgotten; some have thought it to be Aesculapius, the god of healing, but the description of the standing figure and the woman kneeling in supplication is precisely that found on coins depicting the bearded emperor Hadrian reaching out to a female figure symbolizing a province kneeling before him.

When asked by Constantia (Emperor Constantine's sister) for an image of Jesus, Eusebius denied the request, replying that "To depict purely the human form of Christ before its transformation, on the other hand, is to break the commandment of God and to fall into pagan error".

After Christianity was legalized by the emperor Constantine I within the Roman Empire in 313, huge numbers of pagans became converts. This created the necessity for the transfer of allegiance and practice from the old gods and heroes to the new religion, and for the gradual adaptation of the old system of image making and veneration to a Christian context, in the process of Christianization. Robin Lane Fox states "By the early fifth century, we know of the ownership of private icons of saints; by c. 480-500, we can be sure that the inside of a saint's shrine would be adorned with images and votive portraits, a practice which had probably begun earlier".

When Constantine converted to Christianity the majority of his subjects were still pagans and the Roman Imperial cult of the

divinity of the emperor, expressed through the traditional burning of candles and the offering of incense to the emperor's image, was tolerated for a period because it would have been politically dangerous to attempt to suppress it. Indeed, in the 5th century the portrait of the reigning emperor was still honoured this way in the courts of justice and municipal buildings of the empire and in 425 Philostorgius, an Arian Christian, charged the Orthodox Christians in Constantinople with idolatry because they still honored the image of the emperor Constantine the Great, the founder of the city, in this way. Dix notes that this was more than a century before we find the first reference to a similar honouring of the image of Christ or His apostles or saints, but that it would seem a natural progression for the image of Christ, the King of Heaven and Earth, to be paid similar veneration as that given to the earthly Roman emperor. However, the Orthodox, Eastern Catholics, and other groups insist that veneration to icons is explicitly distinct from worship to idols as pagans did. This is explained further in later sections on this page.

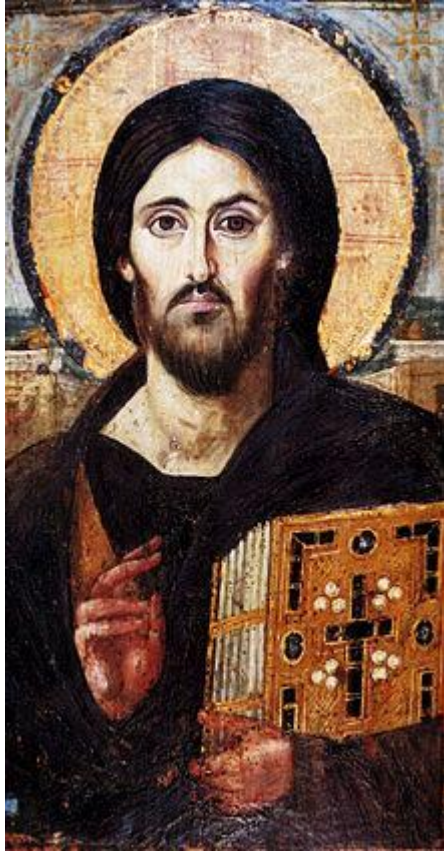
### **Theodosius to Justinian**



Christ and Saint Menas. A 6th-century Coptic icon from Egypt (Musée du Louvre).

After adoption of Christianity as the only permissible Roman state religion under Theodosius I, Christian art began to change not only in quality and sophistication, but also in nature. This was in no small part due to Christians being free for the first time to express their faith openly without persecution from the state, in addition to the faith spreading to the non-poor segments of society. Paintings of martyrs and their feats began to appear, and early writers commented on their lifelike effect, one of the elements a few Christian writers criticized in pagan art — the ability to imitate life. The writers mostly criticized pagan works of art for pointing to false gods, thus encouraging idolatry. Statues in the round were avoided as being too close to the principal artistic focus of pagan cult practices, as they have continued to be (with some small-scale exceptions) throughout the history of Eastern Christianity.

Nilus of Sinai (d. c.430), in his *Letter to Heliodorus Silentarius*, records a miracle in which St. Plato of Ankyra appeared to a Christian in a dream. The Saint was recognized because the young man had often seen his portrait. This recognition of a religious apparition from likeness to an image was also a characteristic of pagan pious accounts of appearances of gods to humans, and was a regular *topos* in hagiography. One critical recipient of a vision from Saint Demetrius of Thessaloniki apparently specified that the saint resembled the "more ancient" images of him - presumably the 7th century mosaics still in Hagios Demetrios. Another, an African bishop, had been rescued from Arab slavery by a young soldier called Demetrios, who told him to go to his house in Thessaloniki. Having discovered that most young soldiers in the city seemed to be called Demetrios, he gave up and went to the largest church in the city, to find his rescuer on the wall.



The oldest surviving icon of *Christ Pantocrator*, *encaustic on panel*, c. 6th century (*Saint Catherine's Monastery, Mount Sinai*).

During this period the church began to discourage all non-religious human images - the Emperor and donor figures counting as religious. This became largely effective, so that most of the population would only ever see religious images and those of the ruling class. The word icon referred to any and all images, not just religious ones, but there was barely a need for a separate word for these.

## Luke's portrait of Mary

It is in a context attributed to the 5th century that the first mention of an image of Mary painted from life appears, though earlier paintings on catacomb walls bear resemblance to modern icons of Mary. Theodorus Lector, in his 6th-century *History of the Church* 1:1

stated that Eudokia (wife of Theodosius II, died 460) sent an image of "the Mother of God" named Icon of the Hodegetria from Jerusalem to Pulcheria, daughter of the Emperor Arcadius: the image was specified to have been "painted by the Apostle Luke."

Margherita Guarducci relates a tradition that the original icon of Mary attributed to Luke, sent by Eudokia to Pulcheria from Palestine, was a large circular icon only of her head. When the icon arrived in Constantinople it was fitted in as the head into a very large rectangular icon of her holding the Christ child and it is this composite icon that became the one historically known as the Hodegetria. She further states another tradition that when the last Latin Emperor of Constantinople, Baldwin II, fled Constantinople in 1261 he took this original circular portion of the icon with him. This remained in the possession of the Angevin dynasty who had it likewise inserted into a much larger image of Mary and the Christ child, which is presently enshrined above the high altar of the Benedictine Abbey church of Montevergine. Unfortunately this icon has been over the subsequent centuries subjected to repeated repainting, so that it is difficult to determine what the original image of Mary's face would have looked like. However, Guarducci also states that in 1950 an ancient image of Mary at the Church of Santa Francesca Romana was determined to be a very exact, but reverse mirror image of the original circular icon that was made in the 5th century and brought to Rome, where it has remained until the present.

In later tradition the number of icons of Mary attributed to Luke would greatly multiply;<sup>[16]</sup> the Salus Populi Romani, the

Theotokos of Vladimir, the Theotokos Iverskaya of Mount Athos, the Theotokos of Tikhvin, the Theotokos of Smolensk and the Black Madonna of Częstochowa are examples, and another is in the cathedral on St Thomas Mount, which is believed to be one of the seven painted by St. Luke the Evangelist and brought to India by St. Thomas. Ethiopia has at least seven more.

In the period before and during the Iconoclastic Controversy, stories attributing the creation of icons to the New Testament period greatly increased, with several apostles and even the Virgin herself believed to have acted as the artist or commissioner of images (embroidered in the case of the Virgin).

### **Iconoclast period**

Main article: Byzantine Iconoclasm



12th-century icon of Archangel Gabriel from Novgorod, called "Golden-Locked Angel", currently exhibited in the State Russian Museum.



There was a continuing opposition to images and their misuse within Christianity from very early times. "Whenever images threatened to gain undue influence within the church, theologians have sought to strip them of their power".

Further,"there is no century between the fourth and the eighth in which there is not some evidence of opposition to images even within the Church". Nonetheless, popular favor for icons guaranteed their continued existence, while no systematic apologia for or against icons, or doctrinal authorization or condemnation of icons yet existed.

The use of icons was seriously challenged by Byzantine Imperial authority in the 8th century. Though by this time opposition to images was strongly entrenched in Judaism and Islam, attribution of the impetus toward an iconoclastic movement in Eastern Orthodoxy to Muslims or Jews "*seems to have been highly exaggerated, both by contemporaries and by modern scholars*".

Though significant in the history of religious doctrine, the Byzantine controversy over images is not seen as of primary importance in Byzantine history. "Few historians still hold it to have been the greatest issue of the period..."

The Iconoclastic Period began when images were banned by Emperor Leo III the Isaurian sometime between 726 and 730. Under his son Constantine V, a council forbidding image veneration was held at Hieria near Constantinople in 754. Image veneration was later reinstated by the Empress Regent Irene, under whom another council was held reversing the decisions of the previous iconoclast council and taking its title as Seventh Ecumenical Council. The council anathemized all who hold to iconoclasm, i.e. those who held that veneration of images constitutes idolatry. Then the ban was enforced again by Leo V in 815. And finally icon veneration was decisively restored by Empress Regent Theodora.

From then on all Byzantine coins had a religious image or symbol on the reverse, usually an image of Christ for larger

denominations, with the head of the Emperor on the obverse, reinforcing the bond of the state and the divine order.



The "Theotokos of Vladimir" icon (12th century)

### **Acheiropoieta**

Main article: [Acheiropoieta](#)

The tradition of *acheiropoieta* (ἀχειροποίητα, literally "not-made-by-hand") accrued to icons that are alleged to have come into existence miraculously, not by a human painter. Such images functioned as powerful relics as well as icons, and their images were naturally seen as especially authoritative as to the true appearance of the subject: naturally and especially because of the reluctance to accept mere human productions as embodying anything of the divine, a commonplace of Christian deprecation of man-made "idols". Like icons believed to be painted directly from

the live subject, they therefore acted as important references for other images in the tradition. Beside the developed legend of the *mandylion* or Image of Edessa, was the tale of the Veil of Veronica, whose very name signifies "true icon" or "true image", the fear of a "false image" remaining strong.

### Stylistic developments



St Peter encaustic on panel, c. 6th century (Saint Catherine's Monastery).

Although there are earlier records of their use, no panel icons earlier than the few from the 6th century preserved at the Greek Orthodox Saint Catherine's Monastery in Egypt survive, as the

other examples in Rome have all been drastically over-painted. The surviving evidence for the earliest depictions of Christ, Mary and saints therefore comes from wall-paintings, mosaics and some carvings. They are realistic in appearance, in contrast to the later stylization. They are broadly similar in style, though often much superior in quality, to the mummy portraits done in wax (encaustic) and found at Fayyum in Egypt. As we may judge from such items, the first depictions of Jesus were generic rather than portrait images, generally representing him as a beardless young man. It was some time before the earliest examples of the long-haired, bearded face that was later to become standardized as the image of Jesus appeared. When they did begin to appear there was still variation. Augustine of Hippo (354-430) said that no one knew the appearance of Jesus or that of Mary. However, Augustine was not a resident of the Holy Land and therefore was not familiar with the local populations and their oral traditions. Gradually, paintings of Jesus took on characteristics of portrait images.

At this time the manner of depicting Jesus was not yet uniform, and there was some controversy over which of the two most common icons was to be favored. The first or "Semitic" form showed Jesus with short and "frizzy" hair; the second showed a bearded Jesus with hair parted in the middle, the manner in which the god Zeus was depicted. Theodorus Lector remarked<sup>[27]</sup> that of the two, the one with short and frizzy hair was "more authentic". To support his assertion, he relates a story (excerpted by John of Damascus) that a pagan commissioned to paint an image of Jesus used the "Zeus" form instead of the "Semitic" form, and that as punishment his hands withered.

Though their development was gradual, we can date the full-blown appearance and general ecclesiastical (as opposed to simply popular or local) acceptance of Christian images as venerated and miracle-working objects to the 6th century, when, as Hans Belting writes,<sup>[28]</sup> "we first hear of the church's use of religious images." "As we reach the second half of the sixth century, we find that

images are attracting direct veneration and some of them are credited with the performance of miracles"<sup>[29]</sup> Cyril Mango writes,<sup>[30]</sup> "In the post-Justinianic period the icon assumes an ever increasing role in popular devotion, and there is a proliferation of miracle stories connected with icons, some of them rather shocking to our eyes". However, the earlier references by Eusebius and Irenaeus indicate veneration of images and reported miracles associated with them as early as the 2nd century. What might be shocking to our contemporary eyes may not have been viewed as such by the early Christians. Acts 5:15 reports that "people brought the sick into the streets and laid them on beds and mats so that at least Peter's shadow might fall on some of them as he passed by."

### **Symbolism**

In the icons of Eastern Orthodoxy, and of the Early Medieval West, very little room is made for artistic license. Almost everything within the image has a symbolic aspect. Christ, the saints, and the angels all have halos. Angels (and often John the Baptist) have wings because they are messengers. Figures have consistent facial appearances, hold attributes personal to them, and use a few conventional poses.

Colour plays an important role as well. Gold represents the radiance of Heaven; red, divine life. Blue is the color of human life, white is the Uncreated Light of God, only used for resurrection and transfiguration of Christ. If you look at icons of Jesus and Mary: Jesus wears red undergarment with a blue outer garment (God become Human) and Mary wears a blue undergarment with a red over garment (human was granted gifts by God), thus the doctrine of deification is conveyed by icons. Letters are symbols too. Most icons incorporate some calligraphic text naming the person or event depicted. Even this is often presented in a stylized manner.

## Miracles



*Our Lady of St. Theodore*, a 1703 copy of the 11th-century icon, following the same Byzantine "Tender Mercy" type as the Vladimirskaya above.

In the Eastern Orthodox Christian tradition there are reports of particular, Wonderworking icons that exude myrrh (fragrant, healing oil), or perform miracles upon petition by believers. When such reports are verified by the Orthodox hierarchy, they are understood as miracles performed by God through the prayers of the saint, rather than being magical properties of the painted wood itself. Theologically, all icons are considered to be sacred, and are miraculous by nature, being a means of spiritual communion between the heavenly and earthly realms. However, it is not uncommon for specific icons to be characterized as "miracle-working", meaning that God has chosen to glorify them by working miracles through them. Such icons are often given

particular names (especially those of the Virgin Mary), and even taken from city to city where believers gather to venerate them and pray before them. Islands like that of Tinos are renowned for possessing such "miraculous" icons, and are visited every year by thousands of pilgrims.

### **Eastern Orthodox teaching**



A fairly elaborate Orthodox Christian icon corner as would be found in a private home.

The Eastern Orthodox view of the origin of icons is generally quite different from that of most secular scholars and from some in contemporary Roman Catholic circles: "*The Orthodox Church maintains and teaches that the sacred image has existed from the beginning of Christianity*", Léonid Ouspensky has written. Accounts that some non-Orthodox writers consider legendary are accepted as history within Eastern Orthodoxy, because they are a

part of church tradition. Thus accounts such as that of the miraculous "Image Not Made by Hands", and the weeping and moving "Mother of God of the Sign" of Novgorod are accepted as fact: "*Church Tradition tells us, for example, of the existence of an Icon of the Savior during His lifetime (the "Icon-Made-Without-Hands") and of Icons of the Most-Holy Theotokos [Mary] immediately after Him.*"<sup>[32]</sup> Eastern Orthodoxy further teaches that "a clear understanding of the importance of Icons" was part of the church from its very beginning, and has never changed, although explanations of their importance may have developed over time. This is because icon painting is rooted in the theology of the Incarnation (Christ being the *eikon* of God) which didn't change, though its subsequent clarification within the Church occurred over the period of the first seven Ecumenical Councils. Also, icons served as tools of edification for the illiterate faithful during most of the history of Christendom.

Eastern Orthodox find the first instance of an image or icon in the Bible when God made man in His own image (Septuagint Greek *eikona*), in Genesis 1:26-27. In Exodus, God commanded that the Israelites not make any graven image; but soon afterwards, he commanded that they make graven images of cherubim and other like things, both as statues and woven on tapestries. Later, Solomon included still more such imagery when he built the first temple. Eastern Orthodox believe these qualify as icons, in that they were visible images depicting heavenly beings and, in the case of the cherubim, used to indirectly indicate God's presence above the Ark.

In the Book of Numbers it is written that God told Moses to make a bronze serpent, *Nehushtan*, and hold it up, so that anyone looking at the snake would be healed of their snakebites. In John 3, Jesus refers to the same serpent, saying that he must be lifted up in the same way that the serpent was. John of Damascus also regarded the brazen serpent as an icon. Further, Jesus Christ himself is called the "image of the invisible God" in Colossians 1:15, and is therefore in one sense an icon. As people are also



made in God's images, people are also considered to be living icons, and are therefore "censed" along with painted icons during Orthodox prayer services.



A somewhat disinterested treatment of the emotional subject and painstaking attention to the throne and other details of the material world distinguish this work by a medieval Sicilian master from works by imperial icon-painters of Constantinople.

According to John of Damascus, anyone who tries to destroy icons "is the enemy of Christ, the Holy Mother of God and the saints, and is the defender of the Devil and his demons." This is because the theology behind icons is closely tied to the

Incarnational theology of the humanity and divinity of Jesus, so that attacks on icons typically have the effect of undermining or attacking the Incarnation of Jesus himself as elucidated in the Ecumenical Councils.

Basil of Caesarea, in his writing *On the Holy Spirit*, says: "The honor paid to the image passes to the prototype". He also illustrates the concept by saying, "If I point to a statue of Caesar and ask you 'Who is that?', your answer would properly be, 'It is Caesar.' When you say such you do not mean that the stone itself is Caesar, but rather, the name and honor you ascribe to the statue passes over to the original, the archetype, Caesar himself."<sup>1</sup> So it is with an Icon.

Thus to kiss an icon of Christ, in the Eastern Orthodox view, is to show love towards Christ Jesus himself, not mere wood and paint making up the physical substance of the icon. Worship of the icon as somehow entirely separate from its prototype is expressly forbidden by the Seventh Ecumenical Council.

### **The word *eikōn* in the Bible**

The Greek word *eikōn* means an image or likeness that represents something else. An *eikon* does not necessarily imply sanctity or veneration.

#### **Icon painting tradition by region**

##### **Eastern Roman Empire**

Of the icon painting tradition that developed in Byzantium, with Constantinople as the chief city, we have only a few icons from the 11th century and none preceding them, in part because of the Iconoclastic reforms during which many were destroyed or lost, and also because of plundering by Venetians in 1204 during the Fourth Crusade, and finally the taking of the city by the Islamic Turks in 1453.

It was only in the Comnenian period (1081–1185) that the cult of the icon became widespread in the Byzantine world, partly on account of the dearth of richer materials (such as mosaics, ivory, and enamels), but also because an iconostasis a special screen for

icons was introduced then in ecclesiastical practice. The style of the time was severe, hieratic and distant.

In the late Comnenian period this severity softened, and emotion, formerly avoided, entered icon painting. Major monuments for this change include the murals at Daphni (ca. 1100) and Nerezi near Skopje (1164). The Theotokos of Vladimir (ca. 1115, *illustration, right*) is probably the most representative example of the new trend towards spirituality and emotion.

The tendency toward emotionalism in icons continued in the Paleologan period, which began in 1261. Paleologan art reached its pinnacle in mosaics such as those of the Kariye Camii (the former Chora Monastery). In the last half of the 14th century, Paleologan saints were painted in an exaggerated manner, very slim and in contorted positions, that is, in a style known as the Paleologan Mannerism, of which Ochrid's Annunciation is a superb example.

After 1453, the Byzantine tradition was carried on in regions previously influenced by its religion and culture — in the Balkans and Russia, Georgia in the Caucasus, and, in the Greek-speaking realm, on Crete.

## **Crete**

Main article: Cretan School

Crete was under Venetian control from 1204 and became a thriving center of art with eventually a *Scuola di San Luca*, or organized painter's guild on Western lines. Cretan painting was heavily patronized both by Catholics of Venetian territories and by Eastern Orthodox. For ease of transport, Cretan painters specialized in panel paintings, and developed the ability to work in many styles to fit the taste of various patrons. El Greco, who moved to Venice after establishing his reputation in Crete, is the most famous artist of the school, who continued to use many Byzantine conventions in his works. In 1669 the city of Heraklion, on Crete, which at one time boasted at least 120 painters, finally fell to the Turks, and from that time Greek icon painting went into a decline, with a revival attempted in the 20th century by art

reformers such as Photios Kontoglou, who emphasized a return to earlier styles.

## Russia



Muscovite Mannerism: *Harrowing of Hell*, by Dionisius and his workshop.

Main articles: Russian icons and List of oldest Russian icons.

Russian icons are typically paintings on wood, often small, though some in churches and monasteries may be as large as a table top. Many religious homes in Russia have icons hanging on the wall in the *krasny ugol*, the "red" or "beautiful" corner (see Icon Corner). There is a rich history and elaborate religious symbolism associated with icons. In Russian churches, the nave is

typically separated from the sanctuary by an iconostasis (Russian *ikonostás*) a wall of icons.



Christ the Redeemer (1410s, by Andrei Rublev).

The use and making of icons entered Kievan Rus' following its conversion to Orthodox Christianity from the Eastern Roman (Byzantine) Empire in 988 AD. As a general rule, these icons strictly followed models and formulas hallowed by usage, some of which had originated in Constantinople. As time passed, the Russians—notably Andrei Rublev and Dionisius—widened the vocabulary of iconic types and styles far beyond anything found elsewhere. The personal, improvisatory and creative traditions of

Western European religious art are largely lacking in Russia before the 17th century, when Simon Ushakov's painting became strongly influenced by religious paintings and engravings from Protestant as well as Catholic Europe.

In the mid-17th century, changes in liturgy and practice instituted by Patriarch Nikon resulted in a split in the Russian Orthodox Church. The traditionalists, the persecuted "Old Ritualists" or "Old Believers", continued the traditional stylization of icons, while the State Church modified its practice. From that time icons began to be painted not only in the traditional stylized and nonrealistic mode, but also in a mixture of Russian stylization and Western European realism, and in a Western European manner very much like that of Catholic religious art of the time. The Stroganov movement and the icons from Nevyansk rank among the last important schools of Russian icon-painting.

## Romania



A key piece of the Paleologan Mannerism - the Annunciation icon from Ohrid in the Republic of Macedonia. Main article: Romanian icons.

In Romania, icons painted as reversed images behind glass and set in frames were common in the 19th century and are still made. The process is known as Reverse painting on glass. "*In the Transylvanian countryside, the expensive icons on panels imported from Moldavia, Wallachia, and Mt. Athos were gradually replaced by small, locally produced icons on glass, which were much less expensive and thus accessible to the Transylvanian peasants...*"

### **Egypt and Ethiopia**

Main article: Coptic art

The Egyptian Coptic Church and the Ethiopian Church also have distinctive, living icon painting traditions. Coptic icons have their origin in the Hellenistic art of Egyptian Late Antiquity, as exemplified by the Fayum mummy portraits. Beginning in the 4th century, churches painted their walls and made icons to reflect an authentic expression of their faith.

### **Western Christianity**



A Western style icon of Archangel Michael on the Greek Catholic iconostasis of Hajdúdorog



An icon of Black Madonna of Czestochowa, one of the national symbols of Poland.



Icon of the Melanesian Brotherhood Martyrs at Canterbury Cathedral (Anglican Communion)





A modern metal icon of St. Nicholas by the Bulgarian artist Georgi 'Chapa' Chapkanov. This depiction differs radically from traditional Orthodox iconography (Gilbert House, Stanley, Falkland Islands).

Although the word "icon" is not used in Western Christianity, there are religious works of art which were largely patterned on Byzantine works, and equally conventional in composition and depiction. Until the 13th century, "icon"-like portraits followed East pattern - although very few survive from this early period. From the 13th century, the western tradition came slowly to allow the artist far more flexibility, and a more realist approach to the figures. If only because there was a much smaller number of skilled artists, the quantity of works of art, in the sense of panel paintings, was much smaller in the West, and in most Western settings a single diptych as an altarpiece, or in a domestic room, probably stood in place of the larger collections typical of Orthodox "icon corners".

Only in the 15th century did production of painted works of art begin to approach Eastern levels, supplemented by mass-produced imports from the Cretan school. In this century, the use of "icon"-like portraits in the West was enormously increased by the introduction of prints on paper, mostly woodcuts which were

produced in vast numbers (although hardly any survive). They were mostly sold, hand-coloured, by churches, and the smallest sizes (often only an inch high) were affordable even by peasants, who glued or pinned them straight onto a wall.

With the Reformation, after an initial uncertainty among early Lutherans, who painted a few "icon"-like depictions of leading Reformers, and continued to paint scenes from Scripture, Protestants came down firmly against icon-like portraits, especially larger ones, even of Christ. Many Protestants found these "idolatrous".

### **Catholic Church view**

The Roman Catholic Church accepted the decrees of the iconodule Seventh Ecumenical Council regarding images. There is some minor difference, however, in the Catholic attitude to images from that of the Orthodox. Following Gregory the Great, Catholics emphasize the role of images as the *Biblia Pauperum*, the "Bible of the Poor," from which those who could not read could nonetheless learn.

Catholics also, however, accept in principle the Eastern Orthodox veneration of images, believing that whenever approached, sacred images are to be revered. Though using both flat wooden panel and stretched canvas paintings, Catholics traditionally have also favored images in the form of three-dimensional statuary, whereas in the East, statuary is much less widely employed.

### **Lutheran Church view**

A recent joint Lutheran-Orthodox statement made in the 7th Plenary of the Lutheran-Orthodox Joint Commission,<sup>[35]</sup> on July 1993 in Helsinki, reaffirmed the Ecumenical council decisions on the nature of Christ and the veneration of images:

As Lutherans and Orthodox we affirm that the teachings of the ecumenical councils are authoritative for our churches. The ecumenical councils maintain the integrity of the teaching of the undivided Church concerning the saving, illuminating/justifying and glorifying acts of God and reject heresies which subvert the

saving work of God in Christ. Orthodox and Lutherans, however, have different histories. Lutherans have received the Nicaeno-Constantinopolitan Creed with the addition of the filioque. The Seventh Ecumenical Council, the Second Council of Nicaea in 787, which rejected iconoclasm and restored the veneration of icons in the churches, was not part of the tradition received by the Reformation. Lutherans, however, rejected the iconoclasm of the 16th century, and affirmed the distinction between adoration due to the Triune God alone and all other forms of veneration (CA 21). Through historical research this council has become better known. Nevertheless it does not have the same significance for Lutherans as it does for the Orthodox. Yet, Lutherans and Orthodox are in agreement that the Second Council of Nicaea confirms the christological teaching of the earlier councils and in setting forth the role of images (icons) in the lives of the faithful reaffirms the reality of the incarnation of the eternal Word of God, when it states: "The more frequently, Christ, Mary, the mother of God, and the saints are seen, the more are those who see them drawn to remember and long for those who serve as models, and to pay these icons the tribute of salutation and respectful veneration. Certainly this is not the full adoration in accordance with our faith, which is properly paid only to the divine nature, but it resembles that given to the figure of the honored and life-giving cross, and also to the holy books of the gospels and to other sacred objects" (Definition of the Second Council of Nicaea).

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