

# Visual Arts, second year, first semester

## English language course

### Document ONE

Sir Joshua Reynolds (1723-1792)

Reynolds was born in Plympton, Devonshire, on 16<sup>th</sup> July 1723, seventh child in the large family of the Reverend Samuel Reynolds and Theophilia Potter. Inspired to become an artist, Reynolds was apprenticed in 1740 to Thomas Hudson, the most fashionable portraitist of the day, with whom he remained until 1743.

After two years of independent practice in London and another two in his native Devonshire, Reynolds was introduced by his father's friend Lord Edgcumbe to Commodore Augustus Keppel, about to sail to the Mediterranean, who invited him to join his expedition. After a stay in Minorca he spent over two years in Rome, from 1750 to 1752, returning through Florence, Venice and northern Italy, Lyons, and Paris. He brought back with him Giuseppe Marchi, whom he employed as an assistant until the end of his life. This experience of Italy, his reverence for Raphael, Michelangelo, and the Venetians, and the notebooks that he filled with drawings from classical antiquity and from the Old Masters were the foundation of his ideals and practice as a painter.

Thanks to Lord Edgcumbe, who introduced him to aristocratic sitters, Reynolds immediately established his reputation in London with his masterly and dramatic full length ***Portrait of Keppel*** in the pose of the Apollo Belvedere, and soon supplanted Hudson as the capital's leading portraitist. In 1759 he had more than 150 sitters; the following year he bought a grand house on Leicester Fields, took on pupils, and trained them. He never married; his household was run first by his sister Frances, then by his niece, Mary Palmer.

The pressure of business was so great, especially in the middle years of his career, that the drapery and subordinate parts of his portraits were usually largely executed by assistants, and later by his own pupils. He employed the finest engravers to publish his principal compositions in mezzotint, a medium in which British eighteenth-century printmakers excelled. He also contributed regularly to the exhibitions first of the Society of Artists, then of the Royal Academy. Though he was uninterested in politics and no courtier, his eminence was such that it was inevitably he who was appointed first president of the Royal Academy of Arts in 1768. He was then knighted.

In 1781 Reynolds visited Flanders and Holland, where he was greatly impressed by the work of Rubens. In 1784 he was appointed principal portrait painter to the king. The following year he was commissioned by Catherine II of Russia to paint a historical picture of his own choosing; ***The Infant Hercules*** was his largest and most ambitious work. Apart from experiencing chronic deafness he had always enjoyed vigorous good health; in 1789 he lost the sight of his left eye, and on 23<sup>rd</sup> February 1792 he died in his home on Leicester Fields. He was given a quasi state funeral and was buried in Saint Paul's Cathedral.

Adapted from <http://www.nga.gov/content/ngaweb/Collection/artist-info.1825.html>

### Vocabulary:

- |                                    |   |
|------------------------------------|---|
| 1. "as a painter" means :          | 3. Deduce the meaning of the following words. |
| a. comme un peintre                | a knight : un chevalier                       |
| b. en tant que peintre             | knighted : _____                              |
| 2. "his household was run" means : | deaf : sourd                                  |
| a. sa maison courait               | deafness : _____                              |
| b. sa maison était dirigée         |   |

**Comprehension:** Say if the following statements are right or wrong, and justify from the text.

1. Reynolds was familiar with Protestantism.

↳ \_\_\_\_\_

2. Reynolds was a self-made man, no-one helped him to become what he was.

↳ \_\_\_\_\_

3. Reynolds was quite fascinated by Italian masters.

↳ \_\_\_\_\_

4. He and his wife became famous among aristocratic circles.

↳ \_\_\_\_\_

5. Most of his works remained inaccessible to the public.

↳ \_\_\_\_\_

6. He ended up in a miserable condition.

↳ \_\_\_\_\_

**Translation into English:** This translation contains several problems of syntax. Remember two rules:

- The subject precedes the verb (see yellow page n°2, §2a)
- Nothing comes between the verb and its object. (see yellow page n°2, §2e)

Reynolds étudia d'abord à Londres dans l'atelier de Thomas Hudson, devint ensuite portraitiste et entreprit en 1749 un voyage à Rome. Il y resta deux ans afin de compléter sa formation classique, avant de revenir par Florence et Venise. Se trouva alors renforcée son intention de promouvoir la notion de grand style. De retour à Londres, il devint célèbre grâce au *Portrait de Keppel* où la composition, la pose et le cadre dans lequel est posé le personnage indiquent la fonction sociale du modèle.

Adapté du *Petit Robert*.

**Agreements** (yellow page n°1). Find out agreement mistakes in the following lines.

Example: Most ~~observer~~ considered Reynolds to be a great artist. ⇨ Most observers considered ...

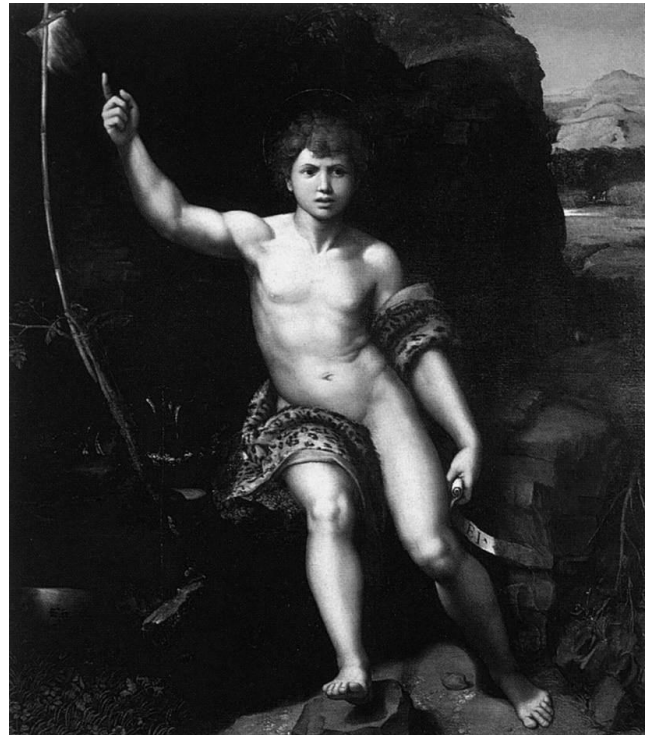
1. Some of his painting are admirable [æ dmɪ rə blə].
2. He could to be inspired by Raphael.
3. Instead of imitate Italian masters, ...
4. Reynolds lived before the Victorian's period.
5. She is keen on Gainsborough, but she not like Reynolds.

More exercises on <http://alain.corbiere.free.fr/allstudents/autocorrection.htm>

## Document Two



*St John the Baptist in the Wilderness*  
by Reynolds, The Wallace Collection, London.



*St John the Baptist Preaching in the Wilderness*  
by (or attributed to) Raphael, c. 1518.

**Watch the video:** <https://www.youtube.com/watch?v=2Jq0flbFdcY> (place cursor at 2:57 and play)  
Click on the “Plus” button below the video, then on “transcription”.

**Pronunciation:** wild ≠ wilderness

master ≠ matter

heir ≠ hair

**Comprehension:** say if the following statements are right or wrong, according to the video.

1. This painting of St John the Baptist gives a wonderful insight into Reynolds’s relationship with the old masters.
2. The original painting by Raphael is the unique source for Reynolds’s painting.
3. Pictures of children were not in demand in the eighteenth century.
4. Reynolds’s picture of St John is allying with his secular pictures of childhood, which he called “fancy pictures”.
5. In his picture of St John the Baptist, Reynolds is paying a tribute to Raphael and other great masters.
6. Reynolds’s picture of St John the Baptist is hung in the gallery of the Great Masters, and it is a very appropriate place to hang this painting.

**Articles:** fill in the blanks with one of the following words: the - ø - a – an.

What \_\_\_\_ beautiful painting! St John the Baptist is pictured as \_\_\_\_ child, with \_\_\_\_ young lamb by his side symbolizing \_\_\_\_ Christ. We can often see \_\_\_\_ references to \_\_\_\_ old masters in \_\_\_\_ Reynolds’s pictures, but here \_\_\_\_ references to \_\_\_\_ Raphael’s famous picture are obvious: \_\_\_\_ title, \_\_\_\_ pose, \_\_\_\_ drapery... For Reynolds, it’s a way of paying \_\_\_\_ tribute to his favourite Italian painter. Anyway, \_\_\_\_ people always appreciate pictures of children.

### Document Three : Thomas Gainsborough (1727-1788)

1 Thomas Gainsborough was born and educated in Sudbury before  
he moved to London to develop his skills as an artist. He was quickly  
adopted by a circle of painters and draughtsmen who admired the work of  
5 William Hogarth and he contributed to a number of important artistic  
ventures including the decoration of the Court Room at the Foundling  
Hospital and the supper boxes at Vauxhall Gardens. There is some  
evidence that he was regarded as a specialist landscape painter at this  
early period and he contributed to the backgrounds of portraits by other  
artists. He married in 1746 and returned to Sudbury early in 1749.

10 In his native town he painted his first masterpiece, *Mr and Mrs  
Robert Andrews* (London, National Gallery), a conversation piece much  
in the style of the work of one of his teachers in London, Francis  
Hayman. After the birth of his two daughters he moved to Ipswich, which  
gave him more opportunity to obtain portrait commissions. He developed  
15 a naturalistic approach to portraiture by abandoning 'conversation pieces'  
and painting a number of simple head-and-shoulder portraits. By 1758 he  
felt that he should see whether his work was acceptable to a more  
discerning public and he visited the spa town of Bath. After about six  
months it was clear that there was a ready market for his portraits and he  
moved to the city with his family late the following year.

20 Under the influence of Van Dyck and Rubens, his style  
developed rapidly and by 1761 he was contributing exceptional work to  
the annual Society of Artists exhibitions in London. Uniquely known to  
catch a good likeness, he gradually assimilated this quality with the  
grandeur of Van Dyck, and by the time he showed his work at the  
25 inaugural exhibition of the Royal Academy in 1769, his skill was  
unquestionable. Portraits such as *the Blue Boy* (San Marino, Huntington  
Art Gallery) and *Abel Moysey MP* show him to be both commanding and  
humane, and landscapes like *Peasants and Colliers* show him at the peak  
of his powers.

30 In 1774, perhaps because he declined to exhibit at the Academy,  
he moved to London. At Schomberg House he built a studio in the garden  
and he continued to attract a wide clientele. Three years later he began to  
work for the Royal family, which prompted him to exhibit at the  
Academy once more. *The Watering Place* (London, National Gallery),  
which was included in the 1777 exhibition, was described by one  
commentator as 'by far the finest landscape ever painted in England'. In  
35 1784 he finally broke with the Academy after they refused to hang  
another Royal portrait as he wished. Instead he began to hold annual  
exhibitions of his work at Schomberg House. He contracted cancer and  
died on 2<sup>nd</sup> August 1788. Reputedly his last words were: 'We are all  
going to Heaven, and Van Dyck is of the company'.

Adapted from <http://www.gainsborough.org/tg/biography.htm>

Learn more about *The Blue Boy* from <http://www.nytimes.com/video/t-magazine/100000003661258/the-blue-boy-huntington-library-california.html>

## Vocabulary:

1. find synonyms to the following words from underlined words in the text :

to refuse	_____	competence	_____
resemblance	_____	to encourage	_____
to consider	_____	top, summit	_____

2. "as an artist" means : parce qu'artiste / comme un artiste / en tant qu'artiste ?
3. "the spa town of Bath" : ville balnéaire / station thermale / station de ski ?

## Comprehension:

1. Match each paragraph with a title
- From Sudbury to Bath
  - Maturity
  - The conflict with the Royal Academy
  - Training years
2. Say if the following statements are right or wrong, justify from the text.
- Gainsborough started as a portraitist.
  - He was very much inspired by Flanders.
  - He went to Bath for business reasons.
  - He was never acknowledged as a master.

## Quantifiers. Revise from yellow page n°7, § 4d.

1. Quantité indéterminée : choisissez entre SOME / ANY / NO dans les énoncés suivants.
- J'ai vu des tableaux de Gainsborough au musée de Chambéry.  
⇒ I saw some / any paintings by Gainsborough at the National Gallery.
  - Y a-t-il des réalisations de Gainsborough au Louvre?  
⇒ Are there some / any works by Gainsborough at the Louvre?
  - Il n'y a pas de dominance bleue chez Reynolds  
⇒ There isn't any / no dominant blue in Reynolds's paintings.
  - Gainsborough ne peignait pas n'importe qui.  
⇒ Gainsborough did not paint just anybody / somebody.

2. Quantité grande ou petite. Thème grammatical :

Gainsborough avait **beaucoup de** talent, **chacune** de ses œuvres était réalisée avec soin et **aucune** ne fut négligée. Comme Reynolds, Gainsborough se conformait aux règles de la ressemblance même si certains de ses portraits sont empreints d'**un peu de** fantaisie. **La plupart des** tableaux de Gainsborough furent vendus à de fortunés clients ou à **quelques** aristocrates. Mais il avait **moins de** mécènes que Reynolds. Certes, Reynolds et Gainsborough étaient rivaux, mais **les deux** apprirent le métier en tant qu'apprentis. Cependant, l'un fut inspiré par l'Italie tandis que l'autre fut davantage attiré par les Pays Bas.

## Document Four : John Constable (1776-1837)

1 John Constable was born in East Bergholt, Suffolk, the son of a prosperous  
merchant. After spending several years in the family business, he decided, and obtained  
permission, to study painting full-time. Before going to the Royal Academy schools in  
1799, he had acquired some sort of grounding however; he had been introduced to the  
5 connoisseur Sir George Beaumont and he had made friends with two artists and  
antiquarians, John Cranch and J.T. Smith, assisting the latter with his etchings of  
picturesque cottages and with his research on Gainsborough. As an apprentice in London,  
Constable studied and copied the work of his predecessors. In 1802 he exhibited at the  
Academy for the first time. The end to which his studies (in pencil as well as oil) were  
10 directed was the production of paintings for exhibition and, Constable hoped, for sale. The  
connection between the two types of work was, however, rarely simple. Many of  
Constable's compositions had their beginning in studies made years before, which he took  
up and further modified in studio sketches before proceeding to the final canvas. The Tate  
Gallery's ***Glebe Farm*** of about 1830, for example, derives from an oil sketch made around  
15 1810-15.

Finding only few buyers for his landscapes, Constable was forced to  
supplement the money he received from his parents by undertaking portrait commissions  
and other 'jobs'. With a new confidence, he began to paint six-foot canvases of river  
subjects. ***The Leaping Horse*** is one of the most remarkable of these paintings. In the  
20 construction of these large compositions Constable found the need of some intermediate  
stage between his small oil studies and the final canvases. He often worked on sketches  
the same size as the final canvas. The last work for which he painted one of these full-size  
sketches appears to have been ***Hadleigh Castle***, shown in 1829; he had been working on  
it for more than a year.

25 Although Constable never lost his affection for the scenery of the Suffolk-Essex  
border, he gradually extended the range of his subject matter. His visits, in particular, to  
Salisbury, where his friend Fisher lived and to Brighton, where he took Maria for medical  
reasons, provided him with much new material. But it was Hampstead that became the  
main focus of his later work. In his painting Constable familiarised himself with Hampstead  
30 Heath by making innumerable studies of the same scenes under different conditions. He  
painted the views westward from Hampstead Heath, again and again. But Constable  
became more acutely conscious of weather as a continuous phenomenon, for ever  
altering the appearance of the landscape: he became, indeed, more aware of the  
changefulness of nature as a whole. In 1821 and 1822 he undertook an intense study of  
35 the most transient of all natural phenomena, the sky, producing dozens of ***cloud  
sketches***, annotating them with precise details of time, wind direction and so on.  
Constable increasingly identified his own states of mind with these restless phenomena.  
When Maria died of tuberculosis in 1828 he felt that 'the face of the World is totally  
changed to me'. The following year, at the age of fifty-two, Constable was at last elected  
40 to full membership of the Royal Academy, only to be told by its President that he was  
'peculiarly fortunate' to be chosen when there were History Painters on the list. In order to  
counter the misunderstanding of his art he collaborated with David Lucas on a series of  
mezzotints after his works, accompanied by explanatory texts. Meeting failure even here,  
Constable wrote to his friend and biographer Leslie: 'every gleam of sunshine is ruined to  
45 me. Can it therefore be wondered at that I paint continual storms?'

Adapted from *Tate Gallery: An Illustrated Companion*, by Simon Wilson.

**Vocabulary:** match the words from the text with its synonym.

	↓
grounding	6
end	
stage	
range	
scenery	
undertook	
restless	
fortunate	

1. goal
2. extent
3. started to make
4. agitated
5. lucky
6. experience
7. phase
8. landscape

**Comprehension:** say if the following statements are true or false, and justify from the text.

	true	false
Constable was a very precocious painter. <i>Justify :</i>		
He was a slow worker; some of his paintings took decades to be completed. <i>Justify :</i>		
Constable's commercial success was quite remarkable in his early career. <i>Justify :</i>		
Making portraits was one of his favourite activities. <i>Justify :</i>		
Before making a large painting, he often made several sketches. <i>Justify :</i>		
Most of his landscapes, or sky studies, were "more" than simply naturalist representations. <i>Justify :</i>		
His election as an R.A. member was an absolute consecration, and the undeniable recognition of his art. <i>Justify :</i>		

**The past tense.** Fill in the blanks with the appropriate verb form. See yellow pages, § 3a – b – c.

- In 1798, he \_\_\_\_\_ (not decide) to study painting yet.
- As an apprentice, he \_\_\_\_\_ (often copy) the works of his predecessors.
- Before his period at the Academy, he \_\_\_\_\_ (already acquire) some sort of experience.
- Once his father \_\_\_\_\_ (die) in 1816, he was able to start a career as a landscape painter.
- One day, as he \_\_\_\_\_ (walk) by the river, he saw a white horse on a barge drifting downstream.
- Given that he never went abroad, Constable \_\_\_\_\_ (not take) his inspiration from Italy.
- At the time of his wife's death, Constable \_\_\_\_\_ (not stay) in London.
- He \_\_\_\_\_ (paint) the skies westward from Hampstead Heath, again and again.

More exercises on <http://alain.corbiere.free.fr/allstudents/autocorrection.htm>

## Document Five



*The Hay Wain*, a full-size sketch by John Constable



*The Hay Wain*, by John Constable

**Watch the video:** <https://www.youtube.com/watch?v=B40Iwb3wnLE>

(place cursor at 31:25 and play till 35:28)

**Comprehension:** the following sentences contain three underlined synonyms. Select the one you hear from the film.

1. The process of translating this slimy reality into a finished picture involved / implied / entailed a procedure of preparing a full size sketch of the view.
2. In the sketch, the fields are impressively / strikingly / amazingly modern, they just look like almost abstract art.
3. In the final canvas, he created something acceptable / suitable / right for the Academy.
4. The final picture maintains / retains / preserves the sense of the freshness of the sketch.
5. Sparkling sunlight suffuses the whole thing, with white highlights dotted / sprinkled / scattered across the foreground.
6. It was already a vision of a disappearing / vanishing / fading way of life when it was painted.
7. Farm labourers were moving / relocating / proceeding to the cities to work in the mills and factories.
8. There was a real sense of restlessness / anxiety / unease and trouble across England at that time.

**Agreements** (yellow page n°1). Find out agreement mistakes in the following lines.

Example: Most ~~critic~~ considered Constable to be a great artist. ⇔ Most critics considered ...

1. Some of his landscape look quite romantic.
2. Gainsborough could sometimes inspiring him.
3. Without constantly imitate the Dutch masters, ...
4. Constable lived just before the Victorian' period.
5. Princess Victoria was fond of Constable, but she not like Turner very much.

More exercises on <http://alain.corbiere.free.fr/allstudents/autocorrection.htm>



## Document Six

Joseph Mallord William TURNER (1775-1851)

I have fortunately met with a good-tempered, funny, little, elderly gentleman, who will probably be my travelling companion throughout the journey. He is continually popping his head out of the window to sketch whatever strikes his fancy, and became quite angry because the conductor would not wait for him whilst he took a sunrise view of Macerata.'

Letter from Thomas Uwins travelling with Turner between Rome and Bologna, 1829.

Unlike John Constable, Turner travelled frequently and far afield in search of material. By the time he was in his early twenties, he had established a pattern of working and travelling that was to continue throughout most of his working life: travelling, sketching and collecting information in the summer, and then returning home to work up finished pictures during the winter.

His earliest tours were within Britain; during the 1790s he visited the north of England, as well as Wales and Scotland. These gave him an appetite for mountains, waterfalls and the grander forms of nature, though it was not until he was twenty-seven that he was able to make his first trip outside Britain. This journey, one of the great turning points in his career, was made possible by a brief lull in the war between Britain and France. Turner went to Switzerland and Savoy to experience the grandeur of the Alps, and on the way back he visited Paris, to study works of art in the Louvre.

The second vitally important travel experience came for Turner much later: it was not until 1819, when he was forty-four, and at the top of his powers as a painter, that he made his first trip to Italy. The Napoleonic wars had ended, and Turner was finally able to see not only the historical monuments and works of art with which Rome was filled, but also the light and landscape which had so inspired his hero, the seventeenth-century landscape painter, Claude Lorrain. Turner worked furiously, filling twenty-three sketchbooks with drawings and notes.

The end of the war also brought more opportunities for travelling to a wider public, fuelling a new boom in publishing, through increased demand for guide books and souvenir illustrations of celebrated sites. Turner's work for print publishers expanded greatly, producing watercolours to guide engravers for series of printed views of the rivers and ports of England and his celebrated *Picturesque Views in England and Wales*, 1825-39.

Turner continued to travel across Europe in the 1830s, despite his age (he was now in his late fifties / early sixties) and minimal knowledge of European languages. In particular, the city of Venice became a recurring theme of his late work, in oils and watercolours, many of which were made during a stay in 1840. The idyllic, dream-like landscape, often of Venice, represented one side of Turner's late style. The other was the increasingly direct expression of the destructiveness of nature, apparent particularly in some of his sea pieces. The force of wind and water was conveyed both by his open, vigorous brushwork and, in many cases, by a revolving vortex-like composition. Looking at Turner's pictures of the yellow dawn or the red of sunset, one is aware, perhaps for the first time in art, of the isolation of colour in itself.

Adapted from [http://www.tate.org.uk/britain/turner/biog\\_travels.htm](http://www.tate.org.uk/britain/turner/biog_travels.htm)

## Vocabulary

1. Find out the odd one:

- |                        |                     |                    |                                    |
|------------------------|---------------------|--------------------|------------------------------------|
| ➤ fortunately (line 3) | sadly               | luckily            | happily                            |
| ➤ good-tempered        | unsociable          | friendly           | affable                            |
| ➤ elderly              | aged                | old                | young                              |
| ➤ throughout (line 4)  | all the way through | at some point (in) | from the beginning to the end (of) |
| ➤ sunrise (line 6)     | dawn (line 47)      | sunset (line 47)   | morning                            |
| ➤ pattern (line 10)    | confusion           | plan               | model                              |
| ➤ lull (line 19)       | outburst            | pause              | break                              |
| ➤ to fuel (line 31)    | stimulate           | discourage         | feed                               |
| ➤ boom (line 32)       | flop                | expansion          | increase                           |
| ➤ to convey (line 43)  | to express          | to hide            | to transfer                        |

2. Choose the right translation:

“whatever strikes his fancy” (line 5):

- tout ce qui cogne son imagination
- tout ce qui heurte ses phantasmes
- tout ce qui lui passe par la tête
- tout ce qui choque sa fantaisie

“His earliest tours” (line 15):

- ses tours les plus tôt
- ses plus précoces voyages
- ses premières sorties
- ses tournées les plus prématurées

3. Noun or verb? What is the grammatical nature of:  
journey (line 4) / travel (line 7) / trip (line 18)

## Comprehension

1. Match each paragraph with its possible title.

	§ n°
First trips.	
Self-discipline and method.	
What a funny fellow traveller.	
A step toward the Abstract.	
The Italian experience.	
The business of illustration.	

2. Answer the two questions briefly:

a. “His earliest tours were within Britain” (line 15). Why?

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b. What did Turner use watercolour for?

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**Agreements** (yellow page n°1). Find out agreement mistakes in the following lines.

Example: A lot of ~~artist~~ considered Turner to be a precursor. ⇨ A lot of artists ...

1. Most of his seascapes have a tumultuous atmosphere.
2. Turner could sometimes be inspired by Claude Lorrain.
3. Before to go to Italy, he visited the North of England.
4. The English and the Italian are fascinated by Turner.
5. Given that he was a landscapes specialist, Turner did not often paint still lifes. (2 mistakes)

More exercises on <http://alain.corbiere.free.fr/allstudents/autocorrection.htm>

## Document Seven: Four seascapes by Turner



*The Fighting Temeraire*



*Snow Storm: Steam Boat off a Harbour's Mouth*



*Peace – Burial at Sea*



*Slavers Throwing Overboard the Dead and Dying – Typhoon Coming on.*



<https://www.youtube.com/watch?v=NoCW80MEGXY>

### Translate into English.

1. C'est en 1789 que fut admis Turner à l'académie royale, dont il devint plus tard le président.
2. Après son voyage en Italie, le caractère anecdotique de ses toiles disparut au profit de la lumière pure. (give way to)
3. Certaines œuvres de Turner ont des structures tourbillonnantes, et plusieurs de ses visions ont une dimension onirique et fantastique.
4. En 1840, Turner était déjà maintes fois allé en Italie, et la ville de Venise était devenue sa seconde demeure.
5. Tous les matins, Turner se levait à l'aube afin d'admirer le lever de soleil écarlate.

## Watch the video:

<https://www.youtube.com/watch?v=aRBhNeX6apY> (place cursor at 39:50 and play)

**Comprehension:** the following sentences contain three underlined synonyms. Select the one you hear from the film.

1. *The Fighting Temeraire* depicts a ship that had fought at Trafalgar as it makes its final journey / trip / outing to the breaker's yard.
2. The British public knew the emotional significance of the subject-matter: this was the end of the era / age / period of the sailing war-ship.
3. Turner's fiery sunset is loaded / laden / charged with symbolic meaning that contributed to the huge popularity of the painting.
4. *Snow Storm: Steam Boat off a Harbour's Mouth* features / represents / describes an image of a steam boat struggling through a violent storm.
5. In this canvas, the viewer is drawn into the blowing force of the snow-storm swirling / whirling / spinning round the vessel in a brilliantly effective vortex arrangement.
6. The vortex is something which Turner may have developed as a compositional method / plan / device when he was professor of perspective at the Royal Academy.
7. With *Peace - Burial at Sea* from 1842, Turner paid tribute to a fellow artist, Sir David Wilkie, who died at sea. Turner chose to depict the moment his body was thrown into the deep, with the whole event underlined by an intense ray / beam / shaft of light.
8. *Slavers Throwing Overboard the Dead and Dying: Typhon Coming on* depicts an actual shameful event in 1783. During a fierce storm, slaves were thrown overboard in order for the shipping company to make insurance claims, which would have been invalid if they had died diseased. It was a gruesome / ghastly / horrific incident.
9. There is a sort of blood-red sunset which seems to convey / communicate / express this concept of divine anger, and the ship has all its rigging that has turned red, the red of guilt.
10. Ruskin was captivated / fascinated / attracted by it but he was also frightened of it. He felt he could not keep it in his possession.

## Capacity / obligation / authorisation / interdiction / advice / reproach

⇒ See yellow page n°4, paragraphs 3F1 to 3F6.

Rephrase the following sentences in the past, according to the example.

1. We **can't** enter the exhibition, it's too late. The gates are closed.  
→ We **were not allowed to** enter the exhibition, it was too late. The gates were closed.
2. You **must** hurry up, or the private viewing will be started.  
→ You ...
3. He **can't** copy this painting by Turner, it's too complicated.  
→ He ...
4. You **should** visit the National Gallery, before their annual interruption.  
→ You ...
5. You **mustn't** touch the paintings.  
→ You ...

Document created by A. Corbière, UPJV.