

Frederika Gebhardt
English for the Arts

Cafoscarina

Frederika Gebhardt, *English for the Arts*

© 2000 Libreria Editrice Cafoscarina
ISBN 88-85613-91-8

Cover illustration: William Hogarth, *The Enraged Musician*, (1741)

Libreria Editrice Cafoscarina P.s.c. a r.l.
Calle Foscari, 3259, 30123 Venezia
www.cafoscarina.it e-mail: editrice@cafoscarina.it

Prima edizione Settembre 2000

Stampato in Italia presso LCM SELECTA Group – Milano

CONTENTS

INTRODUCTION 9

THE VISUAL ARTS

UNIT 1 11
Woman Holding a Balance
Edward Burne-Jones - An Escapist's Dreamworld
Present simple and continuous - State and dynamic verbs - Adjectives

UNIT 2 27
Perspective in High Medieval Painting Practice
Tudor Hypotaxis
Nouns - Prepositions of place

UNIT 3 45
Camera Obscura
The Beginnings of Photography
Past simple and continuous - Passive voice - Formal and informal vocabulary - Emphasis I

THE WRITTEN WORD

UNIT 4 63
The Lost Language of the Rosetta Stone
Hypertexts
Definite and indefinite articles - Emphasis II - Formal negation

UNIT 5 79
Manuscripts
What is Paleography?
Relative clauses - Present and past participles for relative clauses

THE PERFORMING ARTS

UNIT 6 93
Konstantin Stanislavski
Peter Brook Lecture
Present perfect simple and continuous - Modal auxiliary verbs - Imperative - Reported commands and requests - Tell and say

UNIT 7	111
Early Medieval Drama	
The Wooden O	
<i>Comparison of adjectives - Connectives: contrast - Cautious language - Modal auxiliary verbs + perfect infinitive</i>	
UNIT 8	127
Early Film Techniques	
The Writer and The Director	
<i>Past perfect - Infinitive forms - Infinitive of purpose - Infinitive with re- porting verbs - Other uses of the infinitive</i>	
UNIT 9	143
The Media and its Effects	
The Character of Horror Films	
<i>Absolute adjectives - Adverbs of degree - Question words + -ever</i>	
UNIT 10	157
The Functions of a Film Score	
Interview with Michael Nyman	
<i>-Ing forms - Direct and indirect speech - Indirect questions</i>	
UNIT 11	173
Early Renaissance Innovations in Music	
Ambient Music: from Satie to Eno	
<i>Prepositions of time - Would - Used to do/Be used to doing - Apostrophes - Auxiliary verbs: be/have/do</i>	

CONSERVATION

UNIT 12	191
The National Trust	
English Heritage	
<i>Future time - Future time clauses - Prepositional and phrasal verbs</i>	
UNIT 13	207
FAQs at the MOMA Department of Conservation	
Book Repair Practices and Modern Conservation Ethics	
<i>Conditional: zero, type 1 - Make and do - Obligation/prohibition - Few/a few and little/a little</i>	

UNIT 14	223
The Tomb of Senneferi - Excavation	
The Tomb of Senneferi - Conservation	
<i>Conditional: type 2 and 3 - Need - Modal auxiliary verbs in the passive voice</i>	

MUSEOGRAPHY

UNIT 15	239
Colour and Light in the Museum Environment	
The Future of the Past	
<i>Connectives: cause and effect, addition - Reflexive pronouns - Acronyms</i>	

FOR FURTHER READING

Modern Dance	256
The Real English Patient	259
Ut Pictura Poesis	263
The Psychology of Glenn Gould's Piano Technique	267
The Rise of the Picture Palace	269
Andy Warhol	273
Preface to <i>Dictionary of the English Language</i>	275
Robyn Hod and the Shyrff off Notyngham	280

APPENDICES

APPENDIX I Irregular Verbs	285
APPENDIX II Prefixes and Suffixes	288
APPENDIX III Numbers	290
APPENDIX IV False Friends	293
APPENDIX V Tenses	299
APPENDIX VI A Short History of the English Language	301
APPENDIX VII Some More Useful Websites	311
KEY TO EXERCISES	313

ACKNOWLEDGEMENTS

Simona Bertacco provided valuable assistance in the compilation of the glossaries and the preparation of the key to the exercises.

Grateful thanks to Geraldine Ludbrook for her precious suggestions.

We are indebted to the following for permission to reproduce copyright material: The Editor of *Time* magazine for an extract from *Edward Burne-Jones - An Escapist's Dreamworld* by Robert Hughes; Dr. R. Leggat for the extracts *Camera Obscura* and *The Beginnings of Photography* from *The History of Photography* on his website; C. Keep and T. McLaughlin for the extracts *Manuscripts* and *Hypertexts* from their website *The Electronic Labyrinth*; Trevor Jones and Bradley W. Bishop for the article *Konstantin Stanislavski* from their website *Kryingsky*; Peter Brook for kind permission to reproduce an extract from *The platform Series*; K. Campbell for an extract from *Notes on the English Mystery Plays*; Dan Goldwasser of *Sound-trackNet* magazine for the interview with Michael Nyman; the National Trust for kind permission to reproduce extracts from their website; Bob Hooper for *Early Film Techniques* from *An Introduction to Film History*, Tavistock College; Gemma Dawe for *The Media and its Effects* from *Media Studies*, Tavistock College; Laura Hatwell for *The Character of Horror Films* from *History of Film*, Tavistock College; the Editor of *Film ScoreMonthly* magazine for the article *The Functions of a Film Score* by Yair Oppenheim; Kluwer Academic Publishers for kind permission to reprint the extract *The Future of the Past* by J.W.Hoopes from *Archives and Museum Informatics*; the University of Chicago Press for the extract "Ut Pictura Poesis" from *The Sister Arts* by Jean H.Hagstrum; Alan B. Howard of the University of Virginia for the article *From Nickelodeon to Picture Palace*; Zsolt Torok for the extract "The Real English Patient" from *Mercator's World*; the editor of the Columbia University Press for the extract "Modern Dance" from the *Columbia Encyclopedia*.

Every effort has been made to trace the owners of copyright material used in this book. We should be pleased to hear from any copyright holder whom we have been unable to contact.

INTRODUCTION

English for the Arts aims to be a new instrument for the teaching of ESP. It provides selected texts that aim not only to increase comprehension capacities, but also to provide a starting-point for the acquisition of active skills. Thus, the exercises related to the texts lead the students to a more active use of language through translation (from and into English), specific vocabulary, word usage, word formation and discussion points. As will be noted, the book also provides an essential itinerary of grammar revision.

English for the Arts is intended for Italian students of the Humanities who wish to improve their English language skills through the study of a wide range of authentic material drawn from books, journals, magazines, lectures and the Internet. It aims to cover a variety of special fields including the fine arts, photography, theatre, cinema music, archaeology, conservation and museography. It is designed for Pre-Intermediate and Intermediate students, and some aspects of Advanced English are also included.

The text is divided into two parts. The first part consists of fifteen units, each of which containing two passages which have a common theme. The first passage has a general content, whereas the second focuses on more specific aspects of the same theme. At the end of each passage the student will find a glossary with Italian translations to help with specific vocabulary and with words, such as ‘false friends’ (indicated with an asterisk), that may present some problems to the Italian student. Appendix IV is a list for reference of the most common ‘false friends’. There are further lists of useful vocabulary after each group of units.

Notes are aimed at helping the student with particular lexical difficulties to be found in each passage. The Word Study is intended to give students the skills to recognise unknown vocabulary and Appendix II provides a list of prefixes and suffixes found in the passages. The Grammar Review does not aim to be complete but rather to recreate for students the main framework of English grammar. The exercises that follow also have a Key at the back of the book for self-study. Discussion points are provided to stimulate the student’s oral skills. Some contrastive analysis on relevant grammatical points with exercises has been provided to help the Italian student.

Finally, eight further reading passages in the second part have been included to stimulate skills and strategies acquired throughout the book which can prove useful for future reading. Suggestions are included as to how best exploit these passages.

Frederika Gebhardt



UNIT 1

WOMAN HOLDING A BALANCE, BY JOHANN VERMEER

Woman Holding a Balance: Description and Analysis

Often in pictures such as *Woman Holding a Balance* Vermeer portrayed a figure who is self-contained and quietly engrossed in a domestic task. Light flows from a window, accentuating a hand, a sleeve, a face. It washes across the wall, revealing a painting of *The Last Judgement*. It shimmers across gold and pearl jewellery. In the centre hangs a balance, empty but for the light itself.

Dressed in a blue, fur-trimmed jacket, a woman stands alone before a table in the corner of a room. She holds the balance in her right hand and with lowered eyes waits for it to come to rest. A blue cloth, some open boxes, two strands of pearls, and a gold chain lie on the table. While the woman seems psychologically removed from us, her graceful figure and serene face suggest an inner peace.

She is oblivious to our presence. Her pensive stillness suggests she may be weighing something more profound than jewellery. In waiting for the balance to rest at equilibrium, she acknowledges the importance of judgement in assessing her own actions. *Woman Holding a Balance* captures that brief moment when a familiar action is lifted to the eternal.

The poetry of Vermeer's paintings is immediate and recognisable. In Vermeer's hands, the stillness of the scene, the woman's concentration on her task, and the soft light that gently illuminates the room become at once heightened and familiar. Through his sensitivity to light, colour, and composition, Vermeer transforms seemingly ordinary subjects into expressions of perfect balance and harmony.

Woman Holding a Balance embodies a spiritual principle that is often manifest in Vermeer's work: the need to lead a balanced life. Though Vermeer's working methods remain a mystery, it is clear that he constructed this composition with extreme care. Orthogonal lines to the vanishing point meet precisely at the woman's finger. The frame behind her reinforces this focus.

The balance point of the scales is exactly at the centre of the painting. The woman's hands, the jewellery, and the tabletop form the shape of a pyramid. This imaginary pyramid supports the woman's hand and encloses the balance. Vermeer frequently modified the scale and even the shape of ob-

jects to achieve a desired effect. Note, for example, that the bottom edge of the frame around *The Last Judgement* scene is higher in front of the woman than behind her, to allow sufficient space for the balance.



The interplay of verticals and horizontals, of mass against void, and of light against dark creates a carefully balanced, but never static, composition. This underlying pictorial structure subtly reinforces the theme of spiritual moderation.

Symbols and meaning

Vermeer's *Woman with a Balance* contains multiple levels of meaning. Much of its significance depends upon the emotions and experiences of the viewer. In Vermeer's painting, a frame on the wall contains a mirror. Mirrors in art often symbolise vanity or self-knowledge. Symbolically, pearls have been associated with vanity and worldly concerns. Titian, for example, painted Venus' hair adorned with pearls. They can also represent purity, as seen in Lorenzo Lotto's painting of Saint Catherine.

The balance traditionally symbolises justice—after all, to judge is to weigh. With nothing in its pans, it is not quite symmetrical, yet almost at equilib-

rium. In an exquisite passage of visual poetry, the woman's little finger echoes the horizontal arm of the balance and picture frame.

The woman's serene expression and her blue robe recall images of the Virgin Mary. Her eyes are downcast, her gaze seems to be inward. Golden light falls on her ample belly, further emphasised by a yellow streak. Some contemporary authors speculate that the woman is pregnant, while others conclude that her costume—a short jacket, a bodice, and a thickly padded skirt—reflects a style of dress current in the early to mid-1660s.

Technique

As with other elements in *Woman Holding a Balance*, Vermeer's technique reveals the utmost in skill and care. In the 1660s Vermeer painted pearls in two layers: first a thin, diffused greyish glaze, followed by a thick stroke on top to create a specular highlight. He may have experimented with a camera obscura to achieve these optical effects. Other works by Vermeer also may have been enhanced by this forerunner of the modern camera. Infrared reflectography reveals that Vermeer changed the position and increased the size of the balance.

Vermeer maintained extraordinary control over his paints, working effectively with both dense impastos and thin glazes. The effect of soft light is achieved through subtle modulations in paint handling. Under high magnification, we can analyse how Vermeer represented light on different surfaces.

His sensitivity to colour was equally remarkable. Vermeer used the best available pigments, such as natural ultramarine and lead-tin yellow, and fully understood the optical characteristics of colour. For example, in the woman's costume he applied a thin blue layer of paint over a reddish-brown layer, infusing the cool blue tones with inner warmth.

Mann, Donna. *National Gallery of Art*. Department of Education Publications. Washington D.C. 2000 [online]. Available from:
<http://www.nga.gov/feature/vermeer/>

GLOSSARY

self-contained = discreto, composto
engrossed = intento
fur-trimmed = con le bordature in pelliccia
to lie (lay, lain) = giacere
stillness = immobilità
to heighten = enfatizzare

***familiar** = noto, conosciuto
at once = immediatamente
***sensitivity** = sensibilità
to embody = incarnare
orthogonal line = linea ortogonale
vanishing point = punto di fuga
frame = cornice, struttura

***to support** = sostenere
shape = figura
to achieve = ottenere
interplay = gioco, intreccio
underlying = latente
to weigh = pesare
to recall = richiamare, evocare
downcast = abbassato, rivolto verso il basso
inward = interiore
streak = striscia
bodice = corpetto
padded = rigonfio
utmost = estremo
skill = abilità, maestria

layer = strato
to enhance = migliorare
glaze = vernice trasparente
stroke = pennellata
highlight = lumeggiatura
forerunner = precursore
infrared reflectography = riflessografia ad infrarossi
***effectively** = bene, in modo soddisfacente
handling = uso
magnification = ingrandimento
natural ultramarine = blu oltremare
lead-tin yellow = giallo stagno

NOTES

To lie (lay, lain) is an intransitive verb: *Two strands of pearls, and a gold chain lie on the table.* Be careful not to confuse this with *to lay (laid, laid)* which is transitive: *They laid the flowers on the tomb.*

To lie (lied, lied), which is transitive, means ‘not to tell the truth’: *The young boy lied about his age to impress the girl.*

Exercise 1

Choose a suitable form of one of the verbs above:

- 1) The book is _____ on the table.
- 2) They _____ some flowers on the tomb.
- 3) She _____ reading in bed late last night.
- 4) The islands _____ to the South of Italy.
- 5) They will _____ the foundation stone.
- 6) Don't listen to him - he's _____ !

You *hang (hung, hung)* a picture on the wall but you *hang (hanged, hanged)* a man for his crimes.

To be dressed in means ‘to be wearing.’ *Dress* as a collective noun means ‘clothes’: *Her dress reflected the style of the twenties.* As a common noun it

means ‘a garment generally worn by women’: *She wore a long, white dress for the wedding. To get dressed* is the act of putting on clothes.

Cloth (material) is uncountable: *Some expensive cloth. Clothes* is a plural noun with no singular. *Clothing, garment* is used for the singular.

Exercise 2

To handle means ‘to treat, to manage.’

Here are some phrases with *hand*. Can you say what they mean?

- 1) They sell *second-hand* clothes.
- 2) He ate *out of her hand*.
- 3) The situation *got out of hand*.
- 4) She is a *good hand at* decorating.
- 5) I *have my hands full*.
- 6) *On the one hand...on the other hand*.
- 7) A picture *by the same hand*.
- 8) He *asked for her hand*.

WORD STUDY

The suffix *-ish* in this passage gives an adjective the meaning of ‘approximately/rather’: *greyish glaze, reddish-brown*. It is also found with some adjectives defining nationality: *British art*; uncertain ages: *The man was fortyish*; characteristics that are not well defined: *She was tallish*. It also defines analogy of behaviour: *He was very childish*.

The prefix *em-* is used before *p* and *b*, whereas *en-* is used before the other letters. They both have the same meaning ‘to make’ or ‘to give’.

Exercise 3

Match the verbs with the definitions.

- | | |
|---------------------|---------------------|
| 1) <i>encourage</i> | to give information |
| 2) <i>enclose</i> | to give power |
| 3) <i>enrich</i> | to make richer |
| 4) <i>enlighten</i> | to make bitter |
| 5) <i>empower</i> | to give courage |
| 6) <i>embitter</i> | to surround |

GRAMMAR REVIEW

SIMPLE PRESENT TENSE

Form: Infinitive (without to) for all persons except the third person singular which ends in *-s*. The verbs ending in *-s*, *-sh*, *-ch*, *-x* and *-o* form their third person singular by adding *-es*:

to echo → *the little finger echoes the horizontal arm of the balance*

to wash → *the light washes across the wall*

The verb *to have* becomes *has* in the third person singular.

The interrogative form uses the auxiliary *do/does* (third person) + subject + infinitive without to:

Do they like Pop Art? *Does he go to the museum often?*

The negative form uses the auxiliary *do/does* + *not* + infinitive without to:

We don't like the Impressionists. *She doesn't paint very well.*

Function: The Simple Present is very flexible and can be used:

- a) to express habitual actions: *He goes to the art gallery every day.*
- b) to express general truths and states: *Vermeer transforms seemingly ordinary objects.*
- c) to describe a painting, story, film, play or dramatic historic event: *A woman stands alone before a table in the corner.*
- d) to express a planned future action: *We leave Venice for Verona tomorrow at ten o'clock.*

Frequency adverbs or adverb phrases are often used with the simple present: *always, often, sometimes, usually, rarely, never, on Tuesdays, twice a year, every week, nowadays, time and again.*

Exercise 4

Put the following sentences in the negative and interrogative:

- 1) Vermeer's perspective seems photographic.

- 2) He reproduces some real objects with great precision.

3) He renders certain passages “out of focus”.

4) He has a cubicle-type camera.

5) He traces projected images.

PRESENT CONTINUOUS TENSE

Form: The auxiliary of the verb *to be* + the present participle: *He is painting.*

The negative is formed with the auxiliary + *not* + the present participle: *He isn't drawing.*

The interrogative is obtained with the inversion of the subject and auxiliary: *Is he sketching?*

Function: The Present Continuous is used:

- a) for an activity happening now, emphasising duration:
He is describing the printing process.
- b) for an activity happening around the present time, but not necessarily ‘now’:
They are restoring the chapel.
- c) for a future arrangement with a future time expression:
We are starting the course next week.

Frequency adverbs are not usually used with the Present Continuous, unless with use of *always* to indicate irritation:

He is always painting the same stupid picture.

STATE AND DYNAMIC VERBS

State verbs are normally only used in the simple tense. These are:

Verbs of mental states (*believe, know, recognise etc.*)

Verbs of perception (*feel, hear, see etc.*)

Verbs of emotion (*like, hate, want etc.*)

Verbs of being/having (*appear, seem, belong etc.*)

Some state verbs can have a dynamic meaning:

He has a studio. (own) *He is having a bath.* (washing)

Exercise 5

Choose the correct form of the verb, Simple Present or Present Continuous.

- 1) At the moment *he frames / he is framing* the picture.
- 2) He *wants / is wanting* to clarify the problem.
- 3) Leonardo *is / is being* Verrocchio's only left-handed assistant.
- 4) Jane *is / is being* very nice today - I wonder why?
- 5) Tempera paint *dries / is drying* almost immediately.
- 6) The portrait *looks / is looking* like a picture by Ingres.
- 7) The gallery *shows / is showing* van Eyck tomorrow.
- 8) They *create / are creating* a new art centre.

PRESENT TIME EXPRESSIONS

At present	<i>The guide is not here at present.</i>
Now	<i>What is he doing now?</i>
Today	<i>There have been few visitors today.</i>
Nowadays	<i>Nowadays people have to pay to see the picture.</i>
The present day	<i>The book starts from the past to the present day.</i>
These days	<i>Conservation is highly specialised these days.</i>
In this day and age	<i>People are ignorant even in this day and age.</i>
At once, straight away	<i>I must go at once or I'll miss the lecture.</i>
As time goes by	<i>His technique improves as time goes by.</i>
While	<i>He is listening to music while he is drawing.</i>

FURTHER READING**EDWARD BURNE-JONES - AN ESCAPIST'S DREAMWORLD**

Burne-Jones was an amazingly proficient craftsman, a one-man guild, feund in painting, book design, tapestry, embroidery, stained glass, tiles and mosaic. He had little formal art training and always felt insecure about his figure drawing. What fired him as an artist was his early, deep and long-lasting friendship with William Morris, whom he met at Oxford in the 1850s, when both were new undergraduates. They had meant to go into the

Anglican Church, but in 1855 they resolved to dedicate their lives to art and design.

It was, on the face of it, a curious partnership—Burne-Jones the dreaming aesthete who cared only about Beauty with a capital B and didn't give a straw for politics, teamed with the man who, next to Karl Marx, was the most passionate socialist thinker in 19th century England. But Burne-Jones hungered for large ecclesiastical commissions: "I want big things to do and vast spaces," he declared, "and for common people to see them and say 'Oh!'—only 'Oh!'" With their scores of stained-glass windows, he and Morris transformed the visual impact of Anglican churchgoing in their time, banishing from newly built places of worship the prim and severe look that Puritanism had foisted on the reformed church, bringing back the emotional splendours of Rome. And when it came to large-scale tapestry and embroidery, at whose collaborative design Morris and Co. excelled, they gave back to these arts a decorative complexity and clarity of design that had scarcely been seen since the late Middle Ages, the period that both men so extravagantly admired.

In doing so, Burne-Jones shepherded the English aesthetic movement into existence. Like his admirer Oscar Wilde, Burne-Jones believed the whole point of art was its artificiality. His work was the antithesis of Realism, and Impressionism struck him as boring in its attachment to mere visual fact. "Realism? Direct transcript from nature? What has that to do with art?" he demanded. Painting, he thought, "was better in a prison than in the open air always."

The growing abstraction of his work made for disagreements with his mentor, John Ruskin. Aestheticism was amoral. Yet Ruskin had presided over Burne-Jones' education as an artist, accompanying him to Italy, getting him to copy paintings. The Italian artists who most influenced his roving eye were not Piero della Francesca but rather Botticelli, Michelangelo and the Venetians—Carpaccio and Crivelli for their stiff, almost heraldic execution, and Giorgione for his mellow, elusive lyricism. *Le Chant d'Amour*, 1868-77, is the most Giorgionesque of his paintings, a parallel to Walter Pater's famous dictum that art aspires to the condition of music; the lovesick young knight in black armour gazing at his porcelain-skinned maiden, who gazes past you with a thousand-yard stare while blind Cupid works the bellows of her organ is, for sheer formal grace, unsurpassed in English 19th century art.

The strongest early-Renaissance influence on Burne-Jones, though, was Botticelli—especially Botticelli in his later years, when religious anxiety

seeps into his work from the ideas of Savonarola and expresses itself in twisting, mannered poses and intensity of line. These go undiluted into Burne-Jones' tapestries and, in a much odder way, into such images as *The Doom Fulfilled*, circa 1884-85, from the cycle of paintings on the myth of Perseus and Andromeda, in which the hero in his impossibly chic armour does battle with the sea monster, a Victorian precursor of the creature in *Alien*, whose skin seems to be made of black rubber.

Burne-Jones' girls have often been ridiculed for their insipid and standardised look, but they have a way of breaking out into an obsessional character—as *La Belle Dame Sans Merci*. One of his best friends was Algernon Charles Swinburne, the English poet who was a votary of sadomasochism; and time and again, Burne-Jones' haughty damsels with their downturned mouths and leonine manes suggest the imperious sex goddesses of Swinburne's imagination.

Sleep, vegetative unconsciousness, surrender of the will—Burne-Jones' art was largely about passivity, and his knights look slightly sluggish even when they are skewering dragons. He idolised Michelangelo—the year 1871 found Burne-Jones flat on his back on a travelling rug in the Sistine Chapel, minutely scrutinising the ceiling with opera glasses—and comatose versions of the Slaves and Captives abound in his work. The dreamsuffused character of the art of Burne-Jones won him a following on the other side of the Channel by connecting him to painters in the stream of French and Belgian Symbolism: Gustave Moreau, Puvis de Chavannes, and Fernand Khnopff. Burne-Jones' morbid hypersensitivity was what made him a genuinely advanced figure in Symbolist eyes, and it is the trait that is bringing him back into popularity today.

Hughes, R. "An Escapist's Dreamworld." "The Arts", *Time*, 15 June 1998, [online]. Available from: <http://time.com/time/index.html>

GLOSSARY

craftsman = artista, maestro (*fig.*)

guild = corporazione

tapestry = arazzi, parati

embroidery = ricami

stained glass = vetro colorato

tiles = mattonelle di ceramica

figure drawing = ritrattistica

to be fired = essere infiammato

on the face of it = a prima vista

to not give (gave, given) a straw =
non interessare/importare un fico
secco

to team with = collaborare con

to hunger for = anelare a

scores = grande quantità

places of worship = luoghi di culto

prim = castigato
to foist on = imporre a
to shepherd = guidare
to strike (struck, struck) = colpire
***education** = formazione
roving = attento, insaziabile
stiff = rigido
heraldic = araldico
to gaze = guardare
to stare = fissare, guardare fisso
sheer = puro, semplice

to seep = (*fig.*) penetrare, infiltrarsi
to break (broke, broken) out into =
 rivelarsi/manifestarsi all'improvviso
votary = seguace
haughty = altezzoso
unconsciousness = stato d'incoscienza
sluggish = pigro, indolente
to skewer = trafiggere
***morbid** = morboso

NOTES

Scores in the passage means 'hundreds'. Other meanings of *score* are: 'points': *The football score was 3-1*; 'musical arrangement on paper': *Listen to the opera and follow the score*; 'twenty': *Seventy is three-score and ten*; 'situation': *He knows the score*.

Be careful not to confuse *feel* → *felt, felt* with *fall* → *fell, fallen*

Two ways of looking are mentioned in the passage: *To gaze (the maiden gazes past you)* which means 'to look in contemplation' and *to stare (with a thousand-yard stare)* which means 'to look at something intensely'. Other ways of looking are:

To watch (to look at something in movement)
To glance at (to look quickly at something)
To peep (to look through a small opening)
To scan (to look through a text quickly)
To peer (to look at something with difficulty)

The phrasal verb *to make for* in the passage (*his work made for disagreements*) means 'contribute to', 'result in'. It can also mean 'go towards'. Other verbs + preposition/adverb with *make* are:

make out → a) distinguish b) write out
make up → a) constitute b) invent c) reconcile
make do → a) manage
make away → a) run away

Another phrasal verb to be found in the passage is *to break out*, which means ‘to erupt’. *Break out* can also mean ‘begin’ (war, disease) or ‘escape’. Other verbs with *break* are:

break free → a) release oneself

break into → a) intrude

break off → a) stop b) detach a part of something

break down → a) stop working (for an object) b) mental collapse

break up → a) finish b) break into pieces

WORD STUDY

Two common endings of adjectives are the suffixes *-al* and *-ic*: *Morris transformed the visual impact of Anglican churchgoing. The English aesthetic movement.*

Exercise 6

Use the appropriate suffix to create an adjective and make new sentences.

1) *symbol*

2) *space*

3) *photograph*

4) *history*

5) *aesthete*

6) *structure*

7) *form*

8) *icon*

GRAMMAR REVIEW

PARTICIPLE ADJECTIVES

There are many ways to form adjectives. One way, as seen in the passage, is by adding suffixes to nouns. In this passage there are several adjectives with Present Participle (*-ing*) and Past Participle (*-ed* or irregular) endings: *boring, roving, twisting, mannered, standardised.*

The Present Participle is active in meaning:

Burne-Jones found Impressionism boring.

Here it is Impressionism which *bores* Burne-Jones.

The Past Participle is passive in meaning, so that we could say: *Burne-Jones was bored by Impressionism.* Different prepositions may follow these forms:

amazed by, annoyed about/with, bored by/with, disappointed with/by, excited about/by, frightened by, interested by/in, moved by, pleased with.

Exercise 7

Form the adjective with the correct participle in each sentence.

- 1) The Pre-Raphaelites found traditional art (DISSATISFY).
- 2) They wanted to be (REFINE).
- 3) The art critics were (SHOCK).
- 4) Charles Dickens was not (PLEASE).
- 5) Morris and Burne-Jones thought Ruskin's prose was (THRILL).
- 6) The Brotherhood dreamed of beautifully (ADORN) Gothic churches.
- 7) Swinburne wrote (ASTONISH) imitations of Greek poetry.
- 8) He was deeply (INTEREST) in the Italian Risorgimento.

COMPOUND ADJECTIVES

Another type of adjective is formed by an adjective/noun/adverb + participle. The two words are usually joined together with a hyphen (though now there is a tendency to omit it):

long-lasting porcelain-skinned dreamsuffused.

Exercise 8

Form a new compound adjective from each sentence below.

- 1) Burne-Jones worked hard.

He was _____.

- 2) Swinburne had a quick mind.

He was _____.

- 3) Morris had a strong will.

He was _____.

- 4) The ideals of the Pre-Raphaelites provoke thoughts about aesthetics.

They are _____.

- 5) They dressed well.

They were _____.

- 6) Burne-Jones did not love nature.

He was not _____.

TRANSLATION

Both the Simple Present and the Present Continuous tense translate the Italian **presente indicativo** as there is little difference:

He always paints at night.

Dipingere sempre di notte.

“What are you doing?” - “I’m writing”.

“Che fai?” - “Scrivo”.

The Simple Present also translates the **congiuntivo presente**:

I think Renaissance art is wonderful.

Penso che l'arte rinascimentale sia meravigliosa.

The Present Continuous with a future meaning is rendered in Italian as the **presente indicativo** or **futuro indicativo**:

They are opening the exhibition tomorrow.

Inaugurano/Inaugureranno la mostra domani.

In English, adverbs of definite time normally go at the end of a sentence. They are placed at the beginning for greater emphasis:

I'm going to the library today.

Oggi vado in biblioteca.

Today I'm going to the library, but tomorrow I'm going to the beach.

Exercise 9

Translate into Italian.

- 1) Il preraffaellismo era un movimento composto da sette giovani artisti.
- 2) Il critico d'arte Ruskin appoggia e difende il movimento contro gli attaccati.
- 3) Oggi i preraffaelliti tornano di moda.
- 4) Si possono vedere i loro quadri alla Tate Gallery di Londra.
- 5) Il prossimo anno s'inaugurerà una mostra a Manchester.
- 6) Molti pensano che l'arte di Burne-Jones sia morbosa.
- 7) Ho deciso di andare a vedere la mostra domani.
- 8) Il mio pittore preferito è Millais.

DISCUSSION

- 1) What is your favourite painting and where would you put it in your house?
- 2) "Let us hold paintings by the hand a moment longer, for though they must part in the end, painting and writing have much to tell each other; they have much in common". (Virginia Woolf, *Essay on Walter Sickert*, 1934)