

А.В. Горелова, Т.Д. Галяутдинова

КУЛЬТУРОЛОГИЯ

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А.В. Горелова, Т.Д. Галяутдинова

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*Учебное пособие
для студентов заочного отделения специальности «культурология»*

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Данное учебное пособие предназначено для студентов заочного отделения специальности «культурология».

Целью учебного пособия является развитие у обучающихся навыков чтения, перевода, интерпретации неадаптированного англоязычного текста. Лексические упражнения пособия разнообразны, способствуют активному усвоению лексики и могут быть полезны для развития и упрочения навыков устной речи на английском языке.

Материалом настоящего пособия послужили оригинальные тексты видных историков искусства. Учебное пособие построено на материалах аутентичных текстов разных жанров (поэтических, художественно-публицистических), посвященных разнообразным аспектам культурно-исторического развития и современной жизни Великобритании, США и России (история, литература, театр, живопись, музыка, кино), снабженных развернутыми лексическими упражнениями. Каждый урок включает упражнения, позволяющие проверить как общее понимание прочитанного, так и закрепить только что усвоенный лексический материал.

В представленных текстах дается краткая биографическая справка и анализируются некоторые произведения искусства наиболее выдающихся художников, музыкантов, писателей и других деятелей культуры и искусства. Тематика текстов охватывает почти три века западноевропейской живописи от Хогарта до Сальвадора Дали. Это дает обучаемым, наряду с усвоением обширного лексического материала, возможность составить общее представление о направлениях развития западноевропейской живописи за последние 300 лет.

Данное учебное пособие может быть использовано как для самостоятельной работы студентов, так и в аудитории для выполнения заданий под руководством преподавателя.

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1. PAINTING

1.1. A Brush With The Old Masters (Paul Gauguin)

In 19th century France it was common for struggling artists to pay for their **board** and lodging with their works. In southern Brittany, dozens of artists were drawn to the region, as much by the fact that it was cheap to live as by its pretty scenery and wooded **tidal** estuaries delving inland from sandy beaches.

Paul Gauguin, along with fellow artists Meyer de Haan, Paul Serusier and Emile Bernard, holed up in le Pouldu in 1889. Now one of the most **somnolent** of the many sleepy coastal resorts, then it was quieter still home to a handful of farmers, fishermen and seaweed collectors. The artists stayed in the Buvette de la Plage, a tiny inn which they decorated with **murals** and paintings.

In 1891 Gauguin deserted France for his famously productive period in Tahiti. As surely for the bill of Fr300 he'd run up, he left the inn's owner, Marie Henry, some paintings. When he returned in 1894, he tried to get them back. But the local court found in Madame Henry favour, and Gauguin even had to pay the legal court the legal costs. After she died in 1945, her art collection - some 130 works - was sold by her sons to galleries around the world.

Sadly, the Buvette de la Plage is now the characterless modern Cafe de la Place. However, Marie Henry's old **hostelry** has been reconstructed two doors down. We know, by chance, roughly what it looked like then: the original murals were discovered hidden under seven layers of wallpaper by a decorator in the 1920s and photographed.

Gauguin and his fellow artists had retreated to the **tranquility** of le Pouldu from Pont-Aven, at the head of the **sensuous** Aven estuary. Then a bustling port, since the 1860s it had also been a thriving artists' colony. The painters preferred the port to more **rustic** bases in Brittany because the locals spoke French instead of Breton.

When he arrived in Brittany, Gauguin was **aligned** to the impression school of painting was changing. This was partly due to the influence of the primitive Celtic traditions of the region, as he acknowledged: "There is something wild and primitive about it - when my wooden **clogs** strike this granite ground, I hear the dull, muffled, powerful tone I seek in my painting."

As important was the inspiration provided by Emily Bernard, who was applying vivid, unalloyed colours to his canvasses in wide, flat blocks, with no shading or traditional sense of perspective. Gauguin took up this unacademic, non-realistic style, and became the seminal figure in what soon became known as the Pont-Aven school. His maxim was: "Don't copy nature too literally, just look at it and dream." The school, which **petered** out when he went to the South Seas, has been called the first chapter in the history of modern art and led to Fauvism and Cubism.

GLOSSARY

board	food served daily to paying guests
tidal	affected by tides
somnolent	drowsy, sleepy
murals	large pictures or decorations applied directly to a wall or ceiling
hostelry	inn
tranquility	the quality of calmness , peacefulness
sensuous	appealing to the senses
rustic	typical of the country
aligned	allied
clogs	heavy shoes
petered out	ceased to be productive

FACTS AND COMMENTS

Paul Gauguin (1848-1903) was a French post-impressionist painter who, together with Cezanne and Van Gogh, had a great influence on the development of modern art. Gauguin abandoned his family and a respectable job in a Paris bank to paint. He spent most of 1890s in Tahiti, where he developed his own style of imaginative symbolism, using very bright colours and simple, flat, rather distorted forms. Gauguin's rejection of naturalism and impressionism and his interest to the impressive power of primitive art inspired many artists.

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. In 1891 Gauguin deserted France for his famously productive period in Cuba.
2. Artists were drawn to southern Brittany because it was cheap to live there and by its pretty scenery.
3. Gauguin abandoned his family and a respectable job in a bank to paint.
4. Marie Henry's art collection is kept by her sons in the Buvette de la Plage, which is now a museum.
5. Gauguin represented realistic style in Pont-Aven school.
6. Gauguin developed the style of imaginative symbolism, using very bright colours and simple, flat, rather distorted forms.

2. Give the Russian equivalents of the following phrases:

- to decorate with murals
- unalloyed colours
- non-realistic style

maxim
a respectable job
rejection of naturalism
simple, flat, rather distorted forms

3. Give the English equivalents of the following phrases:

разработать (развить) собственный стиль
копировать буквально
привести к чему-л.
иметь большое влияние на что-л.
использовать яркие цвета
быть представителем стиля реализма

4. Answer the following questions:

1. How did struggling artists pay for their board and lodging in 19th century France?
2. Why were dozens of artists drawn to southern Brittany?
3. What kind of place was le Pouldu in 1889?
4. How did the writer Andre Gibe describe the colony of painters?
5. Why did Gauguin leave the inn's owner, Marie Henry, some paintings?
6. Why did the painters prefer the port to more rustic bases in Brittany?
7. What school has been called the first chapter in the history of modern art?

1.2. Salvador Dali

(1904 — 1989)

Salvador Dali typifies in his art the Surrealist movement at its height in the 1930s. After his visit to Paris in 1928 Dali experimented briefly with semi-abstract forms, as he was then under the influence of Picasso. Soon Dali set out on his individual path, based on his study of Freud, which seemed to clarify to him his personal fantasies and obsessions. Dali began producing what he called “hand-coloured photographs of the subconscious”. His desire to “materialize images of concrete irrationality with the utmost imperialist fury of precision” resulted in pictures of a quality and brilliance that cannot be ignored, done in bright colour, with an exactitude of statement that at times recalls less his idols Vermeer and Velasquez than the technique of the Netherlandish masters of the fifteenth century. Dali's terrifying images are always brought home with tremendous force by the magical virtuosity of his draughtsmanship and colour.

The *Persistence of Memory*, of 1931 is one of Dali's most striking and best-known early Surrealist paintings. Dali said the idea for the work occurred to him while he was eating ripe Camembert cheese. The “wet watches”, as they were termed by the astonished, horrified and fascinated New York public when the picture was first exhibited at the Museum of Modern Art, are disturbing in

their destruction of the very idea of time. Three watches lie or hang limply, and the fourth is devoured by ants while a severed chinless head — its tongue hanging from its nose, its enormous eyelashes extended on its cheeks — lies equally limp on a barren plain. In the background, rendered with hallucinatory clarity, are the rocky cliffs of a Catalan bay.

A contrast to this small picture is the larger and overpowering *Soft Construction with Boiled Beans: Premonition of Civil War*, painted in 1936. Monstrous fragments of humans — arms, a breast being squeezed by a clawlike hand, a convulsed and screaming head — tower against a desolate sky partly covered with filmy clouds. The rocky terrain in the foreground pullulates with beans, while above one clenched fist a tiny bearded man gazes, disconsolately at the scene. One of the most frightful images in the entire history of art, this picture is nonetheless endowed by Dali's astonishing skill with an unexpected and terrible beauty.

After considerable activity in the fields of stage design, jewelry design, and even shop window decoration, Dali moved to Christian art. His technique is brilliant and his fantasy is magical.

Make sure you know how to pronounce the following words:

Surrealist [sʊriəlɪst]
Camembert [ˈkæmɒmbɛt]
Catalan [ˈkætələn]
monstrous [ˈmɒnstɹəs]
Vermeer [veɪˈmiə]
Freud [ˈfrɔɪd]

GLOSSARY

The Persistence of Memory – «Постоянство памяти»

Soft Construction with Boiled Beans: Premonition of Civil War – «Мягкая конструкция с вареными бобами: предчувствие гражданской войны»

pullulate [ˈpʌljuleɪt] – бот. прорастать.

1. Give the Russian equivalents of the following phrases:

the Surrealist movement
to experiment with semi-abstract forms
to set out on his individual path
pictures of a quality and brilliance
terrifying images
astonished, horrified and fascinated public

the history of art
to move to Christian art
magical fantasy

2. Give the English equivalents of the following phrases:

высокохудожественные произведения
сюрреализм
великолепное мастерство рисунка и цвета
вступить на свой собственный путь
изумленные, очарованные зрители
обратиться к христианскому искусству
чарующая фантазия
ужасные образы
искусствоведение

3. Here are descriptions of some of Dali's works of art. Match them to the titles given below.

1. Monstrous fragments of humans tower against a desolate sky partly covered with filmy clouds.

2. The "wet watches" are disturbing in their destruction of the very idea of time.

a. *The persistence of Memory*

b. *Soft Construction with Boiled Beans: Premonition of Civil War.*

4. Topics for discussion.

1. Dail's fantasy and reality.

2. Dail's form and colour.

3. Dail's subject matters.

1.3. Van Gogh

(1853 — 1890)

Van Gogh identified art with emotion. The son of a Protestant Dutch minister, the young Van Gogh was by turns the employee of a firm of art dealers, a language teacher, a student of practical evangelism and a missionary to the coal miners. Through these fragmentary careers runs the theme — a love of humanity and of life. This love was the theme of his art as well, and was to produce one of the most intensely personal witnesses in the spiritual history of mankind. Even Van Gogh's mental illness that brought about his frequent hospitalizations and his untimely death did not prevent him from becoming the only Dutch painter whose stature could set him on a level with the three great Dutch masters of the seventeenth century.

In 1881 Van Gogh started to study art, but remained in a somewhat provincial Dutch tradition, out of touch with the colouristic discoveries of Impressionism. In 1886 he came to Paris for a two-year stay with his brother Theo, and under the influence of Impressionism and Japanese prints freed his palette and worked out a fresh, new, highly original sense of pattern in contour. Having shown signs of depression and emotional instability, he left the north early in 1888, hoping to find a happier existence in Arles, in Provence. During the next two years, he painted at white heat — often a canvas a day — his series of masterpieces in a style unprecedented in European art. He was fascinated by the beauty of the landscape, by the southern light, absolutely different from that of northern France with its mists and rain. He noted that the intense sunlight could drive a man mad. An excellent example of his brief period of happiness is his *A View of La Crau*, painted in June 1888, with its almost Renaissance perspective of fields and farms, a surprising revival of the principles that had been swept aside by the Impressionists and Gauguin. To Van Gogh space construction became an expressive device, moving the observer forcefully toward the distant mountains. The whole picture is coloured in red-gold and blue that were his own colours. The thick pigment, blazing colour, and strong, straight strokes are Van Gogh's personal transformation of Impressionist technique. The happy period did not last long. In September 1888 Van Gogh painted the first of his disturbing pictures, *The Night Cafe*. The perspective is so strongly exaggerated here that it seems to catapult the observer into the end wall, in which the red-and-green contrast is insoluble.

In late December of the same year Van Gogh threw with violence a knife at Gauguin and then cut off his own ear. Van Gogh was cared for at first in the hospital at Arles, and then in the asylum at nearby Saint-Remy. He was allowed to paint and produced beautiful and moving works. Van Gogh's *Self-portrait*, painted in the asylum in September 1889, reveals the period of desperation through which the artist had passed. The brush strokes are now curved and vibrate throughout the picture. In a mood of renewed confidence, the artist has endowed the painting with his own physical colouring: his ivory face, gold hair, red-gold beard float in tides of deep blue, the colour of the artist's eyes. Only in Rembrandt's self-portraits it is possible to find such intense self-revelation.

In the fields near the asylum, by day and at night, Van Gogh drew and painted the wonders of the earth and sky. These pictures communicate a mood of self-identification, which is the mark of religious ecstasy in Van Gogh. *The Starry Night*, painted in June 1889, shows not only the stars Van Gogh observed but also exploding masses of gold fire, expanding against the blue. Two of these swirl through the sky in a kind of cosmic embrace, unimagined by the sleeping town below.

In May 1890 Van Gogh went to Paris for a three-day stay with his brother, then to Auvers where Dr. Paul Gachet took care of him. Despairing of

the cure, he shot himself on July 27, and died two days later. For all the tragic circumstances of his life, Van Gogh won a spiritual victory in opening a new path for artistic vision and expression.

Make sure you know how to pronounce the following words:

Vincent Van Gogh [ˈvɪnsnt væn ˈgɒɡ]

Theo [ˈθiːəʊ]

Protestant [ˈprɒtɪstənt]

evangelism [iˈvændʒelɪzəm]

Provence [prɒˈvɑːns]

NOTES

A View of La Crau – “Вид на долину Ла Кро”

The Night Cafe – “Ночное кафе”

The Starry Night – “Звездная ночь”

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. In 1886 Van Gogh started to study art but he was out of touch with the colouristic discoveries of Impressionism.
2. Van Gogh’s favourite colours were green, white and blue.
3. In Italy Van Gogh painted his series of masterpieces in a style unprecedented in European art.
4. Van Gogh constantly drew and painted the wonders of the earth and sky.
5. Van Gogh was fascinated by the beauty of the landscape of northern France with its mists and rain.
6. Van Gogh won a spiritual victory in opening a new path for artistic vision and expression.

2. Give the Russian equivalents of the following phrases:

to identify art with emotion

the colouristic discoveries of Impressionism

to free the palette

space construction

emotional instability

Renaissance perspective

an expressive device

to endow the painting with

tragic circumstances

to win a spiritual victory

artistic vision and expression
transformation of Impressionist technique

3. Give the English equivalents of the following phrases:

одержать духовную победу над
быть очарованным
мазки пульсируют в картине
видение художника
трагические обстоятельства
одержать духовную победу
оригинальный стиль
построение пространства
перспектива Ренессанса
священник

4. Here are descriptions of some of Van Gogh's works of art. Match them with the titles given below.

1. In this painting the perspective is so strongly exaggerated that it seems to catapult the observer into the end wall.
2. Exploding masses of gold fire expand against the blue.
3. Renaissance perspective of fields and farms is revived in this painting.
4. In a mood of renewed confidence, the artist has endowed the painting with his own physical colouring.
 - a. *The Starry Night*
 - b. *The Night Cafe*
 - c. *Self-Portrait*
 - d. *A View of La Crau*

4. Topics for discussion.

1. Van Gogh's style and colour.
2. Van Gogh's theme.
3. Van Gogh's artistic heritage.
4. Some interesting facts of Van Gogh's biography.

1.4. Pissarro and Renoir

An extremely gifted member of the Impressionist group was Camille Pissarro (1830 — 1903). He was the most careful and skilful of them all. His companionship and advice provided a technical foundation for Cézanne, who called him "humble and colossal". Pissarro scrupulously painted *Boulevard des Italiens, Paris — Morning Sunlight* in 1897. With infinite care he recorded the innumerable spots of colour constituted by people, carriages, omnibuses, trees,

windows, and kiosks in this view of one of the great metropolitan thoroughfares, whose activities provided the subject for many Impressionist paintings. Impressionist artists often worked side by side painting the same view of a street, a cafe, or a riverbank at the same moment of light and atmosphere, and it is often only the special sensibility and personal touch of each painter that makes it possible to tell their works apart.

The sparkling *Les Grands Boulevards*, of 1875, by Pierre Auguste Renoir (1841 — 1919) shows how much latitude remained for individuality in treating a similar subject at the height of the collective phase of the Impressionist movement. Renoir, the most exciting and active of the group, has not bothered with details. He has captured a moment of high excitement as we look across a roadway from the shadow of the trees to the trotting white horse pulling a carriage filled with people in blazing sun. Warmth, physical delight and intense joy of life are the perpetual themes of Renoir. Trained at first as a painter on porcelain, he later studied with the academic painter Charles Gleyre and soon made the acquaintance of the Impressionist group, with whom he exhibited until 1886.

The best painting of the Impressionist highest point is Renoir's *Le Moulin de la Galette* of 1876, depicting a Sunday afternoon in a popular outdoor dancing cafe on Montmartre. Young couples are gathered at tables under the trees, or dancing happily through the changing interplay of sunlight and shadow. Characteristically, there is no trace of black, even the coats and the shadows turn to blue. One could scarcely imagine a more complete embodiment of the fundamental theme of Impressionist painting - the enjoyment of the moment of light and air. Although he after turned toward a Post-Impressionist style, Renoir never surpassed the beauty of this picture, which sums up visually the goal he once expressed in words: "The earth as the paradise, that is what I want to paint."

Make sure you know how to pronounce the following words:

Camille Pissaro [kɑmil pi'særou]
paradise ['pærɪdaɪz]
Auguste Renoir [o:gju:st rɑ'nwa:]
perpetual [pɛ'petʃuəl]
Post-Impressionist [pɔstɪm'preʃnɪst]
thoroughfare ['θɹʌrðfeɪ]
companionship [kəm'pænjənʃɪp]
acquaintance [ə'kweɪntəns]
Montmartre [mɔn'mɑ:tr]
boulevard ['bu:lva:]

NOTES

Boulevard des Italiens, Paris – Morning Sunlight – “Итальянский бульвар, Париж – Утреннее солнце”

Les Grands Boulevards – “Большие бульвары”

Le Moulin de la Galette [mu:’læn dð la: ga:’let] – “Мулен де ла Галетт”

Charles Gleyre [‘gleið] – Чарльз Глейр, швейцарский художник, в студии которого собирались импрессионисты.

1. Give the Russian equivalents of the following phrases:

- an extremely gifted painter
- the Impressionist group
- to provide a technical foundation for
- to work side by side
- to paint the same view of a street
- the Impressionist movement
- to make acquaintance
- to surpass the beauty of the picture

2. Give the English equivalents of the following phrases:

- никогда не превзойти красоты картины
- работать бок о бок
- очень талантливый художник
- писать один и тот же городской пейзаж
- обеспечить технической базой
- наивысший период творчества
- познакомиться

3. Here are names of the painters and the titles of their works. Match them up. Describe these works of art.

- | | |
|------------|------------------------------------|
| 1. Pissaro | a) <i>Les Grands Boulevards</i> |
| | b) <i>Le Moulin de la Galette</i> |
| | c) <i>Boulevard des Italiens</i> |
| 2. Renoir | d) <i>Paris – Morning Sunlight</i> |

4. Topics for discussion.

1. The methods of painting of Pissarro and Renoir.
2. The artistic heritage of Pissarro and Renoir.

1.5. Gainsborough

(1727 — 1788)

The most accomplished and the most influential English painter of the eighteenth century was Thomas Gainsborough. Until 1774 Gainsborough painted landscapes and portraits in various provincial centres before settling in London for the last fourteen years of his life. Although the elegant attenuation of his lords and ladies is indebted to his study of Van Dyck, Gainsborough achieved in his full-length portraits a freshness and lyric grace all his own. Occasional objections to the lack of structure in his weightless figures are swept away by the beauty of his colour and the delicacy of his touch. The figure in *Mary Countess Howe*, painted in the mid-1760s, is exquisitely posed in front of a landscape background. Gainsborough has expended his ability on the soft shimmer of light over the embroidered organdy of her over-dress and cascades of lace at her elbows, sparkling in the soft English air; the only solid accents in the picture are her penetrating eyes. Although Gainsborough was country-born, his landscape elements seem artificial, added like bits of scenery to establish a spatial environment for the exquisite play of colour in the figure.

In later life Gainsborough painted more freely and openly. Although his landscapes, which he preferred to his portraits, exhale a typically English freshness, they were painted in the studio on the basis of small models put together from moss and pebbles. Constructed in the grand manner of Hobbema, a seventeenth-century Dutch master, and painted with soft strokes of wash like those of Watteau, the *Market Cart* of 1787 shows an almost rhapsodic abandonment to the mood of nature, which led to the great English landscapists of the early nineteenth century.

Constable said that Gainsborough's landscape moved him to tears, and contemplating the freedom and beauty of the painting of the cart and a boy gathering brushwood, not to speak of the glow of light seeming to come from within the tree in the centre, one can understand why.

Make sure you know how to pronounce the following words:

Thomas Gainsborough [ˈtɒməs ˈgeɪnzbɔːrə]

Van Dyck [væn ˈdaɪk]

embroidered [ɪmˈbrɔɪdəd]

abandonment [əˈbændənmənt]

rhapsodic [ræpˈsɒdɪk]

organdy [ˈɔːgəndi]

Howe [hjuː]

aristocracy [æriˈstɒkrəsi]

Hobbema [ˈhɒbɪmə]

Watteau [ˈwɒtəu]

NOTES

Mary Countess Howe – “Графиня Мэри Хью”

Market Cart – “Телега, едущая на рынок”

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. Until 1774 Gainsborough lived and worked in Italy.
2. Gainsborough’s figures are abundant.
3. Gainsborough’s portraits were influenced by Titian.
4. Gainsborough’s brushwork was free and bold.
5. Gainsborough’s landscapes were classical.
6. Gainsborough was abandoned to nature.

2. Give the Russian equivalents of the following phrases:

the most influential English painter

the elegant attenuation

a full-length portrait

to prefer landscapes to portraits

to paint landscapes in a studio

the grand manner

to move to tears

the painting of the cart

the shimmer of light

soft strokes

3. Give the English equivalents of the following phrases:

трогать до слез

наиболее авторитетный художник

предпочитать пейзажи портретам

портрет во весь рост

мягкие блики

писать пейзажи в студии

величественная манера

совершенная игра цвета

мягкие мазки

4. Topics for discussion.

1. Gainsborough’s portraits.
2. Gainsborough’s style, the school he belongs to.
3. Gainsborough’s personality.

2. MUSIC

2.1. Purcell

Henry Purcell, England's greatest composer was born in the year 1659. Despite the most recent and intensive research, little is known of his life. He was for a time in the **choir** of the Chapel Royal, where his teachers were Henry Cooke and Pelham Humfrey, by whom he was no doubt introduced to French music. He also received lessons from John Blow, who in 1680 **surrendered** his position of organist at Westminster Abbey to his brilliant young pupil. Although little is known of this '*British Orpheus*', perhaps no English composer before or since enjoyed such acclaim and admiration from his contemporaries. At the age of eighteen he had been engaged as a composer at the court of Charles II, and five years later he became organist in the Chapel Royal and keeper of the kings' instruments. Throughout his life Purcell devoted his immense talents to **commissions** that would now be regarded as beneath the notice of a serious composer: **mediocre** theatrical productions, royal birthdays and official celebrations of all kinds. It is typical of the man that *Dido and Aeneas* (1689), which despite its **brevity** is the first major English opera, was written to the commission of a Friend for performance by his pupils at a school for girls in Chelsea. The grace and humour of much of the score is well suited to its occasion, but the great dramatic moments are not avoided or **rendered** with a **conventional pathos**. The **lament** of Dido is one of the most deeply felt and moving moments in the opera.

In addition to his one opera, Purcell wrote five semi-operas that, like the earlier masque, employ spoken as well as sung passages. All these works contain much fine music. They are: *Dioclesian*, with a text by the actor Thomas Betterton after Beaumont and Fletcher, *King Arthur* by John Dryden, *The Tempest*, adapted from Shakespeare; *The Fairy Queen*, a reworking of his *Midsummer Night's Dream*; and the *Indian Queen*, to which Dryden also contributed.

Purcell was probably the most **complete** musician of the second half of the 17th century. He excels in every sphere — operas, music, for plays, cantatas, church and chamber music, and keyboard music. His vocal works far exceed his instrumental compositions in number, although the quality of his instrumental music is equally high. His **premature** death at the age of 36, as much as the **ungrateful** period in which he lived, have prevented him from being recognized at his true worth as one of the greatest composers of all time.

GLOSSARY

choir - 1. a company of singers, esp. an organized group employed in church service. 2. any group of musicians or musical instruments; a musical company, or band, or a division of one: string choir.

surrender - 1. to give up, abandon, or relinquish (comfort, hope, etc.) 2. to yield or resign (an office, privilege, etc.) in favor of another.

mediocre - 1. of only ordinary or moderate quality; neither good nor bad; barely adequate. 2. rather poor or inferior.

brevity - 1. shortness of time or duration; briefness: 2. the quality of expressing much in few words; terseness.

render - 1. to represent; depict 2. to do; perform. 3. to bring out the meaning of by performance or execution; interpret, as a part in a drama or a piece of music.

conventional - conforming or adhering to accepted standards, as of conduct or taste. 2. ordinary rather than different or original.

pathos - 1. the quality or power in an actual life experience or in literature, music, speech, or other forms of expression, of evoking a feeling of pity or compassion. 2. pity.

lament - 1. an expression of grief or sorrow. 2. a formal expression of sorrow or mourning, esp. in verse or song, an elegy.

complete - (of persons) accomplished; skilled; expert.

premature - occurring, coming, or done too soon.

ungrateful - 1. unappreciative; not displaying gratitude. 2. unpleasant; distasteful.

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. Henry Purcell was born in 1859.
2. Due to the most recent and intensive research, much is known of his life.
3. Purcell was probably the most complete musician of the second half of the 17th century, excelling in every sphere.
4. He was engaged as a composer at the court of Elizabeth II.
5. Throughout his life Purcell devoted his immense talents to commissions.

2. Give the Russian equivalents of the following phrases:

- choir
- to surrender the position
- to be rendered with
- conventional pathos
- to excel in

church and chamber music
keyboard music

3. Give the English equivalents of the following phrases:

быть признанным в качестве кого-л.
пользоваться успехом у современников
преждевременная смерть
органист
при дворе Чарльза II
инструментальная музыка

4. Topics for discussion.

1. Purcell's career.
2. Characteristics of his major works.

2.2. Impressionism In Music

At the end of the 19th century new concepts of melody, harmony, rhythm, colour, tonality and form were in the air, and musicians everywhere were seeking ways to apply them.

As far as form was concerned, impressionism rejected the grand architecture of classical tradition in music, seeking forms that would **capture** the **fluidity** and charm of improvisation of dreamlike sounds.

The elements of impressionistic approach to music can already be traced to the music of Liszt, Mussorgsky, Bizet and others.

A corresponding modification occurred in rhythm.

The continuous flow from one measure to the next is most characteristic of impressionistic music. This **mosaic-like** structure makes the style full of **intimacy**.

“I love music passionately”, Debussy wrote, “and because I love it I try to free it from the traditions that had lost their freshness a long time ago. Music is a free art, an **open-air art**, an art boundless as the wind, the sky, the sea”.

It would be wrong to suppose that impressionism in music appeared exclusively due to Debussy, though.

GLOSSARY

capture -1. to take by force. 2. to represent or record in lasting form.

fluidity - the quality or state of being fluid.

mosaic - a picture or decoration made of small, usually colored pieces of inlaid stone, glass, etc.

mosaic-like - resembling such a picture or decoration in composition, esp. in being made up of diverse elements.

intimacy - a close, familiar, and usually affectionate or loving personal relationship with another person or group

open-air art - existing in, taking place in, or characteristic of the open air; outdoor; free

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. At the end of the 19th century musicians were following traditional concepts of melody, harmony, rhythm, colour, tonality and form.
2. Liszt and Bizet are the first representatives of impressionistic approach to music.
3. Impressionism rejected the grand architecture of classical tradition in music.
4. Impressionism in music appeared exclusively due to Debussy.

2. Give the Russian equivalents of the following phrases:

to capture the fluidity and charm of improvisation
new concepts of melody, tonality and form
to be in the air
mosaic-like structure

3. Give the English equivalents of the following phrases:

классические традиции в музыке
исключительно благодаря
освободить от устаревших традиций
было бы неверно предположить

4. Topics for discussion.

1. Differences between impressionism and classical tradition in music: form and rhythm.
2. The most notable representatives of musical impressionism and their works.

2.3. The Relation Of Jazz To American Music

After George Gershwin

The great music of the part in other countries has always been built on **folk music**. This is the strongest source of musical **fecundity**. America is no exception among the countries. The best music being written today is music that

comes from folk-sources. It is not always recognized that America has folk music; yet it really has not only one but many different folk musics. It is a vast land, and different sorts of folk music have sprung up in different parts, all having **validity** and all being a possible foundation for development into an **art-music**. For this reason, I believe that it is possible for a number of distinctive styles to be developed in America, all legitimately born of folk-song from different localities. *Jazz, Ragtime, Negro Spirituals and Blues, Southern Mountain Songs, Country Fiddling and Cowboy Songs* can all be **employed** in the creation of American art-music, and are actually used by many composers now. These composers are certain to produce something worthwhile if they have the innate feeling and talent to develop the rich material offered to them. There are also other composers who can be classed as legitimately American who do not make use of folk music as a base, but who personally, working in America, developed highly individualized style and methods. Their newfound materials should be called American, just as an invention is called American if it is made by an American!

Jazz I regard as an American folk music not the only one, but a very powerful one that is probably in the blood and feeling of the American people more than any other style of folk music. I believe than it can be made the basis of serious symphonic works of lasting value, in the hands of a composer with talent for both *jazz* and **symphonic music**.

GLOSSARY

folk music - 1. music, usually of simple character and anonymous authorship, handed down among the common people by oral tradition. 2. music by known composers that has become part of the folk tradition of a country or region.

fecundity - fruitfulness or fertility, as of the earth.

validity - the state or quality of being valid.

art-music – music using aesthetic principles of what is beautiful

employ - to make use of; use; apply.

symphonic music - 1. music of, for, or having the character of a symphony or symphony orchestra. 2. of or pertaining to symphony or harmony of sounds. 3. characterized by similarity of sound, as words.

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. The great music of America has always been built on folk music.
2. There are only a few sorts of folk music in the USA.
3. Ragtime, Negro Spirituals and Blues are actually used by many composers now.

4. Jazz is not regarded as an American folk music by the author.
5. Jazz can be made the basis of serious symphonic works of lasting value.

2. Give the Russian equivalents of the following phrases:

to be built on folk music
a possible foundation for development into an art-music
to produce something worthwhile
to make use of folk music as a base
to develop highly individualized style

3. Give the English equivalents of the following phrases:

не являться исключением
различные типы народной музыки
разработать имеющийся богатый материал
стиль народной музыки
талант к чему-л.

4. Topics for discussion.

1. Sources of musical fecundity.
2. Different types of folk music as a possible foundation of art-music.
3. Jazz as an American folk music.

2.4. The Beatles

The Beatles revolutionized pop music in the Sixties. A cliché? Yes, of course. But it's become a cliché simply because it's true, and because a cliché is the only possible response to something as overwhelming and staggering as the BEATLES' career.

In the artificially **hyped** multinational media word of the 1990s, The Beatles' sales figures will be, and are being, outclassed by entertainers with barely a fraction of their talent and artistry. But those achievements wouldn't have been possible without The Beatles, who rescued a brand of popular music that was in danger of fading into oblivion, and turned it into a medium that produced million-dollar returns - and art. That, finally, is The Beatles' greatest claim to fame. Working under immense pressure, to schedules that would baffle the sedentary superstars of the modern era, they produced thirteen great albums, and more than 20 singles, in a little over seven years.

Not only that, they never ceased to stretch and broaden the palette of pop and rock — incorporating the lyrical poetry of folk singers like Bob Dylan, the **psychodelia** of the American West Coast, the jangle of folk-rock and the gustiness of roots genres like blues and country, without sounding for a second

like anyone but themselves. Masters of **pastiche**, they were also the most original and experimental artists in rock history - eager always to push at boundaries, to find out what might happen if you played that instrument in that room with the tape running backwards and all pre-conceptions left outside the door.

Incorporating influences from every branch of popular music, and even beyond to the classical world, they returned the compliment in full, inspiring musicians in rock, pop, folk, jazz, **R&B**, country and blues in a way that will never be possible in the future. Their fashions, **argot** and habits were imitated by millions. They set the social agenda for the West's most playful and adventurous decade of the last century. They provided the **soundtrack** for a generation. And they also taped about 200 of the greatest pop records of all time.

Few artists in any field affect a generation beyond their own. To survive more than 20 or 30 years after your death requires a combination of genius and luck. After that, it's in the lap of the gods. But alone of the pop performers of the 20th century, it's safe to predict that The Beatles' music will live forever.

GLOSSARY

cliché - a trite, stereotyped expression; a sentence or phrase, usually expressing a popular or common thought or idea, that has lost originality, ingenuity, and impact by long overuse.

hype - 1. to stimulate, excite, or agitate 2. to create interest in by flamboyant or dramatic methods; promote or publicize showily.

psychodelia - reproducing images, sounds, or the like, experienced while in a mental state characterized by a profound sense of intensified sensory perception, sometimes accompanied by severe perceptual distortion and hallucinations and by extreme feelings of either euphoria or despair (because of use of various drugs producing this state, as LSD or mescaline).

pastiche - a literary, musical, or artistic piece consisting wholly or chiefly of motifs or techniques borrowed from one or more sources.

R&B - rhythm-and-blues. Also, r&b, R and B.

argot - a specialized idiomatic vocabulary peculiar to a particular class or group of people.

soundtrack - the sound recorded on a motion-picture film; audio portion of a film.

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. The Beatles have produced 5 albums.
2. The Beatles revolutionized pop music in the 90's.

3. They have stretched and broadened the palette of pop and rock, incorporating folk, blues and country.

2. Give the Russian equivalents of the following phrases:

to revolutionize
a cliché
sales figures
to be in danger of fading into oblivion
a single
R&B
to be in the lap of the gods

3. Give the English equivalents of the following phrases:

работать в труднейших условиях (под давлением)
расширять границы
объединять влияния различных музыкальных жанров
записать величайшую пластинку
сочетание гениальности и удачливости
их музыка будет жить вечно

4. Topics for discussion.

1. What made The Beatles different from the other artists of the time?
2. Your favourite Beatles' song.
3. The artists that affected a generation beyond their own: The Beatles and others.

3. LITERATURE

3.1. “Alice’s Adventures in Wonderland” by Lewis Carroll (1832 - 1898)

Author of two the best known and best-loved children’s books ever written, Lewis Carroll is also remembered for his neologisms and nonsense rhymes.

Lewis Carroll is the **pseudonym** of Charles Lutwidge Dodgson. He arrived at this pseudonym by translating his two first names back into English from Latin and reversing their order. Born the eldest of eleven children, he showed an early aptitude for writing and edited his own magazines to entertain the family. He was educated at Rugby, soon after the school had been re-organized under Dr. Arnold and then at Christ Church, Oxford. He became mathematical lecturer at the same college from 1855 until his retirement in 1881. He was ordained as a clergyman in 1861, but held no **benefice** and rarely preached. He was a shy man who was handicapped by a stammer; his self-consciousness was lessened only in the presence of children, especially girls. Alice Liddell, second of the three young daughters of the Dean of Christ Church, was the greatest among these ‘child friends’. On 4 July 1862 he and another took the sisters out boating, and Dodgson entertained his audience with a story, which he called ‘Alice’s Adventures Underground’. This was to appear in print in 1865 as “Alice’s Adventures in Wonderland”, accompanied by Sir John Tenniels’ **atmospheric** illustrations. It was followed by "Through the Looking Glass" (1872), relating the further adventures of Alice with pictures by the same illustrator. He also published the mock-heroic poem “The Hunting of the Snark” (1876) and the more sentimental “Sylvie and Bruno” (1889). At the same time he was also the author of several mathematical **treatises**, of which the most influential was “Euclid and his Modern Rivals” (1879). Queen Victoria was **bemused**, rather than amused, to receive one of these, when after the success of the Alice books she gave him an audience and requested that Dodgson send her his next publication.

Dodgson was also a pioneer in the art of photography; his portraits of children, especially, are highly skilled. However, he is still best remembered for his witty **subversion** of the **staid** and often stodgy books that the Victorians thought were suitable for their children.

Alice’s Adventures in Wonderland was an instant success when it was first published and, together with *Through the Looking Glass*, has remained popular with children and adults alike ever since.

GLOSSARY

pseudonym [ˈsjudɒnim] – is a name someone, usually a writer, uses instead his/her real name.

benefice – a position or post granted to an ecclesiastic that guarantees a fixed amount of property or income; приход

atmospheric – (a illustration, a piece of music) having a particular quality, which is interesting or exciting and makes you feel a particular emotion.

treatise – is a long formal piece of writing about a particular subject [трактат]

bemused – puzzled or confused.

subversion – destruction on power and influence of smth.

staid – serious, dull, old-fashioned.

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. Lewis Carroll is a true name of the “Alice In Wonderland” author.
2. Mr. Dodgson was a mathematical lecturer in Oxford.
3. The only things written by Mr. Dodgson were books for children.
4. Lewis Carroll’s works were a success only after the author’s death.

2. Give the Russian equivalents of the following phrases:

nonsense rhymes
to be handicapped by a stammer
to be amused
to be highly skilled
stodgy books
to be suitable for

3. Give the English equivalents of the following phrases:

придумать псевдоним
уход на пенсию
иллюстрации / иллюстратор
искусство фотографии
взрослый
оставаться популярным

4. Topics for discussion.

1. Charles Lutwidge Dodgson as an author of children’s books / photographer / mathematician.
2. Books by Lewis Carroll that you have read (in Russian or in English) and their effect on children.

3.2. Edgar Allan Poe

America has had few geniuses as extraordinary as Edgar Allan Poe. His poetry has had a **haunting** effect on readers for more than a century. He wrote stories of such strange imagination that there has seldom been anything like them before or since. And he has been called the creator of the mystery story.

The First Misfortune. Poe was a child of misfortune from the time he was born. His first misfortune was that his parents were actors. In 1809, the year of his birth, there was still a strong feeling in the United States that the theater was sinful - and that the actors who appeared on stage were **wicked**, too.

Poe's mother came to America from England. She was a gentle person with some talent for acting. His father was from what was called a "good" family, his grandfather was a respected citizen who had taken part in the American War for Independence. It was considered shameful that Edgar's father was attracted to the theater and joined a traveling company of actors. And the shame became even worse - he married one of the actresses in the company.

The Second Misfortune. Poe's father deserted his wife and children about a year after Edgar was born and he died a few months later. When Poe was only two years old, his mother also died, alone and penniless in Richmond, Virginia. Mrs. Allan, well known in Richmond society, happened to hear of the mother's death and decided to adopt the child. The Allans were one of the prominent families of Richmond. Proud and rich, and with strict standards, they rejected anyone who disagreed with them or was unacceptable according to their rules. Although it may seem that Mrs. Allan rescued Poe from neglect and **oblivion**, some researchers say that this was his second misfortune.

At first, it seemed Edgar's good fortune to be adopted by the Allan family: he would have a secure and gracious home; he would have the money and time to develop his talent, he would have education and all the advantages of the well-born, along with the privileges of a gentleman. But it didn't **work out** this way. To begin with, although Mrs. Allan brought the baby home and proceeded to treat him as her own son, her husband hesitated to complete the formal requirements for adoption. John Allan was a cautious merchant, a wait-and-see type, and so Edgar Poe never became Edgar Poe Allan, but remained Edgar Allan Poe – the name he was given when the Allans took him into their home.

The child was brilliant from the beginning. It is possible that with his keen mind he could have become one of the most influential persons of his place and time. But even as a child, when he played games with other children, they had a terrible advantage: they could treat him as an **inferior**. To be adopted but not really adopted, and to have been born of traveling actors — this made young Edgar barely acceptable to the children he played with. They had been told of

his background, and they were happy to use it as a weapon and a defense against his superior intelligence. From his childhood Poe was part of a world to which he could not really belong.

From all accounts, there was no one to understand the misery of this situation. Certainly Mr. Allan couldn't understand it. He was a busy man, a merchant piling up a fortune in the tobacco business. If he thought about it at all, he believed the boy owed him respect and should be grateful to him, and it made him angry to see Edgar's moods and silent, resentful behavior. As time went on, the boy became more difficult, with fits of anger that strained Allan's patience. Finally, Allan decided that the boy was unworthy and that his nature was essentially sinful. More and more he declined to assume a father's responsibility for him.

An Unfortunate Privilege. Although Allan could feel no affection for the fatherless boy living in his house, he did agree to send him to the University of Virginia. Certainly this would have seemed a privilege to most people, and they could not have understood why it was, in the end, a crushing misfortune for Poe.

The University of Virginia had been founded by the deeply respected and highly educated American President Thomas Jefferson. It was, and still is, one of the most beautiful university campuses in the United States. To its halls came the sons of all the wellborn and the rich of Virginia in that time.

There was one great fault in Jefferson's idea of a university. Because of his immense faith in democracy — a faith that has been proved right in so many ways - Jefferson was against having "superiors", against having controllers and masters, and he chose not to consider discipline or to provide for it. As a consequence, many of these self-willed, hot-blooded young Virginians tended to convert university life into a long course of drinking and gambling.

Some, in fact most, of the young men could afford this. They were members of wealthy, established families, and nothing could destroy that relationship. Although many of these men at the university might bring shame on themselves, they could come home at the end. As poet Robert Frost has said, "Home is the place where, when you have to go there, they have to take you in."

Of course, Poe was a Virginian, too — that was what he called himself when he was asked — and so he proceeded to act like his fellow students. He, too, drank and gambled. But instead of becoming wild or cheerful like the others, he became drunk and moody. And he was no more successful as a gambler. Very quickly he was in debt, and although there were things a gentleman might be privileged to ignore, he was expected to pay his debts.

Such reckless behavior did not make Mr. Allan any more fond of the boy. Since Edgar was not legally his son, Allan did not feel legally responsible for his debts, and so he did not pay them as the other fathers did. Poe knew well that he

had no true claim to Allan's money, name, or protection. In fact, his was a home where they did not have to take him in; they could close the door against him. Although Poe had done well in his studies he was unable to continue at the university.

Another Failure. In his despair and frustration, Poe decided to become a soldier. He quickly advanced in rank and responsibility, and after two years he was accepted by the United States Military Academy for training as an officer. Again, however, Poe's relationship with Allan, as well as his own pride, brought failure to a hopeful enterprise. When Allan refused to give him the financial assistance he requested, Poe purposely disobeyed orders and refused to go to classes so that he would be discharged, from the Academy. This ended his career in the army.

That was enough for John Allan, he refused to take any further responsibility for the boy his wife had found. It had all been a mistake, and Allan accepted the error. Poe, he announced, could go his own way from that time on. And so, at the age of twenty-two, Edgar Allan Poe arrived in New York City.

He found jobs of a sort — in fact, for a time he was a successful editor and literary critic — but he found few friends. His pride probably made many people feel unfriendly toward him. And he may have been convinced that he never could belong to the world of people who were correctly born and had families and proper names. Also, his tendency to drink too much at times and the effect this had on his behavior, together with a bitter, cutting tongue, made him difficult to like.

The World Within. So he retreated into himself, into a world that few people ever experience and none before him had ever revealed. We have his writing as evidence of this process of retreat. Poe revealed, probably more than any other writer, his own thoughts and feelings - his mind, heart, nerves, passions, hates, and madness. The world he created is like some beautiful cave filled with fanciful illusions that become real and believable through Poe's skillful writing. He leads the reader into this world through some of the most wildly imaginative and musical words ever conceived.

Poe's stories and poems — *The Fall of the House of Usher*, *The Masque of the Red Death*, *The Murders in the Rue Morgue*, *The Gold Bug*, *A Descent into the Maelstrom*, *The Pit and the Pendulum*, *The Telltale Heart*, *Lenore*, *The Raven*, *The Bells*, and others — contain characters and situations that are not now, and never were, a part of the real world. The characters are not persons you might meet: the plots couldn't happen. But the memory of some experience we have refused to accept may make it appear to be part of the frightening truth we may be desperately denying. We know this: all of us are attracted by horror, but few dare submit to it as Edgar Allan Poe did.

Poe gained some recognition while he was still living; he won some prizes — but he was mainly unknown and left alone. The French were the first to appreciate his true genius, particularly the poet Baudelaire. This, in turn, brought him recognition at home, but only after his death.

The Final Despair. When Poe was twenty-seven he married his fourteen-year-old cousin, Virginia. The sad fact is that this delicate and beautiful girl continued to be a child in mind as she grew older, and she was incapable of understanding Poe's moods and genius.

Eventually she, too, left him, for she died in freezing weather in a miserable cottage they shared, with Poe's coat over her and even the cat on her chest to try to keep her warm while Poe held her hands. It was a frightful, horrible scene — the kind of horror that could have come from his tortured mind.

His wife's illness and death had a crushing effect on Poe. He continued to write, but he also drank and settled further into despair. Two letters he wrote tell us of his state. First, this, to a friend;

“For the last three or four months, I have been working fourteen or fifteen hours a day — and yet I have no money! I am as poor now as ever I was in my life — except in hope, which is by no means bankable.”

And to someone who had invited him to dinner he wrote: “Dear Sir! Your kind invitation to dinner today has wounded me to the **quick**. I cannot come — and for reasons of the most humiliating nature — my personal appearance. You may conceive my deep **mortification** in making this disclosure to you - but it was necessary. If you will be my friend so far as to loan me twenty dollars, I will call on you tomorrow — otherwise it will be impossible and I must submit to my fate.”

One day in October 1849 a physician in Baltimore received this message from a printer in that city: “Dear Sir: There is a gentleman, rather the **worse for wear**, ... who goes under the **cognomen** of Edgar A. Poe, and who appears in great distress, and he says he is acquainted with you, and I assure you he is in need of immediate assistance.” The doctor came, and found that it was indeed Poe, and that he was dying. As he died, he uttered the words “Lord, help my poor soul.” Thus ended the life of one of America's greatest authors — one who searched his imagination and found words to describe what he saw.

GLOSSARY

haunting	not easily forgotten; often coming to mind
wicked	very bad; evil
oblivion	the state of being forgotten

work out	happen, result
inferior	a person lower in rank or condition
campus	the area that includes the main buildings of a school, college, or university
masque	a party at which the guests wear coverings on their faces to change their appearance and to conceal their individuality
maelstrom	a violently whirling place in the waters of the sea
pendulum	an object, hung from a fixed point, that can swing freely back and forth
telltale	being an outer indication of something secret
raven	a large black bird
quick	the center of the feelings
mortification	an extreme shame
worse for wear	in bad condition
cognomen	name

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. Edgar Allan Poe is remembered as the creator of the detective story.
2. Poe's mother was Italian.
3. Poe was legally adopted by the Allans.
4. Edgar Allan Poe went to the University of Virginia.
5. After leaving the university Poe became a soldier.
6. Poe gained no recognition while he was living.

2. Give the Russian equivalents of the following phrases:

- talent for acting
- a wait-and-see type of person
- a privilege
- to afford smth.
- to gamble
- to be legally responsible for someone's debts
- to retreat into oneself
- to deny the truth
- to be attracted by horror

3. Give the English equivalents of the following phrases:

греховный
несчастье, неудача
большой недостаток
быть против чего-л.
не обращать внимания на дисциплину
в отчаянии
признать ошибку
персонаж
сюжет

4. Topics for discussion.

1. Why, do you think, actors were considered wicked in the early nineteenth century in the United States? Why, do you think, the attitude has changed? What is the attitude toward actors in Russia?

2. Do you think that most of Poe's problems came from the fact that he was not legally adopted? Why or why not?

3. Do you think that the Allans' wealth and pride were mainly helpful or harmful to Poe? Explain.

4. Do you think that if Poe had not had such a brilliant mind he would have had a happier life? Why or why not?

5. Do you think Mr. Allan was right in expecting Poe to be grateful and respectful to him? Why or why not?

6. Do you agree with Mr. Allan that Poe was basically unworthy and sinful? Explain.

7. Do you think that the true purpose of the university was fulfilled for Poe and his fellow students? In what ways do you think students are the same or different today?

8. What do you think of Robert Frost's definition of *home*? Can you think of a better definition of *home*?

9. Do you think Poe's writings might have been different if he had had a happier life? In what ways?

3.3. Agatha Christie

They say, Dame Agatha Christie made more profit out of murder than any other woman since Lukrezia Borgia. Christie's output was **torrential**: 83 books, including a half-dozen romances written under the name of Mary Westmaccot; 17 plays, 9 volumes of short stories and "Come, Tell Me How You Live", in

which she described her field explorations with her second husband, the British archeologist, sir Max Mallowan. Her own characters were much less exotic: doctors, lawyers, army officers, and clergymen. She set her stories in **genteel** English homes. She confessed she could never manage miners talking in pubs because she didn't know what miners talked about in pubs.

In a Christie murder mystery neatness is everything. Agatha Christie, the undisputed queen of the maze, laid her plots so precisely and dropped her false leads so **cunningly** that few, if any readers could guess the identity of the **villain**. Poison was a preferred method of dispatching a victim - frequently in "quiet family surroundings". She continued to publish one or two novels a year, often plotting them in a hot bath while eating apples.

Born Agatha Mary Clarissa Miller in Torquay, she was the daughter of a rich American and an English mother. Agatha had a very good singing voice, but she **gave up** a stage career because of her shyness. In 1914 she married a British airman, colonel Christie, and plunged into the war effort. Between nursing and practicing pharmacy, she wrote her first detective story "The Mysterious Affair at Styles" which introduced the 5 foot 4 inches retired police officer Hercule Poirot. His egoism, eccentricities and the fact that for a long time he had a **Watsonian** colleague called Hastings suggest that Christie was strongly influenced by Sherlock Holmes.

Christie was a well-established writer when her controversial "The Murder of Roger Ackroyd" was published in 1926. Publication of this novel coincided with another scandal in the author's otherwise scandal-free life. For 2 weeks in December 1926, Agatha Christie, aged 36, was officially a **missing person**. A nationwide search led to a Yorkshire hotel where she was found registered as Tessa Neele, the name of the woman colonel Christie married after his divorce from Agatha two years later. Doctors said her disappearance was caused by amnesia.

In 1930, on a trip to the Middle East, she found Max Mallowan, 14 years her junior. Agatha Christie noted before their 25th anniversary that an archeologist was the best husband any woman could have, as the older she got the more interested he was in her.

The last few years in Dame Agatha's life saw an upsurge in Christiomania. "Murder on the Orient Express", the film based on her novel, was a huge **box-office success** that **spurred** even further the sales of her books.

It was an elderly spinster Jane Marple who remained her favourite detective. Gifted with as many "little grey cells" as Poirot, Miss Marple also possesses a village wisdom and homey psychological insight that made her Agatha Christies **alter ego**.

People are never tired of reading Agatha Christie. Her "At Bertram's Hotel", "Murder Is Easy", "N. or M." "They Do It With Mirrors", "A Pocket Full of Rye" and others are among the favourites.

GLOSSARY

torrential - 1. resembling a torrent in rapidity or violence. 2. Overwhelming; extraordinarily copious; стремительно текущий, текущий быстрым потоком

cunningly - artfully subtle or shrewd; crafty; sly; умело, искусно

villain - 1. a cruelly malicious person who is involved in or devoted to wickedness or crime. 2. a character in a play, novel, or the like, who constitutes an important evil agency in the plot; злодей, негодяй; главный виновник

missing person - lacking, absent, or not found; пропавший, в розыске

give up – to abandon hope, despair; to surrender; бросить, оставить

Watsonian - Ватсоновский, похожий на Ватсона

box-office - 1. the office of a theater, stadium, or the like, at which tickets are sold. 2. entertainment popular enough to attract paying audiences and make a profit: This show will be good box office. **box-office success** – кассовый успех

spur - provoke, stimulate, impel, inspire, induce, instigate.— подстегнуть

alter ego - 1. a second self; a perfect substitute or deputy. 2. an inseparable friend. 3. another aspect of one's self; второе Я.

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. Agatha Christie is a pseudonym.
2. Christie's plots are set in exotic locations and her characters are exotic as well.
3. It is extremely difficult to guess the identity of a villain in Christie's detectives.
4. Jane Marple was Christie's favourite detective.

2. Give the Russian equivalents of the following phrases:

to make profit out of smth.

pub

to plot a novel

to practice pharmacy

retired police officer

scandal-free life

3. Give the English equivalents of the following phrases:

лабиринт

точность

фальшивые разгадки

эксцентричность

находиться под чьим-л. влиянием

«маленькие серые клеточки» (мозг)

4. *Topics for discussion.*

1. Starting point of Agatha Christie's writing career.
2. Hercule Poirot vs Sherlock Holmes.
3. Miss Marple as Christie's alter ego.
4. Books by Agatha Christie you've read.

3.4. "Gone With The Wind" by Margaret Mitchell

Margaret Mitchell was born in Atlanta, Georgia in a family of the president of the Atlanta Historical Society. Margaret grew up in the atmosphere of stories about the Civil War. After graduating from college Margaret Mitchell worked for *the Atlanta Journal*. In the following 10 years she put on paper all the stories she had heard about the Civil War. The result was "Gone with the Wind". It was first published in 1936 and became the **talking point** of all America. In 1939 it was made into a highly successful film. The audience was fascinated with Vivian Lee and Clark Gable. Vivian Lee won the Oscar. Everyone loved her **high-spirited** and beautiful heroine, Scarlett O'Hara.

The story is set around the time of the American Civil War (1861-1865) when the southern states went to war with the North to defend their way of life. It was a way of life in which rich **gentry** lived in large houses and owned huge areas of land, cultivated by black slaves. *Scarlett O'Hara* was born in one of these rich houses. When this life was destroyed, the spoiled beautiful Scarlett had to grow up and use all her wit and intelligence to build a new life. While Scarlett loves the quiet gentleman *Ashley Wilkes*, the wild *Rhett Butler* is in love with her. After Ashley marries another woman and a lot of adventures of her own, Scarlett does marry Rhett – but only for money. The marriage is stormy and eventually Rhett **walks out** on her; but by that time Scarlett has realized that she loves him after all. Scarlett thinks of some way of getting him back, but we never know if she does.

Margaret Mitchell never wrote a sequel to answer this burning question. She died in 1949 in a car crash.

Not so long ago, in 1991 a publishing company asked *Alexandra Ripley*, a historical novelist, to do the job. Her novel "Scarlett" was not in the same class as the original, but the book is popular with the public.

GLOSSARY

talking point - a fact or feature that aids or supports one side, as in an argument or competition; вопрос, могущий быть предметом разговора; (подходящая) тема для разговора; аргумент

high-spirited - 1. characterized by energetic enthusiasm, elation, vivacity, etc. 2. boldly courageous.

gentry - 1. wellborn and well-bred people. 2. the class below the nobility. 3. those who are not members of the nobility but are entitled to a coat of arms, esp. those owning large tracts of land. - джентри, нетитулованное мелкопоместное дворянство

walk out (on) – to leave unceremoniously, desert; покидать, оставлять, бросать

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. Margaret Mitchell was born in the UK.
2. “Gone with the Wind” was based on the stories Mitchell had heard about the Civil War.
3. The film based on her novel was a huge box-office success.
4. Margaret Mitchell has written a sequel for “Gone with the Wind” titled “Scarlett”.

2. Give the Russian equivalents of the following phrases:

to write a sequel
to be popular with the public
to marry for money
a stormy marriage
heroine

3. Give the English equivalents of the following phrases:

гражданская война
быть очарованным чем-л. / кем-л.
защищать
раб
быть влюбленным в кого-л.

4. Topics for discussion.

1. Margaret Mitchell’s biography.
2. Scarlett O’Hara and her “I’ll think about it tomorrow” lifestyle.
3. “Gone With The Wind” the movie.
4. Sequels to famous books written by another author.

3.5. Joanne Kathleen Rowling

Like that of her own character, Harry Potter, Joanne Kathleen Rowling's life has the **luster** of a fairy tale. Divorced, living in a tiny Edinburgh flat with her infant daughter, Rowling wrote Harry Potter and the Philosopher's Stone at a table in a cafe during her daughter's naps — and it was Harry Potter that rescued

her. First, the Scottish Arts Council gave her a grant to finish the book. After its sale to Bloomsbury, UK and Scholastic Books, the **accolades** began to **pile up**. Harry Potter won *The British Book Awards Children's Book of the Year*, and the *Smarties Prize*, and rave reviews on both sides of the Atlantic. Book rights have been sold to England, France, Germany, Italy, Holland, Greece, Finland, Denmark, Spain, Russia and Sweden.

A graduate of Exeter University, a teacher, and then an unemployed single parent, Rowling wrote Harry Potter when, in her own words she was "...very low and had to achieve something. Without the challenge, I would have gone **stark raving mad**." But Rowling has always written; her first book that she wrote at about 6 was called "Rabbit". For Rowling, the change in her fortunes has been slightly **bewildering**. But her daughter has no doubt about her mother's new career: when asked what mommies do, she replies without hesitation, "Mommies write!"

Joanne Rowling taught English as a Second Language. In spite of her students making jokes about her name (they called her "Rolling Stone") she enjoyed teaching. The advance for the American edition made it possible for Rowling to quit her teaching job and write full-time. She had always conceived of the stories as a seven-book saga and now had the **luxury** to concentrate on writing the **sequels** to the first installment. With the publication of the American edition, Harry Potter climbed to the top of all the bestseller lists for children's and adult books. Indeed, the story of the boy **wizard**, his childhood and his adventures at School of Witchcraft and Wizardry caught the imagination of readers of all ages. In Britain a separate edition of the first book appeared with a more "adult" **dust jacket** so that grown-ups reading it on trains and subways would not have to hide their copy behind a newspaper. To date the books have been translated into approximately 30 languages and have been issued in highly praised audio recordings as well as print; major **motion pictures** were released in 2001 and 2003.

What is the secret of Rowling's remarkable success? Many articles in journals, interviews on television, and discussions on the Internet have tried to analyze the **ingredients** that make the Harry Potter books irresistible to readers of all ages - the fast-paced cliffhanger action, the sparkling humor, the *Dickensian* names. But perhaps the true secret lies in what Rowling herself said in an interview published in Book Links magazine: "The book is really about the power of the imagination. What Harry is learning to do is to develop his full potential. Wizardry is just the analogy I use."

Harry Potter has no idea how famous he is. That's because he's being raised by his miserable aunt and uncle who are terrified Harry will learn that he's really a wizard, just as his parents were. But everything changes when Harry is summoned to attend a school for wizards, and he begins to discover some clues about his birthright. From the surprising way he is greeted by a lovable giant, to the unique curriculum and colorful faculty at his unusual school, Harry finds

himself drawn deep inside a mystical world he never knew existed and closer to his own noble destiny.

While magic and wizardry inform many plot elements, the books are **ultimately** about the innate human desire to be unique and special, to form lasting friendships and connections with others, and to see forces for good triumph over forces for evil.

Joanne Rowling lives in Edinburgh, Scotland, with her daughter Jessica and continues to work on writing the **seven-book saga** of Harry Potter.

Bibliography - J.K. Rowling

Harry Potter and the Philosopher's Stone

Harry Potter and the Chamber Secrets

Harry Potter and Prisoner of Azkaban

Harry Potter and the Goblet of Fire

Harry Potter and the Order of the Phoenix - *The latest rumors say that the publication date is set for June 2003.*

GLOSSARY

luster - 1. the state or quality of shining by reflecting light; glitter, sparkle, sheen, or gloss: the luster of satin. 2. radiance of beauty, excellence, merit, distinction, or glory: achievements that add luster to one's name. - лоск, блеск, великолепиие

accolade - any award, honor, or laudatory notice; похвала, хороший отзыв, одобрение

pile up - to gather, accumulate; нагромождать(ся); скапливаться, накапливаться

to go stark raving mad - to go insane, become abnormally furious; абсолютно сойти с ума

bewildering - extremely confusing; смущающий, ставящий в тупик; сбивающий с толку, приводящий в замешательство

luxury - a pleasure out of ordinary to be allowed to oneself; большое удовольствие, наслаждение

sequel - 1. a literary work, movie, etc., that is complete in itself but continues the narrative of a preceding work. 2. an event or circumstance following something; subsequent course of affairs. 3. a result, consequence, or inference. - продолжение

wizard - a person who practices magic; magician or sorcerer. - волшебник

dust jacket - not illustrated, removable paper cover - однотонная тусклая обложка

motion picture - 1. a sequence of consecutive pictures of objects photographed in motion by a specially designed camera and thrown on a screen by a projector in such rapid succession as to give the illusion of natural movement. 2. a play, event, or the like, presented in this form. - художественный фильм

ingredients -1. something that enters as an element into a mixture. 2. a constituent element of anything; component. - составляющие (успеха)

Dickensian - Диккенсовские, как в книгах Диккенса, говорящие имена

ultimately - basically, fundamentally, finally - в конечном счете, в конце концов

seven-book saga – epic, tale, history consisting of 7 volumes - серия из семи книг

Harry Potter and the Philosopher's Stone – Гарри Поттер и философский камень

Harry Potter and the Chamber Secrets – Гарри Поттер и тайная комната

Harry Potter and Prisoner of Azkaban – Гарри Поттер и узник Азкабана

Harry Potter and the Goblet of Fire – Гарри Поттер и кубок огня

Harry Potter and the Order of the Phoenix – Гарри Поттер и орден феникса

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. At present Rowling lives in Ireland.
2. Rowling's primary occupation was management.
3. "Harry Potter and the Philosopher's Stone" was an immediate success with the readers.
4. Rowling's books were published in more than 10 countries.
5. Rowling is going to write a 9-books saga about Harry Potter.

2. Give the Russian equivalents of the following phrases:

infant daughter
a nap
to be divorced
in spite of
to quit a job
to write full-time
fast-paced action
sparkling humor
to attend a school for wizards
lovable giant
curriculum
mystical world

3. Give the English equivalents of the following phrases:

сказка

продать права на издание книги

волшебник

приключения

читать в метро

власть воображения

развивать свой потенциал

быть воспитанным кем-л.

использовать аналогию

человеческое желание быть уникальным и особенным

оригинальные преподаватели (штат) необычной школы

долгая дружба

4. Topics for discussion.

1. J.K. Rowling's life before becoming famous.
2. "Harry Potter" as an example of modern children's literature.

4. THEATRE

4.1. Theatre and Drama in Great Britain

There were fine works of poetry and prose in the Elizabethan age, but the greatest heights of literature at that period were reached in drama.

Types of Performances. The Middle Ages knew religious drama; the **Mysteries**, **Miracles**, and **Moralities** as they were called. The Mystery plays dramatized episodes from the Bible; the miracle plays, episodes from the lives of **saints**. Morality plays were allegorical, and dedicated to the struggle of the various virtues and vices for the human soul; more often than not, the vices and even the devil himself were shown in such plays in a comic aspect. Between the episodes of these plays, comic scenes were usually acted that bore almost no relation to the story; these were called interludes.

There was another type of performance in English cities, the **pageants**; these were pantomimes re-enacting episodes from the history of that particular city. These pageants were the source of the histories (historical plays) for which the English Renaissance drama is famous.

Sixteenth century England also knew a third type of performance: plays staged by university students; they were plays by Roman dramatists, Seneca (tragedies) and Plato and Terence (comedies), acted in Latin. Later on, original English plays written in imitation of these authors began to appear.

Such were the foundations of the glorious English drama of the Renaissance.

The First Regular Playhouses. By the middle of the 16th century there were companies of **strolling** actors who, performed in town squares, inn-yards- and in the **manors** of the nobility. In the 1572 Queen Elizabeth passed a decree against **vagabonds**; by this decree traveling actors were also to be considered as vagabonds and treated as such, that is, with the utmost **barbarity**. The only exception made was for those that were in the service of some nobleman.

Many of these companies enlisted as servants of some **peer**, of course only nominally, and began to settle down. In 1576 the company of the Earl of Leicester's Men built the first regular playhouse, designed specially for performances, and called it, appropriately enough, "The Theatre" (a Greek word never used in England before).

The Theatre was the name of the first playhouse built by Burbage, a carpenter and an actor in 1576 and pulled down in 1583 because the landowner did not wish to renew the contract.

The Theatre was open to the sky, except for a sheltered gallery on three sides, and the stage was a large raised platform that came out into the audience like a sort of peninsula. No women were allowed to act, and boys took all the female parts in plays. (The first actress in England appeared after the **Restoration** of 1660).

Thus theatres began to be stabilized, and their popularity kept growing. They gave public performances, and were also invited to the court. The most prominent theatre manager at the turn of the century was Philip Henslowe, whose son-in-law, Edward Allyn, was the foremost tragedian of his generation.

The Globe Theatre. When *The Theatre* was pulled down in 1583, the actors including Shakespeare helped the architect to design the new playhouse which was called the *Globe*. It was built in Maiden Lane near the Thames that has become the theatrical district of London since that time.

The name of the playhouse *Globe* was not accidental. It was a many-cornered building, circular in form inside and without a roof as performances could only be held in daylight. It had three balconies around the walls with a small thatched roof over the gallery with the stage protruding some 30 feet (10 metres). In front of the entrance was a signboard with Hercules bearing the globe upon his shoulders.

The plays were announced well in advance on bills placed on posts all over the city but the performances could only be held if the weather permitted. Flags were hoisted to show that the play would be held and the flags were pulled down if the performance was cancelled.

The plays were held as a rule in the afternoon. Wealthy and noted people would send their servants two or three hours before the play began to occupy good seats for them.

While waiting for the play to begin the public amused itself by eating apples, nuts in autumn, pies and fried fish in winter and drinking **ale**, smoking, playing cards or **dice** and having a good time. Women seldom went to see a play but when they did, they wore a mask or came in man's clothing. The playhouse was open 5 days a week, on Sundays all forms of amusement was prohibited by the Church and on Thursdays play-acting was forbidden by the Queen to give the bear-baiting and cock-fighting a chance to make good business. The Queen also was very fond of bear-baiting herself and wanted the nobles to be present.

The stage did not resemble the present day one at all. There were no curtains to open, or close the play. There was no scenery, a placard with the word "Verona", for example, was enough for the audience to understand where the action was taking place.

The *Globe* Playhouse is a part of the history of the English theatre. The playhouse itself was destroyed during the Great London Fire in 1666 and in its place stands a **brewery** but the district of Maiden Lane and Drury Lane is still the heart of the theatrical life in London.

GLOSSARY

Mystery - a medieval dramatic form based on a Biblical story, usually dealing with the life, death, and resurrection of Christ.

Miracle - a medieval dramatic form dealing with religious subjects such as Biblical stories or saints' lives, usually presented in a series or cycle by the craft guilds.

Morality - an allegorical form of the drama current from the 14th to 16th centuries and employing such personified abstractions as Virtue, Vice, Greed, Gluttony, etc.

saint - 1. a person of exceptional holiness of life, formally recognized as such by the Christian Church, esp. by canonization. 2. a person of great holiness, virtue, or benevolence.

pageant - 1. an elaborate public spectacle illustrative of the history of a place, institution, or the like, often given in dramatic form or as a procession of colorful floats. 2. a costumed procession, masque, allegorical tableau, or the like forming part of public or social festivities. 3 (in medieval times) a platform or stage, usually moving on wheels, on which scenes from mystery plays were presented.

stroll - 1. to walk leisurely as inclination directs. 2. to wander or rove from place to place; roam.

manor - 1. a landed estate or territorial unit, originally of the nature of a feudal lordship. 2. any similar territorial unit in medieval Europe, as a feudal estate. 3. the mansion of a lord with the land belonging to it. 4. the main house or mansion on an estate, plantation, etc.

vagabond - 1. a person, usually without a permanent home, who wanders from place to place; nomad. 2. an idle wanderer without a permanent home or visible means of support; tramp; vagrant. 3. a carefree, worthless, or irresponsible person; rogue.

barbarity - brutal or inhuman conduct; cruelty.

peer - 1. a nobleman. 2. a member of any of the five degrees of the nobility in Great Britain and Ireland (duke, marquis, earl, viscount, and baron).

Restoration – 1. reestablishment of the monarchy in England with the return of Charles II in 1660. 2. the period of the reign of Charles II (1660–85) , sometimes extended to include the reign of James II (1685–88).

ale - 1. a beverage darker, heavier, and more bitter than beer, containing about 6 percent alcohol by volume. 2. Brit. beer.

dice - 1. small cubes of plastic, bone or wood, marked on each side with one to six spots, usually used in pairs in games of chance or in gambling. 2. any of various games, esp. gambling games, played by shaking and throwing from two to six dice or poker dice onto a flat surface.

brewery - a building or establishment for brewing beer.

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. The greatest heights of literature in the Elizabethan age were reached in poetry.
2. The English Renaissance drama is famous for historical plays that developed from pageants.
3. The first regular playhouse was built in 1576.
4. The name of the playhouse *Globe* was accidental.
5. The playhouse *Globe* is still functioning and it's a heart of the theatrical life in London.

2. Give the Russian equivalents of the following phrases:

the Middle Ages
the Bible
pantomime
strolling actors
to pass a decree against
to be in the service of some nobleman
to settle down
to be accidental
to be announced in advance
to cancel the performance

3. Give the English equivalents of the following phrases:

первый постоянный театр
трагик
стабилизироваться
полуостров
женские роли
плотник
сносить
кулисы
декорации
занимать хорошие места
быть запрещенным церковью

4. Topics for discussion.

1. Types of performances in the Elizabethan age.
2. The first regular playhouse.
3. The ways performances in the Elizabethan age were different from modern ones.

4.2. William Shakespeare (1564-1616)

Many periods in Shakespeare's life remain **obscure** to us. Subject-matter for his biography began to be collected only about a hundred years after his death, and many of the facts gathered are very doubtful.

William Shakespeare was born in 1564, in the town of Stratford-on-Avon. He was christened in Holy Trinity Church in Stratford on April 26.

In his childhood Shakespeare probably attended the Stratford Grammar School, where he could have acquired a considerable knowledge of Latin.

The first record we have of his life after his christening is that of his marriage to Anne Hathaway in 1582. A daughter was born to them in 1583 and twins, a boy and a girl, in 1585. After the birth of the twins we know absolutely nothing about Shakespeare's life for the next seven years.

The first (and very complimentary) mention of Shakespeare as dramatist was made by the writer Francis Meres in 1598. Meres drew up a list of Shakespeare's plays, and also made mention of his sonnets, some of which were probably written at an earlier date.

The sonnets appeared in a separate edition only in 1609, when the fashion for sonnets was on the decline, and the book didn't attract much attention.

During the last years of his life Shakespeare wrote less and less. He tried composing in a new manner, originated by Beaumont and Fletcher and very fashionable at the time. But after the Globe had been destroyed by fire in 1613 during a performance of *Henry VIII*, he retired to Stratford and seems to have stopped writing altogether.

In 1623, two of Shakespeare's fellow-actors, John Heminge and Henry Condell, collected and published all his plays in a single volume, which is now known as the *First Folio*. Sixteen plays in the collection were printed for the first time.

Shakespeare died in 1616. There was a drama in England before Shakespeare. But it was he who created a real drama, and it was he who raised the English theatre to the heights it has never since reached.

Four Periods in Shakespeare's Literary Work. Shakespeare's literary work may be divided into four periods.

The first period, dating from the beginning of his career to 1594, may be called the period of apprenticeship. However, one play written during that time, *Richard III*, remains one of his most popular and most frequently staged works.

During the second period, from the 1594-95 season up to 1600, Shakespeare wrote plays belonging mainly to two dramatic genres: histories (historical, or chronicle, plays) and comedies. The two tragedies written during those years, *Romeo and Juliet* and *Julius Caesar*, differ greatly from his mature tragedies. The former, one of his most popular and frequently produced plays, is a true masterpiece; but its treatment of the material places it apart from his great

tragedies. *Julius Caesar* its construction resembles a history rather than a tragedy.

During the third period of his literary career, from 1600 to 1608 Shakespeare wrote the great tragedies that were the peak of his achievement, and made him truly immortal.

We can't state the reason for it definitely, but we know for certain that approximately at the turn of the century the world outlook of Shakespeare radically changed. The joyous spirit of his early plays was gone forever.

In the Middle Ages a tragedy meant a literary work (not necessarily a play) dealing with the hero's transition from fortune to misfortune and ending with his death.

Shakespeare brought something new to the tragedy. The hero of any Shakespearian tragedy perishes by reason of some trait of character that makes him either prefer some positive ideal to life, or else makes him betray an ideal and hence, meet his doom. All the tragic characters of Shakespeare are shown in their development. A hero at the end of the tragedy isn't the man he was at the beginning, his soul having undergone great changes. This is the first innovation introduced by Shakespeare.

Shakespeare's second innovation is his way of explaining the evolution (or degradation) of his heroes by the social factors that form their psychology and influence their lives. The problems raised in Shakespeare's great tragedies still produce a terrific impression on our emotions and on our intellect.

In some of the tragedies Shakespeare treats important **ethical** themes. *Othello*, for instance, shows us the conflict between the two moralities. A new morality, the morality of the Renaissance, is reflected in Othello and Desdemona who refuse to obey outworn rules and are united by true love, unrestrained by social or racial prejudices. The other morality, in reality utter immorality, is to be seen in the hateful figure of Iago.

Many of Shakespeare's great tragedies are devoted to his favourite themes: the themes of state and society, the nature of power in general and the institution of monarchy in particular.

The end of the period was also marked by the publication of his sonnets. The sonnets show how Shakespeare's incomparable poetic style was perfected. To some extent they raise the veil over his private life, of which we know so little.

The fourth period is characterized by a considerable change in the style of Shakespeare's writings. Beaumont and Fletcher became the most popular dramatists, and the plays of Shakespeare written during his fourth period are modeled after their dramatic technique. All of them are written around a dramatic conflict, but the tension in them is not so great as in the tragedies; all of them have happy endings. The plays are genuinely poetic, but on the whole we get an impression that he is telling us fairy-tales in which he doesn't believe himself.

Shakespeare's Contribution to World Literature. Shakespeare's **merits** are enormous. He created a new epoch in world literature. He expresses the ideas set forth by the Renaissance, the struggle for happiness and freedom, in the most realistic forms.

In many parts of his great tragedies the dramatist shows the worst aspect of things. He seems to realize how much **bloodshed** the struggle for freedom will cost and that neither he nor the next generations will ever live long enough to see what freedom is. Yet, in the same tragedies we feel Shakespeare's firm belief in a better future for all mankind. He had faith in man. His love of man is seen in his **intolerance** towards injustice. Shakespeare's plays have become popular throughout the world because of these great humanist ideas and his universal and realistic characters.

The whole history of English drama can be traced throughout Shakespeare's works for he combined all forms that existed before him and developed them to great heights. His works emerge from the Renaissance and become the forerunner for the literature of the following centuries.

The development of Shakespeare's characters makes him different from his predecessors (Marlowe and others). Their characters remain static all through their plays while Shakespeare's characters change in the course of action. Shakespeare was the first dramatist to mix tragedy and comedy. Shakespeare was also a great master of plot.

Shakespeare Today. Research work and study on Shakespeare's literary **inheritance** by scholars never ceases in the world. Every generation discovers new ideas in his works. Even today we find ideas and problems dealt with in Shakespeare's plays that were not considered before. These are the social problems concerning the relations of man to man in human society. That's why his plays do not grow old with time.

William Shakespeare was born more than four hundred years ago; but his plays are still performed and will probably be performed for many years to come. There is scarcely a theatre in our country which does not include Shakespeare's plays in its **repertoire**.

Stratford-upon-Avon, Shakespeare's birthplace, has become a place of pilgrimage and a centre of tourism. Its annual Festival is dedicated to performing his plays.

GLOSSARY

obscure - not clear or plain; ambiguous, vague, or uncertain.

folio - 1. a sheet of paper folded once to make two leaves, or four pages, of a book or manuscript. 2. a volume having pages of the largest size, formerly made from such a sheet.

ethical - 1. pertaining to or dealing with morals or the principles of morality; pertaining to right and wrong in conduct. 2. being in accordance with

the rules or standards for right conduct or practice, esp. the standards of a profession.

merit - 1. something that deserves or justifies a reward, respect and praise.
2. excellence, worth.

bloodshed - destruction of life, as in war or murder; slaughter.

intolerance - lack of toleration; unwillingness or refusal to tolerate or respect contrary opinions or beliefs, persons of different races or backgrounds, etc.

inheritance - something, as a quality, characteristic, or other possession, received from progenitors or predecessors as if by succession

repertoire - 1. the list of dramas, operas, parts, pieces, etc., that a company, actor, singer, or the like, is prepared to perform. 2. the entire stock of works existing in a particular artistic field.

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. Practically everything is known about Shakespeare's life.
2. Shakespeare was an educated person and knew Latin.
3. Shakespeare's sonnets attracted much attention when they were published.
4. It was Shakespeare who created a real drama raised the English theatre to the heights it has never since reached.
5. Shakespeare's literary work is divided into four periods.
6. The first innovation introduced by Shakespeare is that all the tragic characters are shown in their development.
7. Shakespeare explained the evolution of his heroes only by their psychology and traits of character.
8. Shakespeare's plays are rarely staged now.

2. Give the Russian equivalents of the following phrases:

doubtful facts

a complimentary mention

to retire

one the most frequently staged works

mature tragedies

the hero's transition from fortune to misfortune

to produce a terrific impression on

the theme of state and society

the themes of the nature of power and the institution of monarchy

a place of pilgrimage

3. Give the English equivalents of the following phrases:

быть крещеным

драматург

сонеты
период ученичества
примерно на рубеже веков
привнести новое в трагедию
черта характера
затрагивать (рассматривать) важные темы
подчиняться устаревшим правилам
чудовищная порочность
центр туризма

4. *Topics for discussion.*

1. A few facts that are known about Shakespeare's life.
2. Shakespeare as a poet.
3. Shakespeare as a dramatist.
4. The four periods of his literary work.
5. Shakespeare's innovations.
6. Shakespeare today.

4.3. Stanislavsky in Russia

Konstalin Stanislavsky stressed that his system was a basic vocabulary. In fact, one of his books is called *An Essential Vocabulary for the Stage*. He also insisted that, although it came from Russia, his system was **applicable** to all the stages of the world. Time has shown he was right. Russian **émigrés** would teach Stanislavsky System in New York and Hollywood, in London, in Paris, and in Beijing.

When Stanislavsky died in 1938, he was seventy-five. He was born in Russia under a Tsar, two years before the freeing of Russia's serfs. During his lifetime his country passed through a period - under Lenin - of hope, justified or not, that there would be freedom for all. In the last fifteen years of Stanislavsky's life, Russia regressed to a **Soviet Union** under the rule of a **latter-day** Tsar, Josef Stalin. Stalin studied Ivan Grozny for ways to subdue his own countrymen (remember Repin's painting?).

In Stanislavsky's youth, his father was rich enough to build and equip an amateur theater on their family estate; after the Revolution, the family property was confiscated by the government. Despite his later success onstage, Stanislavsky was desperately poor and hadn't money enough for decent clothes or his own son's tuberculosis treatments. The minister of culture **appealed** to Lenin that Stanislavsky was down to his last pair of pants. Fortunately, Lenin had seen and enjoyed Stanislavsky's performance, and the Soviet government arranged for Stanislavsky to have a small house with two rooms to **rehearse in**.

Towards the end of his life Stanislavsky was a respected figure of culture who had known other respected Russia figures of culture to be arrested, **jailed**, or

executed. As with other prestigious artists who were elderly, Stanislavsky was surrounded by nurses and attendants who screened him from the world. In the last few years of his life, it seems Stanislavsky was under virtual house arrest.

GLOSSARY

applicable - applying or capable of being applied; relevant; suitable; appropriate: an applicable rule; a solution that is applicable to the problem.

émigré - an emigrant, esp. a person who flees from his or her native land because of political conditions.

Soviet Union - Union of Soviet Socialist Republics - a former federal union of 15 constituent republics, in Eastern Europe and comprising the larger part of the former Russian Empire: dissolved in December 1991.

latter-day - 1. of a later or following period. 2. of the present period or time; modern: the latter-day problems of our society.

appeal - to request for aid, support, sympathy, mercy, etc 2. to apply for review of (a case) to a higher tribunal.

rehearse - to practice (a musical composition, a play, a speech, etc.) in private prior to a public presentation.

jailed - imprisoned

executed - put to death according to law.

1. Read the text. Make sure you understand it. Mark the following statements true or false.

1. Stanislavsky insisted that his system was applicable to all the stages of the world.
2. Stanislavsky came from a poor family and didn't get acquainted with the theatre until he was 20.
3. Lenin didn't enjoy Stanislavsky's performances.
4. Towards the end of his life Stanislavsky was a respected figure of culture.

2. Give the Russian equivalents of the following phrases:

basic vocabulary

justified hope

amateur theater

to be confiscated by the government

to be desperately poor

to rehearse

respected figures of culture

elderly

to screen from the world

3. Give the English equivalents of the following phrases:

освобождение крепостных

семейное поместье

построить и оборудовать театр

имущество семьи

сценический успех

достойная одежда

лечение туберкулеза

быть арестованным и казненным

фактически находиться под домашним арестом

4. Topics for discussion.

1. Stanislavsky's early years.
2. Stanislavsky's system
3. His life and work in Soviet Russia.
4. Stanislavsky's influence on foreign theatre.

5. ADDITIONAL TEXTS

5.1. By Custom: Hands Joined in Prayer

For our ancestors, one of the most ancient and reverential gestures that accompanied prayer was the spreading of arms and hands heavenward. In time, the arms were pulled in, folded across the breast, wrists intersecting above the heart. Each of these gestures possesses an intrinsic logic and obviousness of intent: Good resided in the heavens; the heart was the seat of emotions.

The still practice of joining hands in an apex seems less obvious, if not puzzling.

It is mentioned nowhere in the Bible. It appeared in the Christian Church only in the ninth century. Subsequently, sculptors and painters incorporated it into scenes that predated its origin - which, it turns out, has nothing to do with religion or worship, and owes much to subjugation and servitude.

Although the binding vines, ropes or handcuffs continued to serve their own law-and-order function, the joined hands came to symbolize man's mission to his creator.

Substantial historical evidence indicates that the joining of hands became a standard, widely practiced gesture long before it was appropriated and formalized by the Christian Church. Before waving a white flag signaled surrender, captured Roman could avert immediate slaughter by affecting the shackled-hands posture.

For the early Greeks, the gesture held the magic power to bind occult spirits until they complied with a high priest's dictates. In the middle Ages, feudal lords adopted the joining of hands as an action by which their vassals did homage and pledged fealty.

From such diverse practices, all with a common intent, Christianity assumed the gesture as sign of man's total obedience to divine authority.

Later, many writers within the Christian Church offered, and encouraged, a more pious and picturesque origin: joined hands represented a church's pointed steeple.

5.2. The Mysterious Gift of the Prodigy

Wolfgang Amadeus Mozart will be remembered as one of history's most famous child prodigies. By the age of eight, he had performed in half the great cities of Europe and was about to write his first three symphonies. He died shortly before his 36th birthday, but the world recognizes him as one of the finest composers who ever lived.

For centuries, people have been amazed by prodigies. Mozart's fourth opera was produced in Berlin when he was only 18. John Stuart Mill, the 19th century British philosopher, read Greek at three and had worked his way

through elementary geometry and algebra and a large body of literature and history by the time he was 12.

Success had not always brought happiness to prodigies. When he was 20, John Stuart Mill suffered a serious mental crisis. “I seemed to have nothing left to live for”, he wrote years later. Other well-known prodigies had similar experiences.

A number of history’s most famous prodigies had something else in common: they did not live very long lives. Composer Franz Schubert died at 31. Scientist Blaise Pascal died before he was 40.

Those who study today’s prodigies closely have observed that they live under the great weight of their loneliness. In school with children of their own age, they become bored, frustrated, and may simply turn off learning completely. Ten-year-old geniuses, if sent to universities because of their mental abilities, cannot fit in. Emotionally, they are still children.

Many children, as they enter adolescence, begin to turn to other teenagers for affection, encouragement, and a sense of belonging. This can be a very difficult time in the lives of prodigies. They know they are different, and other teenagers know it too.

“I’m afraid of not having any friends”, says Mac Randall. Mac, 11, taught himself to use an electric typewriter at the age of three. At four, he began to write horror stories. He recently wrote a rock opera.

Even though there has been a fascination with child prodigies for centuries, there has been little serious study of them until recently. Some surprising common characteristics have been identified. The vast majority are boys. They are usually first-born children of middle-class families. Often, their parents are past the usual childbearing age. Many are born by Caesarean section rather than by natural childbirth. They often have parents who seem to be trying to realize their own ambitions through their amazing children. And prodigies usually have a strange sense of humor.

Although child may be born with outstanding genetic potential, this potential will not be enough”, says Harvard University psychologist Howard Gardner. Something in the environment must nourish the potential.

And though many prodigies enjoy the satisfaction of extraordinary achievement, public praise and material wealth, even the most successful sometimes question the value of their lives and accomplishments. “I have a longing which grows stronger as I get older to be like others”, confesses concert pianist Eugene Kisin.

5.3. The Picture of Dorian Gray: The Preface

The artist is the creator of beautiful things.

To reveal art and conceal the artist is art’s aim.

The critic is he who can translate into another manner or a new material his impression of beautiful things.

The highest, as the lowest, form of criticism is a mode of autobiography.

Those who find ugly meanings in beautiful things are corrupt without being charming. This is fault. Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only Beauty. There is no such thing as a moral or an immoral book. Books are well written. That is all.

The nineteenth-century dislike of Realism is the rage of Caliban seeing his own face in a glass.

The nineteenth-century dislike of Romanticism is the rage of Caliban not seeing his own face in a glass.

The moral life of man forms part of the subject matter of the artist, but the morality of art consists in the perfect medium. No artist desires to prove anything. Even things that are true can be proved.

No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style.

No artist is ever morbid. The artist can express everything.

Thought and language are to the artist instruments of an art.

Vice and virtue are to the artist materials for an art.

From the point of view of form, the type of all the arts is the art of the musician. From the point of view of feeling, the actor's craft is the type.

All art is at once surface and symbol. Those who go beneath the surface do so at their peril. Those who read the symbol do so at their peril.

It is the spectator, and not life, that art really mirrors. Diversity of opinion about a work of art shows that the work is new, complex, and vital.

When critics disagree the artist is in accord with himself. We can forgive a man for making a useful thing if that one admires it intensely.

All art is quite useless.

5.4. Tune the Music in! What Was the First Musical Instrument?

There is a legend about it, but it is pure fancy. According to a Greek myth, Pan invented the first musical instrument - the shepherd's pipe. One day he sighed through the reeds on a riverbank and heard his breath produce a

mournful wail as it passed through them. He broke them off in unequal lengths, bound them together, and had the first musical instrument!

The fact is we can never trace the first musical instrument because all primitive people all over the world seem to have made music of some sort. It was usually music that had some religious significance and the spectator who would dance, drum, or clap hands and sing with the music shared it in. It was done more that for pleasure alone. This primitive music had a meaning as part of the lives of the people.

The legend of Pan and the reeds suggests, however, how man first had the idea for making various musical instruments. He may have imitated the sounds of nature all about him to create his music.

The first instruments were of the drum type. Later, man invented wind instruments made from the horns of animals. From these crude wind instruments developed modern brass instruments. As man trained his musical sense, he began to use reeds and thus produced more natural tones of greater delicacy.

Last of all, man discovered the use of strings and invented the simple lute and harp from which developed the instruments played with a bow. In the Middle Ages, the Crusaders brought back many curious oriental instruments. These, combined with the folk instruments that already existed in Europe, developed into many of the instruments now in use.

5.5. Who Wrote The First Music?

All primitive people seem to have made music of some sort. But the sounds they made were very different from those of modern music. This music often consisted of long and loud exclamations, sighs, moans, and shouts. Dancing, clapping, and drumming went along with the singing.

Folk music has existed for centuries, passed from generation to generation by being heard, not by being written down.

Composed music is many centuries old. Ancient civilizations such as the Chinese, Hindu, Egyptian, Assyrian, and Hebrew all had music. Most of it was unlike ours. Greeks made complicated music by putting tones together similar to present-day scales. For notation they used the letters of the alphabet written above the syllables of the words.

After the Greeks and Romans (who copied Greek music), the early Christian church was important in the growth of the art of music. Saint Ambrose and Saint Gregory began a style of music known as "plain song".

This was a type of chant sung in unison. Tones followed one another in a way similar to the method developed by the Greeks. Churchmen also learned to write music down. The modern method developed from their system.

In 1600, Jacopo Peri produced the first opera, «Erudite». Later on, men like Monteverde wrote not only operas but also music for instruments, such as

the violin. Music began to be written for court dances, pageants, and miracle plays. And in time such men as Bach, Handel, Haydn, Mozart and Beethoven composed much of the great music we enjoy today.

5.6. How London Got its Name

The name Londinium is first recorded in A.D.61, when Tacitus refers to it as a place “not dignified with the name of a colony, but celebrated for the gathering of dealers and commodities”. Beyond this nothing at all is known of the beginning of London and all the statements as to the origin of the name is devised from Llyn-din (the Lake-Fort), although very plausible, in no more certain than Geoffrey Monmouth’s theory that London was called Cear-Lud after a certain highly mythical King Lud.

It seems practically certain that there was a prehistoric settlement on the patch of raised ground by the marsh-bordered Thames before the Roman invasion; otherwise it is hard to account for two facts - first, that the place was not given a Roman name, and second, that Tacitus at such an early date should speak of Londinium as a great trading center.

Under the Romans London increased in importance as a center of commerce and was gradually christianized. The record considered reliable mentions that Restitutus of London was one of the Bishops present at the Council of Arles in 314. A massive wall, 12 feet thick and about 20 feet in height, was built to protect the city probably towards the end of the fourth century; for at that time both Picts and Saxons were growing more and more aggressive and considerable fragments of this monument of Roman London survive to this day. They are to be seen at the Tower of London, on the east side of Trinity Square, in London Wall House a little to the north, in the street called the London Wall, on the north side of the General Post Office and in the churchyard of Stogie’s Cripplegate. The Romans abandoned England early in the fifth century, and what took place in London for two centuries is only discovered by inference.

5.7. Historic Royal Palaces That Welcome Visitors

Top tourist attractions such as the Tower of London, with 900 years of history, and Hampton Court Palace, once the home of the kings and queens of England, are part of a group of five important buildings in London known as Historic Royal Palaces. Open to the public and managed by a board of trustees, the Historic Royal Palaces group was established in 1989 but gained charitable status last year so that the buildings could be “administered, conserved, renovated and maintained” on behalf of the nation. Also in the group are the State Apartment and the Orangery at Kensington Palace. Also open for viewing

are the Banqueting House of Whitehall Palace, and Kew Palace with Queen Charlotte's Cottage, sited in the heart of the beautiful and popular Kew Gardens.

5.8. Buckingham Palace: Facts and Figures

Buckingham Palace first threw its doors open to the public in 1993 and since then more than two million people have visited it. It is the administrative base of the United Kingdom monarchy and it is also official London residence of Queen Elizabeth the 2nd, so some parts of the building remain private. But there is an official tour that includes all 18 of the State Rooms that are used for official, state and ceremonial occasions. The palace is on the 'must see' list for most visitors to London.

Public Art Gallery to Open at Buckingham Palace. Plans for a public art gallery at Buckingham Palace, London, have been unveiled. The development, which will be completed at the time for Queen Elizabeth the 2nd Golden Jubilee in 2002, would improve the showing of the Royal Collection, one of the largest accumulations of art in the world. The collection, which is entirely self-financing, comprises some 9,000 pictures along with books, furniture, sculpture, glass, porcelain, armour, textiles and jewellery including the Crown Jewels. The Queen, the Duke of Edinburgh and the Prince of Wales have all 'taken an active and enthusiastic part' in the project that will consist of a series of interconnected rooms. For example, there will be a Stranding Gallery to be open all year round to show a selection of paintings; a Graphic Art Gallery exhibiting drawings and watercolors, and a Micro Gallery providing electronic access to the Royal Collection. The present gallery will close at the end of 1999 and is due to reopen, in its new form, in February 2002.

Taking Stock of the Royal Swans. Each year in the third week of July a group of men wearing colorful jackets take to the River Thames in traditional rowing skiffs as part of a historic conservation programme. Their task is to check on the population of swans - the United Kingdom's largest bird - along the river between Sunbury Lock, near Hampton Court Palace, in southwest London, and Abington Bridge, near Oxford. The practice is known as swan upping and has been taking place since the 12th century.

5.9. Bronte Sisters

Bronte, Anne, pseudonym Acton Bell (b. Jan.17, 1820, Thornton, Yorkshire, Eng.- d. May 28,1849, Scarborough, Yorkshire), English poet and novelist, author of *Agnes Grey* (1847) and *The Tenant of Wildfell Hall* (1848), generally considered less brilliant than the novels of her two sisters, Charlotte and Emily Bronte.

The youngest of six children of Patrick and Marie Bronte, Anne was taught in the family's Haworth home, chiefly by her sister Charlotte.

In 1846 Anne contributed 21 poems to *Poems by Currer, Ellis and Acton Bell*, a joint works with her sisters Charlotte and Emily. Her first novel, *Agnes Grey*, was published together with Emily's *Wuthering Heights* in December 1847. The reception to these volumes, associated in the public mind with the immense popularity of Charlotte's *Jane Eyre* (October 1847), led to quick publication of Anne's second novel, *The Tenant of Wildfell Hall*, published in three volumes in June 1848; it sold well. She fell ill with tuberculosis toward the end of the year and died the following May.

Anne is commonly described as gentle and pious. In chaste and shapely verse she examines her thoughts and feelings in the light of moral and religious truth. Her novel *Agnes Grey*, probably begun at Thorpe Green, records with limpidity and some humor the life a governess. George Moore called it "simple and beautiful as a muslin dress." *The Tenant of Wildfell Hall* presents an unsoftened picture of a young man's debauchery and degradation and sets against it her belief, opposed to Calvinist predestination, that no soul shall be ultimately lost. Her outspokenness raised some scandal, and Charlotte deplored the subject as morbid and out of keeping with her sister nature, but the vigorous writing indicates that Anne found in it not only a moral obligation but also an opportunity of artistic development.

Bibliography. The chief works focusing on Anne Bronte herself are Ada Herrison and Derek Stanford, *Anne Bronte: Her Life and Work* (1959), and Winifred Gerin, *Anne Bronte* (1959).

Bronte, Charlotte, pseudonym Currer Bell (b. April 21, 1816, Thornton, Yorkshire), English novelist, noted for *Jane Eyre* (1847), a strong narrative of a woman in conflict with her natural desires and social condition. The novel gave new truthfulness to Victorian fiction. She later wrote *Shirley* (1849) and *Villette* (1853).

In the autumn of 1845 Charlotte came across some poems by Emily, and this led to the publication of a joint volume of *Poems by Currer, Ellis and Acton Bell* (1846), or Charlotte, Emily, and Anne; the pseudonyms were assumed to preserve secrecy and avoid the special treatment that they believed reviewers accorded to women. The book was issued at their own expense. It received few reviews and only two copies were sold. Nevertheless, a way had opened to them, and they were already trying to place *The Professor: A Tale* but had, however, nearly finished *Jane Eyre: An Autobiography*, begun in August 1846 in Manchester. *Jane Eyre* was accepted, published less than eight weeks later (on Oct. 16, 1847), and had an immediate success, far greater than of the books that her sisters published the same year.

The months that followed were tragic ones. Emily died in December, and Anne in May 1849. Charlotte completed *Shirley: A Tale* in May 1849 in the empty parsonage, and it appeared in October. In 1851, she had declined a third

offer of marriage from James Taylor. But they were married on June 29, 1854, in Haworth church. He did not share his wife's intellectual life, but she was happy to be loved for herself and to take up her duties as his wife. She began another book, *Emma*, of which some pages remain. Her pregnancy, however, was accompanied by exhausting sickness, and she died in 1855.

The influence of Charlotte's novels was much more immediate than that of *Withering Heights*. Charlotte's combination of romance and satiric realism had been the mode of nearly all the women novelists for a century. Her fruitful innovations were the presentation of a tale through the sensibility of a child or young woman, her lyricism, and the picture of love from a woman's standpoint.

Bronte, Emily, pseudonym Elle Bell (b. July 30, 1818, Thorton, Yorkshire, Eng. - d. Dec.19, 1848, Haworth, Yorkshire), English novelist and poet who produced one novel, *Withering Heights* (1847), a highly imaginative novel of passion and hate set on the Yorkshire moors. Emily was perhaps the greatest of the three Bronte sisters, but the record of her life is extremely meager, for she was silent and reserved and left no correspondence of interest, and her single novel darkens rather than solves the mystery of her spiritual existence.

In 1845 Charlotte came across some poems by Emily, and this led to the discovery that all three sister - Charlotte, Emily, and Anne - had written verse. *Poems by Currer, Ellis and Acton Bell*, the initials of these pseudonyms being those of the sisters, contained 21 of Emily's poems, and a consensus of later criticism has accepted the fact that Emily's verse alone reveals true poetic genius.

By midsummer of 1847 Emily's *Withering Height* and Anne's *Agnes Grey* had been accepted for joint publication by J. Cautley Newby of London, but publication of the three volumes was delayed until the appearance of their sister Charlotte's *Jane Eyre*, which was immediately and hugely successful. *Withering Heights*, when published in December 1847, did not fare well; critics were hostile, calling it too savage, too animal-like, and clumsy in construction. Only later did it come to be considered one of the finest novels in the English language.

Soon after the publication of her novel, Emily's health began to fail rapidly. She died of tuberculosis in December 1848.

5.10. "Daddy-Long-Legs" by Jean Webster

"Daddy-Long-Legs" is a modern psychological novel, written in the form of letters of Jerusha Abbot, a poor orphan of John Grier Home to her guardian. The book is chiefly concerned with human nature, establishing human relations and choosing one's road in life. The story is written in the first person and each episode is a brilliant example of letter writing.

At first the action takes place in the asylum where Jerusha Abbot, being the oldest orphan, has to bear the brunt of hard work. On one particular blue

Wednesday she learns that one of the richest trustees sends her to college to be educated to become a writer. She expected to write monthly letters to the trustee's secretary telling of her progress in studies and the details of her daily life. She is warned not to expect any letters in return. Jerusha writes much more often, her letters show a great amount of originality and how home sick she feels, how much she longs to have a family.

For the most part of the novel the story is set in college, which Jerusha finds to be a most bewildering place. She enjoys learning and finds out many interesting things: she realizes the depth of her own ignorance and works hard to catch up with the rest of the girls. She learns that she is companionable and pretty, and that people care for her. She falls in love with Mr. Pendleton, who turns out to be Daddy-Long-Legs, the trustee who sent her to college, encouraged her visits to New York and Lock Willow and made her life so happy and complete in comparison with her miserable existence in the orphan asylum.

The author does not bring many characters into the book but they are represented very convincingly and are very true-to-life. Judy is an admirable girl, a sunny soul by nature, an industrious student and a gifted writer. She is a sociable person, a true friend and a charming girl, capable of strong feelings, emotions and making a man happy.

The author's style is clear, emotional and vivid. It's an entertaining book, having great merits. The author is successful at portraying human relations. The book contains funny, humorous episodes, which make the action quick moving and the book interesting to read.

5.11. Gerald Malcolm Durrell

Durrell was born in Jamshedpur, India, the son of a civil engineer. Brought up in France, Italy, Switzerland, Greece and Britain, he was educated privately and developed a strong interest in natural history, especially animals.

In 1945 he became a student keeper at Whipsnade Zoo, and from 1947 traveled widely (Cameroon, Guiana, Argentina, Cyprus, etc.) on exhibitions to collect animals for zoos.

In 1950 he began writing for journals and radio, mostly about his travels and animal life, and in 1951 completed his first book, *The Overloaded Ark*. A succession of light-hearted but informative books followed, developing themes of travel, natural history and conservation, and including *Three Singles to Adventure* and *Bafut Beagles* (1953), *The Drunken Forest* (1955), *My Family and Other Animals* and *The New Noah* (1956). In 1958 Durrell settled in Jersey, Channel Islands, founding a zoo and later (1964) the Jersey Wild-life Preservation Trust, which breeds rare and threatened species.

Travels and writing continued, later books including *Encounters with Animals* (1959), *A Zoo in my Luggage* (1960), *Island Zoo* (1961), *The Whispering Land* (1962), *How to Shoot an Amateur Naturalist* (1984).

He has also written novels, many articles for journals and programmes for TV and radio.

5. 12. Alan Alexander Milne

The son of a Scottish schoolmaster, Milne won a scholarship to Westminster School and later read mathematics at Cambridge. His real interest was in light-hearted writing and at the age of 24 he became assistant editor of *Punch*.

After serving as a signals officer in World War I he won additional good opinions as a playwright, with *Wurzel-Flummery* (1917), *Mr. Pim Passes By* (1919), *The Dover Road* (1922) etc.

His great success, however, came as a writer of children's literature. *When We Were Very Young* (1924) and *Now We Are Six* (1927) were verses about his son Christopher Robin.

The books by which he will always be remembered are *Winnie-the-Pooh* (1926) and *The House at Pooh Corner* (1928). Both were based on the imaginary conversations and adventures of Christopher Robin's toys, with the boy making an occasional, masterful appearance to sort out some minor crisis or muddle. While each toy has one distinctive characteristic – Pooh's greediness, Eeyore's misanthropy or Piglet's timidity – they also emerge as individuals in their own right, talking very much in character and occasionally with an underlying humour more meaningful to adults than to children. But the stories in which they feature are perfectly adapted to young readers' interests, concentrating on topics such as birthday presents, the quest for food and mini-adventures involving unexpected bouts of bad weather, mysterious footprints or getting lost. The little verses sung by Pooh are also memorable.

After these little books Milne turned away from children's writing, coming to resent his success in this area at the expense of his other, adult work. This includes a murder mystery *The Fourth Wall* (1929), a lot of other works and an autobiography *It's Too Late Now* (1939).

His last triumph was a stage adaptation of Kenneth Grahame's *The Wind in the Willows* as *Toad of Toad Hall* (1929) which apart from introducing a talking horse stays close to the original plot and is still revived every Christmas for young audiences.

5.13. Jerome Klapka Jerome (1859-1927)

The son of an ironmonger, a ruined businessman, Jerome was born at Walsall in Staffordshire. The family moved to London. There in east London the boy was brought up. But in London too the father was unsuccessful and could not pay his debts. Jerome's childhood was poor and sad. He could not finish school because his father died in 1871 and the boy had to begin working to

support his family. With the help of his father's old friend he got the place of a clerk in the London Railway Office and received two pounds a week.

Office work did not interest Jerome and he took up teaching, journalism and acting. For three years he was an actor, first in amateur performances, later at small theatres. In his free moments Jerome tried to write. He wrote plays, stories and articles. But nothing was published.

His first literary success was a one-act comedy that was performed in the Globe Theatre in 1886 and ran there for some time. In 1889 a collection of his articles and short stories about theatre life was published. At the same time Jerome began to publish some of his articles that later made up a book under the title *The Idle Thoughts of an Idle Fellow*. This book became very popular in England.

On Stage and Off (1885) and *The Idle Thoughts of an Idle Fellow* (1886) were lighthearted essays which set the tone for his most enduring work, *Three Men in a Boat* (1889), about an accident-prone rowing holiday on the Thames. *Three Men on the Bummel* (1900) took the same characters on a tour of Germany.

The Idle Thoughts of an Idle Fellow and *Three Men in a Boat* made the author famous. The books were translated into several European languages.

Jerome founded *The Idler*, a humorous periodical, in 1892, and wrote many plays with some contemporary success. Best known of these was *The Passing of the Third Floor Back* (1907).

In 1899 Jerome went traveling all over Europe and visited Petersburg where he was met with enthusiasm. He knew well Russian literature and it influenced some of his books.

Jerome also tried to write serious books but the readers did not like them. Several times Jerome expressed his anticolonial views on the policy of Britain in China and other countries of the East.

His own favourite work was *Paul Kever* (1902), an autobiographical novel. Jerome's last book was his autobiography *My Life and Times* (1926). He died in 1927.

5.14. The Royal Philharmonic Orchestra

Founded by the best of the 20th-century British musicians, Sir Thomas Beecham, the Royal Philharmonic Orchestra gave its first concert on 15 September 1946 and was an immediate success. During the first years of its existence the made more than 100 records, many of which are still in the record catalogues, while other are constantly being reissued.

Until 1963, two years after Beecham's death, the PRO was governed by a private company but then, in line with the other three London independent orchestras, the orchestras members took over the company. Each player is a shareholding member of RPO Ltd, and they elect 110 directors, six of whom are players, three businessmen and the managing director of the orchestra. In 1966

the Queen conferred upon the orchestra the title 'Royal' in the orchestra's name in its own right – Britain's only major independent orchestra to be honored in such a manner.

After Beecham's death, Rudolf Kempe became artistic director and principal conductor and he was succeeded in 1975 by the distinguished musical Antal Dorati, who is now conductor laureate of the orchestra.

The PRO has made appearances at most of the world's leading music festivals, both in this country and abroad, and has made many overseas tours, including five to the USA, and visits to the Far East, Scandinavia, Russia and Mexico.

The orchestra is also kept extremely active, not only with its concert schedule, but in the sphere of recordings and providing the music for films and television.

5.15. Film: Establishment of an Industry

Britain was one of the "founding fathers" of film. Britain's pioneers included an optical instrument manufacturer, Bird Acres, who filmed the Derby and the opening of the Kiel Canal in 1895 onwards; William Friese-Green, a photographer whose imagination and inventive skills were stirred by the idea of movies in the 1880s and who shot a pioneer film in 1889 in Hyde Park and claimed to have shown it to a passing policeman (a scene reconstructed in the feature film "The Magic Box"); and R.W. Paul, an instrument-maker, who constructed a peep-show device, like Edison's Kinetoscope, which was in public use in 1895, and whose first public display of his films on a screen virtually coincided with that of the Lumieres in Paris. From 1896 films of every kind, though very short at first, were to be manufactured, sold and shown in fairground booths (the first movie theatre, in effect), music halls (as news and entertainment items), or in special temporary premises hired for the purpose – weekend shows, in local halls, and the like. These films were poured out to meet the overwhelming public demand which showmen everywhere hastened to satisfy, and first of the trade associations, the CINEMATOGRAPH MANUFACTURERS' ASSOCIATION, was founded as early as 1907.

The British Board of Film Censors was founded in 1912 to keep the foreign rather than the home product 'general', establishing a categorization of "U" for Universal, that is, suitable for children, and "A", more suitable for Adults, which was to last until the 1950s. THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION was founded the same year.

The fault with British production (as compared to the American one) was that it stayed rigidly out-of-date in the face of the great advances made by American directors of the period up to 1920. Hepworth, Samuelson, and even Braker made literary and theatrical subjects. British films seemed tied to the novel, the popular play, and to popular stars of the theatre.

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**А.В. Горелова,
Т.Д. Галяутдинова**

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