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Пособие состоит из двух модулей. Первый модуль касается основных страноведческих вопросов (география, национальные символы, население, и т.д.) Великобритании. Во втором модуле приводится культурный обзор Соединенного Королевства, от начала формирования самостоятельных художественных движений до современных традиций. В конце каждого модуля прилагаются тестовые задания для закрепления материала. Пособие также содержит список вопросов для подготовки к точке контроля и темы для проектных исследований.

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PREFACE

The United Kingdom of Great Britain and Northern Ireland: a Manual for Country Studies is intended for the learners of English who study the language as their major, and need to know more about the United Kingdom, and who can study British history and culture as the parts of a general English course. The book is structured according to the module-credit system and is divided into two modules. One deals with such major issues of British country studies as geography, national symbols, population, religion, political and educational systems, welfare, holidays and traditions, national character and identity. The second gives a cultural survey of the United Kingdom, from the beginning of forming of the independent artistic movements to its modern traditions.

Each part of the book is followed by a set of assignments (questions, comments, tests and the like) guiding the students in their process of the material comprehension. At the end of the manual there is a list of topics for students' individual work. The authors do not aim at covering everything, but the bibliography at the end provides sources and a guide to further reading.

Module 1

UK COUNTRY STUDIES

GEOGRAPHICALLY SPEAKING …

Geography of Great Britain

The United Kingdom of Great Britain and Northern Ireland (in everyday speech often shortened to "the UK") occupies the greater part of the British Isles, a large group of islands lying off the north-west coast of Europe. The two largest islands are Great Britain, comprising England, Scotland, Wales and Ireland, comprising Northern Ireland and the Irish Republic (Republic of Eire). The total area of the archipelago of the British Isles is 315,134 km² and it includes over 6,000 islands of various shape and size. Great Britain and Ireland account for 95,6% of this area, the rest are smaller islands which surround them.

The Isle of Wight is off the southern coast of England. The Isles of Scilly are off the south-west coast of England and Anglesey is off North Wales. The Outer and Inner Hebrides are west of Scotland; the Orkneys and Shetlands are to the far north of Scotland. The Isle of Man is in the Irish Sea and the Channel Islands, which by tradition are also included into the British Isles, lie between Great Britain and France, physically closer to the Continent. The Channel Islands and the Isle of Man are not part of the UK; they are "crown dependencies", having a certain administrative autonomy. Each has complete internal self-government, including its own parliament and its own tax system. Both are "ruled" by the Lieutenant Governor appointed by the British government and approved by the monarch.

The territory of the country is washed by the Atlantic Ocean on the north-west, north and south-west. It is separated from the continent of Europe by the North Sea, the English Channel
notoriously known for being frequently rough and difficult to navigate during storms. On the west Great Britain is separated from Ireland by the Irish Sea and the North Channel.

The waters around the country are shallow (approx. 90 m) and provide exceptionally good fishing grounds. The British Isles are known for their greatly indented coastline. Very much indented is the western coast, especially the coasts of Scotland and Wales. The east coast is less lofty and more regular than the western one.

The United Kingdom is very small compared with many other leading countries in the world – its total area is some 244,100 km² (99% of which is land, the remainder is inland waters – rivers, lakes, ponds, lochs). The northernmost point of the United Kingdom is in latitude 60° North and the southernmost part of Britain is in latitude 50° North. The prime meridian of 0° passes through the Observatory of Greenwich.

In geographical descriptions, Great Britain is usually divided into two major regions – Highland Britain and Lowland Britain. The Highland Britain comprises all those hilly, mountain parts and uplands which lie above 1,000 feet (305 m) and are mainly in the north and the west toward the ocean. Highland Britain includes Scotland, almost the whole of Wales, the Lake District (north-west England), the

Pennines ("the backbone of England" or the central upland) and the counties of Devon and Cornwell in the south-western part of England. The soil in many parts of Highland Britain is thin and poor with large stretches of moorland. The highest mountains are in Scotland (Ben Nevis, 1,343 m) and Wales (Snowdon, 1,085 m). Lowland Britain is a rich plain with chalk and limestone hills. The most fertile soil is found in the low-lying fenland of Lincolnshire. The agricultural plain of England lies toward the English Channel and the continent. Most of Britain is agricultural land of which 1/3 is arable and the rest are pasture and meadow. The cultivated lands are highly productive due to the extensive land drainage system.

By the beginning of the XXth century Britain's timber reserves had been seriously depleted. In the 1960s – 70s forest and woodland occupied only about 9% of the surface of the country. Much has been done to improve the situation and nowadays, about 12% of Britain's land surface is wooded. In general, the United Kingdom is a good place to practise forestry, because the British Isles are ideal fertile soil and hill sheltered topography. Broadleaves account for 29% of Britain's woodland, the rest being conifers. Britain's native tree flora comprises 32 species, of which 29 are broadleaves. In England and Wales the most common trees are oak, beech, ash and elm. In Scotland – pine and birch. 140 reserves are run by Natural England; a further 84 are managed by bodies such as Forestry Commission and the National Trust. Approximately 60% of forest and woodland belong to private landowners and around 40% (23,000 km²) is publicly owned. More than 40,000 people work on this land. Over 90% of the timber used in the United Kingdom is imported. Britain's industry and population uses at least 50 million tonnes of timber a year.

It is a common knowledge that everything in the United Kingdom is rather small – the longest rivers are the Severn (354 km/220 miles) and the Thames (346 km/215 miles). Other important rivers are much shorter, among them the Tyne and the Wear, the Trent and the Don in England; the Tay and the Dee in Scotland; the Clwyd, the Jaf and Usk in Wales; the Lagan in Northern Ireland. The direction and character of British rivers are determined by the position of the mountains – most of them flow in the eastward direction as the west coast is mountainous. Most of the British ports are situated in the mouths, wide estuaries of rivers. Of great importance for the port activity are tides when the rising water reaches its maximum mark (high tide). Rivers of the country are interconnected with the help of canals, dams and locks, and are of great importance for communication and especially for carrying freight. Mild maritime climate keeps rivers from ice throughout the winter months. The most important ports of the United Kingdom are London, Southampton, Liverpool, Belfast, Glasgow, Cardiff and Milford Haven, British major oil port.

The lakes of the country are numerous but rather small and situated in remote parts of mountainous Scotland and England. They are famous for their unique beauty and scenic surroundings. There are a great number of lakes on the territory of Northern Ireland, where they are called loughs. Lough Neagh is the largest water body of the UK – 383 km² with maximum depth of 25 metres and approximate volume of 3,5 km³ of fresh water. The record-breakers among lakes

are in Scotland – Loch Morar is the deepest of the UK's lakes (310 m), Loch Awe is the longest one (41 km) and Loch Ness is the largest by volume and contains nearly double the amount of water in all the lakes of England and Wales combined. Besides it is the home of fabled, notoriously known Loch Ness monster.

A popular holiday destination famous for its lakes, forests and mountains is a region in north-west England, well known as Lake District or simply the Lakes or Lakeland. The place is also known for its associations with the early XIXth century poetry (Romantic Movement) and writings of W. Wordsworth, S.T. Coleridge and others, the so called Lakists.

The lakes and mountains combine to form impressive scenery of extraordinary beauty; the greater part of the territory is occupied by the Lake District National Park, the most visited national park in the United Kingdom with 15,8 million annual visitors. Most of the land in the Park is privately owned. The deepest lake in England, Wastwater, and the largest lake, Windermere, lying in the long narrow basin of the valley are in the Park.

The country is not very rich in mineral resources. Coal was the mineral that contributed much to the development of many industries in the UK. By the absolute deposits of coal Great Britain claims the 6th place in the world and is one of the most important coal basins along with the USA, China, Russia and several other countries. But the majority of pits were closed down under the successive Thatcher governments. The coal basins are mainly concentrated in South and North Wales, in Northumberland, Nottingham, Derby and Yorkshire.

There are tin and copper mines in Cornwall and Devonshire; lead, copper and silver are also mined in Cumberland and Derbyshire. There are deposits of salt in Chester. One of the minerals that is worth mentioning here, considering its practical value, is clay mined in many places of Britain. In Staffordshire it is the basis of the most flourishing ceramics production.

Exploration for natural gas and oil has been going on in Britain, mainly on the shelf (seabed) since the early 1960s. The first important findings of oil and gas in the British sector of the North Sea were made in 1970, but the oil was first brought ashore by tanker in 1975. Now work on the development and production of natural gas and oil is proceeding rapidly – about 1,700 km of submarine pipeline have been built to bring ashore oil from a number of North Sea oilfields.

Lying in middle latitudes Great Britain has a mild and temperate climate. The prevalent westerly winds blowing into Britain from the Atlantic Ocean are rough and carry the warmth and moisture of lower latitudes (the Gulf Stream) into Britain. As the weather changes with the wind, and Great Britain is visited by winds from different parts of the world, ranging from polar to tropical regions, it is natural that the most characteristic feature of weather in the country is its changeability. There is a popular saying that Britain does not have a climate, it only has weather. But it is certainly true that climate in Britain has a notable lack of extremes: the summer temperature rarely exceeds +32° C or falls below 0° C. When on rare occasions it gets freezing cold, the country seems to be totally unprepared for it – roads are blocked, trains stop working, school pupils have "occasional" holidays and everything stops when there is an inch of snow.

But thanks to the moderating influence of the seas and the ocean extremes are rare, the country enjoys insular climate – humid, cool, mild with no striking discrepancy between seasons. Britain's rainfall depends to a great extent on topography and exposure to the Atlantic. In the western and northern mountainous regions there is more rain than in the plains of the south and east. The wettest months for the most parts of Britain are from October through January, the driest period is from March through June, though the wind may bring winter cold in May or summer days in October, even November. Droughts occur but rarely and crops are never a complete loss.

It is not possible to deal with the local peculiarities of British climate, for the almost infinite variety of "microclimates" nearly defies description. Anyway, some general principles can be given:

– the further west you go, the more rain you get;
– snow is a regular feature of the higher areas only;
– the winters are in general a bit colder in the east than they are in the west;
– the summer in the south is slightly warmer and drier than in the north.

The popular belief that is rains all the time in Great Britain is simply not true, for instance, London gets no more rain a year than most other European capitals and even less than Rome or Budapest, or Milan.

London. London, the capital of the United Kingdom of Great Britain and Northern Ireland, is about seven times larger than any other city in the country. About a fifth of the total population of the UK lives in the so called Greater London area. The City is a financial and business centre of the capital.

Two other well-known areas of London are the West End and the East End. The West End area is known for its theatres, cinemas and expensive shops, with such locations as Oxford Street, Leicester Square, Covent Garden and Piccadilly Circus acting as tourist magnets. The West End is also famous for its fashionable and expensive residential areas such as Notting Hill, Knightsbridge and Chelsea, where properties can be sold for tens of millions of pounds. Here are also historical places and some famous parks such as Hyde Park with its Speaker's Corner, St. James's Park and Kensington Gardens. Buckingham Palace and the Palace of Westminster are also in the West End. The best-known streets here are Whitehall with important government offices, Downing Street, the London residence of the Prime Minister and the place where the Cabinet meets, and Fleet Street, where once most newspapers had their offices. The East End is known as the poorer residential area of central London. It is the home of the Cockney and in the twentieth century large numbers of immigrants settled there. Today the East End is one of the most cosmopolitan areas of the capital.

The area surrounding the outer suburbs of London has the reputation of being 'commuter land'. The majority of 'Londoners' live in its suburbs, millions of them traveling into the centre each day to work. These suburbs cover a vast area of land. Like many large cities, London is in some ways untypical of the rest of the country in that it is so cosmopolitan. Racial variety is by far the greatest in London.

England. England can be subdivided into three main parts: Southern

England, the Midlands and Northern England.

Southern England is the county of Kent, which you pass through when travelling from Dover or the Channel Tunnel to London, and is known as “the garden of England” because of the many kinds of fruit and vegetables grown there.

The south-west peninsula, with its rocky coast, numerous small bays and wild moorlands such as Exmoor and Dartmoor, is the most popular holiday area in Britain. The winters are so mild in some low-lying parts that it is even possible to grow palm trees, and the tourist industry has coined the phrase “the English Riviera”. Birmingham is Britain’s second largest city and is located in the Midlands. Despite the decline of heavy industry in modern times, factories in the area still convert iron and steel into a vast variety of goods.

Although the Midlands do not have many positive associations in the minds of British people, tourism has flourished in “Shakespeare country” (centred on Stratford-upon-Avon, Shakespeare’s birthplace), and Nottingham has successfully capitalized on the legend of Robin Hood.

The Pennine Mountains run up the middle of Northern England like a spine. On other side, the large deposits of coal (used to provide power) and iron ore (used to make machinery) enabled these areas to lead the Industrial Revolution in the XVIIIth century. On the western side, the Manchester area (connected to the port of Liverpool by canal) became, in the XIXth century, the world’s leading producer of cotton goods; on the eastern side, towns such as Bradford and Leeds became the world’s leading producers of woollen goods.

Many other towns sprang up on both sides of the Pennines at this time, as a result of the growth of certain auxiliary industries and of coal mining. Further south, Sheffield became a centre for the production of steel goods. Further north, around Newcastle, shipbuilding was the major industry.

In the minds of British people the prototype of the noisy, dirty factory that symbolizes the Industrial Revolution is found in the industrial north.

Scotland. Scotland has three fairly clearly-marked regions. Just north of the border with England are the southern uplands, an area of small towns, quite far apart from each other, whose economy depends to a large extent on sheep farming. Further north, there is the central plain. Finally, there are the highlands, consisting of mountains and deep valleys and including numerous small islands off the west coast. This area of spectacular natural beauty occupies the same land area as southern England but fewer than a million people live there. Tourism is important in the local economy, and so is the production of whisky.

Scotland’s two major cities have very different reputations. Glasgow is the third largest city in Britain. It is associated with heavy industry. Edinburgh, which is half the size of Glasgow, is the capital of Scotland and is associated with scholarship, the law and administration.

Wales. As in Scotland, most people in Wales live in one small part of it. It is the south-east of the country that is most heavily populated. The rest of Wales is mountainous. Because of this, communication between south and north is very difficult. As a result, each part of Wales has closer contact with its neighbouring part of England than it does with other parts of Wales: the north with Liverpool,

and mid-Wales with the English west midlands.

The area around Mount Snowdon in the north-west of the country is very beautiful and is the largest National Park in Britain.

Northern Ireland. With the exception of Belfast, which is famous for the manufacture of linen (and which is still a shipbuilding city), this region is, like the rest of Ireland, largely agricultural. It has several areas of spectacular natural beauty. One of these is the Giant's Causeway on its north coast, so-called because the rocks in the area form what looks like enormous stepping stones.

Population

In spite of its comparatively "modest" size the United Kingdom ranks about the 21st in the world in terms of population – 67,2 million (though United Nations data estimates it as 68,645,456) people with the population density much higher than in other advanced states (270 people per km², 700 people per mile). The UK had the biggest growth of any country in Europe in the year (2012). The UK had its biggest baby boom since 1972 in the year 2012. The UK's fast population increase can be tracked back to the fact that there were 254, 400 more births than deaths, and net migration levels of 165,000. The country remains one of the greatest attractions for people from Eastern Europe and former colonies and dominions. The statistics predicts that the population will grow by 4 million people over the next decade, 1,9 million of them will be the result of immigration. As for the ethnicity, the English make up 84,3%, Scottish – 8,2%, Welsh – 4,7%, Northern Irish – 2,8%, Indian – 1,8%, Pakistan – 1,3%, mixed – 1,2%, others – 1,6%.

In the XXth century there were many waves of immigration into the United Kingdom and the movement within the country – many people from Wales, Scotland and Ireland settled in England. Thousands and thousands of Russians, Jews, Germans, Hungarians, Poles and Czechs came to the country during political changes in Europe. In the 1950s people from India, Pakistan, Hong Kong, New Zealand and South Africa were encouraged to come and work in the UK as the Commonwealth citizens were allowed free entry, without obtaining visas, until 1962. The UK's population is predominantly indigenous white British (81, 88%), but due to migration from Commonwealth nations, Britain has become ethnically diverse: Asian British racial groups make up 7% of the population, Black British – 3%.

As regards the proportion of the urban population, the United Kingdom evidently holds the 1st place in the world. Over 90% of its population live in towns and approximately 80% of the British people live in towns and cities of 100,000 inhabitants or more. Almost 1/3 of the country's population is concentrated in the town districts (metropolitan areas) which comprise numerous merged towns and are called conurbations. The seven major conurbations accommodate a third of the country's population while occupying less than 3% of the total land area. The largest of the seven is the Greater London. The population density of London is 5200 people per km² (13,468 square miles).

The English language is the official language of the country. About 1/5 of all Welsh people speak Welsh. Scottish Gaelic and Irish Gaelic are still spoken in the parts of the country respectively and nowadays all three languages are officially encouraged and taught in schools. The policy is also to encourage new immigrant communities to continue speaking their own languages as well as English. The children of immigrants are often taught their own languages in schools, and there are special newspapers, magazines, radio and TV programmes in vernacular languages. More than 300 different languages are spoken in British schools (2017, "The Conversation", August 21, 2017). In England, over 20% of primary school pupils use the English language as an additional one, i.e. it means that English is not the first language to over 900,000 children. A sad figure, but almost a million people in the country do not speak English at all or not very well. A survey carried out in the 1980s – early 1990s found that 137 different languages were spoken in the homes of just one district in London. Today the Polish language has become the second most common language in England and Wales with more than half a million speakers.

Religion in Great Britain

Britain is a secular country: the vast majority of English people do not regularly attend religious services. Half of the population has no meaningful connection with any recognizable organized religion; two thirds prefer civil wedding ceremonies to religious ones. Between 40% and 60% profess a belief in God and at least three-quarters believe in some sort of general spirit or life force. Freedom of religious belief and worship is taken for granted in modern Britain.

However, the Anglican Church or the Church of England is still the established church in England and the British monarch is still head of the Church. It is a protestant church within Christianity alongside with Roman Catholic Church, Methodist and Presbyterian, and some smaller churches. Christians make up about 72% of the population, of which about 5 million people position themselves as Catholics; Methodists and Baptists are particularly strong in Wales. In Scotland the Presbyterian Church, based on a strict form of Protestantism taught by the French reformer Calvin, is the established church and completely separate from the Church of England.

Britain's immigrants have also brought with them their own religions which they continue to practise. These are Muslims (2,7%), Hindus (1%), Sikhs (0,57%), Jewish (0,45%), Buddhists (0,26%), other religions (0,3%) and there is a number of people of no religion – 16,221,509. In spite of the great variety of forms of worship, only a minority of people regularly go to church in the UK today. In the last 40 years the number of adult churchgoers has fallen by half while the number of children regularly worshipping in public declined by 80%. According to official figures, the number of worshippers attending church each week fell by 30,000 between the years 2007 and 2009, to 1,3million.

British National Symbols

The Statue of Britannia in Plymouth is the symbol of the UK. It is a personification of the United Kingdom, originating from the Roman occupation of southern and central Great Britain. Britannia is symbolized as a young woman with brown or golden hair, wearing a Corinthian helmet and white robes. She holds Poseidon's three-pronged trident and a shield, bearing the Union Flag. Sometimes she is depicted as riding the back of a lion. At and since the height of the British Empire, Britannia has often associated with maritime dominance, as in the patriotic song "Rule, Britannia!" The national anthem of the United Kingdom is "God Save the King", with "King" replaced with "Queen" in the lyrics whenever the monarch is female. The anthem's name, however, remains "God Save the King".

The flag of the United Kingdom is the Union Flag called "Union Jack". It was created by the superimposition of the flags of England (Saint George's Cross) and Scotland (Saint Andrew's Cross), with the Irish flag (Saint Patrick's Cross), which was added to this in 1801. The Welsh flag (The Red Dragon) is not represented in the Union Flag as Wales had been conquered and annexed to England prior to the formation of the United Kingdom. However, the possibility of redesigning the Union Flag to include representation of Wales has not been completely ruled out.

The English Flag is a red cross on a white background. Like other countries with St. George as a patron, the English frequently used St. George's cross as their flag.

During the first Crusade, the Pope decided that knights of different nationalities should be distinguished by different colours of cross. French knights were allocated the Red Cross on white. English knights complained about this, since they considered this to be "their" St George's cross. In 1188 the French King, Philip II of France accepted the claim of the English to the Red Cross on white, and the English and French officially exchanged their respective crosses.

The Scottish Flag is a white saltire on the blue field. According to the legend, in 832 A.D. King Angus led the Picts and Scots in battle against the Angles. They were surrounded and he prayed for deliverance. During the night Saint Andrew, who was martyred on a saltire cross, appeared to Angus and assured him of victory. On the following morning a white saltire against the background of a blue sky appeared to both sides. The Picts and Scots were heartened by this, but the Angles lost confidence and were defeated. This saltire design has been the Scottish flag ever since.

The Irish Flag represents the red saltire on a white background. It was used in the regalia of the Order of Saint Patrick, established in 1783 as the premier chivalric order of the Kingdom of Ireland, and later in the arms and flags of a number of institutions.

After the 1800 Act of Union joined Ireland with the Kingdom of Great Britain, the saltire was added to the British flag to form the Union Flag still used by the United Kingdom.

The Welsh Flag depicts the Red Dragon of Codwallader on a white and

green field. The national flag of Wales dates from the 15th century. The dragon as a symbol was probably introduced in Britain by the Roman legions. According to tradition, the red dragon appeared on a crest borne by the legendary King Arthur, whose father had seen the dragon in the sky predicting that he would be a king.

Except the national flags, each UK state has their national days and other identifying symbols that play important parts in the life of the nations. The poll by the British Future think-tank reveals further glowering splits in attitudes to the Union Flag. Most respondents associated Union Jack with the monarchy (72%), Team GB (71%) and the armed forces (68%). And a quarter of people (25%) associate it with racism and extremism. The flag of England (St. George's flag) for 60% of the public represents pride and patriotism, but for 32% it represents racism and extremism as 43% of them are from an ethnic minority.

England celebrates its national holiday on April, 23. It is St. George's Day, the Patron Saint of England. On this day some patriotic Englishmen wear a rose pinned to their jackets. A red rose and an oak tree are the national emblems of England; the red rose from the time of the Wars of the Roses (15th century) and the oak, the symbol of strength and endurance, since the XVIIth century, when the King Charles II hid in an oak tree to avoid the detention by the parliamentarians after his father's execution before safely reaching exile on the continent. The red rose is the emblem of the England national rugby union team and the Rugby Football Union. The colour symbol of the nation is white. Lion is the national animal symbol.

November, 30 (St. Andrew's Day) is regarded as Scotland's national day. On this day some Scotsmen wear a thistle (Scottish national emblem) in their buttonhole as a symbol of defence. The animal symbol of the nation is a unicorn and the colour symbol is blue.

St. David's Day (March, 1) is the church festival of St. David, the patron saint of Wales. The symbols of the nation are a leek and a daffodil, red colour and the Red Dragon.

The national day in Northern Ireland is St. Patrick's Day (March, 17). The national emblem is shamrock, chosen by St. Patrick to illustrate the Christian doctrine of the Trinity to the Irish.

The Coat of Arms is used by the Queen in her official capacity as monarch, and is officially known as her Arms of Dominion.

The shield shows the Royal emblems of 3 parts of the United Kingdom:

– the 3 lions of England (first and fourth quarters);
– the rampant lion of Scotland (the second quarter);
– the harp of Ireland (the third quarter).

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. Provide a detailed description of the geographical location of the UK.
2. Detail the major rivers of the UK.
3. Describe the mountain range regions in the UK and explore their significance.

4. Describe the main differences in climate between the northern and southern parts of the UK.
5. Discuss the formation and significance of the UK's natural landmarks, such as the White Cliffs of Dover.
6. Discuss the influence of the UK's physical landscape on its various industries, such as farming, fishery, and tourism.

POLITICAL LIFE

Britain is a constitutional monarchy: it is ruled by a king or queen who accepts the advice of Parliament. It is also a parliamentary democracy, a country whose government is controlled by a parliament that has been elected by the people. The highest positions in government are taken by elected Members of Parliament, also called MPs. The king or queen now has little real power.

The principles and procedures by which Britain is governed have developed over many centuries. They are not written down in a single document that can be referred to in a dispute. The British Constitution is made up of statute law (= laws agreed by Parliament), common law (= judges' decisions made in court and then written down) and conventions (= rules and practices that people cannot be forced to obey but which are considered necessary for efficient government). The Constitution can be altered by Acts of Parliament, or by general agreement.

The Monarchy

The United Kingdom is officially governed by His Majesty's Government in the name of the King (or by Her Majesty's Government when there is a queen). The King is involved in some acts of government, including summoning and dissolving (= ending) Parliament, and giving the royal assent to new laws. He also formally appoints the Prime Minister, senior ministers, judges and diplomats. He is expected to be completely impartial and not to support any political party. He is also Supreme Governor of the Church of England.

The monarch or sovereign (= king or queen) originally had sole power. Over time, the sovereign's powers have been reduced and, though the present King is still head of state and Commander-in-Chief of the armed forces, he “acts on the advice of his ministers”, and Britain is in practice governed by “His Majesty's Government”.

The main role of the King is as a representative of Britain and the British people. He is a symbol of the unity of the nation beyond party politics. He is also head of the Commonwealth and works to strengthen the links between member countries. Other members of the royal family assist the King in his duties, often in less formal ways. They act as patrons of British cultural organizations and support the work of charities and good causes. Only the King alone has more than 600 charity patronages.

The Royal Family. When British people talk about the royal family they usually mean the present King Charles III and his family: his wife, Queen Consort Camilla, and his children, Prince William, and Prince Harry together with their wives and children. The wider family, who gather on ceremonial occasions, includes the King's brothers and sisters.

The present royal house (= ruling family) is the House of Windsor, popularly

known as “the Windsors”.

At present, the heir to the throne is the sovereign's eldest son, even if his or her first child is a daughter. Other sons take precedence in the order of succession before any daughters. There has been talk of this being changed so that the eldest child, male or female, would succeed to the throne and the others would follow in order of age.

Public Attitudes to the Royal Family. During World War II, when London was bombed, George VI and his queen won great public admiration by staying in London throughout the war. The late Queen Elizabeth II was much respected and her concern for the Commonwealth has strengthened the monarchy.

For many years, people expected the royal family to have high moral standards and to display all the ideals of family life, an attitude which developed in the time of Queen Victoria. Until recently, the public rarely saw the royal family except on formal occasions. They remained aloof (= distant) and dignified, and any family problems were kept private. Many people began to think that the royal family was out of touch with modern attitudes. Some felt that they should be more open about their problems and not try to be different. Others thought that the royal family should express the nation's feelings, that in effect they should become a people's monarchy. Many people liked the combination of glamour and human concern that Princess Diana brought to the royal family and did not want this human touch to be lost.

In response to the criticism the royal family is trying to be more open and Elizabeth II wanted to meet a wider range of people. The royal family had already established its own Way Ahead group to consider the monarchy's future. It also has its own Internet site. Since 1993, the Queen has paid income tax on her private wealth and on the part of the Privy Purse used for personal expenses. Her official expenses and the upkeep of the royal palaces are paid for through the Civil List. The monarch received (until 2013) an annual Civil List grant from the Government to the monarch to meet the expenses of acting as Head of State (£7,9 million for 2011). Separate grants were paid to cover the cost of running the Royal household, set for 2011 at £22 million.

From 2013, the Civil List and the household grant is scrapped in favour of Sovereign Support Grant based on a share of profits from the Crown Estate.

The Crown Estate manages the assets of Britain's reigning monarch. It is not the private property of the monarch, and cannot be sold. Instead, it is run as if it were a business and pays all profit back into the public purse, e.g., in 2009 – 2010 it handed £211 million to the Treasury and £312,7 million in the year to the end of March 2022. The Crown Estate manages a vast property empire – the most recent estimate of their worth was £6,6 billion. The portfolio ranges from such assets as London's Regent Street and Ascot racecourse to 146,000 hectares of farmland, dozens of forests and estates and the majority of Britain's coastline. It has more than 12,000 tenants paying full market rents, including farm rents, harbour moorings and fishery licences. Profits were expected to rise to as much as £450 million in 2020. The Crown is on the drive to increase substantially its income

from the licensing of such novelties as energy projects, e.g. carbon capture storage or static windfarms in shallow waters and floating windfarm leasing).

The Crown Estate is planning to invest between £500 million and £1 billion over the next decade in modernizing its prosperity estate and in bettering its buildings' energy efficiency.

The younger royals, however, have lived more public lives and attracted enormous media interest. Royal marriage problems and love affairs became headline news. Alongside a hunger for yet more revelations, traditional respect for the royal family began to decline.

The Future of the Monarchy. The constitutional position of the monarchy has also suffered. It has been suggested that the monarchy is undemocratic and unnecessary. Legal experts argue that getting rid of the monarchy would create serious constitutional difficulties. Defenders of the monarchy claim that the royal family, nicknamed "the firm", pays for itself because it attracts tourists and business to Britain. Others say it is an expensive luxury. Many people have no strong feelings. They are used to the present system and, though they might like some aspects of the monarchy to be more modern, they would be reluctant to see any radical changes.

The latest surveys testify that the Britain is a nation made up of moderate monarchists and reluctant republicans – the support for the monarchy has climbed notably since the crisis following Princess Diana's death. The country is in no mood for revolution. The polls show a large majority think the monarchy is still relevant to national life, makes Britain respected around the world (60%) and is better than any alternative. More people consider monarchy as a unifying national institution than one that divides the country (47% against 36%). A strong majority among people of all political persuasions and social groups think that the United Kingdom would be worse off without the monarchy – 69%, just 22% think the country would be better off getting rid of the royal family. A narrow majority, 57% think there will be a place for a British monarch in 50 years, but only 40% think William and Kate's descendants will still be on the throne in 2111 (for more details – J. Glover "Monarchy still Broadly Relevant, Britons Say", the Guardian, April 24, 2011; T. Clark "Queen Enjoys Record Support", the Guardian, ICM poll, May 24, 2012).

Polls and findings conducted ahead of Queen's platinum jubilee of 2022 demonstrate how attitudes have changed in the 10 years since the last jubilee. Almost 6 in every 10 people across Great Britain want to retain the monarchy for the foreseeable future. In Scotland, however, the data say that only 45% want to retain the monarchy, with 36% saying the end of the Queen's reign would be the right moment to move to becoming a republic. The poll by the British Future think-tank found a weaker support of the idea of monarchy among young people and ethnic minorities across Great Britain – only about 40% of 18 to 24 years olds supported keeping the monarchy; 37% from ethnic minority people did so.

The Government

The government of the United Kingdom, formally called His Majesty's Government, consists of a group of ministers led by the Prime Minister. Ministers are attached to specialist departments which carry out government policy. Ministers of the Crown, the most senior ministers, are appointed by the Queen or King on the recommendation of the Prime Minister. Other ministers are appointed directly by the Prime Minister. All ministers sit in Parliament, most of them in the House of Commons.

The senior minister in each department is generally called the Secretary of State, e.g. the Secretary of State for the Environment. The minister in charge of the Foreign and Commonwealth Office is called the Foreign Secretary. The Home Secretary is in charge of the Home Office. The finance minister is known as the Chancellor of the Exchequer and is head of the Treasury. The Prime Minister may also appoint a Minister without Portfolio (= without departmental responsibilities) to take on special duties.

A Secretary of State is usually supported by several Ministers of State, who each has a specific area of responsibility, and Parliamentary Under-Secretaries of State, often called junior ministers.

The Cabinet. Ministers in charge of departments are usually members of the Cabinet. The Cabinet consists of about 20 ministers chosen by the Prime Minister and meets for a few hours each week at Downing Street. Its members are bound by oath not to talk about the meetings. Reports are sent to government departments but these give only summaries of the topics discussed and decisions taken. They do not mention who agreed or disagreed. The principle of collective responsibility means that the Cabinet acts unanimously (= all together), even if some ministers do not agree. When a policy has been decided, each minister is expected to support it publicly or resign.

The Cabinet appoints committees to examine issues in more detail than the Cabinet has time for. Members of these committees are not necessarily politicians. The Cabinet Office led by the Secretary to the Cabinet, the most senior civil servant in Britain, called the Permanent Secretary, prepares agendas for Cabinet meetings and committees.

The leader of the main opposition party forms a Shadow cabinet of shadow ministers, each with their own area of responsibility, so that there is a team ready to take over immediately if the party in power should be defeated.

Departments of Government. Departments of government are run by civil servants who are not allowed to show favour to any political party. Unlike ministers, they do not have to leave their jobs when the government changes. Many departments are assisted by special groups that give advice and do research. A change of government does not necessarily affect the number and general organization of departments. A new government may, however, create new departments or change the structure of existing ones.

Some departments, e.g. the Ministry of Defence, have responsibility for the whole of the United Kingdom. Others cover only part, e.g. the Department for Education and Employment, which operates only in England and Wales. Until recently, Scotland and Wales each had special departments, called the Scottish Office and the Welsh Office, but both countries now elect their own political assemblies.

Local Government in Britain

For administrative purposes Britain is divided into small geographical areas. The oldest and largest divisions in England and Wales are called counties. In Scotland, the largest divisions are regions. Counties and regions are further divided into districts. Parishes, originally villages with a church, are the smallest units of local government in England. These are called communities in Scotland and Wales. Northern Ireland is sometimes known as the Six Counties, but local government there is based on districts. Boroughs were originally towns large enough to be given their own local government. Now, only boroughs in London have political power, which they took over in 1985 when the Greater London Council was abolished.

Counties and districts are run by councils which have powers given to them by central government. A system of local councils was first established in the 19th century, but since then there have been many changes to their structure and powers. During the 1970s, some counties were abolished and some new ones created, including new metropolitan counties around large cities. In 1992 a Local Government Commission was set up to consider whether counties should be replaced by unitary authorities. Counties have a two-tier structure (= two levels of government), with both county and district councils. The county council is the more powerful. Unitary authorities have only one tier of government. The Commission recommended keeping a two-tier system in many places but suggested that some areas, especially large cities, should become unitary authorities. Local residents were given the opportunity to express their opinions. The first unitary authorities were created in 1995. Since then, all of Wales and Scotland and many parts of England have become unitary authorities.

Councils consist of elected representatives, called councillors. They are elected by the local people for a period of four years (in Scotland for three years). Counties, districts and parishes are divided into areas, often called wards, each ward electing one councillor or in some cases more. Most councillors belong to a political party and, especially at county level, people vote for them as representatives of a party, not as individuals. County councils meet in a council chamber at the local town hall or county hall. Councillors elect a chairperson from amongst themselves. In cities, he or she is called the Lord Mayor. Members of the public are allowed to attend council meetings.

Responsibilities. Councils make policies for their area. Decisions are made by the full council or in committees. Policy is carried out by local government

officers, who have a similar role to that of civil servants. Local authorities (= councils and committees) rather than central government are responsible for education, social services, housing, transport, the police and fire services, town planning, recreation facilities and other local services. In two-tier counties these responsibilities are divided between county and district authorities.

Councils employ about 1.4 million people. Formerly, staff employed by the council carried out most activities, but now councils often give contracts to private firms. Many local government functions, e.g. rubbish/garbage collection, must be put out to tender (= competed for by private companies). This procedure is called compulsory competitive tendering and is intended to save money. There is an increasing trend away from local authorities providing services directly. The social services department, for example, may decide who needs care and what sort of care they require, but the care itself is often provided by companies or voluntary organizations which are paid by the authority.

Finance. Central government provides a lot of the money spent by councils in the form of grants. It also collects taxes, called business rates, on commercial properties throughout the country and then shares the money out between local authorities according to their population.

Councils also charge local people a council tax. This is the only tax that they are allowed to collect. The council tax has existed since 1993 and is based on the actual value of a person's house. A person living alone can claim a reduction of 25%. Previously, councils obtained money from the rates, a tax based on the size of a house and its value if it were rented. Under this system, people living alone in a large property did badly. Rates varied a lot between councils, and in 1985 the government gave itself the power to set an upper limit on the amount that councils could raise from the rates. This was called rate-capping. In 1989-90 the rates were replaced by the community charge or 'poll tax'. Everyone paid the same, whether they owned or rented property. The community charge was very unpopular and many people refused to pay it. The government still has powers to limit or cap local authority budgets, and this is called charge-capping.

Parliament

In the United Kingdom the institution responsible for making laws, discussing major issues affecting the country and raising taxes is called Parliament. The three parts of Parliament, the sovereign (= the king or queen), the House of Lords and the House of Commons, meet together only on special occasions. Although the agreement of all three is required for laws to be passed, that of the king or queen is now given without question.

The History of Parliament. Parliament comes from the French word “parley”, a discussion. The word was first used in the 13th century to describe meetings between Henry III and his noblemen in the Great Council. At that time, the king used his and his noblemen's money to pay for government and war.

Several kings found that they did not have enough money, and so they called together representatives from the counties and towns of England to ask them to approve increased taxes. Over time, the Great Council became the House of Lords, and the people from the counties and towns became the House of Commons. Originally, the king needed only the support of his councillors to pass a law, but by the end of the 15th century members of the House of Commons were taking part in the law-making process.

Control of the money supply by the House of Lords and the House of Commons made it difficult for the sovereign to ignore Parliament's wishes. Ministers were appointed by the sovereign but they needed support in the House of Commons to be able to pass laws and raise taxes. The rise of political parties during the 18th century gave them the means to obtain that support. The involvement of the sovereign in policy-making and administration was gradually reduced, leaving government in the hands of a cabinet, presided over by a prime minister. Since the 19th century, the Government has been the party with the most members in the House of Commons, and the leader of that party has been the Prime Minister.

The House of Commons. The House of Commons, often called simply the Commons or the House, is elected by the adult population of Britain and is responsible to them. Members of the House of Commons are known as Members of Parliament, or MPs. Each MP represents one of the constituencies (= special districts) into which England, Scotland, Wales and Northern Ireland are divided. There are about 650 MPs representing constituencies in England, Wales, Scotland and Northern Ireland. Elections must be held every five years, but if an MP resigns or dies there is a by-election in that constituency.

Until the 20th century MPs did not receive a salary, so that only rich people could afford to be MPs. Most MPs are now full-time politicians but the hours of business of the Commons reflect a time when MPs had other jobs. The House does not sit in the mornings, except on Fridays, but starts at 2.30 p.m. and does not finish until 10.30 p.m., and sometimes much later. On Fridays, they finish early for the weekend. MPs spend their mornings on committee work, preparing speeches and dealing with problems from their constituency.

The House of Commons has several rows of seats facing each other. MPs who belong to the Government sit on one side and those from the Opposition sit on the other. There are no cross-benches (= seats for MPs who do not support the main parties). Ministers and members of the Shadow Cabinet (= leaders of the Opposition) sit on the front benches. Other MPs sit behind and are called backbenchers. On the table between them are two wooden dispatch boxes. Ministers and shadow ministers stand beside them when making a speech. The Speaker, who is chosen by MPs from amongst themselves to preside over debates, sits on a raised chair at the top end of the table. MPs sit wherever they can find room on their side of the House. There are only about 400 seats, not enough for all MPs to sit down at once. The press and members of the public can listen to debates from the Strangers' Gallery.

The House of Lords. The House of Lords consists of Lords Spiritual, i.e. the Archbishops of Canterbury and York and senior bishops (26 in all), and Lords Temporal, i.e. all hereditary peers (92) and life peers (over 600). The total number of people eligible to attend the Lords is about 760 but some get permission to be absent. The Lord Chancellor presides over debates from the Woolsack.

The power of the House of Lords has been reduced over time. Since 1911 the Lords have had no control over financial matters, and since 1949 they have not been able to reject legislation (= laws) passed by the Commons, though they may suggest amendments or delay non-financial bills for a period of a year. At various times people have suggested that the House of Lords should be abolished, or its composition and functions should be changed. In 1999 hundreds of hereditary peers were expelled in an effort to make the body more democratic. Every year new life peers acquire the right to sit in the Lords. The ideas of the House of Lords reform are still in the air, but more and more politicians believe that there is no necessity to change the functions and the role of the House of Lords: it should remain the body of scrutiny and review.

Meetings of Parliament. The word parliament is also used to mean a period of government. Each parliament lasts a maximum of five years and is divided into shorter sessions lasting one year, beginning in October. There are adjournments at night and for holidays.

The State Opening of Parliament takes place at the beginning of each session. Black Rod, a servant of the monarch, knocks on the door of the House of Commons and demands that MPs allow the King to come inside and tell them what his Government is planning to do in the next year. The Commons always refuse to let the monarch in because in the 17th century Charles I once burst in and tried to arrest some MPs. Instead, MPs agree to go to the House of Lords and listen to the monarch's speech there. By tradition, they enter in pairs with an MP from a different party. Parliament is then prorogued (= told not to meet) for a week.

Parliament works in the Palace of Westminster, often called the Houses of Parliament. As well as the two chambers where the House of Commons and the House of Lords meet, there are committee rooms, libraries, offices and restaurants.

Parliamentary Procedure. The party system is essential to the way Parliament works. The Government proposes new laws in accordance with its policies, and the Opposition opposes or tries to amend them, and puts forward its own policies. Detailed arrangements of parliamentary business are settled by the Chief Whips. The Whips then inform party members, and make sure that enough of them attend and vote in important debates. The Whips also pass on the opinions of backbenchers to the party leaders.

Both Houses have a similar system of debate. Each debate starts with a proposal or motion by a minister or a member of the House. This may be about a new law or tax, or about plans for spending money.

Bills. A proposal for a new law is called a bill. It goes through a long process of discussion in Parliament. It is debated in both – the House of Commons and the House of Lords, and must also be approved by the King or Queen before it becomes an Act of Parliament.

Most laws begin as proposals which are discussed widely before they start their formal progress through Parliament. Members of appropriate professional organizations and pressure groups may be asked for their advice and opinions. Sometimes the government produces a Green Paper, a document that is circulated to members of the public asking for their comments. Proposals may also be set out in a government White Paper to be debated in Parliament.

After the discussion period lawyers draft the proposals into a bill. Bills relating to the powers of particular organizations, e.g. local councils, or to the rights of individuals, are called private bills. The majority of bills change the general law and are called public bills. Public bills may be introduced first in either the House of Commons or the House of Lords. Most public bills that become Acts of Parliament are introduced by a government minister and are called government bills. Bills introduced by other Members of Parliament (MPs) are called private members' bills. The bills that form part of the government's legislative (= law-making) programme are announced in the monarch's speech at the State Opening of Parliament.

The Progress of a Bill. Most bills start in the House of Commons where they go through a number of stages: the first reading is a formal announcement only, without a debate. The bill is then printed. The second reading may take place several weeks later. The House debates the general principles of the bill and takes a vote. This is followed by the committee stage: a committee of MPs examines the details of the bill and votes on amendments (= changes) to parts of it. Sometimes, all MPs take part in the committee stage and form a Committee of the Whole House. At the report stage the House considers the amendments and may propose further changes. At the third reading the amended bill is debated as a whole.

The bill is then sent to the House of Lords, referred to by MPs as "another place", where it goes through all the same stages. If the Lords make new amendments, these will be considered later by the Commons. By tradition, the Lords pass bills authorizing taxation or national expenditure without amendment.

MPs or Lords may speak only once in a debate. They stand up and speak from wherever they are sitting. MPs do not use personal names but refer to another MP as 'my right honourable friend' or "the honourable Member for ..." This practice was originally intended to prevent MPs from getting too angry with each other.

After a debate the Speaker puts the question whether to agree with the motion or not. This may be decided without voting or by a simple majority vote. If there is a vote this is carried out by a division: MPs vote for or against the proposal by walking through one of two division lobbies (= corridors), one for those in favour (the Ayes) and one for those against (the Noes). The Whips tell members of their party which way they should vote but sometimes people defy their Whip and

vote in the opposite way or abstain. If the Government loses a vote on an important issue it has to resign. Sometimes there is a free vote so that MPs can vote according to their beliefs and not according to party policy, e.g. on issues such as the death penalty. The Speaker announces the result of a vote and says either “The ayes have it” or “The noes have it”. If the number of votes cast is equal, he or she gives a casting vote. Speeches and minutes of debates are published daily in Hansard (the official reports of proceedings and debates of the Houses of Parliament) and may be broadcast on television or radio.

When both Houses have reached agreement the bill must go for royal assent (= be approved by the king or queen). It then becomes an Act of Parliament which can be applied as part of the law. Royal assent is in the form of an announcement, not a signature on a bill. It has not been refused since 1707.

Question Time. One of the liveliest, noisiest times in the House of Commons is Question Time. For an hour each day MPs may ask ministers questions. Questions have to be tabled (= put on the table of the House) two days in advance so that ministers have time to prepare answers. The Government can therefore usually avoid major embarrassment. The trick is to ask a supplementary question: after the minister has answered the original question, the MP who asked may ask a further question relating to the minister's answer. It is then possible to catch a minister unprepared. On Wednesdays Prime Minister's Questions last for 30 minutes. MPs no longer have to ask a standard question about the Prime Minister's official engagements but can immediately ask their “supplementary” question.

Elections to Parliament

Each of the Members of Parliament, or MPs, in the House of Commons represents a particular part of the United Kingdom called a constituency. The country is divided into areas of roughly equal population (about 90,000 people). Cities have several constituencies. MPs are expected to be interested in the affairs of their constituency and to represent the interests of local people, their constituents, in Parliament. Many hold regular surgeries, sessions at which they are available for local people to talk to them. People may also write to their MP if they want to protest about something.

Anyone who wants to become an MP must be elected by the people of a constituency. Before an election one person is chosen by each of the main political parties to stand for election in each constituency. People usually vote for the candidate who belongs to the party they support, rather than because of his or her personal qualities or opinions. Only the candidate who gets the most votes in each constituency is elected. This system is called first past the post.

In a general election, when elections are held in all constituencies, the winning party, which forms the next government, is the one that wins most seats in Parliament (= has the most MPs), even though it may have received fewer votes overall than the opposition parties.

General Elections. By law, a general election must take place every five years. General elections are always held on Thursdays. After the date has been fixed, anyone who wants to stand for Parliament (= be a candidate for election) has to leave a deposit of £500 with the Returning Officer, the person in each constituency responsible for managing the election. The local offices of the major parties pay the deposit for their own candidates. If a candidate wins more than 5% of the votes, he or she gets the deposit back. Otherwise candidates lose their deposit. This is intended to stop people who do not seriously want to be MPs from taking part in the election.

Before an election takes place, candidates campaign for support in the constituency. The amount of money that candidates are allowed to spend on their campaign is strictly limited. Leading members of the government and the opposition parties travel throughout the country addressing meetings and "meeting the people", especially in marginals, constituencies where only a slight shift of opinion would change the outcome of the voting. Local party workers spend their time canvassing, going from house to house to ask people about how they intend to vote. At national level the parties spend a lot of money on advertising and media coverage. They cannot buy television time: each party is allowed a number of strictly timed party political broadcasts. Each also holds a daily televised news conference.

By-Elections. If an MP dies or resigns, a by-election is held in the constituency which he or she represented. By-elections are closely watched by the media as they are thought to indicate the current state of public opinion and the government's popularity.

Voting. Anyone over the age of 18 has the right to vote at elections, provided that they are on the electoral register. This is a list of all the adults living in a constituency. A new, revised list is compiled each year. Copies are available for people to look at in local public libraries. Voting is not compulsory but the turnout (= the number of people voting) at general elections is usually high, about 75%. About a week in advance of an election everyone on the electoral register receives a polling card. This tells them where their polling station is, i.e. where they must go to vote. On the day of the election, polling day, voters go to the polling station and are given a ballot paper. This lists the names of all the candidates for that constituency, together with the names of the parties they represent. Each voter then goes into a polling booth where nobody can see what they are writing, and puts a cross next to the name of one candidate only, the one they want to elect. Polling stations, often local schools or church halls, are open from 7 a.m. to 10 p.m. to give everyone an opportunity to vote.

After the polls close, the ballot papers from all the polling stations in a constituency are taken to a central place to be counted. In most constituencies counting takes place the same evening, continuing for as long as necessary through the night. If the number of votes for two candidates is very close, the candidates may demand a recount. Several recounts may take place until all the candidates are

satisfied that the count is accurate. Finally, the Returning Officer makes a public announcement giving the number of votes cast for each candidate and declaring the winner to be the MP for the constituency.

Who may not vote. The following people are not entitled to vote in parliamentary elections: peers and peeresses, who are members of the House of Lords; people kept in hospital under mental health legislation; people serving prison sentences; people convicted with the previous 5 years of corrupt or illegal election practices.

Candidates. Any person aged 21 or over who is a British citizen, or citizen of another Commonwealth country or the Irish Republic, may stand for election to Parliament, providing they are not disqualified. These disqualified include: people who are bankrupt; people sentenced to more than one year's imprisonment; members of the House of Lords; clergy of the Church of England, Church of Scotland, Church of Ireland and the Roman Catholic church; a range of public servants (officials, specified by law. They include judges, civil servants, full-time members of the armed forces and police officers and some others).

Political Parties in Britain

The British political system relies on having at least two parties in the House of Commons able to form a government. Historically, the main parties were the Tories and the Whigs. More recently these parties became known as the Conservative Party and the Liberal Party. The Conservative Party's main rival is now the Labour Party, but there are several other smaller parties. The most important is the Liberal Democratic Party, which developed from the old Liberal Party and the newer Social Democratic Party. Wales and Scotland have their own nationalist parties, Plaid Cymru (The Party of Wales) and the Scottish National Party. Northern Ireland has several parties, including the Ulster Unionist Party, the Ulster Democratic Unionist Party and the Social Democratic and Labour Party.

Party Support. The Conservative Party is on the political right and the Labour Party on the left. The Liberal Democrats are generally closer to the Labours in their opinions than to the Conservatives. Each party has its own emblem and colour: the Conservatives have a blue torch, Labour a red rose, and Liberal Democrats a yellow bird.

In order to have closer contact with the electorate (= people who have the right to vote in elections), the Conservative Party set up constituency associations, local party offices coordinated by Conservative Central Office. These raise money for the party and promote its policies. By contrast, the Labour Party began outside Parliament amongst trade unions and socialist organizations, and tried to get representatives into Parliament to achieve its aims. Both parties now have many local branches which are responsible for choosing candidates for parliamentary and local government elections.

Conservative supporters are traditionally from the richer sections of society,

especially landowners and business people. The Labour Party originally drew its support from the working classes and from people wanting social reform. It has always had support from the trade unions, but recently has tried to appeal to a wider group, especially well-educated and professional people. The Liberal Democratic Party draws most of its votes from those people who are unwilling to vote for Labour.

Support for the main parties is not distributed evenly throughout Britain. In England, the south has traditionally been Conservative, together with the more rural areas, while the north and inner cities have been Labour. In Scotland, Wales and Northern Ireland the situation is complicated by the existence of the nationalist parties. Wales is traditionally a Labour region, though Plaid Cymru is strong. Scotland, formerly a Conservative area, is now also overwhelmingly Labour, though many people support the Scottish Nationalist Party. Support for the Liberal Democratic Party is not concentrated in any one area. In a first-past-the-post system, where the winner in an election is the candidate with the most votes in each constituency, a strong geographical base is important.

At present, political parties do not have to say where they obtain their money. The Labour Party receives a lot of its money from trade unions, whereas the Conservative Party receives gifts from individuals, especially businessmen, and sometimes from people living outside Britain. The Labour Party would like to have a law passed that forced parties to reveal the source of large donations and to prevent money being sent from abroad.

Party Conferences. A party conference is organized each year by the national office of each party, to which constituency offices send representatives. Prominent members of the party give speeches, and representatives debate party policy. Conferences are usually lively events and receive a lot of attention from the media. They also give party leaders the opportunity to hear the opinions of ordinary party members. Before an election, each party prepares a detailed account of its ideas and intended policies and presents them to the electorate in an election manifesto.

The Labour leader is elected at the party conference by representatives of trade unions, individual members of the party and Labour MPs. The Liberal Democrats' leader is also elected by party members but by a postal vote. But the Conservative leader is elected only by Conservative MPs in a secret ballot.

The Parties in Parliament. In debates in Parliament, MPs from different parties argue fiercely against each other. However, representatives of all parties cooperate in arranging the order of business so that there is enough time for different points of view to be expressed.

The parties are managed by several Whips, MPs or peers (= members of the House of Lords) chosen from within their party. The Government Chief Whip and the Opposition Chief Whip meet frequently and are “the usual channels” through which arrangements for debates are made. Junior whips act as links between the Chief Whips and party members.

The main parties hold regular meetings at which party policy is discussed. Conservative MPs belong to the 1922 Committee which meets once a week and provides an opportunity for MPs to give their opinions on current issues. Meetings of the Parliamentary Labour Party are generally held twice a week and are open to all Labour MPs and Labour members of the House of Lords. Liberal Democrat MPs and peers also meet regularly. In addition, the parties have their own specialist committees that deal with different areas of policy.

Politics and People

A street survey in Britain would reveal that not many people know who their Member of Parliament (MP) is. Even fewer could name their Euro-MP or any of their local councillors. British people vote at general elections but show little interest in politics at other times. Only if there is a local issue that affects them personally will they bother to write to their MP or attend a surgery (= a session when people can talk to their MP). Even then, many people prefer to write to a newspaper or organize a protest campaign because they think that this has more chance of achieving results.

At election time there are party political broadcasts on radio and television, in which leading politicians say what their party will do if it wins the election and try to persuade people to vote for them. Many people do not listen. By contrast, special broadcasts on election night are popular, and people stay up late to listen to the election results as they are announced. Experts make predictions throughout the night about the final overall result.

Political parties try to persuade their supporters to become party members so that they can keep in contact with them between elections. However, only a small percentage of the population belongs to a party and takes part in any political activity.

During sessions of Parliament, members of the public may go and sit in the Strangers' Gallery at the House of Commons or the House of Lords. Few people, however, have the time for this. Parts of debates are broadcast on radio and television, but not many people listen regularly. Most rely on news and current affairs programmes, such as the Today programme on Radio 4, to find out what is happening. Newspapers summarize parliamentary affairs in varying amounts of detail. Different papers support different parties, and this affects how they report political policy and events.

The media concentrate more on political personalities than on issues because they know that this is what many people like to hear and read about. The main parties employ advertising consultants to improve their image. Party leaders are often photographed with their families to show how ordinary and respectable they are.

British people would like to think that politicians deserve respect, but they know that they cannot trust the image. Newspapers are full of stories of scandal and sleaze. MPs' private lives are often shown to be less than perfect. So it is perhaps not surprising that many people find it difficult to take politics seriously.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. Discuss the role of monarchy in UK's domestic politics.
2. What is The Crown's role in the legislative process in the UK?
3. Explain the significance of the Prime Minister's role in UK politics.
4. Explain the structure and powers of the UK Parliament.
5. Discuss the impact of the media on UK politics.

BRITISH CHARACTER

The culture of England and the United Kingdom is vastly diverse. Made up of four countries; England, Scotland, Wales and Northern Ireland, each sector of the UK has its own identity and traditions. But there are a lot of stereotypical information about their character and one should always remember that it cannot account for the diversity within British society and is not meant in any way to stereotype all British people you may meet.

Many British visitors think that the British do not easily express their feelings because they are cold and reluctant. This is a traditional British reserve, the national trend to avoid strong emotions of any kind. Keeping a stiff upper lip without showing or mentioning their feelings used to be a sign of a strong character, and the people who revealed their feelings were considered weak or bad. This attitude is much rarer today, and now people are advised to talk or show their feelings. It is often particularly difficult for older people and men of all ages to express their feelings.

As for other characteristics which are associated with the British, they are moderation, the avoidance of extremes, the choice of middle way is among the essential qualities of the nation. They have a strong sense of individualism which can be explained by the uniqueness of the British which was isolated from the European continent for a long time.

The British pride themselves on their social etiquette – politeness is seen as exceptionally important here. From something as proper as a tea time or even as casual as fish and chips at the local pub, politeness, manners, and general courtesy are key. For example, standing in line, what the British call a ‘queue’ is taken very seriously. The etiquette when greeting is to shake hands with all those present, even children. At social or business meetings, it is polite to also shake hands upon leaving. Hand-shakes should not be too hearty, just a light friendly touch. Last names should be used with the appropriate title unless specifically invited to use the first name.

When communicating with people they see as equal to themselves in rank or class, the British are direct, but modest. If communicating with someone they know well, their style may be more informal, although they will still be reserved.

Pubs and Pub Names

It is appropriate that any book on Britain should end where many British people relax at the end of the working day, in that most popular of places for relaxation, the pub. The British pub exercises a special fascination for foreigners.

Public houses date back to the inns and taverns of the Middle Ages, places where local people met and where travellers stayed. They have always been characterised by conviviality, intimacy and an egalitarian atmosphere. They have always been immensely popular.

First pubs known as tabernae started to pop up along with the construction of

the Roman road. Ale is a native British drink and after Romans left, the Anglo-Saxons started to establish alehouses that quickly became popular places to not only drink but gossip and more.

By the year 1577, England and Wales already had around 14,202 alehouses, 1,631 inns, and 329 taverns recorded which equals one pub for every 187 people.

However, the modern pubs started in the 19th century with a Beerhouse Act of 1830 which allowed pubs to be purpose-built, have unique architecture, and stand out from regular houses and competition.

By the end of the 18th century, pubs and similar establishments started to provide entertainment of some sort – whether it is singing, gaming or sports. And this remains true to this day.

A lot of pubs in Britain have their own sports teams too. In more traditional pubs you can see people playing darts, pool, indoor quoits, and other games.

Just like the old pubs used to gather local communities to solve problems together, modern pubs also play an important role in British culture as a socializing tool. This is where the locals meet their friends and simply unwind.

In the pub everyone is equal. After all, in British pub culture, it is perfectly normal for strangers to talk to each other. Whether it is about sports, family, or politics, and there is usually space where customers stand and sit around the bar. During the week, pubs become a place for a quick lunchtime drink or a social meeting while weekends will see more of a younger crowd.

A British pub serves lager, ale, perry, wines, cider, or spirits but no fancy cocktails. If the person is not a drinker, he will be able to get soft drinks such as coke, bottled fruit juices, or fizzy water. When it comes to food, the basic bar snacks like crisps are always offered even if the pub does not serve meals. However, some pubs do serve lunch and dinner and have a variety of sandwiches to chew on.

Pub Names and Signs. When the first public houses appeared, they needed something to distinguish them from the other buildings next to them. Publicans decided that they would hang distinctive objects outside their premises so that visitors would know they were a public house. Interestingly, this is how the names ‘The Plough’, ‘The Boot’ and ‘The Copper Kettle’ became popular. The Plough is the 5th most popular pub name today with around 300 pubs sporting it.

Some names have their roots in legend or history e.g., St George and the Dragon, The Robin Hood; names like The Queen's Head, The George and The Duke of Wellington refer to kings and queens or national heroes, and The Victoria Arms and The Unicorn refer to their coats of arms. Names taken from country life include The Bull, The Plough and The Fox and Hounds. A pub called The Coach and Horses was probably once a coaching inn, where horse-drawn coaches stopped on their journey. More unusual names include The World Turned Upside Down. Modern pubs sometimes make up a humorous name, e.g. The Frog and Lettuce.

The oldest pub in England is said to be The Trip to Jerusalem in Nottingham. Its name is supposed to refer to a tradition that the Crusaders set off from there for the Holy Land.

Food Priorities

British traditional food is full breakfast, Fish and Chips, the Sunday Roast, Steak, Kidney Pie, Shepherds Pie, Bangers, and Mash. Due to diverse cultures, Britain has focused on a wide variety of foods from different cuisines of Europe, India, and other parts of the world. Several regional dishes are associated with British cuisine within the border with English, Scottish and Welsh cuisine and Northern Irish cuisines. Each place has come up with regional dishes like fish and chips, Yorkshire pudding, Cumberland sausage, Arbroath Smokie, and Welsh Cakes.

After years of disparagement by various countries Britain now has an enviable culinary reputation. In fact some of the great chefs now come from Britain.

British Cooking. Although some traditional dishes such as roast beef and Yorkshire pudding, Cornish pasties, steak and kidney pie, bread and butter pudding, treacle tart, spotted dick or fish and chips, remain popular, there has been a significant shift in eating habits in Britain. Rice and pasta have accounted for the decrease in potato consumption and the consumption of meat has also fallen. Vegetable and salad oils have largely replaced the use of butter.

Roast beef is still the national culinary pride. It is called a "joint," and is served at midday on Sunday with roasted potatoes, Yorkshire pudding, two vegetables, a good strong horseradish, gravy, and mustard.

Today there is more emphasis on fine, fresh ingredients in the better restaurants and markets in the UK offer food items from all over the world. Salmon, Dover sole, exotic fruit, Norwegian prawns and New Zealand lamb are choice items. Wild fowl and game are other specialties on offer.

In fact fish is still important to the English diet, as it is an island surrounded by some of the richest fishing areas of the world. Many species swim in the cold offshore waters: sole, haddock, hake, plaice, cod (the most popular choice for fish and chips), turbot, halibut, mullet and John Dory. Oily fishes also abound (mackerel, pilchards, and herring) as do crustaceans like lobster and oysters. Eel, also common, is cooked into a wonderful pie with lemon, parsley, and shallots, all topped with puff pastry.

Good plain home cooking, i.e. food prepared without spicy or creamy sauces, used to be something to be proud of. Since the 1970s British people have become more adventurous in what they eat and often cook foreign dishes. Rice, pasta and noodles are regularly eaten instead of potatoes. Supermarkets offer an expanding range of foreign foods, including many convenience foods (= prepared meals that need only to be heated). In London especially one can not only experiment with the best of British, but the best of the world food as there are many distinct ethnic cuisines to sample, Chinese, Indian, Italian and Greek restaurants are amongst the most popular. Takeaways from Indian or Chinese restaurants are also popular.

People's interest in trying new recipes is encouraged by the many cookery programmes on television. Few older men know how to cook, but many younger men share the cooking as well as other household chores.

Food and Health. In Britain the government regularly gives advice about healthy eating (there is even a special guide to health eating on the internet page of NHS(National Health Services). Government dietary recommendations are underpinned by the latest scientific evidence, based on advice from the Scientific Advisory Committee on Nutrition (SACN). SACN's remit is to assess the risks and benefits of nutrients, dietary patterns, food or food components to health by evaluating the evidence base in its entirety and making dietary recommendations for the UK population (including vulnerable and diverse groups) based on its assessment.

Government advice on a healthy, balanced diet is encapsulated in the UK's national food model, the Eatwell Guide. The Eatwell Guide reflects the latest dietary recommendations and key public health messages. It applies to most people over the age of 5 and is suitable for vegans and vegetarians too.

However, the NHS's research of 2020-2021 financial year shows that most people in the United Kingdom do not meet government dietary recommendations. The most recent UK National Diet and Nutrition Survey (NDNS) data shows that population intakes of saturated fat, sugar, and salt are above the government recommendations whereas intakes of fibre, fruit and vegetables, and oily fish are below government recommendations (Guidance "Healthy eating: applying All Our Health", 10 January, 2023).

Hobbies and Leisure Activities

The British share the Protestant work ethic (= the belief that hard work is good for people) but have always believed that it is also good for people to have activities outside work. A traditional saying warns that "all work and no play makes Jack a dull boy". Many people now believe that making time for relaxation after work is also necessary for the sake of good mental health. Some people, however, think that leisure time should be spent on worthwhile activities and not just frittered away (= wasted). Children are often encouraged to develop an interest or hobby which they can pick up in their spare time.

Hobbies. Traditional indoor hobbies or pastimes include collecting things, e.g. shells, model cars, dolls, comic books, stamps, coins or postcards. Children also collect sets of picture cards from packets of tea and small toys or models from packets of breakfast cereal. Many collect stickers (= pictures with glue on the back) of football or baseball players or pop stars. They buy packets of these and trade them with their friends, exchanging those they already have for the ones they need to complete the set. Many people continue to collect things as they get older. Formerly picture cards were given away in packets of cigarettes and many of these old cards are now valuable. Now people collect things like beer mats, concert

programmes, decorated plates, and antiques. Many people like to do something creative, such as painting or drawing, playing music, knitting or sewing, DIY (do-it-yourself), cooking, or doing crossword puzzles.

Some people have hobbies which take them away from home. Birdwatching is especially popular. So too is flying model aircraft. Other people go to public record offices and churches to research their family history. One very British hobby is trainspotting, which involves visiting railway stations and recording the names or numbers of trains. The range of hobbies now popular is reflected in the number of specialist magazines available in Britain.

Leisure activities. Television and videos provide easy indoor entertainment, and watching television is by far the most popular leisure activity. People also play computer games or use the Internet. Other home-based activities include reading and listening to music. Many people's social lives are closely bound up with their interests. Most towns in Britain have a wide choice of clubs and societies for people to join, including choirs, amateur dramatics groups, film societies, dance clubs and special-interest societies for those interested in art, astronomy, local history, etc. There are usually also classes where people can learn a new skill.

A lot of people go out one or more evenings a week and at the weekend. Children go to youth clubs or visit friends. Adults go to the cinema or theatre, eat out at a restaurant, or, very commonly, go to a pub or bar.

At the weekend many people spend part of their time shopping. For many, shopping for clothes and household goods is a pleasant activity, not a chore. People also visit relatives and friends or invite them to their house. They go to places of interest, such as stately homes and museums, to funfairs, boating lakes and safari parks, and to special events ranging from school fetes to jazz festivals.

Some people like to go away for the weekend and turn it into a short holiday/vacation. Many go to national parks and other country areas, and go walking or fishing. Other people like to go to the beach. British people may have a camper van or caravan.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. Compare British character traits with those of another culture of your choosing.
2. Describe stereotypes associated with the British character. Are they valid? Why or why not?
3. Explain the role of humour in British character.
4. Analyze how the popular media (movies, TV series) portray the British character.

NATIONAL SPORTS

Many sports now played internationally began in the United Kingdom and several of the most revered competitions in the world are still held there. Many people have a sport as their hobby. The lush geography has led to the development of football and rugby as national past times, while other sports are slowly gaining a footing. Many companies also have teams which play against each other. Sports such as football, basketball and swimming are cheap and attract a lot of people. Golf and sailing, which are more expensive, tend to attract wealthier people. Bowling and ice-skating are popular social activities among young people.

More unusual sports include orienteering (= running from place to place, following clues marked on a map), paragliding (= floating through the air attached to a canopy like a parachute) and hot-air ballooning.

Cricket. Cricket is the national sport of the UK and became popular in the 17th century. Today there are 18 professional county clubs in the UK with all of them being named after historic counties. Each summer these county clubs participate in the First Class County Championship, which consists of two leagues of nice teams in which matches are played over four days. England's national sport is cricket. Teams are made up of 11 players each. They play with a ball slightly smaller than a baseball and a bat shaped like a paddle. The most famous cricket team in Great Britain is England and Wales cricket team, controlled by the England and Wales. Scotland and Ireland both have their own cricket teams, but the game is not so popular there.

Football (Soccer). Football is the most popular game played in the UK and follows a traditional league system which consists of more than one hundred teams. The most popular league is known as the Premier League and consists of the 20 best teams from all over the UK. The most popular of these teams are Manchester United, Liverpool and Arsenal. Football in the UK is governed by the Football Association which is one of the oldest governing bodies in the entire world. The two most famous Football Championships in the UK are the Football Academy Cup and the Capital One Cup. There are 92 professional football clubs that participate in each of these tournaments each year.

Rugby. Rugby is one of the most popular professional and recreational team sports in the UK and is divided into Rugby Union and Rugby League. The two sports are different in rules such as the number of players and in ways to advance the ball. The Rugby Football League acts as the governing body of Rugby League in the UK. Based at Red Hall in Leeds, it administers the England Rugby League Team, the Challenge Cup, Super League and the Championships which form the professional and semiprofessional structure of the game in the UK. The Rugby Football Union continues to be the governing body for Rugby Union in the UK. This organization promotes and runs the sport, organizes international matches for the England national team and educates and trains players and officials.

Tennis. Tennis is growing not only as a participant sport but also as a spectator sport. Wimbledon is the most popular Tennis Tournament in the UK and has been played in England since 1877. Wimbledon is one of the four grand slam events on the Association of Tennis Professionals Tour (ATP Tour) which also includes the Australian Open, the US Open and the French Open. The UK has many public facilities throughout which offer tennis at little or cost for the general public.

Wimbledon is the oldest of all the major tennis tournaments beginning in 1877. The rewards of prize money began in 1968 when the total purse allocated was £26,150 (about $40,000). It is the world's most glamorous tennis event that is held each June and July. Millions of people watch the Championships on TV live. Applications for tickets always exceed the amounts that are available, and applicants are chosen at random for this prestigious event. However, the tournament is the only grand slam event where fans can queue up and get access to some 500 allotted tickets for the events, although it is not uncommon to queue up overnight to secure these tickets.

Badminton is one of the most popular racket sports in the UK history and continues to grow in popularity. The Badminton Association of England was established in 1893 and is now known as Badminton England. It is the governing of badminton in the UK and is also a founding member of the International Badminton Federation. The International Badminton Federation is responsible for providing support to 41 countries in league structure and club structure.

Golf. Golf originated from a game played on the eastern coast of Scotland, in an area close to the royal capital of Edinburgh. In those early days players would attempt to hit a pebble over sand dunes and around tracks using a bent stick or club. Nowadays there are more than 400 golf courses in Scotland alone. Scotland's main golf club is located in the seaside town of St Andrews, near Dundee. A major golf championship, often called the British Open, is held annually on the third Friday in July. The Open Championship is held in one of nine Scottish or English courses with an annual prize pool approximately £11.6 million (2022).

Horseracing. Horse racing, the sport of kings, is a very popular sport which is held throughout the year. It holds a key place in British sport and is probably in the top four or five sports in terms of media coverage. The Derby originates here, as does the Grand National, the toughest race in the world. It is held every year in early April at Aintree Racecourse in Liverpool. Run for 4 miles 856 yards, horses must jump over thirty fences. The total prize pool of Grand National winners in 2022 is £1,000,000, with £531,600 going to the winning owner. Horse racing and dog racing are popular spectator sports. People can bet on horse racing in legal over-the-counter lotteries (OTC lotteries). Some of the more famous races are run at Ascot, Newmarket, Goodwood and Epsom. Ascot is also called Royal Ascot because the Monarch always travelled there. It is also the UK's best known display of huge and bizarre hats – courtesy of race goers.

Regatta. In the nineteenth century, students at Oxford and Cambridge, Britain's two oldest universities were huge fans of rowing. In 1829, the two schools agreed to hold a race against each other for the first time on the Thames

River. The Oxford boat won and a tradition was born. Today, the University Boat Race is held every spring in either late March or early April. Henley Royal Regatta is another famous rowing competition in Great Britain. Henley Royal Regatta Charitable Trust was formally established by the governing body of the Regatta in June 1988. The principal objective of the Trust is to provide funds to encourage and support young people, still receiving education or undergoing training, to row or scull. The competition is held every year on the Thames in Henley-on-Thames and takes place over five days over the first weekend each year in July. Attracting international racing crews, the race covers a 1 mile 550 yard stretch of the Thames river in a series of head-to-head knockout races, with the main event being the Grand Challenge Cup for Men's Eights.

Other British sports that are not so popular but still widespread include table tennis (ping pong), badminton, swimming, martial arts, darts, etc. A lot of people who are interested in sport prefer to watch others play, either at a stadium or on television, rather than play themselves. Baseball, football, cricket, golf and also horse racing are regularly broadcast on television.

Fitness. Gym culture is in full bloom. By 2021, over 15% of the UK population held a gym membership, without counting all the invisible gym-goers working out in public gyms, booking personal training sessions, or forming their own deconstructed gyms at home (Article by Maia Livne "Are we hitting the gym, or is the gym hitting us?" 22 April 2022). Unsurprisingly, the largest demographic of gym-members are 18-34 years old. Young adults are the most exposed to gym fever, through campus culture and especially through social media.

In Britain most towns have an amateur football and cricket team, and people also have opportunities to play sports such as tennis and golf. Older people may play bowls. Some people go regularly to a sports centre or leisure centre where there are facilities for playing badminton and squash, and also a swimming pool. Some sports centres arrange classes in aerobics, step and keep-fit. Some people work out regularly at a local gym and do weight training and circuit training. Others go running or jogging in their local area. For enthusiastic runners there are opportunities to take part in long-distance runs, such as the London marathon. Other people keep themselves fit by walking or cycling. Many people now go abroad on a skiing holiday each year and there are several dry slopes in Britain where they can practise.

Membership of a sports club or gym can be expensive and not everyone can afford the subscription. Local sports centres are generally cheaper. Evening classes are also cheap and offer a wide variety of fitness activities ranging from yoga to jazz dancing. Some companies now provide sports facilities for their employees or contribute to the cost of joining a gym.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. Which cricket ground is known as the 'Home of Cricket'?
2. What is 'The Boat Race' and who competes in it?
3. What is the significance of 'Wimbledon' in UK sports?

4. How are points scored in the game of rugby?
5. Who are some notable British professional golfers?

BRITISH WELFARE

After World War II, the British government established health and social services, which has become the nucleus of the “welfare state”. The welfare state is a system under which the country's government takes care of its citizens through a range of services provided and paid for by the state, including health care, financial assistance to the poor and nursing homes. In the UK, the term applies mainly to the National Health Service (NHS), National Insurance and Social Security. They are part of everyone's life in Britain. It provides help for anyone who is raising a family or who is elderly, sick, disabled, unemployed, widowed or disadvantaged.

National Insurance. The welfare state system has grown over the years, funded mainly by tax, but also through National Insurance contributions (NICs). The payment is mandatory if the person is 16 or over and is either an employee earning above £242 a week or an employer or self-employed and making a profit above £12,570 a year. The money is used by the government for payments (called benefits) to people with very low incomes and others in need. Payments in Britain include:

1. Maternity Allowance – for pregnant women or recently given birth.
2. Contribution-Based or New Style Jobseeker's Allowance (JSA) – for people who are not in full time work.
3. New Style Employment And Support Allowance (ESA) – for people who have illnesses or disabilities.
4. Bereavement benefits – for those whose husband, wife or civil partner died on or after 6 April 2017.
5. Widowed parent's allowance – for people who were bereaved before 6 April 2017 and have a dependent child.
6. Basic state pension – to people who reached state pension age before 6 April 2016.
7. New state pension – to people who reach State Pension age on or after 6 April 2016.

Payments are made by the Department of Social Security and the Department for Education and Employment. Every adult has a National Insurance number and this number is used by the Department of Social Security to identify people.

The National Health Service is a comprehensive public-health service under government administration, established by the National Health Service Act of 1946 and subsequent legislation. Virtually the entire population is covered, and health services are free except for certain minor charges.

The services provided are administered in three separate groups: general practitioner (GP) and dental services, hospital and specialist services, and local health authority services.

GP System. The system rests on a network of family doctors, or “GPs” (general practitioners) as they are usually known, with attached nurses and other community-based staff.

General practitioners or family physicians give primary medical care to a group of persons who register with them. These doctors and dentists operate their own practices but are paid by the government on a per capita basis (i.e., according to the number of people registered with them). Their services are organized locally by an executive council. Physicians are free to contract in or out of the service and may have private patients while within the scheme. Hospital and specialist services are provided by professionals on government salaries working in government-owned hospitals and other facilities that are under the direction of regional authorities called hospital boards. Local health authority services provide maternity and child welfare, posthospital care, home nursing, immunization, ambulance service, and various other preventive and educational services. They may also operate family-planning clinics, as well as day nurseries for children.

The entire system is free, with the exception of prescribed drugs, dental treatment, sight tests and spectacles, for which there are standard charges, except for old age pensioners, children under 16 and some other categories for whom some of these items are free. Anyone entering hospital for surgery will receive all their treatment while in hospital, including drugs, free of charge. About 82 per cent of the cost of the health service is paid for by general taxes. The rest comes from:

1. A proportion of National Insurance contributions (paid by working people and employers) – 12.2 per cent.
2. Charges towards the cost of certain items, such as drugs prescribed by GPs, dental treatment and sight tests – 2.3 per cent (children and adults who may have difficulties paying are exempted from these charges).
3. Land sales and other schemes for generating income - less than one per cent.

In addition health authorities are free to raise funds from voluntary sources and some NHS hospitals take private patients who pay the full cost of their accommodation and treatment.

The National Health Service is financed primarily by general taxes, with smaller contributions coming from local taxes, payroll contributions, and patient fees. The service has managed to provide generally high levels of health care while keeping costs relatively low, but the system has come under increasing financial strain because the growth of medical technology has tended to make hospital stays progressively more expensive.

Approximately £45 billion is spent annually on the National Health Service and this money is not enough – nearly 60% of doctors in a National opinion Poll survey (2021) admitted that the NHS patients did not get the best treatment primarily on grounds of cost. The aging population puts huge pressures on the system – over–65s consume more than 40% of all hospital and local health resources.

About 23% of doctors work less than 37,5 hours per week admitting high loading and huge psychological pressure. The percentage of GPs aged 40 to 60 is

growing, the younger specialist seek positions overseas. The total number of GPs in England lowered by 4% within the last 5 years (27,912 – June 2017 to 86,859 – June 2022).

Social Security and Social Services. Social security benefits in the UK were established gradually in the first half of the 20th century, based primarily on the contributory principle.

The National Insurance system (NI), first introduced in 1912, was extended significantly as part of the post-Second World War welfare state, based on the model proposed by William Beveridge. Under the Beveridge scheme, eligibility for benefits was to be based largely on NI contributions, without (it was hoped) the need for means-testing to have a significant role.

However, the proportion of total working-age social security spending accounted for by means-tested benefits and tax credits – targeted at households with low incomes and savings – has risen dramatically since the 1970s. The same has not happened in pension-age provision, where contributory State Pensions account for over four fifths of social security support.

The number of people dependent upon social security rose sharply during the 1980s. This was mainly because of the rapid increase in the proportion of the population over the age of 65, who consumed 44 per cent of social security expenditure. But there was also an increase in the unemployed and in dependent single-parent families. A ruthless free-market economy led many middle-aged people to take early retirement, either willingly or unwillingly.

By the 1990s barely half the males aged 60 – 64 years old were still in work compared with 90 per cent in the 1960s. Furthermore, 25 per cent of males and 50 per cent of females aged 55 – 59 no longer worked. This reduced the number of contributors to social security and added to its consumers.

Nearly half of all DWP (The Department for Work and Pensions) benefit spending is on people of pension age, with contributory State Pensions alone costing £100.8 billion in 2020/21. In the same year, £57.2 billion was spent on working-age benefits, £38.1 billion of which was Universal Credit. £28.6 billion was spent on disability benefits, mainly on extra-costs disability benefits such as Personal Independence Payment (PIP).

Unemployment. Repeated attempts were made during the 1980s and 1990s to reduce the government burden. The Social Security Act of 1986 sought to reduce costs and target assistance more effectively. It encouraged people to move away from the State Earnings-Related Pension Scheme (SERPS) into private pension schemes. Because of the progressive increase in the proportion of elderly people, the government feared the state would be unable to honour its commitments. The Social Security Act also tried to slim down its system of help to particular categories of people. It refused to recognise those under 25 as homeless, since it argued that people under this age were still the responsibility of their parents. This contradicted the government argument that people should be willing to leave home in order to find work. It also ignored the fact that a substantial

number of young homeless were fleeing family conflict, or had been brought up in council care. Sixteen year-old schoolleavers became particularly vulnerable since they were not eligible for unemployment benefit until they became eighteen. A growing number ended up sleeping rough.

The reduction of income support or housing benefit undoubtedly put pressure on some to seek employment more actively, as the government intended. The legislation was supposed to end forever the idea that some people could be better off without a job than they would be by going to work. 'Family credit', which sought to 'top up' low pay, was meant to fulfil this intention, but failed to rescue many people from the 'poverty trap'. On the other hand, from 1993 the Conservative government provided help for those who were not institutionalized but cared for by their families at home. The new policy placed responsibility on local authorities to assess the needs of dependent categories and to provide appropriate assistance in a flexible way. This proved better for the invalid, better for the career (many of whom in the past suffered great stress), and better for government, since it led to a long-term saving on institutional care.

Labour inherited a major unresolved problem. By the mid- 1990s half the households in Britain were on some kind of meanstested benefit. It wanted to avoid raising taxes for extra funding, and adopted a fresh approach, based on the principle of a twin responsibility, that of the community to help those 'who fall on hard times', and the responsibility of all individuals to make their own provision for foreseeable extra costs, for example pensions, social and nursing care for the elderly. That implied a mixture of public (community) and private (individual) funding provision. When it took office it examined ways to make private provision compulsory.

Besides wishing to reduce the community burden, Labour also wished to end the enormous waste of young lives through unemployment. In the words of Frank Field MP, Labour's leading expert on social security, 'Unemployment is both destroying self-respect and teaching that the only way to survive is to cheat. Meanstested benefits paralyse self-help, discourage self-improvement and tax honesty. It destroys social solidarity and polarises society between rich and poor.' Labour began to assist some of the one million young single parents to find work that would guarantee substantially extra money each week.

According to Research Briefing of House of Commons there were
1.31 million unemployed people in the UK in February to April 2023, an increase of 52,000 from the previous quarter and at a similar level to the previous year.

The unemployment rate was 3.8% (the percentage of the economically active population who are unemployed), up from 3.7% in the previous quarter and the same as the year before (the unemployment rate for men was 4.0% and the unemployment rate was 3.6% for women).

Homelessness. There is increasing concern about the number of people in Britain who are homeless. Many are forced to sleep on the streets (BrE also “sleep rough”) because they have nowhere else to go. In major cities there are areas known as cardboard cities, where homeless people have built shelters out of

cardboard and plastic. The alternative to sleeping rough may be to live in a squat. Squatters can only be evicted by the owner after a formal court order has been obtained.

It is estimated that there are as many as half a million homeless people in Britain. Not all of these sleep rough or squat. Local councils are legally required to find somewhere for homeless people to live, and many are housed in boarding houses or bed-and breakfast accommodation. Charities such as Shelter, Centre Point and the Salvation Army run hostels for the homeless. Each winter, they also organize campaigns which raise money to provide extra night shelters and soup kitchens (= places giving free hot food). For many people, homelessness begins when they lose their jobs and cannot pay their rent. Some become homeless as a result of family quarrels, broken relationships, violence, and mental illness. Some homeless people survive by begging. In Britain homeless people have an opportunity to help themselves selling The Big Issue magazine: they buy copies of the magazine and sell them at a higher, fixed price to members of the public.

Many people give to charities, or to the homeless on the streets, but some think homeless people are wasters (= spend money carelessly), or are too lazy to work, and are responsible for their own situation.

Special Social Services. Social security is provided by central government, but social services are almost entirely the responsibility of local government. The local authorities are responsible for services to the elderly, for example institutional accommodation (only about 5 per cent of those over 65 live in institutional accommodation) and support services to encourage them to continue to live at home. Such support includes the home delivery of hot meals ('meals on wheels'), domestic help, laundry services and adaptations in the home, for example fixing handrails in the bathroom. Most of these services are either free or heavily subsidised. Many of the 6.5 million who are physically and mentally disabled enjoy similar support, and also counselling on the personal and social problems arising from their disability. Residential accommodation is available for the severely disabled, and for the mentally ill. A fundamental principle, however, has been to encourage, wherever possible, the disabled or ill to stay within the community, rather than enter institutions. Although this sounds self-evidently sensible, in practice it has proved controversial since many of those mentally ill actually needed the care of an institution, and ended up sleeping on the streets as the ultimate result of this policy.

The local authority also has social welfare responsibilities for those with particular problems, such as single parents and children at risk of injury, neglect or abuse at home. It has been recognised that possibly 8 per cent of children suffer some kind of sexual abuse, and that physical violence to children and sexual abuse were related. In certain cases the local authority is empowered to remove children from home if they are considered to be at risk. Local authorities are also required to provide child day-care facilities.

Pensions. Pensions are regular payments made to people who have retired. Most people retire and start to receive a pension when they are about 60 or 65 (beginning with 2026 the retirement age will be 67). The amount of money they receive depends on how much they have paid into their pension scheme and also on the type of scheme.

In Britain, a basic state pension has been provided by the government since 1908 for those who paid National Insurance contributions while they were working, or whose husband or wife paid contributions. Pensions for each generation are paid for out of the contributions of people still working. A problem arising from this arrangement is that more people now live longer but the number of younger people in work has fallen, so that there is less money to pay for pensions.

Many pensioners collect their pension each week from the local post office, using a pension book. Some complain that the state pension does not provide enough money for them to have a reasonable standard of living. People who do not qualify for a state pension e.g., because they have not paid enough National Insurance, may receive income support if they have no other source of money. War pensions for soldiers injured on duty are also paid by the government.

There are several other kinds of pension which pay larger amounts of money, though people have to pay more towards them. There are many company pension schemes, into which both workers and their employers pay certain amounts. A similar scheme, SERPS (the State Earnings-Related Pension Scheme), was started by the government in 1978 for people who could not join a company scheme. Some people, especially those who are self-employed, belong to private pension schemes arranged through insurance companies. The money paid into company or private pension schemes is invested in the stock market and the pension funds, the organizations that manage this money, are among the most important investors in the City. However, many people who, encouraged by the government, left SERPS and company schemes in the 1980s and took out private pensions, were badly advised by financial organizations and lost money.

Voluntary Work. The local authorities could not possibly carry out these responsibilities without the help of voluntary social services. In fact, over 65,000 registered voluntary organisations exist to provide particular forms of help. A few are known nationally, serving, for example, the blind, or those with cerebral palsy and other specific problems. The vast majority, however, operate on a local level, supported by volunteers.

During the 1980s voluntary efforts came under greatly increased pressure. The government believed the community, i.e. the churches and voluntary organisations, should shoulder more of the welfare burden, while its social security policy also resulted in increased homelessness and poverty for certain categories. Charity and voluntary organisations came into being to respond to a growing need. It remains to be seen whether Labour will be able to meet the demands of the needy more effectively.

Charities. In late 1990ies there were about 180 000 charities in Britain, with a total income of 18 billion. Charities are independent organizations that help the poor, the homeless, children, old people and animals. They are involved with human rights, education, medical research and conservation of the environment. Many of them began in the time before governments provided any social services, when poor people had to turn to charitable organizations for help. Charities rely on money given by the public, and on help from volunteers in fund-raising and carrying out their activities. Many charities that are now well known throughout the world, such as Oxfam and Amnesty International, began in Britain. In Britain organizations qualify for charitable status if they are established for the relief of poverty, the promotion of education or religion, or other activities of public benefit, such as good community relations. Many charities ask well-known people, including members of the royal family, to become their patrons, which may encourage people to give money to the charity. Charities do not pay tax on the money they receive, but they are not allowed to make a profit.

Charities in Britain are not allowed to take part in political activity, so some set up a separate pressure group which campaigns on related issues. The Charity Commission keeps a list of charities and advises them. The Charities Aid Foundation helps charities raise money from individuals and companies.

Well-known charities working in Britain include Barnardo's, which helps children, and Age Concern and Help the Aged, which support old people. Shelter provides food and a place to stay for people who have no home. Several charities are associated with a religious group, for example the Salvation Army and Christian Aid. Some charities support people who have a particular disease, such as Aids or cystic fibrosis, and are involved in medical research to find a cure. The Samaritans give support and counselling over the telephone to people in despair. Several popular charities are concerned with animals, including the Royal Society for the Prevention of Cruelty to Animals.

The traditional method of raising money is to organize a flag day. Volunteers stand in busy streets asking members of the public to put money in a collecting tin. In exchange, they are given a paper sticker, formerly a small paper flag with a pin through it, with the charity's name on it. This is sometimes called 'tin-rattling'. Nearly every town in Britain has at least one charity shop.

These are run by volunteer staff and sell second-hand clothes, books and household goods at low prices in aid of charity. Some shops, e.g. Oxfam shops, also sell goods made by people who are benefiting from the charity's work. At Christmas, people often buy charity cards, Christmas cards sold in aid of charity.

In recent years, the telethon has proved an effective method of fund-raising. During an evening of popular television programmes, television stars ask the public to telephone and pledge (= promise) money to the charities involved. The Comic Relief evening in Britain is the most famous. Other fund-raising activities include fetes (= outdoor sales of craftwork, plants, etc.) and jumble sales (= sales of second-hand goods). Sponsored walks, cycle rides, even parachute jumps, are also popular.

A recent source of funds for charities in Britain is the National Lottery. Well over 2 billion of lottery money has been distributed among a large number of charities.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. What is the main objective of the UK's welfare system?
2. Discuss how the contribution-based system for welfare benefits operates in the UK.
3. What are the different types of welfare benefits offered by the UK and who is eligible for them?
4. Discuss how COVID-19 has affected the UK's welfare system.
5. Discuss the role and impact of private organizations and charities in the UK's welfare system.

MASS MEDIA

Newspapers, magazines, television, radio, the internet – collectively termed 'the media' – play a vital and influential part of daily life in the UK. They inform and educate, question and challenge and, of course, they entertain. And, with their long tradition of independence and freedom from state control, they boost democratic debate on the issues of the day.

The media have to satisfy a demanding audience. Television viewing remains the most popular home-based pastime among people in the UK; about 97 per cent of households have a colour television set. Radio is now enjoying resurgence, with 90 per cent of the population regularly listening to the radio, a figure that is steadily growing. More daily newspapers, both national and regional, are sold for every person in the UK than in most other industrialised countries. Evidence of the internet's growing significance is the fact that 30-40 per cent of the population are now 'going online' and more than 15 million homes use the internet on a regular basis.

As the growth of the internet suggests, the UK media are being transformed by new technology. In broadcasting, greater diversity has been opened up by the arrival of digital satellite, cable and terrestrial transmission. Already, more than 7 million homes have extended the range of TV services available to them by signing up to digital TV platforms. The roll-out of digital radio is gathering speed.

The British Broadcasting Corporation (BBC), while maintaining its long-standing and international reputation as a public service broadcaster, is adapting to meet the commercial challenges of an increasingly competitive media environment under new management; it is launching a range of services for digital television, digital radio and the internet. Its commercial rivals are also using the advent of digital to launch new services. ITV has introduced ITV2 and ITV Sport while Channel 4 has launched E4 and FilmFour. There continues to be a notable increase in the number of independent radio services, both analogue and digital.

In any new legislation, the Government's goal is to balance the need for plurality of service provision and diversity of viewpoint with the desire of media owners to remain competitive and take advantage of commercial opportunities on the global stage.

Radio

The British Broadcasting Corporation (BBC) was founded in 1927 as an independent public corporation. There is no advertising on BBC radio. It is not required to make a proof and its income comes almost entirely from the sale of television licenses which everyone who owns a television has to buy. Although the chairman and governors of the BBC are appointed by the monarch on the advice of the government, government has no control over the BBC's broadcasting policy.

The BBC broadcasts radio programmes both at home (within Britain) and abroad (to other countries), its domestic and extent services respectively.

The BBC has five national radio channels for listeners in the United Kingdom. ***Radio (channel) 1,*** broadcasting since 1967, provides mainly a programme of rock and pop music. ***Radio 2*** broadcasts lights music and entertainment, comedy as well as being the principal channel for the coverage of sport. ***Radio 3*** provides mainly classical music as well as drama, poetry and short stories, documentaries, talks on ancient and modern plays and some education programmes. ***Radio 4*** is the main speech network providing the principals news and current affairs service, as well as drama, comedy, documentaries and panel games. It also carries parliamentary and major public events. ***Radio 5*** is largely given over to sports coverage and news. Two particular radio programmes should be mentioned. Soap operas are normally associated with television, but The Archers is actually the longest-running soap in the world. It describes itself as "an everyday story of country folk". Its audience, which is mainly middle-class with a large proportion of elderly people, cannot compare in size with the television soaps, but it has become so famous that everybody in Britain knows about it and tourist attractions have been designed to capitalize on its fame. Another radio "institution" is the live commentary of cricket Test Matches in the summer.

Apart from these national programmes, the BBC also has 36 local radio stations in England and Channel Islands, and six regional services in Scotland, Wales and Northern Ireland. One of the Welsh stations, Radio Cymru, broadcasts in Welsh. Broadcasts on local radio concentrate on local news and information, together with music, entertainment and educational broadcasts. The public is able to take part in "phone-in" programmes, where listeners speak by telephone to a presenter or guest in the studio.

The main external network of the BBC is the World Service, which broadcasts to almost every country of the world in 37 languages, including English. The main English services include: the World Service in English, which is broadcast worldwide 24 hours a day, with special programmes for African and South Asian audiences; BBC English by Radio and Television, which teaches English as a foreign language; a service that provides recordings of BBC programmes for overseas radio stations. Foreign language programmes, such as the African Service, Arabic Service and German Service, are transmitted to the audiences in the appropriate countries. The government decides which language shall be broadcast by the World Service, and the length of time each service is on the air, but the BBC itself is responsible for the content of the programmes.

As well as the BBC's local radio stations, there are 62 independent local radio (ILR) stations, which were originally operated by the Independent Broadcasting Authority (IBA). Their programmes are similar in content to those of the BBC, but include regular breaks for commercial advertising. In 1993 the IBA's responsibility for radio was transferred to a new body, the Radio Authority.

Television

Britain's first regular television service opened in 1932, when the British Broadcasting Corporation (BBC) began transmitting four short late-night

programmes a week. The development of television was interrupted by the Second World War, but resumed after it, making its first real impact in 1953 when the BBC televised the coronation of Queen Elizabeth II.

In 1955 Independent Television (ITV) began transmitting, at first only in the London area. Unlike the BBC, which funded its broadcasting with the revenue from radio and television licenses, ITV derived its main income from the commercial advertising. This arrangement remains today.

In 1964 the BBC began transmitting on two channels, BBC 1 and BBC 2, the latter being mainly for drama, arts and sports programmes. BBC 2 first broadcast in colour in 1967, and BBC 1 and ITV followed suit two years later. A second commercial station, Channel 4, opened in 1962. Like BBC 2, it was intended as a mainly arts and “cultural” service, but with the specific task of catering for minority interests.

Television licence, (in Britain) an official paper from the government giving permission to use a television in one's home. In Britain it is illegal to use a television in your home without paying for a yearly licence. Money from licences helps the government to pay for BBC programmes.

Now payment licence fee accounts for around 10% of all criminal prosecutors in Magistrates’ courts. When the people don’t pay the fines involved with that, they go to prison (about 50 people a year).

Press

Newspapers in Britain. British people like reading newspapers. More newspapers are read in Britain than in any other European country. Almost every adult in Britain reads or sees a daily newspaper, and many people remain loyal to a particular paper for life.

Paperboys and papergirls deliver the newspaper to over 60 per cent of British families every morning. Boys and girls who earn money delivering newspapers must get permission from their parents and headteacher.

National and Local Newspapers. In Britain there are 11 national daily newspapers and most people read one of them every day. There are two types of newspaper in Britain. One is large in size “broadsheet” and has many detailed articles about national and international events. Broadsheets have long articles with lots of information; some pages report international news; the photos and the headlines are not so large. These newspapers are called the serious papers or the quality papers.

The other kind, called the tabloids (or “populars”) are smaller in size, have more pictures, often in colour, and shorter articles, often about less important events or about the private lives of well-known people. The Sun and the Daily Mirror are both tabloids. The Sun is the biggest-selling newspaper in England. People who disapprove of the tabloids very strongly sometimes call them the “gutter press”.

The differences between the tabloids and the broadsheets are breaking down.

Broadsheets now realize that tabloids are easier to read and hold (a broadsheet newspaper is double the size of a tabloid newspaper). The Guardian, a broadsheet, now has a tabloid section. Many of the broadsheets now have stories about famous people. Tabloids used to be cheaper than broadsheets.

Despite the general classification of "quality" and "popular", the Express, Mail and Today are distinctive enough from the Sun, Star and Mirror to be more accurately defined as "middle market"; in class of its own was the Morning Star, founded in 1930 by the Communist Party as the Daily Worker.

There are daily or weekly newspaper in all parts of Britain which cover local news as well as some national and international stories. Local papers give information about films, concerts and other things that are happening in the local neighbourhood (e. g. marriages or deaths).

There are also many free local newspapers which are delivered to people's homes whether they ask for them or not. These contain a lot of advertisements and also some news.

Politics. Although newspapers are normally associated with a particular political viewpoint, either of the right or the left, most have no formal links with political parties (the one exception was the Morning Star). The views expressed are those of the editor, who is appointed by the proprietor of the newspaper.

People choose the newspaper that they read according to their own political beliefs. Most of the newspapers are right-wing. These are the Daily Telegraph (serious newspaper), the Daily Express, Daily Mail, Daily Star, Sun and Today (all tabloids). Among the other serious newspapers are The Times, the oldest newspaper in Britain, did not formerly have one strong political view but it is now more right-wing. The Guardian is slightly left-wing, the Independent is centre and the Financial Times, which is printed on pink paper, does not deal directly with political issues, but reports on business and financial news. The Daily Mirror (tabloid) is left-wing.

Daily and Sunday newspapers. Daily newspapers are published on every day of the week except Sunday. Sunday newspapers are larger than daily newspapers, often having 2 or 3 sections. There is also often a magazine, called the "colour supplement". All the Sunday newspapers are national. Sunday newspapers are a part of the British way of life. These newspapers are more popular than the daily newspapers. They concentrate on general issues and famous people. Some people spend all day reading the Sunday newspaper.

Serious newspapers include the Observer (which is slightly left-wing), the Sunday Times, the Sunday Telegraph, the Independent on Sunday, the Sunday Mirror, the Sunday Express, the News of the World (right-wing and known for containing stories about sex and scandal) and the Sunday Sport which is considered to lack much serious information.

Magazines. There are thousands of weekly and monthly magazines in Britain. They can be divided into four main categories: specialist magazines, such

as the computer magazine PC Weekly, general magazines, such as the TV listings magazine Radio Times, women's magazines and teenage magazines.

Most newsagents display their magazines under different headings, such as “leisure interest”, “sport”, “motoring”, “music and hi-fi”, and “women's interest”.

A heading such as “general interest” or “leisure interest” may cover a great variety of specialized subjects, from photography to gardening, computers to country life, children's comics to “adult” (i.e. sex) magazines. In each area there are usually several competing magazines.

Young people below the age of 18 do not buy newspapers, but they do buy magazines. The favourite magazines of 15-year-olds are Just Seventeen (31%), Smash Hits (22%), Shout (18%), TV Hits (16%), More (8%) and others (5%).

Most Sunday newspapers publish an accompanying magazine and many daily papers issue one with their Saturday edition. These magazines are included in the price of the newspaper.

Many more girls than boys buy magazines. Their main interests seem to be boys, pop music, clothes and make-up. Teenage girls like reading magazines which are aimed at an older age group. Just Seventeen is not only the most popular magazine for 15-year-olds, it is also very popular with 12-year-olds.

The press and the law. There are no specific press laws in the UK. Certain statutes, however, include sections that apply to the press. There are laws governing the extent of newspaper ownership in television and radio companies, the transfer of newspaper assets, and the right of press representatives to be admitted to meetings of local government authorities.

There are no specific laws governing the behaviour of the press. Instead it is monitored by an industry body called the Press Complaints Commission.

There are also restrictions on reporting certain court proceedings and on publishing material that could incite racial hatred.

There is a legal requirement to reproduce the printer's name and place of publication on all publications. Copies of all publications must also be deposited in the British Library.

Laws covering contempt of court, official secrets and defamation are relevant to the press. A newspaper cannot publish comments on the conduct of judicial proceedings that might prejudice the court's reputation for fairness before or during the proceedings, nor can it publish anything that might influence the result of a trial. The unauthorised acquisition and publication of official information in areas like defence and international relations, where such disclosure would be harmful, are offences under the Official Secrets Acts 1911 to 1989. Most legal proceedings against the press are libel actions brought by private individuals.

Publications of advertisements are governed by wide ranging legislation, including public health, copyright, financial services and fraud legislation. Legal restrictions are imposed on certain types of prize competition.

The Internet

The internet is among the most far-reaching of recent developments in electronic communications. It now plays a pivotal role in the provision and dissemination of information and entertainment.

Broadly speaking, the internet is a loose collection of computer networks around the world – it links thousands of academic, government, military and public computer systems, giving literally millions of people access to a wealth of stored information and other resources. No one owns it – there is no centralised controlling or regulating body. To access – or send out – information an internet user needs only a computer with the necessary software, a telephone and a modem (which allows computers to talk to each other over a telephone line).

The system dates from the 1960s, when it began life in the military and academic communities in the United States. But it has only assumed widespread significance in commercial and consumer terms during the XXth century.

For most people, it is the World Wide Web (www or Web) that has given the Internet its user appeal and accessibility. The World Wide Web was invented by British scientist Tim Berners-Lee, and became available on the internet in 1991. The Web now consists of millions of pages or 'sites' on the internet that can be viewed by a browser (a programme that provides a window in a computer screen on which the pages are displayed). Users can move from page to page (called "surfing") in search of whatever information or service they are after.

In terms of internet household penetration, the UK has one of the most developed markets in Europe (comparable in size with Germany). Around 15.6 million people go 'online' every month in the UK. The most popular destinations are web portals like www.MSN.com, www.Yahoo.com and www.Freeserve.com, which provide a wide range of news and entertainment content. In July 2001, for example, 7 million people visited the Microsoft-owned www.MSN.com.

With around 30 per cent of the UK connected to the internet, the medium has become a real alternative to more traditional media. And many publishers and broadcasters have established their own sites on the World Wide Web. The most comprehensive of these is the BBC's website www.bbc.co.uk, which attracts 2 million people a month.

Other popular broadcaster-based websites are www.CNN.com and www.Sky.com, that attract around 275,000-290,000 users a month. Leading UK radio companies like Capital and GWR have also spent heavily on establishing websites that can narrowcast music as well as provide the usual mix of text and visual content.

Among newspaper publishers, the most successful website is The Guardian's Guardian Unlimited, which reaches 370,000 people a month. However, The Times, The Financial Times and The Telegraph also have popular sites. Regional newspaper publishers have also been busy. Aside from the launch of Fish4 (see below), more than 700 regional newspaper websites have been created by individual newspaper titles, which hope to build subsidiary businesses on the

back of trusted print brands.

Between 1998 and 2000, the internet attracted heavy investment from most UK media owners. But few have generated any meaningful revenues from these activities. Online advertising is stagnant and proved difficult for media owners to impose subscriptions on visitors to their websites.

There is some hope that the internet will become a major channel for banking, shopping and pay-as-you-play games, but these markets are still undeveloped. Some media owners expect classified advertising to migrate to the internet. For example, regional newspaper owners have clubbed together to launch an internet service called Fish4, which displays thousands of small ads (jobs, cars, property, etc.) that have been gathered from local newspapers all over the country.

As a result of problems in making a profit from the internet, many media companies are being forced to cut back on their internet investments and wait and see how the market develops. Most analysts believe that the market will not really take off until there is widespread availability of high-speed internet connections (broadband). This will allow media owners to distribute more attractive content – including video footage – via the World Wide Web. The BBC recently announced plans to invest heavily in broadband.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. Who is responsible for the regulation of mass media in the United Kingdom?
2. How does the UK government influence mass media?
3. Discuss the rise and impact of online news platforms in the UK.
4. What is 'Public Service Broadcasting' and how does it impact UK's mass media?
5. Describe how social media platforms have influenced news delivery in the UK.

EDUCATION

Education is a subject about which many British people care deeply. Most believe that the state should provide education free of charge and to a high standard. Recently, there has been a lot of debate about students having to pay their own fees at university, as well as their living expenses. Some people are afraid that poorer students will not receive enough financial help and will be discouraged from going on to higher education.

The British education system aims to educate the whole person, so that each child develops his or her personality as well as gaining academic knowledge. Most primary and secondary schools offer a range of extra-curricular activities (= activities outside normal lessons), including sports, music, community service and trips to places of interest. Secondary schools also give careers advice and help students to prepare for having a job by arranging short periods of work experience with local businesses.

Standards in Education

Formerly, individual schools decided how much time they would give to each subject, but since 1988 the subjects to be taught in all state schools in England and Wales have been laid down in the National Curriculum, which also sets programmes of study in a range of subjects. The National Curriculum does not apply in Scotland, and schools there are free to decide how much time they devote to each subject. Independent schools as well do not have to follow the National Curriculum, though many do.

According to the National Curriculum children's education from 5 to 16 is divided into four key stages. Key stage 1 covers ages 5 – 7, key stage 2 – ages 7 – 11, key stage 3 – ages 11 – 14 and key stage 4 – ages 14 – 16. Throughout the stages children have to study the core subjects of English, mathematics and science, and also the foundation subjects of technology, geography, history, art, music and physical education. Older children take a foreign language. At key stages 1 and 2 pupils study English, mathematics, science, technology, history, geography, art, music and physical education. A modern foreign language is added at key stage 3. Pupils at key stage 4 must study English, mathematics, science, physical education, technology and a modern foreign language and may take several other subjects. In Wales the Welsh language is also studied. Detailed guidance about what children should be taught is given in official programmes of study. A disadvantage for teachers has been the increase in the number of documents they are expected to read and the reports they have to write.

Attainment targets are set within each subject and pupils' progress is checked at the ages of 7, 11 and 14 when they complete standard assessment tasks (SATs). Pupils are graded into eight levels for all subjects except art, music and physical education. At the age of 16, at the end of key stage 4, pupils take GCSE exams or O-level (=exams for the General Certificate of Secondary Education),

which are also based on material covered in the National Curriculum, or take exams for the Scottish Certificate of Education in Scotland. Some may take GNVQs (General National Vocational Qualifications) in work-related subjects. Some students go on to study for A levels in three or four subjects, but no less than in five subjects to apply for a university place. If children struggle to reach the required standard because they have learning difficulties, their parents may ask for them to be statemented, e.g. given an official document saying that they have special educational needs.

Young people are expected to show respect for their teachers and obey school rules. Pupils who misbehave may be punished, e.g. by having to stay behind after school. Corporal punishment, being smacked or caned, was outlawed in 1986 in state schools and in 1999 in the private sector. Sometimes students get into more serious trouble, e.g. by being violent or through using drugs, and risk being expelled (= told to leave permanently).

Many people worry that the education system fails to make sure that all children reach minimum standards of literacy (= reading and writing) and numeracy (= number skills), and there are often demands for more attention to be paid to the three R's (reading, writing and arithmetic). Standards at individual schools are watched closely by parents and the government. Schools are visited regularly by OFSTED (the Office for Standards in Education) inspectors, and schools whose pupils are not making adequate progress or in which discipline is poor risk being closed down. School performance tables are published annually to show how well students in individual schools have done in tests and exams. These 'league tables' enable parents to compare one school with another, but many people feel that it is unfair to base a comparison on exam results alone.

Educational standards are often said to be falling. This usually happens after GCSE and A level results are announced: if there are a lot of students with high grades people say that the exams are too easy. Others think that standards are rising and that it is now much harder to achieve good grades.

Schools in Britain

Although British law requires all children to be in full-time education from the age of 5, an increasing number of children under 5 receive pre-school education. Some go to playgroups several times a week and take part in structured play (= play with some educational purpose) with other children of the same age. Others go to a nursery school from the age of 2 or 3 or to the nursery department or kindergarten of a school. The availability of pre-school education varies from area to area, and parents often have to pay for it.

Primary Schools. Most children go to state schools near their home. Depending on where they live, children receive their primary education at an infant school from age 5 to 7 and then at a junior school until they are 11. Others attend a primary school that combines infant and junior schools (5 to 11). They enter the reception class as 'rising fives', just before their fifth birthday. Most primary schools are mixed, taking both boys and girls.

At primary schools pupils are divided into classes according to age. A class teacher teaches most subjects, but some schools have specialist teachers for music or technology. Pupils at primary schools do not usually have homework but may take part in after-school clubs. Their progress is tested by their teacher through standard assessment tests (SATs) set nationally at the ages of 7 and 11.

Most schools start the day with assembly, a religious service, after teachers have marked the register. Parents, though, may have their child excused from the service.

Secondary Schools. At about 11 children begin their secondary education at a comprehensive school, a grammar school or a high school, depending on their ability, their parents' wishes, and what schools there are nearby. Some are single-sex schools. In a few areas children go to a first school at the age of 5, a middle school at 8 and an upper school from 13 onwards. In a few cities children can go to a city technology college, a school partly funded by industry.

Secondary education used to be selective, i.e. secondary schools accepted children based on their performance in an exam called the eleven-plus. Grammar schools and high schools, which concentrated on academic subjects, creamed off the best pupils. Those who failed the exam went to secondary modern schools which taught more practical subjects. In the 1960s it was thought that 11 was too young an age for a child's future to be decided in this way. It was also clear that the eleven-plus reinforced social divisions, as most children who passed the exam were middle-class. As a result selective education, and with it the eleven-plus, was ended in many areas. Secondary moderns and many grammar schools became comprehensive schools offering a broad education to students with a wide range of abilities. Some grammar schools and high schools became independent. A few areas kept a selective system based on an eleven- or twelve-plus exam.

Secondary schools are much larger than primary schools and students may have to travel longer distances by school bus or public transport. Most secondary school students wear school uniform. Students in each year may be divided into groups based on ability. Classes are taught by teachers who have specialist knowledge of a particular subject. Students continue to study subjects in the National Curriculum and take SATs at 14, and then work towards GCSEs in as many subjects as they can manage, often eight or ten. Some students leave school at 16 but many, especially those hoping to go to university, stay on for a further two years in the sixth form or go to a sixth-form college to study for A levels in at least five subjects. Some secondary schools now offer more practical courses leading to GNVQs as an introduction to work-related skills.

In Scotland students take the Scottish Certificate of Education (SCE). The standard grade, which is roughly equivalent to GCSE, is taken at 16 at one of three levels, and the higher grade is taken at 17. Students take five or six subjects as Highers and may then take A levels.

School Organization. The academic year starts in September and is divided into three terms. Pupils have holidays at Christmas and Easter and during the summer, and short breaks at half-term. National GCSE and A level exams take place in May and June.

Most schools have a five-day week, from Monday to Friday. The school day begins around 9 a.m. and ends around 3 p.m. for the youngest children, and 4 p.m. for older ones. School lessons usually last for 35 – 40 minutes each. Most schools have a time table of 40 lessons per week. These lessons are often grouped so as to allow for longer periods especially in practical subjects. There is a break of 15 or 20 minutes in the morning and sometimes also in the afternoon. Many children take a packed lunch from home; others have school dinner, a cooked meal at the school for which parents have to pay.

Parents may support their children's school by joining the PTA (Parents' and Teachers' Association). They meet teachers at regular parents' evenings to discuss their child's progress.

State Schools. Most children go to state schools. Until 1988 these were all responsible to a Local Education Authority (LEA). LEAs obtain their funding from central government and the council tax. In 1988 secondary schools and larger primary schools were encouraged to opt out of LEA control and become grant-maintained. Grant-maintained schools receive money direct from central government and run entirely by a board of governors consisting of parents of pupils and members of the local community. Grant-maintained schools are free to change their status, so a comprehensive school may choose to become a grammar school and admit only brighter students, as under the old system. In Scotland and Northern Ireland most schools are still managed by local authorities.

Independent Schools. Children of richer parents go to independent schools run by private organizations, for which their parents have to pay high fees. Younger children may attend a private preparatory school (or prep school) until the age of 13 and then go to an independent school or a public school.

Public schools, despite their name, are not part of the state education system in most of Britain. (In Scotland, which has a separate education system from the rest of Britain, the term public school refers to a state school.) Only about 5 – 6% of children attend independent public schools, and their parents have to pay fees that may amount to several thousand pounds a year. A small number of children from less wealthy families win scholarships, in which case their fees are paid for them.

A vast majority of private schools are academically selective. Academic excellence in the private sector is down not only to cash but also to rigorous academic selection.

Many of Britain's 200 public schools are very old. They include Eton, Harrow, Winchester and, for girls, Cheltenham Ladies' College and Roedean. Public schools were originally grammar schools which offered free education to the public and were under public management. This was in contrast to private schools which were privately owned by the teachers. Since the 19th century, the term public school has been applied to grammar schools that began taking fee-paying pupils as well as children paid for from public funds.

The majority of public schools are boarding schools where students live during term-time. Most have a house system, with boarders living in one of several houses under the charge of a housemaster. In a few schools younger pupils have to

do small jobs for the senior pupils. This is sometimes called fagging.

Public schools aim for high academic standards and to provide pupils with the right social background for top jobs in the Establishment. A much higher proportion of students from public schools win university places, especially to Oxford and Cambridge Universities, than from state schools. Former public school students may also have an advantage when applying for jobs because of the 'old school tie', the old boy network through which a former public school pupil is more likely to give a job to somebody from a public school, especially his own public school, than to someone from a school in the state system. Some people send their children to public school mainly for this reason; others believe public schools provide a better education than state schools. Larger teaching hours (a broader curriculum, subjects taught by specialist teachers, better facilities for specialist rooms for science, information and communication technology subjects, music, sport and religious observance – that distinguish a public school education. The teaching day in most schools is one hour longer than the minimum recommended in state schools. Very often they have regular classes on Saturday. And, in spite of having generally shorter terms than state schools, their teaching year is at least 100 hours longer the recommended minimum. Public schools have at various times also been associated with strict discipline, bullying and occasionally homosexuality.

Some parents may send their children to private schools, even if this is against their principles, because they think that their children will receive a better education.

Special Schools. Special schools cater for people with special educational needs, though many parents of disabled children prefer them to attend an ordinary school. Some primary and a few secondary schools are supported by the Church of England or the Roman Catholic Church. There are also some Islamic schools. A small number of children attend music schools or language schools where academic studies are combined with special music or language lessons.

Further Education

A smaller percentage of British students go on to further or higher education than in any other European country. Many students go to university and study for a bachelor's degree. Others study for a certificate or diploma at a college of further education.

Further education in Britain means education after GCSE and GNVQ exams taken around the age of 16. It includes courses of study leading to A levels which students take at their school or sixth-form college. Some students go straight to a college of further education which offers a wider range of full- and part-time courses. Further education also includes training for professional qualifications in nursing, accountancy and management, and in fields such as art and music. The term higher education is used to refer to degree courses at universities.

Many students in Britain take vocational training courses in fields such as building, engineering, hairdressing or secretarial skills. Colleges of further

education offer courses leading to NVQs (National Vocational Qualifications) and other certificates and diplomas. Work-related courses are designed with advice from industry, with the aim of producing students who will have the skills employers require. On longer courses students may do placements (= periods of work) lasting several months with companies. On other courses, called sandwich courses, students divide their time between periods of paid work and periods of study. A common arrangement is for students to get day release from their work to attend college one or two days a week over several years. Some students do a formal modern apprenticeship, learning their skills on the job and attending college part-time.

The British government is keen to persuade more young people to remain in education as long as possible in order to build up a more highly skilled, better educated workforce. Over 700,000 people take part-time further education courses at around 500 institutions, while another 700,000 are accepted as full-time and sandwich course students.

Vocational Training. Vocational training is intended to give people the skills and knowledge they need to perform a particular job, and involves practical instruction as well as theory. Most vocational training takes place not in universities but in colleges of further education and in colleges specializing in art, accountancy, etc. Some secondary schools now also offer an introduction to vocational training.

NVQs are qualifications that can be obtained by people already working in a particular industry. Colleges of further education run courses to provide a theoretical background. NVQs are awarded on the basis of practical work, spoken and written tests, and coursework. There are five levels, from Foundation to Management. Since 1992 many students in schools and colleges have been working for GNVQs, as an alternative to GCSEs and A-levels. GNVQs cover similar areas to NVQs and are intended as introductions to a particular field of work and the skills required. Students can choose from over 500 subjects. At the lowest of its three levels, Foundation, a GNVQ is equivalent to a GCSE.

Universities and Colleges. After school about $^{1}/_{3}$ of British students apply to several universities through UCAS (Universities and Colleges Admission Service) and receive offers of a place on condition that they achieve certain grades in their A-levels. Independent school-leavers are twice as likely as comprehensive pupils to get into 30 most selective universities, and 7 times as likely to get into Oxbridge. Even at like 30 highest achieving comprehensive schools, entry into the top competitive ones lags behind private and grammar schools.

Most universities receive some money from the state. The oldest and most famous are Oxford and Cambridge. Some universities such as Birmingham and Manchester are called redbrick universities because they were built in the 19th century with brick rather than stone. The newer universities have their buildings grouped together on a campus.

Britain’s top universities (the so called Russel Group Universities) are Oxford, Cambridge, St. Andrew’s in Edinburgh, University College London,

Lancaster, London School of Economics, York, Imperial College and some others.

Oxford traditionally comes top for medicine, law, politics, English, modern languages and economics. University College London is the best for psychology, arts and design. For management and business studies, Warwick is the top. Cambridge has topped a league table of the world's best universities. The university rankings are based on a mix of the following factors being taken into account: how satisfied their final-year students are; how much they spend per student; the career prospects of their graduates; the student\staff ratio; academic reputation and citations.

A first degree, which is usually an honours degree, generally takes three years. Most courses end with exams called finals. Results are given as classes (= grades): a first is the highest class, seconds are often split between upper second and lower second, and below that is a third. Graduates may add the letters BA (Bachelor of Arts) or BSc (Bachelor of Science) after their name. Some graduates go on to study for a further degree, often a master's degree or a doctorate.

Students in Britain formerly had their tuition fees paid by the state and received a government grant to help pay their living expenses. Now, they receive only a loan towards their expenses, and from 1999 most have to pay for their education (current interest rate is 4,5% (2022). A typical debt on graduation is about £50,000. The interest rates are growing and additional debt burden created by them are putting many young people off even thinking about university. The arrangements have caused a great deal of concern both among students and among members of the public who believe that education should be free.

At most British universities the academic year is divided into three terms. Students study a main subject throughout their degree course, which is usually a mix of compulsory courses and electives. Teaching methods vary between universities. Most students have lectures and seminars (= discussion groups) and there are practices for those doing a science subject. At some universities students have individual tutorials or supervisions.

In Britain a professor is the person in charge of a department or a senior member of staff. Other teaching and research staff are called lecturers. Junior academic staff may be called research associates.

Youth Organizations

Young people in Britain have a wide choice of clubs and organizations to join. Some clubs concentrate mainly on sports or public service or are connected with a particular religion, though most provide a range of activities. Parents are often keen to support local clubs because they believe they will keep their children off the streets (= stop them from hanging around doing nothing in particular) and out of trouble. But although many children like to go to clubs, older teenagers are often less interested in organized activities and prefer to go to the cinema or a sports centre, or to a club (= nightclub) or bar, when they feel like it.

Scouts and Guides. Among the best-known youth organizations in Britain are the Scout Association and the Guide Association. They have a total of about

1,5 million British members. In the Scouts boys and girls have an opportunity to learn practical outdoor skills such as map-reading and camping. In the Guides, which is only for girls, the main focus is on practical and social skills. Both associations encourage young people to become responsible citizens.

Religious Groups. In Britain young children may go to a Sunday school where they learn about the Bible. Older children may join a church youth group. These offer sports and social activities, as well as discussion of religious and moral issues. The Boys' Brigade and Girls' Brigade encourage Christian values and their members do voluntary work in the community. Most British universities have a Christian Union.

In the UK there are Muslim and Jewish youth groups, and groups linked to other religions.

Service Organizations. In Britain a lot of community work done by young people is organized through schools, and students visit elderly or disadvantaged people on a regular basis. Some children join the Junior Red Cross or the Badgers, the junior branch of the St John Ambulance Brigade, and learn first-aid skills.

School and College Clubs. Schools have lunchtime and after-school clubs for a range of subjects. Many schools also have student bands, choirs and sports teams. Universities and colleges have subject-based societies to help students on the same course get to know each other.

Many towns have clubs for young people interested in dance, drama and music. Some activities, such as youth orchestras, are supported by grants of money from local or national government. Many organizations in Britain now apply for National Lottery money to buy equipment or pay for a hall.

National societies for people interested in archaeology, natural history, astronomy, etc. have sections for young people. Members of these groups receive magazines and also have a chance to go on field trips or visit museums.

In Britain local youth clubs offer social activities ranging from snooker and discos to visits to the theatre. Many towns also have leisure centres which run sports programmes for young people in school holidays. Outward Bound centres offer adventure sports such as rock-climbing and canoeing.

Some young people have the opportunity to take part in environmental projects combined with travel and adventure through Raleigh International. The Youth Hostels Association, which has branches in many countries, encourages young people to travel by offering them cheap accommodation.

Members of many youth organizations take part in the Duke of Edinburgh's Award Scheme, which offers medals for achievement in community service and physical recreation.

Adult Education

Some people return to education later in life and attend evening classes run by adult education institutes. Adult education, sometimes called continuing education, includes courses of general interest at all levels, vocational training for jobs in industry, and academic study for a degree.

In Britain most general interest courses are part-time and commonly consist of evening classes held once a week at local colleges, schools and community centres. Some classes are also held during the day. Courses offered include both academic and recreational subjects, e.g. Spanish, local history, yoga and pottery. Students have to pay, but people who are unemployed may get a reduction or go free. Most classes are organized by local adult education institutes or by the Workers' Educational Association. There are about 1,500 centres for adult education in Britain. Some universities also have a department of continuing education, which runs courses and organizes residential summer schools. In the mid 1990s about 1,6 million people, of whom 70% were women, attended evening classes.

Some people return to college as mature students and take full- or part-time training courses in a skill that will help them to get a job.

Open Learning. Some adults who do not go to college or university when they leave school may wish to do so later in life but find they cannot because of work or family commitments or lack of money. The development of open learning, the opportunity to study when it is convenient for the student, has increased the opportunities available to many people. Open learning schemes enable people to take educational courses at any level through part-time study at home when it is convenient for them and obtain recognized qualifications without having to leave their job. Open learning is sometimes called distance learning, because most students do not go to an educational institution for classes but study in their own home.

Open learning was formerly restricted to book-based learning and correspondence courses but now includes courses on television, CD-ROM or the Internet, and self-access courses at language or computer centres. At an informal level, open learning may include learning a language through watching television programmes and studying an associated coursebook. Open learning leading to A-levels, professional qualifications and degrees, is often based on correspondence courses, though such courses existed before the term open learning became popular in the 1970s. Students taking correspondence courses receive printed materials through the post and send essays to a tutor to be marked. On other postal courses students receive all the course material at once and work through it entirely by themselves. Some courses are now offered through the Internet or by subscription to a series of television programmes. Although students have to pay to do the courses the total cost is much less than if they were to give up work to study full-time.

The best-known open learning institution is the Open University (OU), which was founded in 1969. It accepts students from Britain and from other countries in the European Union. Students can be of any age and, if they do not have the standard qualifications for entering university, they take an access course before starting their degree. Teaching is by a mixture of printed materials, and television and radio programmes. Students study at home and post their work to their tutors. Many go to monthly tutorials at study centres in their home town, and they may also attend summer schools. Most students take part-time degree courses

lasting four or five years, though there is no time limit. Postgraduate and professional courses are also offered. By the mid 1990s the OU had around 200,000 students and its success has led to similar organizations being set up in other parts of the world.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. Describe the structure of the UK education system and how it is organized.
2. Explain the role of examinations like GCSEs and A-Levels in the UK education system.
3. Analyze the impact of the National Curriculum in the UK education system.
4. Explain how the UK education system supports students with special educational needs.
5. What is the importance of vocational education in UK?

HOLIDAYS AND LIFESTYLE

The United Kingdom is a country with great traditions and customs many of which are centuries old. However, there are fewer public holidays in Great Britain than in other European countries. Even New Year's Day was not an official public holiday in England and Wales until quite recently. The United Kingdom even has no national day holiday marked or celebrated. The lack of a formal founding date and no constitution may be the reason for the lack of a national day.

In England, Wales and Northern Ireland, public holidays are also called bank holidays, and the two terms are often used interchangeably, although strictly and legally there is a difference. Public holidays defined by statute are called bank holidays, but this term can also be used to include common law holidays, which are held by convention. The term "public holidays" can refer exclusively to common law holidays. The UK has eight public holidays. The dates on which these holidays fall, in some cases, differ in England, Wales, Scotland and Northern Ireland.

Bank holidays may be declared by statute or by Royal proclamation that is often used to move a bank holiday in a given year and to create extra one-off bank holidays for special occasions (e.g., The Royal Wedding in 2011, when there was a special holiday on Friday, 29 April, to celebrate the wedding of Prince William and Catherine Middleton, or in 2012, there was a special holiday on Tuesday, 5 June, to celebrate the Diamond Jubilee of Elizabeth II, Coronation Day Of King Charles III).

There are currently eight public holidays in England and Wales: Christmas Day, Boxing Day, New Year's Day, Good Friday, Easter Monday, May Day, Spring Bank Holiday and Summer Bank Holiday. In addition to these ones, Scotland has St. Andrew's Day and Northern Ireland celebrates St. Patrick's Day and Battle of the Boyne (Orangeman's Day) as the public holidays. Most of these holidays are of religious origin, though it would be right to say that for the greater part of the population they have lost their religious significance and are the days on which people relax, eat, drink and have fun.

Public Holidays

New Year's Day – January, 1 (called 'Hogmanay' in Scotland) is a great public holiday in the United Kingdom. It marks the start of the New Year in the Gregorian calendar, the official calendar used in Great Britain. It is preceded by New Year's Eve (December, 31), that is not a public holiday but many people hold or attend parties in the evening to see the old year out and to welcome the new year. All over Britain there are parties, dancing, singing, shows and fireworks to ring in the new. At midnight when Big Ben strikes, everybody joins hands and sings "Auld Lang Syne", a poem by the Scottish poet Robert Burns.

In Wales and in the north of Britain almost all children are allowed to stay up until midnight, or are woken up then, so that they can watch the customs which let the Old Year out and bring the New Year in. In several places, both the front door and the back door are opened to assist the Old Year's departure and the arrival of the New. Money, especially silver money, is placed outside the door, and bread and a piece of coal are put out as well to ensure health, wealth, and happiness to the household when fetched in the next day. In many English homes, as well as Scottish, people await the first footer who, when he arrives, is welcomed with the warmest hospitality. It is a good thing everywhere if he is a man "tall, dark-haired, and handsome". Another good tradition is to write New Year resolutions. These are promises to themselves that they will lead a better life in some way in the coming year. Many people prefer to have a quiet day on January 1, which marks the end of the Christmas break before they return to work.

Lunar New Year

In Late January-early February to usher in Lunar New Year, in many streets in UK cities, food stalls, fireworks, red lanterns and dragon parades can be found among other things. London's Lunar New Year celebrations are the biggest outside of Asia, and offer an explosion of colour, sounds and pleasant aromas.

St. Valentine's Day – February, 14. This is the day of everybody who is in love. People send a Valentine's card to someone they love, fancy, admire or secretly like. Usually you don't sign your name. The person who receives the card has to guess who sent it. For those who would rather celebrate platonic love between friends, "Galentine's Day" which falls on February 13, is a chance to shower your lady friends – single or coupled – with love and attention. Just a bit more than usual.

Saint Patrick's Day – 17 March.

Saint Patrick's Day is celebrated by Irish communities – and many others – around the world. Most cities in the UK host their own official Saint Patrick's Day celebrations, while many people choose to celebrate instead in venues around where they live or even throw parties at home. People celebrate by dressing up in green, grabbing a pint of Guinness and heading out – or staying in – with friends.

St. George's Day – April, 23. It's the church festival of St. George, regarded as England's national day (although not an official bank holiday). According to the legend, he was a soldier in the Roman army who killed a dragon and saved the princess. On this day some patriotic English people go to parades and wear a rose pinned to their jackets. In some regions national English flags (a red cross on a white background) are flown on homes and pubs.

Shakespeare Day – April, 23. On this day all enthusiasts of William Shakespeare, who was one of England's greatest poets and dramatists, celebrate the holiday by holding pageants at Stratford-upon-Avon in Warwickshire, where Shakespeare was born; in many schools special thematic lessons are given for students to learn more about the great playwright and his literary heritage. The greatest fans, including the British Shakespeare Company, have campaigned for Parliament in the United Kingdom to officially recognize national Shakespeare Day. The main symbols of this day are: The Globe Theatre, an image of the poet

on a postage stamp or on a portrait; and symbols from his plays, such as a rose ("Romeo and Juliet"), a human skull ("Hamlet"), and blood, ghosts and witches ("Macbeth").

Easter. Each year the Easter weekend falls on a different date – any time between March 22 and April 25 – as it depends on the moon.

In the UK there are two bank holidays to mark Easter: Good Friday and Easter Monday. This Christian holiday is traditionally celebrated with a sit-down meal - usually among family or friends - to mark the beginning of spring.

Another tradition which people, regardless of their faith or background, tend to enjoy is Easter eggs. They are usually made of chocolate and start appearing on supermarket shelves in the lead-up to Easter. They range from tiny ones that are perfect for hiding in the garden, balcony, or home, to eggs the size of your head.

Easter day, like Christmas day, is also associated with special food. Boiled eggs are traditionally served at breakfast, and then Easter cards and gifts may be exchanged. Roast lamb is the traditional meat for the main meal on Easter Day. It is served with mint sauce and vegetables. The traditional Easter pudding is custard tarts sprinkled with currants and flat Easter biscuits. Simnel cake is baked for tea.

May Day (or Early May Bank Holiday in Scotland) is usually celebrated on the first Monday in May. It was considered as a Roman festival honouring the beginning of the summer season. Now it has become a day to campaign for and celebrate workers' rights by participating in large marches that are held mostly in London.

In some parts of the UK, but mainly in England, you might find Morris dancers dressed in white and wearing bells on various parts of their outfits who carry scarves and long wooden sticks. Their dancing is usually accompanied by loud accordion music. This dancing was traditionally carried out exclusively by men but more recently it has welcomed dancers of all genders.

Spring Bank Holiday is a time for people in the United Kingdom to have a day off work or school. It falls on the last Monday of May. Some people choose to take a short trip or vacation. Others use the time to walk in the country, go to picnics, catch up with family and friends, visit garden centres or do home maintenance. Some festivals are also held.

The Monarch's Official Birthday – varies from the end of May to beginning of June. Despite the present-ruling monarch, the King Charles III, was born on 14 November, 1948, he celebrates this day privately. The Sovereign's Birthday is officially celebrated in Britain by the biggest royal event of the year, "The Trooping the Colour". It is a military parade and march-past marked by carrying of the Flag. The official name is "the King's Birthday Parade".

Father's Day – the third Sunday of June. It is a day to honour fathers and grandfathers. Many people make a special effort to visit their fathers or to send them a card or gifts. However, many people consider this day as just a commercial invention – and not a very successful one either. Millions of British fathers don't even know that they have a holiday.

Summer Bank Holiday is on the last Monday of August. In Scotland it is on the first Monday of August. This day marks the end of the summer holidays for

many people who return to work or school in the autumn. Some people take trips or short vacations during the three day weekend. For others, it is another opportunity to work in their gardens or carry out home improvements. Thousands of trippers come to seaside towns near London, such as Southend, to have fun. There is also much boating activity on the Thames, regattas at Henley and on other rivers.

In London the Notting Hill carnival is held. This is the largest street festival in Europe, begun in 1965 among the West Indian community in London as a celebration of the end of slavery in the West Indies. It has grown every year since that time and is now a major tourist attraction in the capital. More than a million people each year attend the festival, including visitors from overseas as well as other parts of Britain. The festival includes a carnival parade of as many as 100 bands in fancy dress; some of the costumes are so elaborate that they take many months to plan and prepare.

Halloween – October, 31. Halloween or Hallowe'en (short for All Hallows' evening) has its origins in pagan festivals in England, Scotland, Wales and Ireland. In the past, people believed that the spirits of dead people appeared on this day. In the evening there are a lot of parties, or fancy dress parties. Today children celebrate Halloween by dressing up as witches and ghosts and going guising (trick-or-treating). They go out in groups and knock on people's doors, shouting "Trick or treat!" People usually give them sweets or small presents as a treat.

Houses are decorated with pumpkins with candles put inside. There are various symbols associated with Halloween: the colours, orange and black, are very common; pumpkin lanterns, witches, wizards, ghosts, spirits and characters from horror films. Animals associated with the festival include bats, spiders and black cats. Halloween is the night above all others when supernatural influences prevail.

All Saints Day – November, 1. This occasion honours all the saints in Christian history, particularly those who do not have their own special feast day. Some people attend special church services on this feast day. **All Souls Day – November, 2** is closely associated with All Saints Day. It is the day to remember and pray for deceased family members and friends. Some people visit the graves of dead family or friends.

Bonfire night – November, 5.

Bonfire night, or Guy Fawkes' night, originally marked the anniversary of Guy Fawkes – an English conspirator in the 17th-century Gunpowder Plot, who unsuccessfully tried to blow up Westminster Palace.

All across the UK, bonfire nights from villages and towns to big cities can be found. People nowadays make models of Guy Fawkes and burn them on big bonfires or organise bonfire night events.

Remembrance Day (Poppy Day) – the second Sunday of November. This day commemorates the dead of both world wars and of more recent war conflicts. On and before this day money is collected in the streets in behalf of charities for ex-service and women. The people who donate money are given paper poppies to pin to their clothes. No politician would be seen on this day without a poppy. The

Monarch, the Prime Minister and other dignitaries lay wreaths and observe a minute's silence (at 11am) at the Cenotaph to commemorate those who gave their lives for their country in both world wars. Afterwards, the Bishop of London takes a short service of remembrance.

Christmas Day – December, 25. Christmas is an annual celebration of the birth of Jesus Christ all over the world. In Great Britain this day was a festival long before the conversion to Christianity. The holiday begins on December, 24; this day is called Christmas Eve. It is not a public holiday in the United Kingdom but it is a day of preparations for the Christmas season. The Christmas season includes the public holidays on Christmas Day, Boxing Day, New Year's Day and January 2 (Scotland only). Everything is in a great rush, offices and public buildings close at 1 p.m., but the shops stay open late. Public transport is crowded with people travelling from all over the country to be at home with their families to celebrate Christmas.

Streets and squares are beautifully decorated with coloured lights and Christmas trees. The biggest Christmas tree is placed in Trafalgar Square in London, it’s an annual present given to the city by Norwegian people to thank for the help during World War II.

There are many Christmas symbols. These include leaves and berries from the holly tree and mistletoe bush, pine trees, candles and small lights. Figures associated with the season are Father Christmas or Santa Claus, the baby Jesus, Mary, Joseph and the other characters from the Nativity story. Presents and Christmas food, such as turkey, Christmas pudding and mince pies also symbolize Christmas. A special mention should be reserved for the robin red breast. This small bird, with its red feathered breast, is at its most beautiful in the middle of the winter and is often seen as a decoration on Christmas cards, wrapping paper and cakes. To people all over the world, Christmas is a season of giving and receiving presents.

Another important custom of Christmas is to send and receive Christmas cards, which are meant to help express the sentiment of the season. Some are religious in nature; others are more secular. Many churches hold special services on Christmas Eve and Christmas Day. Some also organize shelter, company and food for the homeless or those who need help. Others hold events for people who wish to return to the spiritual aspects of Christmas and turn away from the commercial aspects of modern Christmas celebrations.

Boxing Day – December, 26 (also called St. Stephen’s Day in Scotland). It is usually spent in front of TV recovering from Christmas Day. It is a non-working day all over the country; when it falls on a Saturday or Sunday, the following Monday is a public holiday.

Explanations on the origin of this day vary. One is that it was the day on which landowners and householders would present their tenants and servants with gifts (in boxes), another is that it was the day in which the collecting boxes in churches were opened and the contents distributed to the poor. In modern times, it is an important day for sporting events and the start of the post-Christmas sales. Traditionally, using dogs to hunt for foxes was a popular sport amongst the upper

classes. Nowadays, fox hunting is outlawed. Horse racing and football (soccer) are now popular sports. Another popular tradition in big towns and cities is to visit the pantomime where once again anyone can be entertained by the stories of Cinderella, Puss in Boots, etc.

Twelfth Night – January, 5. The celebrated night before Epiphany; there is a tradition to take down your Christmas tree to avoid having bad luck. Annual celebrations are held in the Bankside area of London by Shakespeare's Globe, in London. It is a celebration of the New Year, mixing ancient Midwinter seasonal customs with contemporary festivity.

Mothering Sunday (Mother's Day) is a holiday traditionally observed on the 4th Sunday in Lent. People visit their mothers and grandmothers and give them flowers and small presents. If they cannot go they send cards.

Summer music festivals. Holding outdoor music festivals is a relatively new part of contemporary British life, stemming from the rock festivals of the 1970s, when hundreds of thousands of people would gather for a weekend in a park or country setting to listen to contemporary rock musicians. These festivals, which in the past were seen as a sign of the decadence of youth by many older people in Britain, are now accepted as a natural part of the British summer.

Today thousands of young people attend rock festivals at Reading, Cambridge and Glastonbury. They camp out in all weathers to enjoy a holiday, good music, and the company of friends. The original idea has developed and includes all musical genres. It is now possible to find festivals that cater for fans of many different types of music including, amongst others, reggae, country and western music, jazz, folk, bluegrass. For example, the Leeds and Readings Festivals, the above mentioned Notting Hill Carnival. The Edinburgh Festival Fringe is the largest arts festival in the world; the Liverpool Fringe Festival aims to "give a fresh new voice to Liverpool music" and showcases local artists at venues across the city. The Edinburgh International Festival presents a rich programme of classical music, theatre, opera and dance in six major theatres and concert halls and a number of smaller venues, over a three-week period in late summer each year. The Glenn Miller Festival is the largest swing, jazz and Jive music festival in the UK, and is held at the historic RAF Twinwood Airfield where Glenn Miller (the WWII American band-leader) took his last flight. The BBC Proms is Britain's most celebrated classical music festival continues into the bank holiday weekend, with performances at The Royal Albert Hall and Cadogan Hall.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. Explain the importance of the Monarch's Speech during the Christmas Day in the UK.
2. What is the history behind 'Boxing Day' and why is it significant in the UK?
3. Explain the significance of 'Twelfth Night' in the UK's Christmas festivities?

4. What role does the 'Summer Bank Holiday' play in British culture, and how is it typically celebrated?
5. Describe the traditional events that take place during 'May Day' celebrations in the UK?
6. Compare and contrast the celebration of St. George's Day and St. Patrick's Day in the UK.

MODULE TEST 1

I. Choose 3 problems from the suggested list and write 3 short essays (up to 300 words each):

1. Monarchy. Its role and future.
2. Electoral system in the UK. The formal arrangements, campaign and polling day.
3. Party system. Major political parties, their past and present.
4. How a Bill of Parliament becomes an Act of Parliament.
5. Central and local government: responsibilities, cooperation and conflict.
6. The Church of England and other Christian churches in the UK.
7. The Welfare system and its main problems in today's Britain.
8. Types of newspapers and differences between them.
9. Broadcasting in the United Kingdom. The BBC and IBA.
10. Housing in the country. Public and private sectors, and their partnership.
11. Secondary education in the state-run and private sectors. Advantages and disadvantages of each.
12. Types of Universities and degrees awarded.

II. Choose the best option a, b, c or d:

Variant 1

1. What countries does the United Kingdom consist of?
a) England, Scotland, Wales;
b) Great Britain and Northern Ireland;
c) England and Scotland;
d) Great Britain, Northern Ireland and the Irish Republic.

2. Which is the smallest of four nations?
a) England;
b) Scotland;
c) Wales;
d) Ireland.

3. Ben Nevis is situated in …
a) England;
b) Scotland;
c) Northern Ireland;
d) Wales.

4. What river is the longest in Britain?
a) the Thames;
b) the Tees;
c) the Tyne;
d) the Severn.

5. How many lakes are there in the Lake District?
a) 10;
b) 5;
c) 16;
d) 20.

6. Oilfields are concentrated mainly in:
a) the Atlantic ocean;
b) the English Channel;
c) the North Sea;
d) the Irish Sea.

7. Conurbation is a …
a) metropolitan area;
b) energetic declaration against something;
c) use of wrong name;
d) solid part of earth's crust.

8. Which of the four nations' flag is not incorporated in the flag of the UK?
a) England;
b) Scotland;
c) Wales;
d) Ireland.

9. What do Welshmen wear on St. David's Day?
a) a rose or a daffodil;
b) a shamrock or a thistle;
c) a leek or a daffodil;
d) a thistle or a leek.

10. What proportion of the population of Britain lives in England?
a) more than 80%;
b) less than 60%;
c) about 40%;
d) almost 70%.

11. The present royal house is the House of …
a) Stuarts;
b) Windsors;
c) Tudors;
d) Oranges.

12. Which statement is the correct one? The King or Queen …
a) rules and governs;
b) reigns but does not rule;

c) reigns and rules;
d) rules but does not reign.

13. The cabinet is headed by …
a) the Speaker;
b) the Permanent Secretary;
c) the Prime-Minister;
d) the Lord Chancellor.

14. The official reports of proceedings and debates of the Houses of Parliament are published daily in …
a) Reuters;
b) the Daily Mail;
c) Hansard;
d) the Time.

15. What is the smallest union of local government?
a) borough;
b) county;
c) shire;
d) parish.

16. How often are the elections held in the UK?
a) once in five years;
b) once in four years;
c) once in three years;
d) once in six years.

17. Anyone over the age of … has the right to vote at elections.
a) 18;
b) 21;
c) 16;
d) 24.

18. What is the nickname of the Liberal Party?
a) the Whigs;
b) the Elephant;
c) the Tories;
d) the Liberals.

19. What is the name for the money that workers pay regularly so that they can get free medical treatment and state pension?
a) national insurance contributions;
b) old-age funding payments;
c) state security deductions;

d) charities.

20. In the UK the term “Welfare” does not apply to …
a) National Insurance;
b) National Health Service;
c) Social security;
d) Joint Intelligence Committee.

21.What London street is famous as the centre of British journalism?
a) Leicester Square;
b) Fleet Street;
c) Downing Street;
d) Bond Street.

22. Where does BBC television get its income from?
a) advertising;
b) private companies;
c) the government;
d) Reuters.

23. Which of this is not regarded as a “quality” newspaper?
a) The Guardian;
b) The Sun;
c) The Times;
d) The Daily Telegraph.

24. Good “A”-level results in at least … subjects are necessary to get a place at University.
a) 3;
b) 4;
c) 5;
d) 6.

25. Most British children between the ages of 11 and 16 go to … schools.
a) comprehensive;
b) grammar;
c) technical;
d) secondary modern.

26. … of British children go to independent schools.
a) More than 90%;
b) About 50%;
c) Less than 10%;
d) Almost 25%.

27. Spiritual head of the Church of England is …
a) Monarch;
b) Archbishop of Kent;
c) Archbishop of Canterbury;
d) Pope.

28. Which sport is considered as the national British sport?
a) golf;
b) soccer;
c) cricket;
d) polo.

29. Public Holidays (Bank Holidays) in Britain do not include:
a) New Year's Day;
b) Easter Monday;
c) Christmas Day;
d) St. Valentine's Day.

30. The National Day of Scotland is …
a) St. Andrew's Day;
b) St. George's Day;
c) St. David's Day;
d) St. Patrick's Day.

Variant 2

1. What countries does Britain include?
a) England, Scotland, Wales;
b) England and Scotland;
c) Great Britain and Northern Ireland;
d) England, Wales.

2. Which of this is not acceptable short name for the United Kingdom of Great Britain and Northern Ireland?
a) England;
b) The United Kingdom;
c) Great Britain;
d) Britain.

3. The Lake District is situated in …
a) England;
b) Scotland;
c) Northern Ireland;
d) Wales.

4. Most of British rivers flow in the … direction.
a) southward;
b) eastward;
c) westward;
d) northward.

5. What range of hills is known as the "backbone of England"?
a) the Adirondack Mountains;
b) the Appalachian Mountains;
c) the Ozark Mountain Range;
d) the Pennine Chain.

6. The further you go …, the more rain you get.
a) south;
b) north;
c) east;
d) west.

7. What city is the largest in Scotland?
a) Aberdeen;
b) Edinburgh;
c) Glasgow;
d) Newcastle.

8. Inland waters occupies … of the total area of the country.
a) 10%;
b) 1%;
c) 15%;
d) 25%.

9. What is the emblem of the world famous Edinburgh Festival of Music and Drama?
a) the poppy;
b) the thistle;
c) the daffodil;
d) the leek.

10. Who is the patron of England?
a) St. Patrick;
b) St. Andrew;
c) St. George;
d) St. David.

11. What language is the most widely spread in Great Britain after English?
a) German;

b) French;
c) Polish;
d) Russian.

12. In which way is Britain unusual among XXIst century states? It does not have:
a) the written constitution;
b) the monarch;
c) the prime minister;
d) the parliament.

13. Which of the functions is not typical of Parliament?
a) making laws;
b) providing money for government through taxation;
c) giving honours such as peerages and knighthoods;
d) examining government policy, administration and spending.

14. About … people are the members of the Cabinet of ministers.
a) 45;
b) 20;
c) 100;
d) 400.

15. Who chairs debates and other proceedings in the House of Commons?
a) the Black Rod;
b) the Speaker;
c) the Chief Whip;
d) the Lord Chancellor.

16. Who elects the members of the House of Commons?
a) the Queen;
b) the electors;
c) the Prime Minister;
d) the House of Lords.

17. General elections are always held on:
a) Sundays;
b) Tuesdays;
c) Thursdays;
d) Saturdays.

18. Any British citizen aged … may stand for election to Parliament, providing they are not disqualified.
a) 18;
b) 21;
c) 16;

d) 24.

19. The money used by the government for payments to people with very low incomes and others in need is called …
a) the national insurance;
b) the benefits;
c) the Christmas bonus;
d) the general taxes.

20. Which of this is not regarded as a “popular” newspaper?
a) The Guardian;
b) The Sun;
c) The Star;
d) The Daily Mirror.

21. What British national radio channel broadcasts rock and pop music?
a) Radio 1;
b) Radio 3;
c) Radio 4;
d) Radio 5.

22. The academic year in University is divided into … terms.
a) 2;
b) 3;
c) 4;
d) 5.

23. According to the National Curriculum education from 5 to 16 is divided into … key stages.
a) 4;
b) 2;
c) 5;
d) 3.

24. Children begin their secondary education at the age of about …
a) 7;
b) 11;
c) 14;
d) 16.

25. School performance tables (“league tables”) are published …
a) twice a year;
b) thrice a year;
c) once a year;
d) every four years.

26. What is the official religion in the United Kingdom?
a) Catholicism;
b) Methodist Church;
c) Anglicanism;
d) Baptism.

27. Which of these does not belong to British Bank Holidays?
a) New Year's Eve;
b) Easter Monday;
c) Good Friday;
d) Boxing Day.

28. When is Bonfire Night celebrated?
a) October, 31;
b) November, 5;
c) November, 7;
d) December, 1.

29. Which state of the United Kingdom is traditionally regarded as the home of golf?
a) England;
b) Wales;
c) Northern Ireland;
d) Scotland.

30. The Darby, The Great National, The Royal Ascot are British famous … competitions.
a) motoracing;
b) horseracing;
c) polo;
d) regatta.

Total: 30 marks

Your score: ____ marks

Module 2

UK’s SHORT CULTURAL STORY

THE MAIN ARTISTIC STYLES

A word “style” in old Latin denoted “a small rod with pointed end for scratching letters on wax-covered tablets and flat end for obliterating”. Style may take its definition from a single artist, author, musician (as Homeric or Wagner), from a time or a period (as Medieval or Renaissance), from the subject (as philosophical or tragic), from a general type (as monumental), from its geographic origin (as Florentine), from the purpose of the creator (as ironic or diplomatic) and some others. Often several of these categories are combined, e.g. the Russian Baroque Style.

Style is a historical category. Nowhere style remains constant or unified. Everywhere there are survivals from earlier styles, anticipations of succeeding styles, and interpretations of the past or present. However, one group of style characteristics is, at any given time, dominant. Acad. D.S. Likhachev states that one of the most important characteristics of any style is a unity of a series of certain qualities. This unity covers both the subject-matter and the manner of setting it forth.

Most changes in style in the arts are often attributed to political and economic causes. Without ignoring them it is necessarily to state that changes in style since the 14th century in European art are chiefly due to the desire of artists, writers, musicians to discover new ways of artistic expression. Each epoch seems to have new eyes and ears: “Art is the creation of individuals, but is also the expression of a place and a time”.

Every age has a number of artistic currents running side by side; often there lies a choice of several currents, and the creator can decide whether he will go with this or that current, with the main current or against it. Often the artist is not fully aware of the matter of style; and the latter is sometimes more what the creator takes for granted that what he knowingly creates.

The transformations of styles from the 14th century to the second part of the 19th century in arts and letters were all deeply affected by a continual study and restudy of Roman art and Latin literature.

New styles usually began in Italy, but the greatest achievements in these styles were often the work of non-Italians (Shakespeare, Racine, Bach, Rembrandt), though they bear the mark of Italian influence. What began in Italy at one time or another spread to the rest of Europe. Only the Gothic style, Neo-Classicism and Romantism invented by the 18th century in Germany and England did not have Italian roots.

Gothic Art

The name of Gothic came into existence in Italy at the Renaissance. Its origin may be traced to the fact that students at that time supposed that buildings of the earlier Middle Ages, which differed from the true Roman manner, were the work of Goths who overthrew the Empire.

Gothic Art was almost exclusively ecclesiastical and its centre of activities was the church. The highest achievements were in architecture which concentrated on creating a House of God. The Gothic style emerged in the first cathedrals of Ile-de-France in the 12th century.

Gothic architecture is characterized by the use of ribbed vaults, buttresses and flying buttresses; it is also identified by the systematic use of the pointed arch and by new decorative forms. The emphasis is laid on vertical movement. Pointed arches, with their steeple effects, permitted greater heights than were obtainable with the round arch previously employed by the Romans.

The new style of architecture created a new demand for monumental figure sculpture. It was on the portal of the Gothic cathedral that medieval sculpture began an existence independent of architectural functional architecture and sculpture and had become equal partners. Following the vertical rhythm of the portal jambs the statues, at first were stiff and rigid, but soon the figures began to assume vitality, their limbs became free, the draperies began to billow and hang in fold following the movements of the bodies. The heads and bodies were mere types, but soon they began to achieve individuality and to show characteristics of age and status while the demand for the portrayal of mental qualities led to the expression of psychological values.

The growth of monumental sculpture deeply influenced the work of carves in wood, ivory, bone: it gave a new stimulus to the art of goldsmith.

Gothic period was the greatest of all ages in history of stained glass. The early Gothic windows had relatively larger openings. This made it necessary to introduce iron subdivisions to support the glass panels. At first this consisted of simple verticals and horizontals. Later they grew more complicated with circles and quatrefoils. Within these forms there were figure compositions called medallions. The figures of the medallions allowed the action of the Bible stories. The whole thing was surrounded by stylized floral or ornamental borders.

In England of the Gothic buildings among of the most outstanding are the choir of Canterbury Cathedral, Westminster Abbey, Wells Cathedral in Somerset. The period of the English Gothic began in 1175 when Bishop Reginald began building of the cathedral in Wells and lasted till 1500. All such dates are, of course, the very roughest approximation, for one period in the art merges almost imperceptibly into another. As the old declines, the new rises within it and there is in history no clear beginning and no ends in the whole sequence of things.

One must remember that Gothic art was the first great renewal of culture after the breakdown of the Roman Empire in the West. The artists and writers of the Later Middle Ages had developed a marked taste for realism in painting (e.g. illustrations in Queen Mary's Psalter, about 1310), sculpture and literature (Chaucer, Thomas the Rhymer). Great interest in sharp observation and good deal of technical ability to represent it in arts and letters were not lost in the next age.

Renaissance

Renaissance is "revival of arts and letters under the influence of classical models in 14th – 16th century". The style appeared in Italy; as a rule it is divided into two periods – the Early Renaissance (in Italy runs from 1300 to 1500) and the High Renaissance (from 1500 to 1530). The movement toward a new style proceeded along two lines: a) a continuation of the Gothic desire to get realistic effects; b) the representation of a classical ideal of a harmonious universe. The genesis of the style is to be found in a more secular attitude toward life.

The growth of towns and of the middle class by the 13th century had become a marked feature of the society on the Isles. In 1377 roughly 12% of the British population was urban. The accumulation of wealth in towns and their active civil life helped to bring a worldlier view of life. An old society that was agricultural, feudal and ecclesiastic now had been growing within it a new society that was urban, national and secular in outlook. A new society, centred less on nobles and priests and more on bourgeois men of affairs, was coming into being. Man, rather than God, became for many thinkers the centre of all things.

The artistic, literally and musical styles in these two centuries are marked by an attempt to achieve new forms of expression. For sculpture, architecture, poetry and prose there were surviving classical models, for painting almost nothing of the classical past was known directly, but the style of classical sculpture was a help for the renewal of painting. Music without the help of classical models rose at that period to the position of a major art.

The first great figure of Renaissance letters was Petrarch (d. 1374). His verses in the 15th and 16th centuries set a pattern; poets borrowed from him – his vocabulary, his figures of speech, and his method of analyzing of emotions. They loved his elegance and perfection of form. His place in the history of literary style lies in the emphasis on the idea that formal perfection in literature is of great value in and for itself, and that the best guide for the writer is the study of classical literature.

Boccaccio, his great compatriot, showed how to use contemporary material for functional purposes and how to handle medieval themes together with those of classical mythology and history. In "The Decameron" he presents all sorts of human types, but his tendency is to treat them as types, i.e., as persons dominated by a single trait, such as greed, lust, jealousy. His tales were widely-read. In far-off England he influenced Chaucer, Lyly, Dryden. He justified the natural man and the claims of appetite against the asceticism and the mysticism; he proclaimed that man was not only to toil and suffer, but to enjoy life.

In the 13th century Italian poets invented the sonnet, a genre unknown to the ancients. Besides the sonnet the Italians created the novella, the pastoral romance and the romantic epic. And they perfected them to such a degree that the rest of Europe accepted them as classic. Besides French, English and German writers drew hundreds of plots from Italian tales.

The painting, sculpture and architecture remained primarily a religious art.

Secular subjects, particularly those drawn from classical sources, had a growing appeal and popularity but remained secondary to religious subjects. Most of the great paintings of Leonardo, Raphael, Titian focused on religious themes though this painting glorified the God-like qualities inherent in man. The painter was not to copy nature. The subject should be of an elevated sort. Genre scenes from everyday life could find no place in the repertory of the grand manner. Landscape background must be reduced to a minimum, and individual peculiarities of human appearance eliminated.

England, in comparison with France, was culturally a stage farther from Italy, the land of Renaissance. While Frenchmen were producing works of art in a new Renaissance style, England was either still following medieval styles, or was importing sculptures and paintings from abroad.

The highest achievements of the Renaissance style in England were in drama and music. The public loved the theatre and to supply the demand there was a great outpouring of plays in the later 16th and early 17th centuries. The first highly gifted poet who turned to writing popular plays was Ch. Marlowe (1564 – 93). His special contributions were to discover the effectiveness of blank verse for playwriting and the value of history as material for plays. Marlowe represents his age and the spirit of Renaissance in his belief in life and in his enthusiasm for all experience. Shakespeare is the greatest man of letters of the period. But a number of his best comedies and his greatest tragedies all lay in future, and belong in their style and spirit to the Age of Mannerism, rather than to that of Renaissance. Though it is difficult to date the close of the Renaissance style, usually scholars connect it with the death of Elizabeth I (1603) and the arrival in power of the troublesome Stuarts.

Music was used on all sorts of occasions: coronation, tournaments, weddings, baptisms, feast days, burials. The educated public was getting interested in music, judging from the more frequent representation of singers and instrumental performers in painting and literature. Musical style at that period was influenced by the patronage of the church. But the Age saw also the princes and nobles among the patrons of music. This helps to account for the large amount of secular music. The chief centres of musical instruction were the choir schools, cathedrals, chapels of princes and nobles. The standards of performance of religious music were very high.

Music is primarily vocal, though there begins to be more writing for solo instruments and ensembles. The leading musical forms were the mass, the anthem, the secular madrigals. Music was supposed to represent a harmony that existed in the universe. The chief characteristics of the Renaissance music are the following: its absence of strong rhythmic accent, a lack of emphasis on originality of themes used, its absence of climax.

The greatest English composer and the “last master of the Renaissance style” of church music was William Burd (d. 1623), who wrote settings for both Catholic and Anglican religious services. His writing is very extensive and includes not only religious works but much secular vocal music and some instrumental compositions. Burd’s style shows great sensitivity to the text. No

one ever surpassed him in the writing of canons. Burd is called “the father” of keyboard music because of the series of remarkable compositions he wrote for the virginal. His keyboard music was influential not only in England, but all over Western Europe.

Mannerism (1530 – 1600 and Later)

The term “mannerism” is used to mark the Post-Renaissance age in all the arts. The word was first given currency by Vasari, who spoke of men who painted in the manner of some earlier master and thus did not work from nature but from the details taken from earlier artists, building them up into new, strange and complicated groupings.

The tendency in art and literature now was to refashion visible things and ordinary experiences according to fanciful patterns of the imagination. The very essence of the new style was experiment: each artist or writer seems to have been determined to express himself in tensely personal style.

Factors influencing the change of style from the High Renaissance to Mannerism were many disturbing and unsettling elements in the political, social and religious life of the period after 1520 (the Lutheran Revolution, the Fall and Ruin of Rome in 1527, Spanish influence and tyranny over the Italian states, the Reformation in England, economic stagnation, Copernicus’ theory). Everything seemed insecure and as a result narrowness, formality and intolerance took the place of the broader horizons, the democracy and the receptiveness to new ideas of an earlier age. The Age of Mannerism stood between a faith in a good, natural order and growing awareness of chaos, between the Renaissance joy in life and a growing disillusion in which men become more aware of darkness and uncertainty. The Renaissance believed in harmony, proportion and it found these in the universe. Mannerist art reveals an impression of confusion. It lacks the feeling of strength and security of the art of the High Renaissance.

In Mannerism there is often a mere federation of forms that sometimes verges on chaos. At times it seems to lack any general sense of structure and gives independent organization to separate parts of a work. On occasion, there is little relation in a painting or a poem between the size and thematic importance of figures and incidents. Motifs that seem to be of secondary significance in a picture or a poem are often made very prominent, and what is apparently the leading theme is devalued and depressed. Mannerism’s style loves elaborate figures of speech and plays on words, paradox, prolonged metaphors, hyperbole, allusions and so on. Mannerist artists and writers were fond of the symbolical and the allegorical. Handbooks of emblems, symbols and other iconographical guides were very popular and much used. It is necessary to add that similar attitudes prevailed in later artistic movements – romanticism, impressionism, surrealism.

As the Mannerist style was extended beyond Italy, its influence was mixed with the simultaneous influence of the Italian Renaissance and was usually combined with local traditions that still maintained many medieval

characteristics. In English architecture, for example, Gothic traditions are combined with classical features in strange mixtures: e.g. steep roofs, defence towers and exuberant decorative details.

Mannerism runs through English literature of the later 16th and early 17th centuries. Both the content and the style of writing changed rapidly at the end of the 16th century. Interesting innovations in prose style were made by Lyly in his "Euphues", the first English novel of manners: his mode of expression is highly artificial (abundance in puns, laboured similes, alliteration, assonance, etc.). Shakespeare's later plays ("Measure for Measure", "Hamlet", "King Lear") show many of the characteristics of Mannerism: there is much inner tension in the leading characters, and in their handling there is much emphasis on the illogical, contradictory elements in life. He swung away from the joyous mirth and gay romance of his earlier work.

The extreme individualism and the spirit of experimentation that marked the age of Mannerism had called out a consistent effort toward restraint and toward finding rules for the artist and writer. An age of extreme individualism became also a great age of rule-making. Rules derived from ancient and elaborated by Humanist theorists, together with the use of reason were to act as a bulwark against free expression of the author's personality and passion, subjectivity and individualism. No detail was too small to be covered by these theorists: the produced rules covered both the general structural outline of a work of art or letters and the subordinate details of all the parts.

The Baroque (1600 – 1750)

By the 18th century the word "Baroque" was used for anything queer, overelaborate or contorted. The use of the word came partly from a Portuguese word meaning a rough or imperfect pearl.

The artistic styles of the Baroque show the same admiration for classical Roman grandeur, the same love of harmony and symmetry as the High Renaissance did. But the baroque is at the same time more exuberant, dynamic and ornamented. The Baroque took over from Mannerism its inner tensions and its experimentalism but it resolved these tensions into harmonious unity. Mannerism represented an expressive deviation from classical and realistic norms; the Baroque is a return to these norms but with much of the emotion, tension and colour of Mannerism. The style is addressed more to the imagination and the emotion than to the reason, but imagination and emotion that recognize the order that reason can create.

The age of the baroque was a golden Age of scientific discovery. The writers, artists of the Baroque were aware of the discoveries of science and they allowed a great deal of interest in the ideals of the philosophers of the Age. This interest was primarily centred on man. In depicting man there was a tendency to show the essential nature of man in all ages, above time and above particular. The interest of the Baroque Age is focused on discovering general patterns of social conduct and on the analysis of fixed types of human beings.

The rapid economic, political and cultural development of France in the 17th century literary, artistic and musical geniuses gave France the leadership in the arts. England lagged behind France and Italy in art and musical development. Its highest achievements are with architecture and literature.

The most notable feature of Baroque architecture is the enormous scale of its buildings and its striving to achieve the grandeur and monumentality of ancient Roman architecture.

Emphasis was laid on designing ensembles of churches and palaces with squares or gardens about them. The style favoured oval ground plans of churches and oval rooms in palaces and public buildings. Among the most striking features of Baroque buildings are the vast, sweeping staircases. Baroque buildings admirably fitted the splendour of church services and the grand scale of entertainment that characterized the age. The greatest master of Baroque in England was the architect Ch. Wren. Wren's St. Paul's Cathedral in its originality of structural engineering and in the beauty of its proportions and decorative detail, is one of the great achievements of Baroque.

Next to France, England produced the largest number of outstanding writers during the Baroque Age. The literature of the period appealed less to the mass of men than that of the preceding age, especially this is true in the drama. The plays of Fletcher, Beamount, Shakespeare were for the masses; those of Racine, Corneille, Milton appealed only to the upper classes and intellectuals. The plots were often complicated, authors were steeped in classical mythology, philosophy and poetry. The greatest genius of the Baroque in England is John Milton (1608 – 1674), the author who penned "Paradise Lost", "Paradise Regained", "Samson" and who created his own lofty and majestic style.

With Dryden (1631 – 1700) begins another trend in English literature that is marked by the influence of rationalism and of scientific writing. It is known that the prose of the 16th and most of the 17th century was either modeled on Latin and often cumbrous or it had been assimilated to poetry and was fanciful and turgid. What this prose needed was clarity, precision and the ability to convey ideas to the common man. So, the Royal Society rejected all forms of undesirable ornaments of speech and favoured "a close, naked and natural way of speaking". J. Swift in his definition of prose style demanded the necessity of "proper words in proper places". This was a kind of protest against the complicated and elaborate periphrases by which the most common concept was often described. Among the most ardent apologists of this direction were R. Steele, D. Defoe, H. Fielding, J. Swift. They developed a manner of writing which by its strength, simplicity and directness was admirably adapted to ordinary everyday needs.

The age of Baroque was a golden period in the history of music (Bach, Handel, Vivaldi). No other period can boast of a greater variety of new forms or of an equal number of great composers. For the first time instrumental music has an equal importance with vocal music. There began with Frescobaldi (d. 1643) a development of organ music. Opera with its combination of dramatic poetry, acting, scenery, costuming and music became the most characteristic musical

realization of the Baroque. England lagged behind Italy in musical development. No great musical genius appeared until Purcell (circa 1659 – 1695). He wrote the opera "Dido and Aeneas", cantatas, anthems, sonatas for chamber orchestra, compositions for the organ. In Purcell's music there is an interesting blend of Italian, French and native English musical forms and traditions. Unfortunately for English music, no composer appeared after Purcell to maintain the national traditions.

Neo-Classicism and Romanticism (1750 – 1840)

Between 1300 and 1500 each change of style had succeeded the preceding style with much overlapping. Now, two styles, Neo-Classicism and Romanticism, developed side by side, each style taking something from the other, but remaining nonetheless distinctive.

Neo-Classicism in art and letters arose from a new deeper examination of the heritage of classical antiquity. It was a stylistic reaction against the frivolities and whimsies of the Rococo, the final phase of the Baroque. Neo-Classicism was against individualism and originality. The attitude of the artists and writers influenced by this style was to fix their attention on the universal man. The local, the temporary and the particular are to be excluded. The Neo-Classicism saw in history a long decline from a superior state of things: art, literature, religion had all begun well and all had been corrupted. The way of salvation was not in advance but in revision. This trend worked toward a great simplification of style: decoration in architecture was reduced to a minimum, and in all the fine arts simplicity and clarity of outline was emphasized.

The word "romantic" had been used in English since the 17th century to describe medieval legends or ideals that are remote or strange. It was first used in a more modern sense during the later 18th century. Romanticism brought forth new attitudes toward man and nature in nearly all phases of life. It appeared as a strong reaction against the rationalism of the 17th and 18th centuries. Among its sources scholars usually single out Locke's empiricism and the teaching of Methodists.

To Locke knowledge comes from sensation and from reflection on sensation. Thus Locke's emphasis is on individual experience and on the idea that truth is to be found primarily in and through the particular, that truth is to be arrived at by imaginative and emotional faculties rather than by reason. The Methodists also belittled human reason and laid great emphasis on developing the personal and emotional aspects of religion. The idea was cultivated that only emotion can capture the inner relations of things and know their significance. The whole spirit of Romantic revolt against rationalism is summed up by Wordsworth, who speaks of a man so scientifically-minded and dehumanized, that he would "peep and botanize on his mother's grave". The results of Romanticism are more evident in literature and music than they are in the arts.

Britain had been the first country where Romanticism in literature unfolded. British Romantic writers (Coleridge, Scott, Byron, Shelly, Keats) were

among the most outstanding in Europe. New sources of literary material were discovered from the Middle Ages, among Oriental peoples and in the noble savages of North America. The ancient poetry of the Germanic and Celtic peoples, medieval lyric poetry, chivalric romances, the plays of Shakespeare all came into vogue. They praised the wisdom and happiness of those in the middle and lower classes, especially of the peasants on the land who lived a simple life. Nearly everything that earlier classically minded ages had either rejected or ignored now came into fashion as subjects for literary treatment.

In Britain writers renewed English literature with new themes and new styles of writing: Burns with his love of the lowly and of animals, Blake with his mystic reveries, Crabbe with pictures of the daily life of those close to the soil. The Romantics saw new things in nature, the reflection of their own moods: nature meant a good order in the universe and also the rejection of the artificialities of the upper-class decorum. The new type of a protagonist appears in literatures – the Romantic hero is usually an individual devoured by melancholy or a fiery rebel against society and its rules, authorities and traditions.

Romanticism left a much deeper impression on literature than on fine arts. Most of sculptors worked in Neo-Classical traditions as it is difficult for them to capture the infinitude, the mystery and the movement which are at the heart of Romanticism. These could be more easily realized in painting. One of the great achievements of early 19th century Romantic painting was in the field of landscape art. The Baroque Age and the Neo-classical painters centred their attention on the human figure and minimized the setting. But the Age of Romanticism was the age of landscape art. Among the painters of the century the most prominent were John Constable and Joseph M.W. Turner. None of the great English landscape painters looked at the world through the eyes of any past artist: each saw the world of nature in his own way. For Constable the subject was less important than the handling of light and shade. He never hunted for the exceptional. A river bank or a group or trees under changing skies were all he required to evoke a picture full of poetry and loveliness. No other English painter had so faithfully reproduced the atmosphere, the feeling of the countryside.

Turner's subjects were often as dramatic as his colour and lighting: it was the grandeur of sunlight and shadow, of mountain and sea, and the vast forces of nature that were at the centre of his interests. "The Fighting "Temeraire", "Calais Pier", "The Burning of the Houses of Parliament", "The Snow Storm" are definitely among the best and most original works of the 19th century.

Trends on the turn of the XIX-XXth centuries. Modernism

Modernism was a cultural movement which spread across Europe in the 19th and 20th centuries. Generally, it was viewed as a move towards change. The fully industrialised world of the time had a particular impact on more traditional ways of living and traditional forms in the arts. People began looking at new possibilities for more innovative creations and activities. A key precursor in the

change of painting was the invention of the camera. The photographic image replaced the function of the painting, forcing the painter to do more than just record the person or event as he saw it.

The roots of Modernism are often traced back to painter Édouard Manet, who, beginning in the 1860s, not only depicted scenes of modern life but also broke with tradition when he made no attempt to mimic the real world by way of perspective and modeling. He instead drew attention to the fact that his work of art was simply paint on a flat canvas and that it was made by using a paintbrush, which sometimes left its mark on the surface of the composition. The avant-garde movements that followed (Impressionism, Post-Impressionism, Cubism, Futurism, Expressionism, Constructivism, de Stijl, and Abstract Expressionism) are generally defined as Modernist. All these movements have one thing in common: they deny art direct pictorialism, deny the cognitive functions of art which is inevitably followed by the denial of the forms themselves, the replacement of a painting or statue with a real object.

Expressionism is considered to be one of the most complex and controversial visual art. His ideologist Kirchner stated expressionism to be a direction specifically characteristic of the Germanic nation (the Latin word expressio itself – expression – was interpreted as an internal expression of the triumph of the spirit over matter). The main figures of this movement were Belgian artist James Ensor with his main motive for creativity – masks and skeletons, an expression of horror before reality; Norwegian artist Edvard Munch, whose paintings have been called "cries of time" by critics; Swiss F. Hodler, one of the representatives of symbolism and Dutchman Van Gogh.

The Surrealists wanted to create art based on or using their subconscious thought. They were greatly inspired by the philosophical writings of Sigmund Freud, (The Interpretation of Dreams, 1900). The Surrealists also used art-making techniques such as automatism, whereby the artist would draw freely, allowing his hand to move with minimum conscious control. This kind of unconscious art was also achieved by throwing paper on the floor or allowing the paint to drip from the brush (e.g., Joan Miro (1893-1983), The Birth of the World, 1925, Rene Magritte (1898–1967), The Treachery of Images, 1928-9).

Cubism is recognised as a style of painting invented by Georges Braque (1882-1963) and Pablo Picasso (1881–1973) in the 20th century. Inspired by Cezanne's theory of reducing form to its geometric shapes, these artists used collage and paint to make 2D images of 3D objects, and places, from multiple viewpoints. The initial influence was African art, particularly African masks. Picasso's, Les Demoiselles d'Avignon, 1907 is often cited as the first Cubist painting.

Futurism (from the Latin futurum – the future) came out with an apology of technology, urbanism, absolutization of the idea of movement. Futurists denied the art of the past, called for the destruction of museums, libraries, classical heritage with a motto "Down with archaeologists, academies, critics, professors". From now on, human suffering should interest the artist no more than the "grief of the electric lamp". The birthplace of futurism is Italy, (W. Boccioni, C. Carr, L. Russolo, J. Severini, J. Balla, etc). They sought to

create art – the apotheosis of big cities and the machine industry.

The most extreme school of modernism – abstractionism developed as a direction in the 10 years of the XX century. Since the artists of this movement refuse to show the subject world, abstractionism is also called carelessness. Abstractionist theorists derive him from Cézanne through cubism.

The term “pop art” (folk, popular art, or “consumer art”) arose in 1956 and belongs to the critic and curator of the Huguenheim Museum Lawrence Eloway. Pop art originated in America as a reaction to non-objective art and is a collage, a combination of household items on canvas. The “inventor” of pop art is Robert Rauschenberg, who even received a gold medal at the Venice Biennale, and Jasper Jones.

New realism, which is called by researchers most often “realism of the 20th century,” began to take shape from the first years of the century in the revolutionary graphics of Kete Kolwitz, Swiss Theophile Steinlen, Belgian Franz Mazerel (1889-1972), in etchings and murals of the Englishman Frank Brangwin and in the lyrical landscapes of the French Maurice Utrillo and Albert Marche. In the tradition of realism, Augustus John (1878-1961) works at the beginning of the century. His portraits, both picturesque and graphic, are tightly built, freed from any deformation, give a multifaceted characteristic of the model (portrait of Bernard Shaw, 1913-1914).

In the period between the two world wars, realistic art continues to develop in a constant clash with all forms of avant-garde, primarily abstractionism, and since the mid-1920s – with surrealism.

By the beginning of the 20th century, architects also had increasingly abandoned past styles and conventions in favour of a form of architecture based on essential functional concerns. They were helped by advances in building technologies such as the steel frame and the curtain wall. In the period after World War I these tendencies became codified as the International Style, which utilized simple geometric shapes and unadorned facades and which abandoned any use of historical reference; the steel-and-glass buildings of Ludwig Mies van der Rohe and Le Corbusier embodied this style. In the mid-to-late 20th century this style manifested itself in clean-lined, unadorned glass skyscrapers and mass housing projects.

The Modernist impulse is fueled in various literatures by industrialization and urbanization and by the search for an authentic response to a much-changed world. Although prewar works by Henry James, Joseph Conrad, and other writers are considered Modernist, Modernism as a literary movement is typically associated with the period after World War I. The enormity of the war had undermined humankind’s faith in the foundations of Western society and culture, and postwar Modernist literature reflected a sense of disillusionment and fragmentation. A primary theme of T.S. Eliot’s long poem The Waste Land (1922), a seminal Modernist work, is the search for redemption and renewal in a sterile and spiritually empty landscape. With its fragmentary images and obscure allusions, the poem is typical of Modernism in requiring the reader to take an active role in interpreting the text.

In the United States Robert Frost and Carl Sandburg evocatively described

the regions – New England and the Midwest, respectively. The Harlem Renaissance produced a rich coterie of poets, among them Countee Cullen, Langston Hughes, Claude McKay, and Alice Dunbar Nelson etc. A sense of disillusionment and loss pervades much American Modernist fiction. That sense may be centred on specific individuals, or it may be directed toward American society or toward civilization generally. It may generate a nihilistic, destructive impulse, or it may express hope at the prospect of change (e.g., F. Scott Fitzgerald The Great Gatsby (1925), Richard Wright Native Son (1940), Zora Neale Hurston Their Eyes Were Watching God (1937), etc.).

Across the Atlantic, the publication of the Irish writer James Joyce's Ulysses in 1922 was a landmark event in the development of Modernist literature. The novel details the events of one day in the life of three Dubliners through a technique known as stream of consciousness, which commonly ignores orderly sentence structure and incorporates fragments of thought in an attempt to capture the flow of characters' mental processes. Portions of the book were considered obscene, and Ulysses was banned for many years in English-speaking countries. Other European Modernist authors whose works rejected chronological and narrative continuity included Virginia Woolf, Marcel Proust, and the American expatriate Gertrude Stein.

Composers, including Arnold Schoenberg, Igor Stravinsky, and Anton Webern, sought new solutions within new forms and used as-yet-untried approaches to tonality. Schoenberg was the pioneer when he discarded traditional harmonic concepts of consonance and dissonance, leading to the development of atonality and 12-tone technique (in which all 12 tones of the octave are serialized, or given an ordered relationship). Stravinsky's revolutionary style, variously labeled "dynamism," "barbarism," or "primitivism," concentrated on metric imbalance and percussive dissonance and introduced a decade of extreme experimentation that coincided with World War I, a period of major social and political upheaval.

In the late 20th century a reaction against Modernism set in. Architecture saw a return to traditional materials and forms and sometimes to the use of decoration for the sake of decoration itself, as in the work of Michael Graves and, after the 1970s, that of Philip Johnson. In literature, irony and self-awareness became the postmodern fashion and the blurring of fiction and nonfiction a favoured method. Such writers as Kurt Vonnegut, Thomas Pynchon, and Angela Carter employed a postmodern approach in their work.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. When and where did the name Gothic come into use?
2. Where did the Gothic style appear and what can be said about its main principles?
3. What was the new kind of sculpture characterised by?
4. What famous cathedrals of Gothic do you happen to know? Could you bring pictures (photos) of them and describe the monuments of architecture?
5. What are the main features of the age of Renaissance art?

6. Where did Renaissance art flourish more richly?

7. What were the peculiarities of the age of Renaissance on the British soil?

8. What were the factors influencing the change of the style from the High Renaissance to Mannerism?

9. What are the peculiarities of the Mannerist style?

10. Why is it considered that the best plays by Shakespeare belong to the age of Mannerism rather than to that of Renaissance?

11. What was the Baroque art centred on? What are the peculiarities of the style?

12. What were the main trends in English literature?

13. What were the sources, peculiarities and consequences of Neo-Classicism?

14. What do you know about the sources of Romanticism?

15. What themes and problems are characteristic of the Romantic movement?

16. What genres were predominant in English arts and letters at that period? Why?

17. What is Modernism and when did it spread across Europe?

18. What is Expressionism, and who were some of its main figures?

19. How did Surrealists use their subconscious thought in creating art, and what techniques did they employ?

20. Who invented Cubism, and what inspired this style of painting?

21. What is new realism, and who were some of its notable artists?

22. How did architects contribute to the Modernist movement, and what is the International Style?

23. How did World War I impact the development of Modernist literature, and what are some examples of Modernist works?

BRITISH PAINTING

The 18th Century: The Golden Age of British Painting

European painting in the eighteenth century is generally conceived as radiating from Paris. Rococo portraits and decorative mythologies invaded Germany, the Scandinavian countries and Russia; French influence was powerful in Rome and Spain.

As the French Revolution approached, France, in the person of Jacques Louis David, took over the leadership of the Neoclassical style (which perhaps originated in Rome), and established its primacy in the great movement which killed and succeeded the age of Rococo and Baroque.

The two great centres of resistance to this movement are generally held to be Britain and Venice.

It is true that British painting only achieved a national tradition during the eighteenth century, for the first time since its abandon of the international gothic tradition of the Middle Ages, but the sources of this new tradition are by no means, as is often supposed, only the Antique and the Italian Renaissance.

Kings and queens commissioned portraits from German, Dutch, and Flemish artists. Holbein, Antonio More, Rubens, Van Dyck, and other eminent foreign portraitists were almost English painters, attracted to Britain and loaded with honours. British painters found inspiration and guidance from their journeys abroad, in Italy especially.

Van Dyck, the Flemish artist, was the father, of the English portrait school and set before it an aristocratic ideal. He married a daughter of a lord and settled in England. He trained a few English pupils, Dobson, Jameson and the miniaturist Cooper. Nevertheless, his principal imitators and successors were like himself foreigners, settled in London.

In the early eighteenth century, although influenced by Continental movements, particularly by French rococo, British art began to develop independently. The first English painter on a grand scale is also the most English of painters: William Hogarth observes London life with the keenest of eyes, and makes his main contribution by presenting the bustling scene in vivid narrative paintings. He painted in satirical genre, as well as in the genre of portraiture.

Hogarth was followed by a row of illustrious painters: Thomas Gainsborough, with his lyrical landscapes, “fancy pictures” and portraits; the intellectual Sir Joshua Reynolds, who painted charming society portraits and became the first president of the Royal Academy; and George Stubbs, who is only now being recognized as an artist of the greatest visual perception and sensitivity.

If portrait painting is one of the glories of English art, landscape is another; in both directions it rose to supreme heights. In the 1760s a new generation of English artists established itself in London, with a new kind of art

and a new attitude to art. There were distinguished painters in landscape, sea-painting, and animal painting.

There were, then, two main styles of landscape, the classical and the Dutch. The works of these two schools were regarded as models, and from them were derived rules, principles, and canons of taste by which all landscape could be judged. The best landscapes painted in England at the close of the seventeenth and the beginning of the eighteenth centuries were topographical in nature. In marine painting the leading figure was Samuel Scott (1702 – 1772), Hogarth's contemporary, one of the brightest representatives of classical school. He painted his views of London, so precious as historical records. He was one of the founders of the Society of Water-Colour Painters which was to have such important developments. The real creators of English landscape, however, are Wilson and Gainsborough.

Richard Wilson (1714 – 1782) took to landscape somewhat late, having first devoted himself with success to the portrait. It was at Rome, where he lived for six years, that Wilson painted his first landscapes. Having returned to England he pursued his career as a landscape painter, in the Roman style, sometimes interrupting his reminiscences of Italy to paint the beauties of Wales, where he was born. In spite of a certain monotony we must concede to Wilson's works the charm of noble serenity, especially when his wide skies shed a limpid light upon the waters of a lake surrounded by the harmonious lines of mountains. Despite the fact that his pictures are a bit idyllic ("River Scene with Bathers", "The Villa of Maecenas", and some others), they provoke certain associations and make spectators think of no other but this only way to paint this or that landscape.

Thomas Gainsborough began by imitating the Dutch when he painted Harwick Harbour or the county around Sudbury. Strictly his first paintings are not pure landscapes as they include portraits, but the synthesis of the two genres is so perfect that the pictures become portraits of more than a person but of a whole way of life. In his later pure landscapes, the woodenness melts under the brush of a painter who loved the radiant shimmering fluency of his medium as perhaps no other English painter has ever done. From the start Gainsborough announced much more clearly than Wilson the road to be followed by English landscape.

A most interesting figure representing science painting was Joseph Wright of Derby (1734 – 1797), a painter with a remarkable range of interests. He was conventionally London-trained in portraiture. In his works there comes through something of the hard-headed, practical yet romantic excitement of the dawn of the Industrial Revolution. He saw the world in a forced and sharpening light – sometimes artificial, the mill-windows brilliant in the night, faces caught in the circle of the lamp. In Wright's mind modern science was no less of a miracle than the antique ("An Experiment on a Bird in the Air-Pump", "A Philosopher Giving a Lecture on the Ornery"). A lot of his pictures exist on many levels but, as they were not expressed in terms of the classical culture of the age, Wright's subject pictures were for long not given their due. He himself stood apart from

that (classical) culture; although he early became an associate of the Royal Academy, he soon quarreled with it.

George Stubbs (1724 – 1806) presents in some ways a similar case: he never became a full member of the Royal Academy. He was, for his contemporaries, a mere horse-painter. The son of a Liverpool currier, he supported himself at the beginning of his career in northern England by painting portraits, but at the same time started on his study of anatomy, animal and human, that was to prove not only vitally important to his art but also a new contribution to science. Stubbs believed that nature and not art was the only source of improvement. All his painting is based on knowledge drawn from ruthless study, ordered by a most precise observation (his book "The Anatomy of the Horse", pioneering work both in science and art). A separate development was Stubbs's portrayal of wild animals ("Horse Attacked by a Lion"). His true and great originality was not on conventional lines and could not be grasped by contemporary taste.

William Hogarth (1697 – 1764)

William Hogarth was one of the greatest and most significant English artists of all times and a man of remarkably individual character and thought. Born before the turn of the century, he was the first major painter to reject foreign influence and establish a kind of thoroughly British art. He had anything but respect for the great Italian masters, though he deliberately took a provocative attitude. In his works he observed both high and low life with a critical eye, showing his protest against social injustice and fashionable society. He produced portraits in a completely new manner, that he called "phizmongering" (low artistic standard of portraying, meaning a soulless reproduction of human physiognomies on canvas), adding to his works elements of satire and caricature.

William Hogarth was born in the heart of London, son of a young schoolteacher from the north of England who came to the city to make his fortune, wrote textbooks, found himself correcting for printers, and married his landlord's daughter. That it was a family of Presbyterian roots, tells something about Hogarth's unquestioning equation of art and morality, about his concern with reward and punishment.

When William was ten his father was imprisoned for debt for five years – the years of William's adolescence that would have seen him either on his way to a university or an apprenticeship. When the family emerged his father was a broken man, and William was scarred. He never mentioned this period, but he repeatedly introduced prisons, debtors, and jailers, literally and metaphorically, into his paintings.

At seventeen he went to live with Ellis Gamble, a silver engraver, to learn his humble craft. He wrote a great deal in later years about this time, emphasizing how it kept him from pursuing high art. Whether due to dissatisfaction or to the death of his father, he did not complete his

apprenticeship, but instead set up on his own as an engraver. He engraved "monsters of Heraldry" and small shopcards, but he devoted every spare minute to book illustration, topical prints, and study at the newly founded Vanderbank Academy of Art.

The earliest surviving paintings that are certainly by Hogarth are "The Beggar's Opera" and “Falstaff Examining his Recruits” (1730) sketched directly from the stage. “The Beggar's Opera”, indeed, retains the stage as a visible audience. Hogarth made at least five paintings on the subject, progressing within little more than a year from a clumsy student of oils to a polished painter whose natural expression is through paint. His freshness of colour and feeling for the creamy substance of oil paint suggest more acquaintance than he admitted to with the technique of his French contemporaries. His first success as a painter was in “conversation pieces” – relatively small and cheap group portraits, usually representing members of the same family or close friends shown together in an informal fashion, drinking tea, playing cards, or talking to each other. The genre was very popular in England at that times, but Hogarth was not an inventor of the genre, which can be traced back to Dutch and Flemish art of the 17th century. Yet Hogarth still felt constricted: they were only portraits, they represented too much work for too little money, and work that was not suited to the genius.

The first successful series “Harlot's Progress”, of which only the engravings now exist (the originals were burnt in 1755). Following the practice of other painters who had allowed their major work to be engraved and sold by subscription, he added one novelty: he dispensed with a printseller, managed the subscription himself, and kept all the profits; he also found soon enough that only he could adequately engrave his own paintings. The success of the venture was beyond his most sanguine expectations: nearly 2,000 sets were subscribed for at a guinea each, and their fame reached from the highest to the lowest. The series were followed by “The Rake's Progress” in rapid succession: “A Midnight Modern Conversation”, “The Distressed Poet”, “The Four Times of the Day”, and “Strolling Actresses in a Barn”.

When Hogarth arrived on the scene foreign artists had dominated English portraiture since Van Dyck. Hogarth had inherited the English painters' hostility to foreign artists who took all the good commissions from native artists, driving some English artists into bankruptcy. However, he responded by beginning to paint portraits himself, and as usual focusing his efforts on a major show on piece – a life-size, full-length portrait of his friend Thomas Coram, founder of the Foundling Hospital. “Portrait of Captain Coram” was painted in 1740. The subject is sea-captain, sitting on a chair, which is placed on a platform with two steps leading up to it. The portrait is done in the compositional manner typical to England of that time and usually associated with portraits of noblemen and royal family. Captain’s relatively modest position in society is emphasized by his simple dress, by intimacy and realism of his broad body and short legs that do not reach the floor. By depicting Coram in realistic manner, Hogarth breaks the mould, combining high and low portrayal styles. In the same year Hogarth

donated the portrait to the Foundling Hospital, and in the 1740s he organized his artist friends to donate more paintings establishing in the Foundling Hospital the first public museum of English art.

In the early 1740s while still painting portraits, he began to plan a new "comic history" cycle, this time of high life "Marriage a la Mode", for which he made his first trip to Paris. The outbreak of war with France delayed these plans till the year 1745, when he published "Marriage a la Mode". It was his famous set of pictures, describing negotiations about the marriage between the daughter of a rich citizen Alderman and young Lord Viscount Squanderfield, the son of old Earl. All the accessories depicted are full of pride and pomposity, the sense of the coronet pervades the pictures, the brides are together, but apart, busy with other things and thoughts. On other pictures it is shown how the new family is ruined by lord taking his pleasure elsewhere than at home and lady sitting at home and listening to foreign singers, spending the money on auctions and having fun at masquerades. The moral of the series is not to marry a man for his rank or a woman for her money. Hogarth now radically reduced the complexity, and replaced the readable with an expressive structure in which meaning emerges from shapes, and emblems either submerged or blown up into a powerful image. The pictures are now represented in London National Gallery.

The simplification of structure is first evident in the monumental portrait "Garrick as Richard III", and the great portraits of the 1740s, e.g., "Dr. Hoadly, Bishop of Winchester". "Graham Children" (1742) depicts the charm of childhood, the ability to compose vivid colours and penetrating studies of character. The quality of Hogarth as an artist is advantageously represented in his series of sketches, with its prominent "Shrimp Girl" as a masterpiece of world art, where Hogarth harmonically combined the form and the content, representing freshness and vitality. The new development was also accompanied by an attempt to paint another series – this time a "Happy Marriage" – that did not get beyond a series of oil sketches.

In the middle of all this fuss, in early 1754, he began to advertise his last ambitious series, four paintings of an election. The engravings were not all published until 1758. The last half of the decade, however, was a time of falling productivity, and letters of the time show Hogarth, just turned sixty, a tired and ageing man. In 1757 he announced that he was through with comic histories and modern moral subjects. The last comic history was painted for his friend Earl of Charlemont – "The Lady's Last Stake" (1758 – 1759). The last four years are years of illness, and uneasy withdrawal that broke off for one last burst of energy. What brought him back were (he said) the need of money. His last print, issued six months before his death was a "Tailpiece, Of the Bathos" to finish off his volume of prints.

The genius of Hogarth is often regarded as rebellious against artificiality; he expressed in his pictures a new mood and a critical spirit of his age. He was the first native English painter to become famous in the world. The greatest reason of his popularity and one of his achievements is establishing comedy as a category in art at the same level as in literature. He had no pupils, but he had

contemporaries who tended in the same direction.

Sir Joshua Reynolds (1723 – 1792)

Joshua Reynolds is, historically, the most important figure in British painting. He was born on July 7, 1723, at Plympton St. Maurice in Devon. He received a fairly good education from his father, who was a clergyman and the master of the free grammar school of the place. This is worth mentioning because it shows that Reynolds was born and brought up in an educated family at a time when most English painters were hardly more than ill-educated tradesmen, and it is probably true he did more to raise the status of the artist in England through his learning and personal example than by his actual quality as an artist. At the age of seventeen he was apprenticed in London to Thomas Hudson, who was popular as a portrait painter. Reynolds remained with Hudson for only two years, and in 1743 he returned to Devonshire, where he employed himself in portrait painting. As early as 1746 he painted the "Eliot Family Group", and this already shows the fundamental basis of his art – the deliberate use of allusion to the Old Masters or Antique sculpture as a classical allusion might have been used by an 18-century speaker or writer. This is the essence of his own style and the reason for the rise in public esteem for the visual arts which is so marked a feature of his age.

Taken to the Mediterranean on a ship commanded by a friend, he reached Rome in 1749 and stayed there three years. While studying, he eked out his finances by occasional copying of Old Masters, doing portraits of English visitors and the caricature portrait groups then in style. Up to this time the main influences on his style had been Hogarth, Ramsay, and to a moderate extent only, Hudson; in Rome he made a really prolonged study of the Antique, of Raphael and, above, all, of Michelangelo. Here he learned the intellectual basis of Italian art, and this was something that scarcely any other British painter had done up to then, even in Rome itself. In 1752 he returned to London via Paris and within a short time had achieved a considerable success.

Reynolds bought a large house with studios and exhibition gallery as well as facilities for his many students and assistants. He lived in high style and collected Old Master paintings as part of the role of being successful and fashionable, and also because his viewpoint as an artist made such collecting inevitable. Although his prices increased constantly, commissions kept pace: portraits, group pictures and historical themes. His sitters included the socially prominent people of the time and when the Royal Academy was founded in 1768, he naturally became its first president; he was also knighted. This success was the product of his exceptionally strong will and determination to succeed. In 1784 he became principal painter to the king and employed various assistants to do the many royal portraits expected of him. At the same time he acted as agent and dealer for noblemen interested in collecting Old Masters.

Reynolds' point of view as a painter was just as "safe" as his social outlook; he believed that by analysis of Old Masters he could build a composite

style of great art. Though he did have a personal creative power and a variety of pictorial inventions when he chose to let himself go and forget that he was a great man. We find many paintings with a life and grandeur beyond the many borrowed elements. His portraits are honest and effective because their expression is related to the type of sitter, e. g. Dr. Johnson, Admiral Keppel and others. Many of his portraits are originally composed in decorative pattern and organized in light and space arrangements, treated in a historical manner, history pictures proper and some curious combinations of the two, such as “Dr. Beattie (The Triumph of Truth)” or “Three Ladies Adorning the Term of Hymen”.

The latter depicts the aristocratic Montgomery sisters – Barbara, Elizabeth and Anne. Their father was the Irish aristocrat Sir William Montgomery and they were known as the 'Irish Graces'. They are shown gathering flowers to decorate a statue of Hymen, the Roman god of marriage. Reynolds posed them in what he described as ‘a variety of graceful historical attitudes’. These were taken from the work of admired old master painters, such as the seventeenth-century French artist Nicolas Poussin. Reynolds intended this to ennoble his figures, but it also laid him open to charges of plagiarism.

The weight and power of the art of Reynolds are best seen in those noble male portraits, “Lord Heathfield”, “Johnson”, “Sterne”, “Goldsmith”, “Gibbon”, “Burke”, “Fox”, “Garrick”, that are historical monuments as well as sympathetic works of art. In this category must be included his immortal “Mrs. Siddons as the Tragic Muse” (1789). This last picture creates the impression of dignity and solemnity; the dominant tone is rich golden brown, interrupted only by the creamy areas of the face and arms and by the deep velvety shadows of the background. The central figure (a famous British actress of that time) sits on a thronelike chair. She does not look at the spectator but appears in deep contemplation. In the background, dimly seen on either side of the throne, are two attendant figures. One, with lowered head and melancholy expression holds a bloody dagger; the other, his features contorted into an expression of horror, grasps a cup. Surely these figures speak of violent events. In “The Tragic Muse” Reynolds achieved an air of grandeur and dignity which he and his contemporaries regarded as a prime objective of art and which no other portrait of the day embodied so successfully.

Reynolds was a great force in his time and contemporaries borrowed freely the various elements of his art, particularly his self-assured manner. Among his best works are those in which he departs from the traditional forms of ceremonial portraiture and abandons himself to inspiration.

Thomas Gainsborough (1727 – 1788)

The only truly original landscape artist of the period was also one of its greatest portrait painters, Thomas Gainsborough. He thought that the whole purpose of portraiture was to represent a contemporary person in contemporary dress in a contemporary way. No other painter applied himself so successfully to

both branches of art, though he said that he preferred landscape and only painted portraits for a living. Though he revealed an unequalled success in combining the two – that is, in adjusting the human figure to a background of natural scenery. Moreover, he excelled in conversation pieces, animal painting, seascapes, genre and even still life. Such was his peculiar variety.

Thomas Gainsborough was born in Sudbury in 1727 and was the son of a merchant. His father sent him to London to study arts. He spent 8 years working and studying in London. There he got acquainted with the Flemish traditional school of painting. In his portraits green and blue colours predominate. His works of landscape contain much poetry and music. His best works are "Blue Boy", "The Portrait of the Duchess of Beaufort", "Sarah Siddons" and others.

He was the kind of painter who paints as if by nature. His works have neither the solidity nor the eclectic resourcefulness of Reynolds, and their substance seems often to depend simply on the fluent and lyrical movement of his brush. Unimpressed by the classical masters (he never went to Italy), he turned to two other sources nearer at hand: Dutch landscapes and French sensibility. The first, combined with the detailed observation of nature, can be seen in his early "Landscape with a Cornfield", the second – in more fanciful works like the "Landscape with Gypsies".

Gainsborough had from the first shown peculiar skill in representing his sitters as out-of-doors, and thus uniting portraiture with landscape. One of the first pictures he painted in Suffolk is among his masterpieces – the double portrait of Mr. and Mrs. Andrews ("Robert Andrews and Mary, His Wife", 1748 – 1749). Here was an opportunity to Gainsborough to display his powers as a landscape painter, and it is no accident that, for the first time in this type of picture, the sitters have been withdrawn to one side of the canvas and the landscape, the broad acres of a well-tended estate, given equal prominence.

At the same time, he made a close study of Van Dyck, and his later portraits show the same diffused light and feathery touch. He had a reputation for catching better likenesses than Reynolds, and portrayed his sitters in a more relaxed manner. In his last ten years he extracted the genre elements from his landscapes and enlarged them into life size fancy pictures such as the unfinished "Housemaid".

The landscapes of Gainsborough are not rapid sketches of nature, he never painted out-of-doors; he painted his landscapes in his studio from his drawings, from memory when he returned from his walks or rides. He just constructed the scenes and modeled them to reach a composition. At his highest level he went far beyond the current formulae and achieved a degree of integrated three-dimensional arrangement.

As for the portraits, one of his most significant works is considered to be "The Blue Boy". It also happened to be the most expensive painting in the world. "The Blue Boy" left the National Gallery on the 25th of January 1922 when it was sold to the very wealthy American Henry Huntington. Eventually it was returned to the gallery in 2022. The person in this picture is still unknown but there are suppositions that it is the artist's nephew, Gainsborough Dupont, who

assisted him in his studio (but eyes colour doesn't match). Christine Riding, The Jacob Rothschild Head of the Curatorial Department in the National Gallery, thinks that he decided to pair everything down: no classical columns, no nods to the Italian Renaissance; only a beautiful idyllic picture landscape in the background and the single figure looking directly at a spectator.

Another Gainsborough's ability to regard all creatures with unaffected sympathy extended to a subject that Reynolds, for one, would never have associated himself with – was the painting of animals. Gainsborough had a countryman's love of dogs, which frequently enter into his portraits in a completely natural way – his "Pomeranian Bitch and Puppy" is a particularly happy example of his ability to raise them to the level of artistic portraiture. Gainsborough's strength lay in his free and excellent drawing, and many of his paintings give the feeling of the artist thinking with his brush, an immediacy usually reserved for watercolours.

The particular discovery of Gainsborough was the creation of a form of art in which the characters and the background form a single unity. The landscape is not kept in the background, but in most cases man and nature are fused in a single whole through the atmospheric harmony of mood. Gainsborough emphasized that the natural background for his characters should be nature itself. His works, painted in clear and transparent tones, had a considerable influence on the artists of the English school. He was in advance of his time. His art became a forerunner of the Romantic Movement.

Thomas Lawrence (1769 – 1830)

It is hard to overstate how important Thomas Lawrence was in his own day. He was the darling of the aristocracy, painted the royal family, Queen Charlotte, Duke of Wellington and he even painted the Pope. He was the artist that everyone wanted to be painted by.

Thomas Lawrence was born at Bristol on April 13, 1769. By 1779 he had achieved something like a renown as a prodigy who could with equal ease take pencil profiles or recite from memory passages of John Milton, an outstanding English poet. As a gifted child, he was largely self-taught; at the age of 10 Lawrence was making accomplished portraits in crayon. He was influenced by Sir Joshua Reynolds during his youth; his style developed very little throughout his life.

Lawrence was a son of an innkeeper, moved with his family to Devizes and then to Bath. He took to painting in 1786 and became a pupil at the Royal Academy school in 1787; in the following year, at the age of 19, he exhibited his first portrait, "Lady Cremorne", a work of astonishing competence.

He was handsome, charming, and exceptionally gifted. His early success was phenomenal, and at the age of twenty, he was asked to paint Queen Charlotte, the wife of George III. The king was pleased with the portrait and on the death of Sir Joshua Reynolds in 1792, he appointed Lawrence as the royal painter. At the exhibition it was not, however, "Queen Charlotte" but "Miss

Farren" which caught the popular imagination and gave the first real indication of the type of portrait Lawrence was to introduce.

Lawrence was a highly skilled draftsman. He soon abandoned pastels but continued to make portraits in pencil and chalks. These were separate commissions and were rarely studies for paintings, as it was his usual practice to make a careful drawing of the head and sometimes the whole composition on the canvas itself and to paint over it. His works exhibit a fluid touch, rich colour, and great ability to realize textures. He presented his sitters in a dramatic, sometimes theatrical, manner that produced Romantic portraiture of a high order.

The years 1806 – 1812 saw a consolidation of his powers. It was generally agreed that at the successive Academy exhibitions of 1806, 1807 and 1808 he excelled himself in the "Fancy Group" (Mrs. Maguire and Arthur Fitzjames), "Sir Francis Baring, John Baring and Charles Wall".

He was knighted in 1815 and became President of the Academy five years later. In 1818 – 1820 he was in Aachen, Vienna and Rome on behalf of the Prince Regent, making full-length portraits of the allied sovereigns who had contributed to the defeat of Napoleon; these works now hang together in the Waterloo Chamber at Windsor Castle – a unique historical document of the period. By these works Lawrence was recognized as the foremost portrait painter of Europe. On his return to England in 1820 he was elected president of the Royal Academy.

He was very successful in commercial terms, and made a great deal of money. He was also a collector and formed one of the finest collections of Old Master drawings ever known.

In the last years of his life Lawrence achieved some of the finest and most penetrating work. He was now an honorary member of most of the Academies of Europe.

Lawrence died on January 7, 1830 and was buried with great honours in St. Paul's Cathedral. The death of Lawrence came as a shock to the nation for he had become a national figure to a degree achieved by no English painter before him.

Romanticism and Early 19th century British Painting

Romanticism, with its emphasis on the imagination and emotion, appeared in Britain as an artistic movement in the early decades of the nineteenth century and flourished until mid-century. It aroused as a response to the disillusionment with the Enlightenment values of reason and order in the aftermath of the French Revolution of 1789.

The art of this period is marked by great diversity. It is shown in the interest in the scientific investigation of nature and its application to artworks. The past was investigated not only through the use of literary descriptions but also by using the technique of archaeological verification in order to obtain a fuller and more accurate view of the past. The ancient literary texts which described the individuals and the life of antiquity were now sought out, revived, and widely read. Literary texts were read with more critical eye, in search of heightened emotional experience. Greece and Rome received a great deal of emphasis in the new evaluation of history, especially in the first half of the romantic period. Finally, the intensified concentration on psychological responses, the emotion and the emotional, is becoming obvious. It becomes increasingly apparent in the scenes taken from everyday life, that the key to the subject and composition of a given painting is its emotional orientation. This interest included an emphasis on the imagination.

This interest in the individual and subjective – at odds with eighteenth-century rationalism – is mirrored in the Romantic approach to portraiture. Traditionally, records of individual likeness, portraits became vehicles for expressing a range of psychological and emotional states in the hands of Romantic painters.

British painting in the early 1800s carried on many of the traditions of the previous century. Portraiture was still of central importance, and paintings of noble subjects from the Bible and from ancient and modern history continued to be produced. However, at the same time less elevated types of subject matter – such as paintings of animals, field sports and picturesque scenes of rustic life – developed in popularity.

With the end of the Napoleonic wars, British travellers could visit the mountain and river scenery of Europe again and the classical landscape of Italy was once more a magnet for artists. In Britain, the transformation from a mainly rural, agricultural economy into an urban, industrial one gathered pace and modern cities became subjects for some artists. Major provincial towns, including Liverpool, became important centres of art with their own institutions for teaching and exhibiting.

After Gainsborough there is no lack in landscape painters in England. During this time three men working on very diverse lines made themselves felt as far original personalities. Two of them were geniuses, Constable (1776 – 1837) and Turner (1775 – 1851) and the third a charming painter and delicious colourist, Bonington (1802 – 1828), who should have gone very far had he lived.

John Constable was the first English landscape painter to ask no lessons

from the Dutch. His art expresses his response to his native English countryside. For his major paintings, Constable made full-scale sketches direct from nature at a single sitting (as in “Salisbury Cathedral from the Bishop's Grounds”); he wrote that a sketch represents just one state of mind which you were in at the time. When his landscapes were exhibited in Paris at the Salon of 1824, critics and artists embraced his art as "nature itself". Another his tendency was using a lot of green colour while painting nature. Constable's subjective, highly personal view of nature goes in accordance with the individuality that is a central principle of Romanticism.

Richard Parkes Bonington painted water-colours which are called by many critics as little masterpieces of oil-paintings. He became a disciple of the budding French romanticism with a grace, fantasy, and freshness of colour all his own, and in some few landscapes (such as “Parterre d’eau a Versailles”) he shows a breadth of vision and a sureness of touch foreshadowing the greatness he might have achieved had he not died of tuberculosis at the age of twenty-six. Even now inferior paintings attributed to him are still found in auction houses around the world.

Joseph Mallord William Turner was English Romantic landscape painter whose expressionistic studies of light, colour, and atmosphere were unmatched in their range and sublimity. His name is famous and most-loved above all other English landscape painters. He became known as 'the painter of light', because of his increasing interest in brilliant colours as the main constituent in his landscapes and seascapes. His works include water colours, oils and engravings.

The work of William Blake (1757 – 1827), poet, draughtsman, engraver and painter, is made up of Gothic art, Germanic reverie, the Bible, Milton and Shakespeare, to which were added Dante and a certain taste for linear design. Blake is the most mystic of the English painters.

With the coming of Romanticism, the artists began to use the reality of nature in their works. The desire for understanding and expression of human life in all its aspects led the Romanticism back to the past. The Romantic painters sought inspiration in the history, making particular use of events in the Middle ages. They were attracted by exotic environments, but also acquired a growing understanding of contemporary life. Romanticism opened a new way to Realism, most effectively it was shown in landscape painting, where the invented landscapes were rejected and the beauty of nature was found in the countrysides and landscapes around the artists.

Side by side with isolated figures, such as Turner and Blake, flourished the second generation of portrait painters – Romney (1734 – 1802), Hoppner (1758 – 1810), Raeburn (1756 – 1823), were all excellent painters. Romney is famous for his numerous pictures of the celebrated Lady Hamilton. The pictures of young men and maidens painted by Hoppner are full of charm and refinement. Raeburn's colour is rich and warm, and his touch broad and vigorous; he has the gift of posing his sitters with decision and really possesses some of the attributes of a great painter. At this happy moment everyone in England painted good portraits.

William Blake (1757 – 1827)

British poet, painter and engraver, who illustrated and printed his own books, Blake is better known as a poet than as an artist.

It took years before historians and critics discovered the importance of his work on the development of printmaking and fine art painting. Blake proclaimed the supremacy of the imagination over the rationalism and materialism of the 18th century and his work has been categorized as part of Romanticism.

There are two major aspects of his art. On the one hand, he used his designs as commentaries on social or political events of his own time. At other times, his designs are penetrating transformations of a literary text into visual term. His interpretations are always personal. But his images are never commentaries on his own subjective states. On the contrary, his art is in the mainstream of romanticism because it explores an enormous range of literary texts and experiences. His use of imagery to explore these experiences is unusually rich and varied, establishing a new vocabulary of forms to convey the extraordinary range of his ideas.

Born in London – his father ran a hosiery shop – he was taught to read and write by his mother, and then worked in the family business. His family was religious and the Bible would remain a source of inspiration for Blake throughout his life. At an early age, he started engraving copies of drawings by the great Old Masters of the Renaissance, like Raphael, Michelangelo and Albrecht Durer. At the age of 14, his family recognised his talent for drawing and sent him to an engraver to be apprenticed. His apprenticeship lasted 7 years and included time spent copying images of Gothic architecture from churches of London, such as Westminster Abbey, where he drew an inspiration which was to haunt his mind all his life. But none of those unknown Gothic carvers had the grandeur and force of Michelangelo, whose forms he began to copy and adapt even as a boy, so that both these influences worked within him and affected his style. After his apprenticeship, he became a student at the Royal Academy of Fine Arts in London.

Blake's first themes were taken from English history. Like Milton, whom he admired, and whose poems he repeatedly illustrated, he had great pride in his own country. But he quickly became interested in other themes. The soul of man, its enslavement and redemption, was the permanent impassioned theme of his writing and of his art.

His wholly original engraving, “Glad Day”, was made in 1780. This youthful form, naked, with arms stretch out to the sunrise, seems to stand like a herald on the threshold of Blake's manhood, and to embody his mission to illuminate the world. From this time onward he is a master, using his own methods and idioms. When, unable to find a publisher for his first book of poems, “Songs of Innocence”, he determined to print and publish them himself, he combined text, illustration, and decoration in a manner curiously suggestive of a medieval manuscript. Blake’s dream was to produce a printed book that should rival in beauty the illuminated manuscripts of medieval monks! And his

books are unique in the history of printing. As a painter he stands out in the history of English art. It is impossible indeed highly to appreciate the "Songs of Innocence" unless one knows the pages in which the verse seems spontaneously to flower into design and decoration.

Blake's reputation as an important figure in the history of art rests largely on a set of 21 copperplates he executed to illustrate the Old Testament Book of Job. He employed the traditional technique of line-engraving in unconventional ways. He used visual aids and text in the margins to emphasis points; he incorporated symbolic images from his personal mythology and quoted from other parts of the Bible. His interpretation is personal, complex and multi-layered and his meanings continue to provide a point of debate even today.

Blake tells you nothing about the physical side of life. He paints heaven and hell, fiends and angels and singing stars: "The Soul Hovering over the Body", "Death on a Pale Horse", "Macbeth and the Witches", "Elijah and the Chariot of Fire". His pictures are never still or dead; they do not interpret the everyday life of man; he uses the human figure to carry us out of our physical selves, to throw us into spiritual moods, to make us feel heavenly joy, almighty wrath or tenderness.

Considered from any point of view Blake is one of the most interesting and extraordinary figures in the whole history of English painting, but this reversion to a typically English manner of expression gives him an historical interest which is often overlooked. Blake's genius was altogether too strange to have much influence on his contemporaries, but in some imaginative painters and illustrators (Edward Calvert, Samuel Palmer), traces of his inspiration constantly appear, and in his insistence on pattern and emphasis on the abstract elements of design, he was a forerunner of much modern art.

John Constable (1776 – 1837)

One of the foremost landscapists in history, Constable represents a full step forward in the modern development of landscape art. He was a product of Eastern England with its luxurious meadows, distant horizons, picturesque villages, and above all its everchanging sky with constantly moving cloud formations. Although Constable's outlook on nature was primarily naturalistic, his individuality of style and interest in "sentiment" made him part of the Romantic period in which he lived.

John Constable was born in Sufford, on June 11, 1776. He was the son of a wealthy miller. He began to take interest in landscape painting while he was at grammar school. His father did not favour art as a profession. As a boy Constable worked almost secretly, painting in the cottage of an amateur painter. His keen artistic interest was such that his father allowed him to go to London in 1795, where he began to study painting. In 1799 Constable entered the Royal Academy School in London.

At this time the model for landscape painting in England was still the classical ideal landscape of the 17th century. After his first exhibition in the

Academy, Constable realized that within such limitations he could not paint the English countryside as he saw it, and in his search for more suitable methods he created his own art.

In 1802 he began the practice of sketching in oils in the open air, a form of study which he continued throughout his life. He was the first landscape painter who considered that every painter should make his sketches direct from nature. He made hundreds of outdoor oil sketches setting down his first spontaneous and emotional reactions to natural beauties, capturing the changing skies and effects of light. These visual impressions, even more than his finished works are regarded as his real contribution. He was happiest painting locations he knew well, particularly in his native Suffolk. He also frequently painted in Salisbury, Brighton and Hampstead, making numerous studies of the clouds over the Heath. His larger scenes were sketched full-size in oil, and the sketch was then used as a model for the finished painting.

Constable's art developed slowly. He tried to earn his living by portraits. His heart was never in this and he achieved no popularity. He sold his first painting to a stranger in 1814 and was elected an Associate of the Royal Academy in 1819. Having become through his marriage and the death of his parents financially independent, he felt confident enough to embark upon a series of large canvases, the subjects of which were taken from the banks of the River Stour and, which he exhibited in successive years at the Royal Academy. He put into his landscape cattle, horses, the people working there. He put the smiling meadows, the sparkle of the sun on rain, or the stormy and uncertain clouds. The most notable works of Constable are "Flatford Mill on the Stour" (1817), "The Hay Wain" (1821), "A View on the Stour near Dedham" (1822) and "The Leaping Horse" (1825).

In England Constable never received the recognition that he felt he was due. The French were the first to acclaim Constable publicly. With the exhibition of "The Hay Wain" at the Royal Academy in 1821 Constable's work became known to French artists. Recognition outside his own country reached the climax in 1824, when "The Hay Wain" and "A View on the Stour near Dedham" were exhibited at the Louvre and excited great admiration and heated critical discussion. "The Hay Wain" was awarded a gold medal, and Constable's influence over the young French artists, in particular Delacroix, dated from this event, and the so-called "Barbizon School" (the school of landscape painting in France in the first half of the 19th century, received its name due to the village Barbizon, where most of landscape painters resided), who followed Constable's lead in working outdoors. Later still, the French Impressionists built on Constable's efforts to capture the moods of light.

In 1829 his wife died, and election in that year to full membership in the Royal Academy he regarded as belated and without significance.

From this time onward Constable was subject to fits of depression. He had been left with a family of seven young children and forced himself into extra exertions on their behalf.

His last major picture of Suffolk was completed in 1835. "The Valley

Farm" shows another view of Willie Lott's cottage in Flatford which is also seen in "The Hay Wain". Constable said this picture was "painted for a very particular person – the person for whom I have all my life painted".

Constable enjoyed clouds, sunshine, trees and fields for their own sakes, in addition to viewing them as potential vehicles for human emotions.

During his lifetime Constable's originality prevented wide recognition of his merits among both artists and the public in England, though he had devoted friends and admirers and sold a fair amount of work to private patrons. In England he inspired no painters of any importance, though there were a number of minor imitators, and it was not until his influence was transmitted through France back to England in the later part of the 19th century that Constable became a force in English painting.

Joseph Mallord William Turner (1775 – 1851)

Joseph Mallord William Turner was an English Romantic landscape painter, watercolourist and printmaker, whose style can be considered as the foundation for Impressionism. Although Turner was considered as a controversial figure in his day, he is probably one of the best-loved Romantic artists of England. He became known as "the painter of light", because of his increasing interest in brilliant colours as the main constituent in his landscapes and seascapes. His works include water colours, oils and engravings.

Joseph Mallord William Turner was born in London, England, on April 23, 1775. His father was a barber. His mother died when he was very young. His family lived in Maiden Lane, Covent Garden, a fashionable quarter for hairdressers. The future painter spent a lot of time among the warehouses and docks of the busiest harbour of his time. Sights of England's naval power and marine, glimpses of the ships made their impact on his young mind.

The boy received little schooling. His father taught him how to read, but this was the extent of his education except for the study of art. By the age of 13 he was making drawings at home and exhibiting them in his father's shop window for sale.

From 1789 – 1793 Turner had attended the Royal Academy Schools, where he drew the antique and also from life. But copying the works of others and sketching from nature were the main teaching methods for Turner. At 14, the young artist's first known sketchbook was a small book that he filled with drawings of landscapes, churches, houses, and trees. He became especially fond of old buildings, castles, churches, and ruins that he found during his walking tours of the countryside. Walking long distances of as much as 25 miles in a day, with sketchbook in hand, would become a practice that he continued throughout most of his life. He travelled widely in England and Wales, sketching mountains, ruins, famous buildings, etc. Throughout his life topographical painting was to provide a major source of income. In 1790 he had a water-colour exhibited at the Academy and was praised by critics.

In November of 1799 he was elected an Associate of the Royal Academy

of Art, at the age of 24. At this time he moved from his parents home to 64 Harley Street, later completing a gallery in 1804 at this address, to exhibit his own works. In 1802, when he was only 27, Turner became a full member. He then began travelling widely in Europe.

Profound as Turner's love of the mountains was, it was scarcely so fundamental as his love of the sea. He found his inspiration in waves and storms, upon clouds and vapour. Not only the sea, but the way it depicted and affected the ships was important to him. To a sailor, and Turner was at heart a sailor, a ship is a living creature, courageous and loyal. If Turner sympathised with ships, he sympathised equally with the men within them and loved to depict fishermen. He only cared in fact to portray the mood of the sea as it affected the experiences of man. A good example of this can be “Calais Pier” (1803), one of Turner's greatest works.

After his continental tour in 1802, his eyes seemed to have been opened to the beauty of English scenery. Up till how he had painted mainly ruins, stormy seas, and gloomy mountains now he began to choose subjects from agricultural or pastoral country and often from scenes with trees and water.

In 1807 Turner was elected “Professor of Perspective” at the Royal Academy, a subject that he would teach at the Academy for many years. No salary was attached to the office, but he was paid fees for each lecture he gave. Turner’s relations with other academicians are puzzling. He was certainly admired but criticized sometimes by other painters who thought that Turner in some of his works departed too far from the standards of the imitation of nature. But if Turner was hurt by this criticism, he definitely hid his wounds and continued working in his own style.

The years 1805 – 1813 can be regarded as a new phase of Turner’s works. His greatest masterpieces of the period are “Windsor” and “Sun Rising through Vapour”. Unfortunately some of the delicacy of tones is lost in reproductions; and only in the original do the trees and castle appear completely substantial. Colour, as well as tone, has produced this effect of distance, of mist and of growing sunlight. The colour has in general a golden warmth, to which the eye must become accustomed.

From 1815 to 1818 Turner hardly exhibited at the Academy. The epoch of his great imitations was over and he was clearly entering the “middle period in his works, when the old accomplishments had ceased to satisfy him, and the new vision was not yet in focus. At this point, in the autumn of 1819, he visited Italy for the first time. Venice was the inspiration of some of Turner's finest work. Wherever he visited he studied the effects of sea and sky in every kind of weather. Instead of merely recording factually what he saw, Turner translated scenes into a light-filled expression of his own romantic feelings. As in Rome, he filled his sketch-books with accurate and very beautiful water-colours. All his pictures were painted on his return, and as long as the pink and white stone, the shadows full of light and the fantastic interplay of sky and water were fresh in his memory he could make anything carry conviction.

The year 1829 was a turning point in his career. About then be began to

adopt his final, and in many ways his most original style as a colourist. In 1829 “Ulysses Deriding Polyphemus” was exhibited. Turner had then already begun to use in oil the gorgeous colour schemes with which he had earlier experimented in water-colour, and which were the marked characteristic of the last twenty years of his life. From then till 1845 he painted what are in many ways his most original masterpieces.

1838 is the date of the “Fighting Temeraire”. In some way this work sums up all Turner’s powers. It has all his splendour of invention, with all his depth of feeling. It is significant that he refused to sell it and that it is said to have been his favourite among his works. The beautiful golden battle-ship, whose days are over, is being towed to its last resting place by an ugly modern snorting tug. The colour of the sky is magnificent, the effect of the passing of time has been painted; but while in the earlier picture light is increasing, here the sun is sinking, the day is tired; the young moon has already dimly appeared; the darkness is gathering and soon the colours will fade.

After over forty years of severe discipline as a draughtsman, his hold upon structure has begun to relax; and he is now absorbed exclusively in rendering colour, light and atmosphere. In 1844 Western Railway locomotive was the fastest train in Europe at the time. Turner being a passenger, remarked that he had put his head out the window during a rain storm, for more than nine minutes to observe the effect of the speed and wind. That was later resulted in “Rain, Steam, Speed” (1844).

Turner can be judged by the pictures which he did not exhibit. These are very numerous. It is true, of course, that many of them contain no definition of form, and sometimes no recognizable object. “Things” have completely disappeared, unless we can account as such an occasional red sail, or those inexplicable concentrations of colour which catalogues in despair have described as “Sea Monsters” or “Vessels in Distress”. But this does not mean that they are unfinished; on the contrary, the paint which covers these large canvases has been applied and graded with the utmost care and delicacy.

Turner's later work made no immediate contribution to the development of art. In 1850 he exhibited for the last time. One day Turner disappeared from his house. His housekeeper, after a search of many months, found him hiding in a house in Chelsea. He had been ill for a long time. He died the following day, December 19, 1851.

Turner left a large fortune that he hoped would be used to support what he called “decaying artists”. His collection of paintings was bequeathed to his country. At his request he was buried in St. Paul's Cathedral.

In 1974, the Turner Museum was founded in the USA by Douglass Montrose-Graem to house his collection of Turner prints. A prestigious annual art award, the Turner Prize, created in 1984, was named in Turner's honour, but has become increasingly controversial, having promoted art which has no apparent connection with Turner's. Twenty years later the more modest Winsor & Newton Turner Watercolour Award was founded. A major exhibition, “Turner's Britain”, with material (including “The Fighting Temeraire”), was

held at Birmingham Museum and Art Gallery from 7 November 2003 to 8 February 2004. In 2005, Turner's “The Fighting Temeraire” was voted Britain's “greatest painting” in a public poll organised by the BBC.

The Pre-Raphaelites

Pre-Raphaelite paintings are today seen as uncomplicatedly beautiful images. But when they were first painted in the mid 19th century, they were regarded as assaults on the eye, objectionable in terms of their realism and morally shocking.

The Pre-Raphaelite Brotherhood (1848) was a militant group, the first organized revolt against the Royal Academy, the sanctioned art institution of the day. The leaders of the movement, Dante Gabriel Rossetti (1828 – 1882), William Holman Hunt (1827 – 1910), John Everett Millais (1829 – 1896) and Edward Burne-Jones (1833 – 1898). Their ambition was to bring English art (such as it was) back to a greater “truth to nature”. They deeply admired the simplicities of the early 15th century, and they felt this admiration made them a brotherhood, and each of its members had to append to his signature the initials P. R. B. (“Pre-Raphaelite Brotherhood”).

While contemporary critics and art historians worshiped Raphael as the great master of the Renaissance, these young students rebelled against what they saw as Raphael's theatricality and the Victorian hypocrisy and pomp of the academic art tradition. The friends decided to form a secret society in defence to the sincerities of the early Renaissance before Raphael developed his grand manner.

A lot of the themes they chose to depict were quite daring for the time – including problematic subjects such as poverty, emigration, prostitution and the double standard of sexual morality in society. Their pictures require a lot of concentrated reading and are so densely encoded with signs and symbols that one has to work hard at deciphering them.

Charles Dickens was one of the disapproving critics. He described the figure of the Virgin Mary in John Everett Millais’s “Christ in the House of His Parents” as a degenerate type, one who was ‘horrible in her ugliness’.

Ford Madox Brown (1821 – 1893) painted his first Gothic pictures filled with an arid precision, a scrupulous attention to minute details, a harsh colouring, in a word almost everything which was to become the rule in Pre-Raphaelitism. “Truth to nature”, a conception which Constable had applied to landscape painting, suggested such realism as might be gained in painting from nature, that is, in the open air, and indeed for a while this was a Pre-Raphaelite practice, showing in theory a certain correspondence with the aims of Realism and later of Impressionism in France. The Pre-Raphaelites adopted a high moral stance that embraced a sometimes unwieldy combination of symbolism and realism. They painted only serious – usually religious or romantic – subjects, and their style was clear and sharply focused on direct observation. They differed also in devoting themselves to figure subjects in the main, with an ethical and

narrative content. A further difference was the tendency encouraged by Rossetti in particular to look back sentimentally and nostalgically to the past, which took on a dream-like attraction.

The great period of Pre-Raphaelite painting can be placed within the decade 1850 to 1860. Millais as a young man produced a number of works of great beauty with religious and Shakespearean themes. His “Ophelia” (1852) with its almost photographically minute background painted on the Ewell River near Kingston-on-Thames and its figure portraying the beauty of Miss Siddal, posing in a bath full of water, remains a remarkable picture. Millais decided to paint the river bank before he painted Ophelia. He spent five months painting the river, sometimes sitting there for eleven hours in one day. Lizzie Siddal didn’t die from posing in the bath for Ophelia. Though it probably didn’t do her any favours. Millais had her in the bath from December 1851 until the end of March 1852, and they normally kept the water warm by placing oil lamps placed below. On one occasion, the lamps went out. Millais didn’t notice, and Siddal didn’t mention it. She caught a cold which cost her father £50 (over £3000 today) in doctor’s bills – he sent the bills to Millais.

Holman Hunt painted a masterpiece of its kind in “The Hireling Shepherd” (1851) with a sunlit background of willows and cornfield which, for a moment makes one think of Claude Monet.

Dante Gabriel Rossetti became the recognized leader and even formed a second grouping of the brotherhood in 1857, after Millais and Hunt had gone their separate ways. Rossetti came from an artistic and versatile Italian family, and it was perhaps the confidence engendered by this background, and his dynamic personality, rather than his artistic talent, that earned him his prominent position. Rossetti was a poet as well as a painter, and in common with the other Pre-Raphaelites, his art was a fusion of artistic invention and authentic renderings of literary sources. The brotherhood drew heavily from Shakespeare, Dante, and contemporary poets such as Robert Browning and Alfred Lord Tennyson – Rossetti in particular was greatly attracted to Tennyson's reworkings of the Arthurian legends. He reached the highest point of his art in watercolour of an imaginary past and great emotional intensity (“The Day Dream”, 1880).

In addition, the Brotherhood members were very concerned with the world in which they lived and the social problems brought about by the Industrial Revolution, and accompanying rapid growth of cities. In some cases, they painted scenes of modern life with a moral message, as in Rossetti's “Found” (1853 – 1882). This painting shows a young country woman turning in desperation to a life of prostitution, being unable to find suitable work in London metropolis. In other cases, these concerns were reflected in scenes of fantasy and escape, such as Edward Burne-Jones' “The Council Chamber” (1872 – 1892), inspired by the fairy tale of “Sleeping Beauty”, in which the figures are shown, literally, closing their eyes to the world around them.

It is a sad aspect of the Pre-Raphaelite story that none of these painters lived up to their first promise and in various ways lost direction. The remark applies almost equally to Millais, Rossetti, and Hunt though the decline in each

case was individual. The nostalgic element overcame the challenging realism. A second phase (late 1860s) inspired by Rossetti and represented by William Morris (1834 – 1896) and Edward Burne-Jones is mainly of note for a change. This period is often called “Aesthetic movement”. This style reflected a desire to move away from the sentimental narratives of the early Victorian period and to focus instead on images of “beauty” (often women) in which colour harmony, the beauty of form, and compositional balance took precedence over narrative.

The XXth Century British Art: Modern Movements

The artistic culture of the 20th century is one of the most difficult to study in the history of all world culture. This is understandable, for no century has known such tragic social upheavals, such terrible world wars, such stunning scientific and technological progress, such a wide national liberation movement.

XXth century British Art was greatly influenced by the social and political upheaval caused by the World Wars during the first half of the century. In the early 1900s Britain came out of Victorian era and became more liberal, but the outbreak of World War I in 1914 slowed down that progress. Everyone seemed to be experiencing an unprecedented crisis of identity. The 20th century was a golden age of British painting, unsurpassed before or since.

Stanley Spencer (1891 – 1959)

In the years after the Great War (1914–1918), a mood of self-doubt hung over the nation. A generation of men had been sent to slaughter in the trenches. Many started to question what Englishness was, and whether it existed at all. But it was Stanley Spencer, one of Britain's greatest painters, who thought he knew the answer.

Spencer had grown up in Cookham, a quintessentially English village, on the banks of the River Thames. He enjoyed nothing more than the annual regatta, when the entire village came out on show. This was his childhood paradise that insulated him from all the troubles of the outside world. But with the Great War, Stanley was torn away from Cookham, and endured the horrors of war in Macedonia. In 1915 Spencer volunteered to serve with the Royal Army Medical Corps, RAMC, and worked as an orderly at the Beaufort War Hospital, Bristol, a large Victorian gothic building that had been a lunatic asylum. It was his return home that would affect him most deeply. The whole village seemed to be empty. And Stanley began producing a series of inspired religious paintings that transformed the ordinary streets of Cookham into the sites of miraculous biblical events. His most famous works for his entire career are: "Christ Carrying the Cross" 1920, "Resurrection of the Soldiers" 1935, "The Dustbin, Cookham" 1958, "The Crucifixion" 1958.

Stanley Spencer's Cookham "Resurrection of the Soldiers" depicts the heroic moment at the end of days when all the dead are reborn into paradise. But it's not Christ who's being resurrected, but Stanley's friends, family and neighbours. And they're not being reborn into a celestial paradise, but his village. There is God in the porch of the church with Jesus underneath him holding some babies. Men, have just come out of the ground, dirty, so their wives are dusting down their jackets.

But it is actually got another dimension to it as well, because there is one character who is depicted not once, but three times in this painting: going over to

the stile in the distance into the water, smelling a sunflower and wrapped in ivy and that is a woman by the name of Hilda Carline, first love and future wife of Stanley Spencer. Unfortunately, their marriage did not last long due to Spence's affairs.

During 1932 he was elected an Associate of the Royal Academy and exhibited ten works at the Venice Biennale. Between the middle of 1935 and 1936 Spencer painted a series of nine pictures, known as the "Domestic Scenes" in which he recalled, or re-imagined, life with Hilda at home.

In December 1958 Spencer was diagnosed with cancer. He underwent an operation at the Canadian Red Cross Memorial Hospital on the Cliveden estate in 1959. After his operation, he went to stay with friends in Dewsbury. There, over five days from July 12 to July 16 he painted a final "Self-Portrait" (1959). Lord Astor made arrangements so that Spencer could move into his childhood home, Fernlea, and he died of cancer at the Canadian Red Cross Memorial Hospital in December that year. Spencer was cremated and his ashes interred in Cookham churchyard, beside the path through to Bellrope Meadow.

Sir Alfred Munnings (1878 –1959)

With his cravat, tweeds and stiff upper lip, Sir Alfred Munnings is considered as a deeply unfashionable painter these days. But in his day he was a colossus of the arts establishment – a die-hard traditionalist who would fight for his idea of Englishness to the very last.

If he wanted to do a sketch, one had to sit on the wooden horse for a couple of hours. If he was doing a painting, and he needed somebody to sit, everything else stopped. Also he loved the races and he liked to go out on the horses or to Newmarket ("Hunting Morning" (1913), "Ponies in a Sandpit" (1909), "After the race" 1938).

But for better understanding of Alfred Munnings, there is his painting "Tagg's island" (1919). It distils his entire world view into one gloriously sentimental image. Here he actually painted his four favourite things in the world. His fourth favourite thing in the world was his wife. His third favourite thing in the world was his house. Alfred's second favourite thing was Alfred himself. But Alfred's favourite thing of all was his horse. Horses would prove not just his greatest hobby but the secret of his extraordinary professional success.

In his day Alfred was rewarded with the ultimate honour, President of The Royal Academy of Arts. At last, he had the perfect platform from which to preserve and promote the 'Great British Painting Tradition'. But during one banquet, Alfred went a bit too far. Alfred had drunk numerous glasses of alcohol and when he got up to speak, he was completely sozzled. So he forgot that the BBC was broadcasting his every word, live to the nation. He said the following: 'I find myself a President of a body of men who are what I call shilly-shallying. They

feel that there is something in this so-called modern art. If you paint a tree, 'for Lord's sake, try and paint it to look like a tree. 'And on my left I have Mr Winston Churchill, I know he is beside me, 'because once he said to me, "Alfred, if you met Picasso coming ' "down the street, would you join with me in kicking his something-something side!" ' 'I said, "Yes, sir! I would!" Alfred's been hated for that speech for over 60 years.

He died at Castle House, in Dedham, Essex, on 17 July 1959. After his death, his wife opened a museum of his works at their home in Dedham. A street and a pub are named after him in Mendham.

Francis Bacon (1909 - 1992)

Francis Bacon was the son of an Irish racehorse trainer, but he fled home as a teenager after his father found him trying on his mother's underwear. He then embarked on a dissolute and promiscuous youth, dominated by alcohol, drugs and sadomasochism. And it was these sordid pleasures and pains of the flesh that he decided to explore in his art.

Bacon had no formal training, he painted with intuition and intensity, using walls as pallets, clothes as brushes, and destroying anything that failed to please him. But his secret lay in found imagery, which he devoured and distorted in his art. But his approach was very different. The imagery of the crucifixion weighs heavily in the work of Francis Bacon. Critic John Russell wrote that the crucifixion in Bacon's work is a “generic name for an environment in which bodily harm is done to one or more persons and one or more other persons gather to watch”. Bacon admitted that he saw the scene as “a magnificent armature on which you can hang all types of feeling and sensation”. He believed the imagery of the crucifixion allowed him to examine “certain areas of human behavior” in a unique way, as the armature of the theme had been accumulated by so many old masters. Bacon's “Crucifixion**”** (1933) was his first painting to attract public attention as it was not about Jesus but about people. Bacon painted grotesque figures at the base of the Crucifixion, telling that there was no better future. Most people still see this as one of the great masterpieces of the 20th century.

By 1944 Bacon had gained confidence and moved toward developing his unique signature style. His Three Studies for Figures at the Base of a Crucifixion had summarised themes explored in his earlier paintings, including his examination of Picasso's biomorphs, his interpretations of the Crucifixion, and the Greek Furies. It is generally considered his first mature piece; he regarded his works before the triptych as irrelevant. The painting caused a sensation when exhibited in 1945 and established him as a foremost post-war painter.

In 1971, Bacon was awarded with a major retrospective at the Grand Palais, the most prestigious exhibition hall in Paris. The only other living painter to have been honoured in this way was Picasso. Bacon had brought with him to Paris his

boyfriend, a low-life Londoner called George Dyer, who Bacon had apparently met while Dyer was burgling his apartment. On the eve of the grand opening, Bacon was out celebrating his success with the rich and famous, while George Dyer was left to drink alone at a cafe round the corner. After a night of heavy drinking, Dyer finally found his way back to this hotel, and after returning there, he decided to swallow a lethal cocktail of medicine.

Bacon began a series of memorials to his dead lover, which are his finest achievements in painting. “Black Triptych” is one of Bacon's memorials to Dyer.

Two canvasses on the side, are portraits of Dyer sitting down in his underwear. And the middle painting – is a great celebration of their relationship. But in closer look people can see that their eyes are closed, the body is scarred, wounded and mutilated and bleeding, and even being eaten away by the shadows that surround it. In his masterpiece, Bacon had finally expressed the hopelessness of life. But his was a message not everyone wanted to hear.

While on holiday, Bacon was admitted to the private Clinica Ruber, Madrid in 1992, where he was cared for by the Handmaids of Maria. His chronic asthma, which had plagued him all his life, had developed into a more severe respiratory condition and he could not talk or breathe very well.

He died of a heart attack on 28 April 1992. He bequeathed his estate (then valued at £11 million) to his heir and sole legatee John Edwards

Richard Hamilton (1922 – 2011)

Richard Hamilton (1922–2011) was an English painter and collage artist during the Pop Art movement of the 1950s. He was one of the earliest contributors to the movement and his works most likely influenced artists such as Warhol, Lichtenstein, Wesselmann, and Oldenburg. During his career, Hamilton was inspired by Marcel Duchamp and enjoyed exploring art that focused on everyday items and consumer culture. As the artists who established the future of the Pop Art Movement, Richard Hamilton influenced not only later artists in the British Pop art movement, such as Peter Blake and David Hockney, but he also inspired the American Pop art movement including artists like Andy Warhol and Roy Lichtenstein.

In 1956, Richard Hamilton joined forces with a maverick group of artists, architects and thinkers. Together they formed the Independent Group, and they set themselves a very ambitious task. Hamilton and his group wanted to investigate every aspect of the new consumer culture that was taking over Britain. They wanted to know what food people were eating, what magazines they were reading.

To tell the world about their work, the Independent Group put on an exhibition and they called it “This Is Tomorrow”. Hamilton's contribution was “Just What Is It That Makes Today's Homes So Different, So Appealing?” (1956). It consists of all the different things that Hamilton thought defined the modern age.

It was a kind of distillation of all his research: a comic book on the wall, a Ford motor car sign on the lampshade, a television, a telephone, some tinned food. The heart of this mass-produced Garden of Eden are Adam and Eve – a body-builder and a glamour model. And this was Hamilton's profound answer to the question of what makes us human.

But Hamilton wanted to go further and look deeper into the mechanisms of the consumer world. And there was one product which excited his inquisitive mind like no other. The motor car. It would become the subject of his most cryptic and penetrating painting which is called "Hommage A Chrysler Corp" (1957). Hamilton gave it a French title solely in order to make fun of all those pretentious paintings that had been coming out of Paris for years. There is the chrome bumper, the headlamps and pink wing. But this painting is not about the motor car. If to look more closely one begin to notice a shadowy figure of a woman with bright-red lipstick leaning over the car's bonnet. Some researchers think he did it because that was precisely what the car companies did. He painted how consumers were and are manipulated into buying things that they do not need, do not want and cannot afford. And if a person can see a little form sneaking out from underneath the bumper the whole painting begins to change, and a secret image begins to emerge from the obvious image. Suddenly, the whole car becomes a skull. Underneath the glamorous surface of the consumer age, things are not so pretty.

Hamilton's friendship with his art dealer Robert Fraser brought him into contact with the cultural stars of the age, notably The Beatles and The Rolling Stones. For the former, the artist would devise the famously monochrome cover of the 1968 LP officially titled The Beatles, though better known today as The White Album.

Since the early 1970s, Hamilton has become widely known outside the UK, he was often invited to large-scale international exhibitions in different parts of the World. At the same time, the artist seriously engaged in the development of printed engravings and design solutions in the field of industry. He devoted more than 50 years to creating a series of illustrations for the novel by the Irish writer D. Joyce "Ulysses", which were published only at the beginning of the new millennium.

The personal life of the master was not very successful. His first wife, Terri, was killed in a car accident in 1962, and the artist suffered the loss of a loved one very hard. It was only in the early 1970s that he met Rita Donagh, who became his faithful companion until his death. Together with his second wife, shortly after the wedding, he purchased an old rural farm in the south of England, where he set up his own studio.

David Hockney (1937-)

David Hockney was born in Bradford in 1937. His parents were old-fashioned working-class do-gooders. They raised their children as devout

Methodists, and refused to allow even drinking or smoking in the family home. But from an early age, it was clear that David didn't quite fit in. David wanted to be an artist. But not everyone in Bradford appreciated his talents. It wasn't a city particularly for the arts and for individualism.

In 1959, at the age of 20, David won a scholarship to the Royal College of Art in London. At the time, the Royal College was the cosmopolitan heartbeat of British avant-garde.

David Hockney bleached his hair, bought himself circular spectacles, and started to wear some very strange clothes. At the Royal College, he started making pictures that were as uninhibited as his lifestyle.

In January 1964, David Hockney visited Los Angeles for the first time. 'He fell instantly in love with the beautiful place and its beautiful people. But nothing about California excited Hockney quite like its swimming pools. And a swimming pool was the setting for David's most famous painting. “A Bigger Splash” is called that because Hockney painted two smaller splashes before it. The whole thing is about balance - the balance between the top half and the bottom half, between the horizontals and the verticals, between the pinks and the blues, and of course between order and chaos.

Many Pop artists were focused on consumerism and everyday items. Hockney, however, did things a little differently. His Pop Art was about making art more accessible and fun. He used bright colors and bold shapes. He also liked to depict his close relationships with the real people in his life. They were not celebrities – but viewers resonated with the portraits just the same.

One of his most famous paintings is of his mum and dad, called “My Parents” (1977). Using bright colors and giving an overall impression of love and familiarity, it’s certainly not what you’d expect from Pop Art. Still, it’s accessible and relatable and that’s what the movement was about.

Another motif to set off scenes that David Hockney includes in his art are lush green plants and calla lilies. Throughout his career, David Hockney has also painted portraits and double portraits of friends and important people in his life.

In the early 80s, Hockney started working with photography collage using Polaroids and 35mm processed color photos. He usually took photos of a single subject at different times of the day and using different perspectives to create one uniform image. For example, “Pearblossom Highway” (1986), is comprised of over 700 separate photographs. He preferred this type of photography since he felt wide-lens shots that were becoming more popular at the time would come out looking distorted. He started joining narrowly focused photos together and found they told better stories than single shots. His photo collages were then born.

His most recent works are made on iPad. Hockney uses programs to create digital paintings, much like how illustrators at animation studios like Disney and Pixar create their animated movies and TV shows. One of the most interesting aspects of this new way of painting is the fact that you can see his process from

start to finish. The painting gets saved as a digital copy and we're able to watch the creation of his artworks like rewinding a tape. This not only helps art lovers enjoy the work in a new way, but it's an incredible teaching tool as well.

Keith Vaughan (1912 – 1977)

Keith Vaughan was one of the most respected artists of his day keeping company with Graham Sutherland and David Hockney. For Vaughan, painting was not old fashioned, it was fundamental to understanding human nature. He felt that painting the human figure again and again would grant him an insight into the deepest truths of the human condition.

Vaughan was self-taught as an artist. His first exhibitions took place during the war. In 1942 he was stationed at Ashton Gifford near Codford in Wiltshire, and paintings from this time include "The Wall at Ashton Gifford" (Manchester Art Gallery).

His most telling work was a piece he called "The Ninth Assembly of Figures". This is actually a deeply ambitious painting, that intends to chronicle the whole cycle of human life, and at the same time draw on an incredibly rich tradition of European painting. It begins with figure who's said to be a self-portrait of Vaughan with a foetus pose - the beginning of life. Next three figures represent different aspects of adult life. First figure is based on the sort of active world, and is based on the ancient Greek javelin thrower. Second figure represents sexuality, so this is the adult life. And third is based on the crucifixion. The darkest of all, a figure who's already died. The picture shows a belief in the power of painting.

He believed this kind of painting could not just reveal what life was all about, what its journeys were, what its hopes were, what its desires were. He believed that by looking at these paintings you could understand yourself, and he could understand himself better.

Vaughan worked as an art teacher at the Camberwell College of Arts, the Central School of Art and later at the Slade School. As new artists emerged, with fashionable new ideas, Vaughan felt hopelessly out of date. And all his anxieties are recorded in minute detail in his remarkable diaries, which he kept for his entire adult life.

Keith Vaughan had been defeated in his ambition to find meaning in his life through painting. He was diagnosed with cancer in 1975 and died by suicide in 1977 in London, recording his last moments in his diary as the drugs overdose took effect. But his suicide wasn't just a personal tragedy. It spelled the end of a great era of British painting that stretched all the way back to the early XXth century.

British art in the last two decades of the XXth century, often called neoconceptual, has been quite eclectic and employed a variety of often mixed and sometimes surprising media (the birth of the Internet). Much of the art deals with life's big questions, has a certain shock value, and shares a preoccupation with

mortality and bodily decay. In 1990s a group of artists, known as Young British Artists (YBAs) developed new methods of producing art. Probably the best known of England's artists is Damien Hirst (born 1965), whose images have included dot paintings, cabinets of pharmaceuticals, and, most famously, animals, sliced or whole, displayed in glass vitrines. Another bright representative of this group is Tracey Emin (born 1963). A wide range of other contemporary English works and artists include Richard Billingham's deadpan photographic images; Rachel Whiteread's plaster casts and rubber sculpture of domestic objects; Jenny Savile's fleshy and disturbing nudes; Gary Hume's cool and brilliantly colored abstracts; and Marc Quinn's controversial works, notably a cast of his head made with his own blood. The annual Turner Prize, founded in 1984 and organized by the Tate, has developed as a highly publicized showcase for contemporary British art. Among the beneficiaries have been several members of the YBA movement – Damien Hirst, Rachel Whiteread, and Tracey Emin.

British contemporary art in the beginning of the 21st century has constantly reinvented itself and produced inspiring and innovative works full of energy and optimism for the future.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. Name the main artistic genres of the 18th century. Give vivid examples.
2. What makes William Hogarth one of the most significant British painters?
3. What subjects prevailed in Gainsborough’s pictures?
4. Who is the author of the picture “Mrs. Siddons as the Tragic Muse”?
5. What century is regarded as the Golden Age of British art? Who were its major representatives?
6. What are the main tendencies of English Romanticism in arts?
7. Why William Turner is considered as a controversial figure in his day?
8. Of what kind were the pictures which Turner did not exhibit?
9. Speak about the creation of Turner’s picture “Rain, Steam and Speed”.
10. Name some of the most famous canvases by John Constable.
11. What was Constable’s contribution to the art of landscape painting?
12. Who were the main members of the Pre-Raphaelite brotherhood? What were their main ambitions?
13. Outline the main movements in the British Modern art. Name and briefly characterize the major artists.
14. What are the characteristics of Pop Art in Great Britain?
15. What contemporary British painters do you know?

BRITISH MUSEUMS AND ART GALLERIES

Britain's finest museums and art galleries feature over 400 major museums and art galleries of national and local importance with appeal to all ages, all displaying outstanding collections.

Whether you love Old Masters or modern art, contemporary sculpture or Impressionist paintings, London has an art gallery to suit you. From British art in Tate Britain and contemporary work in the Tate Modern to photography collections in the National Portrait Gallery, the sheer abundance of world-class artworks on display in London will inspire even the most discerning art lovers. Even better, as entry is free in most cases, you can visit London's major art galleries and museums time and time again.

The first place is taken by the publicly owned British Museum in Bloomsbury. Established in 1753, it is one of the greatest museums of human history and culture in the world. That year, an Act of Parliament created the world's first free, national, public museum that opened its doors to 'all studious and curious persons'. Initially, visitors had to apply for tickets to see the museum's collections during limited visiting hours. In effect, this meant entry was restricted to well-connected visitors who were given personal tours of the collections by the museum's Trustees and curators. From the 1830s onwards, regulations were changed and opening hours were extended. Gradually, the museum became truly open and freely accessible to all and now welcome more than 6 million local and international visitors to the museum every year. The museum's collections were first housed in a 17th-century mansion, Montague House, which was extensively refurbished before it opened to the public in 1759. As the collections grew, new galleries were added to the original building. The present-building museum was constructed in the period 1823 – 1852. It covers 13,5 acres. The museum is renowned for its antiquities drawn from all ages and civilizations and for its books, prints and drawings, maps and coins, things of world historical importance. The museum’s print room is justly famed, as is the manuscript collection which ranges from Aristotle’s “Constitution of Athens” to modern British classics. The museum’s collections are extraordinarily varied, especially in antiquities of Egypt, western Asia, the Orient, Greece, Rome and Britain. It is a real jewel in the cultural crown of Great Britain. As part of its very large website, the museum has the largest online database of objects in the collection of any museum in the world, with 2,000,000 individual object entries, 650,000 of them illustrated, online at the start of 2012. There is also a “Highlights” database with longer entries on over 4,000 objects, and several specialized online research catalogues and online journals (all free to access).

The National Gallery bordering the north of Trafalgar Square was built in 1838 to house the collection of Old Masters paintings. It came into being when the government bought the collection of John Angerstein, an insurance broker and patron of the arts, which included 38 paintings. Initially, the Gallery had no

formal collection policy, and new pictures were acquired according to the personal tastes of the Trustees. By the 1850s the Trustees were being criticised for neglecting to purchase works of the earlier Italian Schools, then known as the Primitivists.

Following the reform of Gallery administration in 1855, the new Director travelled throughout Europe to purchase works for the Gallery. In the 10 years that he was Director, Sir Charles Eastlake ensured that the Gallery's collection of Italian painting expanded and widened in scope to become one of the best in the world.

From the very beginning, the National Gallery's collection had included works by British artists. By the mid-1840s, the rooms of the National Gallery had become overcrowded. Today it contains a collection of western European painting from the 13th century to 1900. The collection covers all schools and periods of painting, but is especially famous for its examples of Rembrandt and Rubens. The British schools are only moderately represented as national collections are shared with the Tate Gallery that was opened later, and some collections of British paintings from the National Gallery were transferred there. Every painting in London National Gallery is worth looking at. Among them are masterpieces by Botticelli, Leonardo da Vinci, Rembrandt, Gainsborough, Turner, Renoir, Cezanne and Van Gogh. From the outset the National Gallery has been committed to education. Students have always been admitted to the Gallery to study the collection, and to make copies of the pictures. A vibrant education programme continues today for school children, students, and the general public. The programme includes free public lectures, tours and seminars. There are special exhibitions, lectures, video and audio-visual programmes, guided tours and holiday events for children and adults. The gallery is an exempt charity, and a non-departmental public body of the Department for Culture, Media and Sport. Its collections belong to the public of the United Kingdom and entry to the main collections is free of charge.

Founded in 1856, the aim of the National Portrait Gallery, London is ‘to promote through the medium of portraits the appreciation and understanding of the men and women who have made and are making British history and culture, and ... to promote the appreciation and understanding of portraiture in all media’. Above the entrance of the Gallery are the busts of the three men, responsible for the Gallery's existence. Philip Stanhope, 5th Earl Stanhope (1805–1875); supported by Thomas Babington Macaulay (1800–1859) and Thomas Carlyle (1795–1881). The collection has more than 4,000 famous faces of Great Britain, including today’s Royal family. Visitors come face to face with the people who have shaped British history from kings and queens to musicians and film stars. Artists featured range from Holbein to Hockney and the collection includes work across all media, from painting and sculpture to photography and video. Like other national museums, the Gallery is supported both by government and increasingly by a large number of individuals, companies, trusts and foundations, as well as by the receipts from ticketed exhibitions, shops, catering and events. As well as the permanent displays, the National Portrait Gallery has

a diverse programme of exhibitions and free events and a stunning rooftop restaurant with spectacular views across the London skyline.

Tate Britain was founded in 1897 as the National Gallery of British art. It owes its establishment to Sir Henry Tate who built the gallery and gave his own collection of 65 paintings. Now it holds the largest collection of British art in the world. The gallery shows work from the last five centuries, including contemporary British art, in a series of free changing displays. Tate's Collection includes masterpieces by British artists such as Hogarth, Gainsborough, Constable, Millais, Burne-Jones, Whistler, Sargent, Sickert, Hepworth and Bacon. The extraordinary work of Turner can be seen in the Clore Gallery, modern sculpture is also represented in the gallery.

The Tate is an institution consisting of four museums: already mentioned Tate Britain in London, Tate Liverpool (1988), Tate St Ives, Cornwall (1993) and Tate Modern, London (2000). It is Britain's national museum of modern and contemporary art from around the world is housed in the former Bankside Power Station on the banks of the Thames. The awe-inspiring Turbine Hall runs the length of the entire building and you can see amazing work for free by artists such as Cezanne, Bonnard, Matisse, Picasso, Rothko, Dali, Pollock, Warhol and Bourgeois. It is the most-visited modern art gallery in the world, with around 4,7 million visitors per year. The entrance to the Tate is free of charge; fees are only for special events and exhibitions. It also has a big website, Tate Online (1998).

The Victoria and Albert Museum is a treasure house of vast dimensions and wealth. From its early beginnings as a Museum of Manufactures in 1852, to the foundation stone laid by Queen Victoria in 1899, to today's state-of-the-art galleries, the museum has constantly evolved in its collecting and public interpretation of art and design. Its collections span over 5,000 years of human creativity in virtually every medium, housed in one of the finest groups of Victorian and modern buildings in Britain. It is the world's greatest museum of art and design, representing over three thousand years of human creativity, with collections unrivalled in their scope and diversity. Situated in South Kensington, in recent years the V&A has undergone a dramatic programme of renewal and restoration. Highlights include the Medieval Renaissance galleries containing some of the greatest surviving treasures from the period, the breathtaking William and Judith Bollinger Jewellery Gallery and the stunning British Galleries, illustrating the history of Britain through the nation’s art and design. In addition to its outstanding free permanent collection, the V&A offers an internationally-acclaimed programme of temporary exhibitions and an extensive events programme.

The Saatchi Gallery was established by Charles Saatchi in 1985. It is well known for controversial contemporary pieces of art and displays of work by relatively unknown artists. In 1992 it held the Young British Artists shows, a fixture for several years where Damien Hirst and Tracey Emin rose to fame. These shows featured Hirst’s famous pickled animals and coloured spots, and Emin’s unmade bed and tent (which was destroyed in a fire in 2006). Saatchi

Gallery seeks to collaborate with artists in an open and honest manner with a primary aim of introducing their work to wider audiences. The gallery was originally housed on Boundary Road, St John's Wood, and moved to County Hall, Westminster in 2003. Its current site is at the Duke of York's Headquarters where it has been since 2008. In 2012 the gallery is to be given to the public and will be renamed to the Museum of Contemporary Art. The Gallery presents curated exhibitions on themes relevant and exciting in the context of contemporary creative culture. Educational programmes aim to reveal the possibilities of artistic expression to young minds, encourage fresh thought and stimulate innovation.

In 2019 Saatchi Gallery became a registered charity and begun a new chapter in its history. As a charity, the organisation seeks to be self-funded and reinvests all revenue into its core activities to support access to contemporary art for all.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. Name the most popular British art galleries. What do you know about collections exhibited there?
2. How many museums does the Tate institution consist of? Name them.

BRITISH ARCHITECTURE

The architecture of England has a long and diverse history from beyond Stonehenge to the designs of Norman Foster and the present day.

It was generally thought that once the Romans pulled out of Britain in the fifth century, their elegant villas, carefully-planned towns and engineering marvels like Hadrian's Wall simply fell into decay as British culture was plunged into the Dark Ages. It took the Norman Conquest of 1066 to bring back the light, when William the Conqueror arrived and brought civilization and fine stone buildings to British people. However, that is not quite true. Romano-British culture – and that included architecture along with language, religion, political organization and the arts – survived long after the Roman withdrawal. And although the Anglo-Saxons had a sophisticated building style of their own, little survives to bear witness to their achievements as the vast majority of Anglo-Saxon buildings were made of wood. The Saxons built in the round-arched style known as “Romanesque” because it copied the pattern and proportion of the architecture of the Roman Empire. The chief characteristics of the Romanesque style were barrel vaults, round arches, thick piers, and few windows. Romanesque is generally called “Norman” in England, but quite a lot of what we think is Norman may possibly be Saxon. The Normans destroyed a large proportion of England's churches and built Romanesque replacements, a process which encompassed all of England's cathedrals. Most of the latter were later partially or wholly rebuilt in Gothic style, and although many still preserve substantial Romanesque portions.

In the wake of the invasion William the Conqueror and his lords built numerous wooden castles to impose their control on the native population. Many were subsequently rebuilt in stone, beginning with the Tower of London.

The Tower of London

The Tower of London is one of the most famous and ancient buildings of London. It was first built by William the Conqueror, for the purpose of protecting and controlling the city. It covers an area of 18 acres within the Garden rails.

The present buildings are partly of the Norman period, but architecture of almost all the styles which have flourished in England may be found within the walls, as each monarch left some personal marks on it. The Tower has in the past been a fortress, a palace and a prison; it has housed the Royal Mint, the Public Records, the Royal Observatory, the Royal Zoo and the jewel house. Now it is the museum of arms and armour and is still one of the strongest fortresses in Britain.

The oldest and most important building is The Great Tower or Keep, called the White Tower. It was begun by Bishop Gundulf in 1078 on the orders of William the Conqueror. The structure was completed in 1097, providing a

colonial stronghold and a powerful symbol of Norman domination. The White Tower is surrounded by other towers which all have different names.

The Tower was occupied as a palace by all Kings and Queens. It was the custom for each monarch to lodge in the Tower before his coronation, and to ride in procession to Westminster through the city.

The security of the walls made it convenient as State prison. The walls of the Tower remember the bloody executions, imprisonment and torture of the prisoners who were kept in the great London castle. The mysterious deaths, the execution of Queens of England – Catherine Howard and Anne Boleyn, the executions of men of peace like John Fisher Bishop of Rochester and Sir Thomas More. When Queen Elizabeth was a princess, she was sent to the Tower by Mary Tudor and kept there for some time.

The responsibility for looking after the prisoners was given to the Yeomen Warders or Beefeaters. Ravens have lived at the Tower of London for hundreds of years, as there ancestors used to find food in the Tower. There is a legend that if the ravens ever leave the Tower of London the White Tower will crumble and a great disaster shall befall England. That is why ravens are guarded.

The Gothic Style Westminster Abbey

Early in the 12th century, a new style in architecture and decoration emerged. At the time it was called simply “The French Style”, but later Renaissance critics called it “Gothic”. This was a reference to the imagined lack of culture of the barbarian tribes, including the Goths, which had ransacked Rome during the time of the Roman Empire. Gothic architecture is characterized by the use of ribbed vaults, buttresses and flying buttresses; it is also identified by the systematic use of the pointed arch (rather than the round arch) and by new decorative forms.

The appearance of the Gothic style in England cannot be adequately explained by the penetration of French influences. Occasionally some important English Gothic buildings, such as the choir of Canterbury Cathedral (1174) or Westminster Abbey (1245), exhibit very close and definite connections with contemporary French works; but always there are insular modifications. The majority of English Gothic buildings do not look in the least French.

Westminster Abbey**,** standing next to the Houses of Parliament in London, is a Gothic monastery church that is the traditional place of coronation and burial for English monarchs. Neither a cathedral nor a parish church, Westminster Abbey is a place of worship owned by the royal family.

The Abbey is the work of many people and different ages. The oldest part of the building is thought to be built in the 8th century. Then in the 11th century Edward the Confessor decided to build a monastery. Only a small part of this Norman monastery, consecrated in 1065, survived. The original Abbey, in Norman style, was built to house Benedictine monks. It was rebuilt in the Gothic style between 1245 and 1517. The first phase of the rebuilding was organized by Henry III, in Gothic style, as a shrine to honor Edward the Confessor and as a

suitably regal setting for Henry's own tomb.

Although the Abbey was seized by Henry VIII during the Dissolution of the Monasteries in 1534, and closed in 1540, becoming a cathedral until 1550, its royal connections saved it from the destruction that caused damages to most other English abbeys. The expression "robbing Peter to pay Paul" may arise from this period when money meant for the Abbey, which was dedicated to St. Peter, was diverted to the treasury of St. Paul's Cathedral.

Westminster Abbey still remains the most French of all English Gothic churches. The abbey's two towers were built between 1722 and 1745 by Sir Christopher Wren and Nicholas Hawksmoor, constructed from Portland stone to an early example of a Gothic Revival design. The Henry VII Chapel (1503-1512), is one of the most outstanding chapels of its time, with a magnificent vault. The fans are suspended from ribs like a series of pendants. Unbroken rows of statues in wall niches and elaborate choir stalls complete an interior. The chapel has a large stained glass window, the Battle of Britain memorial window. This chapel formed a fitting climax to English Gothic architecture.

Since the coronation of William the Conqueror in 1066, all English monarchs (except Lady Jane Grey, Edward V and Edward VIII, who did not have coronations) have been crowned in the Abbey. The Archbishop of Canterbury is the traditional cleric in the coronation ceremony. St. Edward's Chair, the throne on which British sovereigns are seated at the moment of coronation, is housed within the Abbey.

In the Abbey there are tombs and memorials of almost all British monarchs, numerous politicians, sovereigns, artists, writers and musicians. The abbey is stuffed with tombs, statues and monuments. Many coffins even stand upright due to the lack of space. In total approximately 3,300 people are buried in the church and cloisters. Some of the most famous are Charles Darwin, Sir Isaac Newton and David Livingstone. After Geoffrey Chaucer, "the father of English poets", other poets were buried around Chaucer in what became known as Poets' Corner. Among them are Samuel Johnson, Charles Dickens, Thomas Hardy, Rudyard Kipling. There are memorials to William Shakespeare, John Milton, Walter Scott, William Thackeray and others.

The Abbey has also seen many Royal Weddings through the years, in 2011 it was the venue for the wedding of Prince William and Kate Middleton.

Inigo Jones and Christopher Wren St. Paul's Cathedral

Between 1500 and 1660 British architecture experienced tremendous change. Church building declined. Great houses, instead, sprang up across the land. Most were eager to employ the new Renaissance architecture, first developed in Italy. Cut off from the continent, they relied on new architectural books printed to encounter this, and a new breed of men to interpret them – the surveyors – that emerged in this period. Gradually, medieval Gothic architectural forms were dropped, although buildings remained varied and playful. Hampton Court Palace (1515), Longleat House, Wiltshire (1580),

Hardwick Hall, Derbyshire (1591 – 1597) are bright architectural examples of that time. Eventually, Inigo Jones (1573 – 1652) designed Britain's first classically inspired buildings, as sophisticated as anything being built in Italy at the time.

Inigo Jones was the first architect to bring the Italian Renaissance to Britain. His long career was characterised by variety: he designed houses, churches, interiors, theatre sets, and even costumes. His earlier reputation was connected with the playhouse rather than with architecture, and it was he who was largely responsible for the development of the theatre into the form it preserved throughout the 18th and 19th centuries. His theatrical designing was introductory to the real architectural career which began when he designed the Queen House at Greenwich. By the time James I came to power, this palace was a large and rambling structure. In 1615 James I decided to update this, commissioning Inigo Jones to design a new compact palace for his queen, Anne of Denmark. Begun in 1616, the work was stopped for over 20 years, and then the palace was completed for Henrietta Maria between 1630 and 1635. The plan of the palace was completely symmetrical, with strict classical details and the principal rooms on the first floor, and to a great extent it influenced British architectural tradition later after Inigo Jones.

His first authentic building, and also his finest, was the Banqueting House in Whitehall intended to form part of an ambitious royal palace. This was not only the first, but one of the finest master-pieces of the English Renaissance: the first of the buildings that were not mere Italian transcripts, but were as English as the stone of which they we built. The native English style aroused, having absorbed the foreign influences and adapted them to English climate, building techniques and materials.

Christopher Wren (1632 – 1723) was one of the greatest Englishmen ever. He was an English scientist and mathematician and one of Britain's most distinguished architects. He invented new ways of using traditional English building materials, such as brick and roof tiles, to keep within the limits of classical design.

Christopher Wren attended Westminster School and Wadham College, Oxford, where he graduated in 1651. He experimented with submarine design, road paving, and design of telescopes. Before taking up his architectural career he had been successively Gresham Professor of Astronomy in London and Savilian Professor at Oxford, retaining his post until his architectural practice in London took up so much of his time that he had to resign.

In 1664 and 1665, Wren was commissioned to design the Sheldonian Theatre in Oxford, and a chapel for Pembroke College, Cambridge and from then on, architecture was his main focus. Since the purpose of the building was for solemn public acts, Wren chose a classical amphitheatre as the basic form, and adapted the plan of the Theatre of Marcellus in Rome. In this earliest work we can already see the combination of practical ingenuity and aesthetic feeling expressed in terms derived from classical civilization, which is the hallmark of Wren as an architect.

In 1665, Wren visited Paris, where he was strongly influenced by French

and Italian baroque styles. In 1666, the Great Fire of London destroyed much of the medieval city, providing a huge opportunity for Wren. He produced ambitious plans for rebuilding the whole area but they were rejected, partly because property owners insisted on keeping the sites of their destroyed buildings. Wren designed 51 new city churches, as well as the new St Paul's Cathedral. Each church was different, though all were classical in style. He insisted on the finest materials and a very high standard of workmanship. Wren also influenced the design of houses, both in town and in the country. In 1669, he was appointed surveyor of the royal works which effectively gave him control of all government building in the country.

St. Paul’s Cathedral is considered to be the turning point in Wren’s career. On June 21, 1675 was laid the first stone of the New St. Paul's, which was not finished for thirty-five years. The cathedral was completed on October 20, 1708, the 76th birthday of Sir Christopher Wren. It is built of Portland stone in a late Renaissance to Baroque style. Its impressive dome makes it a famous London landmark.

St. Paul's Cathedral is laid out in the shape of a cross. At the “top” of the cross are the choir and the altar, where the sacrament of communion takes place. The interior of the cathedral is very beautiful and full of monuments, dedicated to a wide range of people, such as Admiral Nelson, the Duke of Wellington, Lord Leighton, Thomas Middleton. Also remembered are poets, painters, clergy and residents of the local parish. The nave has three small chapels in the two adjoining aisles: St. Dunstan's Chapel, dedicated to St. Dunstan, who was Bishop of London and Archbishop of Canterbury over 1,000 years ago; All Souls Chapel, dedicated to soldiers of World War I, and the Chapel of the Order of St. Michael and St. George.

Many notable figures are buried in St. Paul's Cathedral crypt, such as Florence Nightingale and Lord Nelson. Sir Christopher Wren himself was fittingly the first person to be buried there, in 1723. The inscription on his burial slab states, “Reader, if you seek his memorial, look all around you”. The main space of the cathedral is centred under the dome, which rises 108.4 meters from the cathedral floor. In the south-west pier of the dome a staircase ascends by 616 steps to the highest point of the cathedral. An easy ascent leads to the Library. At the corner of the gallery, on the left, a very narrow stair leads to the Clock of enormous size. The dome contains three circular galleries: the internal Whispering Gallery with its unusual acoustics (if someone whispers close to the wall on one side, a person on the other side can hear him); the external Stone Gallery, from where you can enjoy the view, and the external Golden Gallery at the highest point of the dome, under the lantern.

Sir Christopher Wren did far more than churches. He was responsible for Tom Tower at Christ's Church, Oxford, the library at Trinity College (1677 – 1692), and the Royal Hospital at Chelsea (1682). He also enlarged and remodeled Kensington Palace, Hampton Court Palace (1689 – 1694), and the Naval Hospital at Greenwich (1696). He is rightly regarded as the most influential British architect of all time.

Georgian and Victorian Architecture

The 18th century saw a turn away from Baroque elaboration and a reversion to a more austere approach to Classicism. A new style was needed for a new age, and the new ruling class, which aspired to build a civilisation that would rival that of ancient Rome, looked for a solution in antiquity. This brought a return to the Italian Palladianism (by the 16th century Italian architect Andrea Palladio (1508 – 1580) that had characterised the earliest manifestations of Classical architecture in England.

Later Neoclassical architecture was established, country houses, representing this style, include Woburn Abbey and Kedleston Hall, Derbyshire (1758 – 1777). The latter has austere, delicate interiors, with their remarkably unified decoration, that show Robert Adam, its architect, at the height of his powers. During this period new forms of domestic construction, the terrace and the crescent, appeared.

By the end of the 18th century austere neo-classical masterpieces were still being produced; but so too were battlemented castles, picturesque sixteen-bedroomed cottages and even, as the 19th century dawned, oriental palaces such as John Nash's Royal Pavilion at Brighton. Among the notable architects practising in this era were Robert Adam (1728 – 1792), Sir William Chambers (1723 – 1796), John Wood (1728 – 1782) and James Wyatt (1746 – 1813).

The architecture in the Victorian Age (1837 – 1901) was characterized by novelty and remarkable inventions. Two notable contributions to the world architecture were made. One was the introduction of cast-iron and sheet glass into building construction, which resulted in the Crystal Palace and the London Coal Exchange (1846 – 1849) and many railway stations with glass roofs and cast-iron columns. Since the speed travel to great distances suddenly became possible, railway architecture gained its popularity during Victorian times. The other was the small detached house built of local material and in the style of earlier buildings in its district. It was designed for the middle classes, for artistic people of moderate income.

The renewal of church building led to the Gothic revival, a development which emerged in England and whose influence was largely restricted to the English-speaking world. It had begun in the 18th century influenced by Romanticism, a trend initiated by Horace Walpole's house Strawberry Hill, but in the Victorian era the revival became a movement driven by cultural, religious and social concerns which extended far beyond architecture seeing the Gothic style and the medieval way of life as a route to the spiritual regeneration of society. The first great and famous building of that movement was the new Houses of Parliament, the grandest work of Victorian Gothic architecture and England's most successful public building of the 19th century. It was designed by two British architects: Charles Barry (1795 – 1860), who won the competition to its design and made the plan, the outline and the style of the Houses, and Augustus Welby Northmore Pugin (1812 – 1852), whose contribution to the

Houses is found largely in its decoration.

The Houses of Parliament, or **Westminster Palace** (1840 – 1860), replaced the building destroyed by fire in 1834. Seen from across the river the Houses of Parliament give a fine illusion of simplicity. At the east front of the Palace we can see great square towers at either end, the central lanterns, the armoury of pinnacles and turrets, crockets and perforated iron-work like spears. The very ground-plan of this highly complicated set of buildings was primarily dictated by the demands of highly complicated system of government. All these committee-rooms, library, courts and robing-chambers were found necessary to the comfortable working of the government.

The Palace of Westminster has three main towers: the largest and tallest is the 98,5-metre Victoria Tower, the most famous Clock Tower, commonly known as Big Ben (96 metres), one of the main symbols of Great Britain, which fame surpassed that of the Palace itself, and the Central Tower, the shortest (91 metres).

The Palace of Westminster contains over 1,100 rooms, 100 staircases and 4,8 kilometres of passageways, which are spread over four floors. The ground floor is occupied by offices, dining rooms and bars; the first floor houses the main rooms of the Palace, including the debating chambers, the lobbies and the libraries. The top-two floors are used as committee rooms and offices. It was summed up earlier this century as classic in inspiration, Gothic in detailing, and carried out with scrupulous adherence to the architectural detail of the Tudor period.

The huge glass-and-iron Crystal Palace, designed by Joseph Paxton (1801 – 1865) to house the Great Exhibition of 1851 in Hyde Park, shows another strand to 19th century architecture - one which embraced new industrial processes, when the new technology of iron and steel frame construction exerted an influence over many forms of building.

Joseph Paxton was neither architect, nor engineer who had made extensive experiments in the construction of large green-houses. What was required was a hall of extraordinary dimensions, yet one that could be dismantled with a minimum of expense, leaving the amenities of the park unscathed. This was a greenhouse on an unprecedented scale, a cathedral of glass. Indeed, sections were named after cathedral architecture: for example, the cross wings were called transepts. In less than eleven months the designs were approved and the building completed, over 560 metres long, 120 metres wide and 33 metres high. All the world came to see this enormous glass house that was so much bigger than any cathedral. The Crystal Palace fulfilled all the requirements demanded of it. In 1853 it was dismantled without difficulty and rebuilt at Sydenham hill and stood there until its destruction by fire in 1936. It was an epoch-making structure and it gave the world the first hint of the advantages to be gained in a metal-framed building.

The Victorian period also saw a revival of interest in English domestic architecture. This development too was shaped by much wider ideological considerations, strongly influenced by Arts and Crafts Movement and William

Morris (1834 – 1896), who made an effort to return to hand-crafted, pre-industrial manufacturing techniques. Morris's influence grew from the production of furniture and textiles, until by the 1880s a generation of principled young architects was following his call for good, honest construction. An important event in Morris's life was the building and decoration of Red House at Bexleyheath (1859 – 1860), designed for Morris by Philip Webb (1831 – 1915). Red House is the building which started the Arts and Crafts movement. It is designed as an L-shaped building, two-storeyed with high-pitched red-tiled roofs and deeply recessed Gothic porches. The interior struck the visitor as very simple but grand with its high ceilings, exposed beams, brick arches and plain brick fireplaces. The main rooms, on the first floor, were the studio and the drawing-room.

Modern Architecture

It is difficult to sum up architecture in Britain in the 20th century. New types of buildings have emerged and the scale of buildings and developments has become more varied than ever before: from fifty-storey skyscrapers to endless low-scale cul-de-sacs (deadlocks), with their detached houses. Vast public buildings and developments dominate the centre of most cities and towns; in the suburbs and villages uniform buildings can be found throughout; and the planning authorities have standardised the appearance of private developments. The other obvious change has been the growing international nature of architecture: many British architects have found more success at home than abroad; buildings are no longer rooted to their locality, with ever more diverse materials used in their construction; and stylistically buildings look less "British", beginning, arguably, with the invasion of the so-called International Modernism, that emerged as a reaction against the world before First World War, including historical architectural styles. Only a handful of Modern Movement buildings of any real merit were produced here during the 1920s and 1930s, and most of these were the work of foreign architects such as Eric Mendelsohn (1887 – 1953), Serge Chermayeff (1900 – 1996), Berthold Lubetkin (1901 – 1990) and Erno Goldfinger (1902 – 1987), who had settled in this country and galvanised the position of modern architecture within England. The De la Warr Pavilion at Bexhill-on-Sea, Sussex, is a superb expression of all that is best about the Modern Movement. Commissioned by Lord De La Warr, mayor of Bexhill, and built by Eric Mendelsohn and Serge Chermayeff between 1933 and 1936, it was an attempt to make Bexhill as attractive as exotic French and Italian resorts. It goes without saying that it failed, but the recent restoration of the Pavilion's clean, sweeping lines is a cause for national celebration.

The Second World War transformed Britain. The post-war period presented a magnificent architectural opportunity in England and in Europe. Vast areas of destroyed and damaged property needed rebuilding. The reconstruction began under Attlee's Labour government in 1945, there was a desperate need for cheap housing which could be produced quickly. The use of prefabricated

elements, metal frames, concrete cladding and the absence of decoration – all of which had been embraced by Modernists abroad and viewed with suspicion by the British – were adopted to varying degrees for housing developments and schools. Local authorities, charged with the task of rebuilding city centres, became important patrons of architecture. This represented a shift away from the private individuals who had dominated the architectural scene for centuries.

The best known pioneer in the field of modern town planning was Sir Patrick Abercrombie (1879 – 1957). He was best known for his extensive work in replanning Britain's bombed cities, particularly Plymouth and London. Here he illustrated that his ideas were ahead of his time, and he anticipated traffic and road problems which are now urgently with us. In 1944 he presented his Greater London Plan, emphasizing the need for decentralization and planning for an overspill from the Metropolitan area. Sir Patrick established the profession of town planning in Britain and he trained the next generation to continue his work.

The Royal Festival Hall (Sir Leslie Martin (1908– 2000) and the Architecture Department of the London County Council) is all that survives of the complex laid out on London's South Bank for the 1951 Festival of Britain. The festival buildings were important for the opportunity they afforded of presenting a showcase for good modern architecture and Martin's concert hall is a timely reminder of what good festival architecture looks like. The Festival Hall reopened in the summer of 2007 after an extensive refurbishment and work to improve the difficult acoustics of the main concert hall.

High-Tech architecture emerged as an attempt to revitalise the language of Modernism, it drew inspiration from technology to create new architectural expression. The two most prominent architects of this period are Richard George Rogers (born 1933), best known for his work on the Lloyd's building (1978 – 1986) and Millennium Dome (completed 1999) both in London, and Norman Robert Foster (born 1935), with his most famous English building Swiss Re Buildings (completed 2003). Nowadays both architects continue their respective influence and inspire contemporary designers.

By the late 1980s the Modern Movement, unfairly blamed for the social experiments implicit in high-rise housing, had lost out to irony and spectacle in the shape of Post-Modernism, with its cheerful borrowings from anywhere and any period. Many shopping malls and office complexes for example Broadgate used Postmodern style. Notable practitioners were James Stirling (1926 – 1992) and Terry Farrell (born 1938), although Farrell returned to modernism in the 1990s. A significant example of postmodernism is Robert Venturi (born 1925) and his Sainsbury Wing of the National Gallery. But now, in the new Millennium, even Post-Modernism is showing signs of age.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. What masterpieces of British architecture do you know?
2. In what way is the history of Great Britain reflected in its architecture?
3. What are the most important parts of the Tower of London? Which

museum does it house at present?

4. What is the legend of the Tower? What other traditions associated with this masterpiece so you remember?

5. Name some of the most important Gothic buildings in England. What features are typical of this style of architecture?

6. Where is Poet's Corner situated?

7. Who do you think is "the architect of London"? What is his best-known creation?

8. What architect of Georgian period do you remember?

9. What notable contributions did the Victorians make to the world architecture?

10. Briefly describe the interior and exterior of the Houses of Parliament.

11. Define the progressive nature of the Crystal Palace.

12. Describe the Royal Festival Hall.

13. What trends and styles of British Modern architecture do you know?

THE HISTORY OF ENGLISH MUSIC

The history of English music has followed, to a great extent, the same pattern as that of other European countries since the earliest times. There have been periods of great flowering and periods of lesser importance alternating with each other. The famous comment "Das Land ohne Musik" (The land in which there is no music) was certainly made by someone in the 19th century, immersed only in the importance of his own period and the immediately preceding ones, without thought for the immense riches of the past. In the late 13th century England produced one of the most complex and perfectly organized pieces of music known up to that day "Sumer is icumen in". In general, culturally England was an important centre in the Middle Ages, and musically it was on a par with France and even Italy. It is known that sacred polyphony, i.e. music in which voices sing together in independent parts or a manner of accompanying chant with one or more added voices, was well established in England in the early 12th century and 100 years later, the English polyphony took on traits distinguishing it from continental styles. The 13th century saw the emergence of first Court Chapels, groups of salaried musicians and clerics. They were established by King Louis IX of France and King Edward I of England (1239 – 1307) and only after the middle of the 15th century the fashion spread to other aristocratic and church leaders. Members of the Chapel, served as performers, composers, scribes furnishing music for church services. Evidently, these musicians contributed to the secular entertainment of the court and accompanied their rulers on journeys and voyages.

In the early 15th century, John Dunstable (ca. 1385 – 1453) achieved the widest reputation among several important composers, such as Leonel Power and John Benet. It is believed that he composed both religious and secular music, the samples of the latter are quite problematic for attribution. As for sacred music, about 50 works attributed to him have survived, including two complete masses, three Magnificats, numerous motets, fragments and mass sections.

The greatest masters of the English 16th century music, Thomas Tallis (ca. 1505 – 1585) and his pupil William Byrd (1540 – 1623) were primarily composers of church music. Thomas Tallis had a huge reputation as a composer of artfully complex music, full of arcane technical devices and hidden symbols. He worked his way up from being the musical director of the modest little priory in Dover to being a key member of the Chapel Royal in London. He was right at the centre of power, which in one way was advantageous, as it gave him the best singers and players to work with. But in another way it was risky, as England in the mid 16th century was convulsed by religious upheaval. The initial traumatic break with the Roman Church brought on by Henry VIII led to the forcible closing and desecration of monasteries. A new liturgy in English was established through the reign of Edward VI, but all these reforms were undone by the

Catholic Mary Tudor (Bloody Mary). Stability only arrived with Elizabeth I, who reverted to her father's faith. Throughout his service to successive monarchs as organist and composer, Tallis avoided the religious controversies, though he stayed an "unreformed" Roman Catholic. He proved to be a master of the simple style demanded for the new English liturgy. But right to the end of his life he composed for private patrons "underground" Catholic pieces, florid and complex works in the old Catholic musical tradition, the most notable of which is "Spem in Alium" ("I have no other Hope, than God").

The whole of the church music was choral, i.e. for voices in unison or in part unaccompanied by instruments. In general, the forms in which the music of the period reached its highest development were the motet and the madrigal. Both are elaborate polyphonic compositions written for voices in parts.

From a musical viewpoint there is practically no difference between them, but motets at the beginning were more liturgical in character, and the texts were usually in Latin. As a rule they were written for performance on principal holy days. As a new genre "motets" emerged in France in the early 13th century (apropos, Latin "motetus" comes from French "mot" in the meaning "word"). Over the course of centuries poets and composers developed new forms of the motet, including some with French words and secular topics. Sacred motets might have been performed in services, but secular ones were not. They were almost certainly music for the elite, including clerics, teachers, poets, musicians and their patrons.

The madrigal, originated in Italy, is a song for two or three voices that sing the same text, usually an idyllic, pastoral, satirical or love poem. Though both motet and madrigal have foreign roots, but nowhere in Europe did the writing of madrigal reach a higher state of development than in England, where they were composed in greater number and variety than in any other country – 92 collections of madrigals were published in England between the years 1598 – 1638.

The Elizabethan age in England (1558 – 1603) was marked by the emergence of a new art of music and drama wholly independent of the church, that led to the art of masque. It was a fusion of poetry, scene-painting, music, dance, stage machinery, and elaborate costumes. These spectacles, mounted but once, or at most three times, were very expensive to produce. The court spent the phenomenal annual sum of £3,000 – 4,000 on such entertainments. The masque demanded relatively little action but sensational stage effects. It glorified royal virtues, sang of the monarch's perfection and danced to represent the harmony of his or her rule. The most expensive masque staged in 1634 cost approximately £21,000.

In general, the second half of the 14th century through the 20ies – 30ies of the 17th century could be described as music mad. It was a universal recreation of the people – from the agricultural labourers to the cultivated classes and the Royal Court. The playing of violas, lutes and other instruments, singing of madrigals, glees, catches and other compositions was a common practice.

England had its own native tradition of secular music in the 16th century. Monarchs, Henry VIII, his second wife, Ann Boleyn, their daughter, the would-be Queen Elizabeth I, were musicians, playing various instruments, and composers.

Elizabeth I protected the greatest composers of her reign Tallis and Byrd, both Catholics, but loyal subjects of and servants to her, from prosecution for their religious practices and for providing music for their friends and patrons to use in their clandestine Roman services.

In the early 1600s, the solo song with accompaniment became more prominent, especially the lute song, which was a more personal genre than the madrigal, and the lute accompaniments were always subordinate to the vocal melody. The leading composers of lute songs were John Dowland (1563 – 1626) and Thomas Campion (1567 – 1620).

But in 1642 the Civil War broke out which threw the country into confusion and disorganized all social life. Puritanism emphasized on preaching, moral strictness and abstinence from pleasures. Theatres were closed down and all music fell out of favour for almost 20 years, till the years of Restoration (1660). Although the Puritan Commonwealth of the mid 17th century greatly disrupted the English musical tradition, the late 17th century produced several distinguished figures, including Henry Purcell (1659 – 1695), one of England's greatest composers, popularly known as the "British Orpheus".

After the Restoration period England had a lively musical culture. The royal family commissioned large works for orchestra, chorus and soloists for ceremonial or state occasions, such as royal birthdays, holidays and the like. Audiences eagerly returned to the theatres, where plays often included masques or musical episodes. The English continued to enjoy playing viol consort music (ensemble, instrumental music). This was music for well-to-do amateurs to play for their own entertainment. English composers of the period favoured the catch, a canon with a humorous, often ribald text. Catches were sung unaccompanied by a convivial group of gentlemen, in an elevated, musically intellectual parallel to the bawdy songs and coarse jokes of other all-male gatherings. Social dancing was an important part of English life with strong dance traditions at court, in cities and rural areas. The London publisher and music lover John Playford (1623 – 1687) collected and published "The English Dancing Master", including a large number of genuine folk melodies and popular airs along with instructions for the dances. But attempts to introduce Italian or French opera in the 1670s failed, as there was little interest in dramas set to continuous music, with the only exception – Henry Purcell's "Dido and Aeneas".

Henry Purcell was born in Westminster, London, and his entire career was supported by royal patronage. The boy was admitted to the Chapel Royal as a chorister and proved to be a gifted prodigy as a composer, having published his first song at the age of about 9, and composed innumerable songs and anthems, and wrote the music to the works by leading playwrights – Dryden and Shadwell. In 1680 he was appointed organist of Westminster Abbey, the most honourable position an English musician could occupy at that time. Purcell held a number of prestigious and simultaneous positions throughout his life, including organist of the Chapel Royal (1682), organ maker and keeper of the king's instruments, composer to the court. In 1687 after almost a ten-year interval he resumed his connections with the theatre by scoring the music to Dryden's tragedy "Tyrannical

Love" and Dryden's version of Shakespeare's "The Tempest". The composition of his opera "Dido and Aeneas" forms a very important landmark in the history of English dramatic music. The opera is the first professional one on the British soil, but Purcell's greatest work is undoubtedly his "Te Deum" (1694), the first English "Te Deum" composed with orchestra accompaniment. Henry Purcell was a very prolific composer and wrote in his short life a vast amount of music of every sort. In addition to "Dido and Aeneas' he composed 5 semi-operas, which like masque, employ spoken as well as sung passages, music to 10 plays staged in London theatres, 77 anthems, 25 Glorious Odes, more than 100 solo songs and 40 duets, and over 50 catches, and a great number of pieces for chamber orchestra and solo instruments. His Latin epitaph in Westminster Abbey says that his art might be only surpassed in the heaven. Henry Purcell didn't have pupils or followers. The choral traditions were later developed by Handel, and as for opera, the 18th and 19th centuries were greatly dominated by Italian, French and German composers.

In England the popular form of opera in the vernacular language was ballad opera, first presentation of which was in London in 1728. The genre was spawned by the overwhelming success of "The Beggar's Opera", with libretto by John Gay (1685 – 1732), music arranged probably by Johann Ch. Pepusch (1667 – 1752) and staged by John Rich (1692 – 1761). The ballad opera consists of spoken dialogue interspersed with folk or traditional tunes, well-known airs and arias from other works of the stage, ballads. The lyrics are generally fitted to existing tunes and it was only in this way that vast riches of English folk-lore as well as musical riches of the past have been preserved. The subject-matter of many operas is the day-to-day life of the common, usually country, people. John Gay's play satirized London society by replacing the ancient heroes and elevated sentiments of traditional opera with modern urban thieves and prostitutes, and their crimes. "The Beggar's Opera" was both attack on the then Prime-Minister Robert Walpole's corrupt administration, and a satire of fashionable London's obsession with Italian opera. John Gay and his team used operatic conversations, poetry and music to create humour through incongruous juxtapositions, with the view showing that criminal underworld was a mirror image of high society, dominated by money, self-interest and celebrity-criminals. Financially the opera was a tremendous success and a popular pun was in circulation in London – "The Beggar's Opera" made Gay rich and Rich gay".

The fashion for ballad operas peaked in the 1730s, but they continued to be composed and staged over the next several decades in Britain. Over time, ballad opera composers borrowed less and wrote more original music. In the 19th century two new genres, very close to ballad opera, appeared – operetta and musical comedy (or musical). Operetta is a new kind of light opera with spoken dialogue. The great masters of operetta was the team of W. S. Gilbert (librettist) and A. Sullivan (composer). Sullivan wanted to be known as a serious composer, but his opera on Walter Scott's "Ivanhoe" (1891) was nowhere near success as his collaborations with Gilbert, especially "The Pirates of Penzance" (1879) and "The Mikado" (1885). Musical comedy or musicals features songs and dance numbers, spoken dialogue in a comic or romantic plot. English theatre manager George

Edwardes established the genre by combining elements of variety shows, comic operas and light plays in a series of productions at the Gaiety Theatre in London in the 1890s. British musicals were soon staged in the USA, and the New York Theatre district on Broadway became the main centre for musicals, along with London's West End.

But one important event that led to emergence of a new form of entertainment took place in London in 1672, that was the first public concert. Until the 1670s concerts were private affairs, given for an invited audience by amateurs or professionals, employed by a patron or learned academics. Then in London several trends came together: a moneyed middle class interested in listening to music, a great number of first-class musicians in the service of the royal court, and London theatres with their rather modest incomes, which encouraged them to find means of supplementing their salaries. The first impresarios rented rooms in taverns or theatre halls, charged an entrance fee, and paid the performers out of the proceeds. Soon the commercial concert halls were built and modern concert life began. Public concerts gradually spread to the continent, first to Paris in 1725 and then to major German cities in the 1740s.

The serious music of the 18th – 19th centuries was dominated by the German composer George Frideric Handel (1685 – 1759), who matured as a composer in England. His music was enormously popular and he was the first composer working for public at large – not just for church, or royal court, or town council, though he served numerous aristocratic patrons and enjoyed the lifelong support of the British royal family. He composed more than 20 oratorios (a genre he invented), more than 40 Italian operas and more than 100 Italian cantatas, 45 concerts, a considerable amount of instrumental music. For coronation of King George II in 1727 he composed four splendid anthems, including "Zadok the Priest", performed at every British coronation since then. Handel was the first composer whose music has never ceased to be performed.

Edward Elgar (1857 – 1934) was the first "truly" English composer in more than 200 years to enjoy wide international recognition. He was born in Worcester where his father was for many years organist in the Roman Catholic Church of St. George. The boy had varied opportunities for a musical education; he learnt to play several instruments and worked as conductor of an amateur orchestra before he succeeded his father as organist at St. George. In the 1880s Elgar wrote a certain amount of church music in accordance with the universal language of the classical tradition. Music critics wrote that Elgar's music was untouched by folk-lore or any other noticeable national tradition. He derived his harmonic style from German composers, mostly Brahms and Wagner, and he drew from the latter the system of leitmotives in his oratorios.

"The Dream of Gerontius" first performed in Birmingham in 1900 was received as a new revelation in English music, both at home and abroad. His experience in writing church music is to be regarded as a great contribution into the movement of developing the more artistic and sensuous side of religious music, a thing which took place in all European music. The same great interest was attached to his later oratorios – "The Apostles" (1903) and "The Kingdom" (1906).

The orchestral pieces, such as “The Enigma Variations” (1898 – 1899) and the Violoncello Concerto (1918 – 1919) were brackets of Elgar’s two greatest decades, comprising the mentioned above grand choral works, First Symphony, his series of “Pomp and Circumstance” marches, including “Land of Hope and Glory”. They have been the hit tunes of British concert halls, especially at Promenade Concerts. But by the early 1920s, his music was no longer as popular as it once was, and it took a more intimate, darker turn after the First World War, above all in his “Cello Concerto”, which he once described as “a man’s attitude to life”. His wife died in 1920 and her death silenced the music that was in him, as she was the only person he relied on more than any other for support and encouragement. Elgar never fully recovered and spent much of the last 14 years of his life in virtual creative silence: till his dying day Edward Elgar made public appearances chiefly as conductor.

The English musical Renaissance, begun by E. Elgar, took a nationalist turn in the 20th century, when composers looked for a distinctive voice for English music after many decades of domination by foreign styles. For the whole generation of composers at the early years of the 20th century the major sources of inspiration were the rich heritage of English folk music and the polyphony of Elizabethan and Jacobean ages, mainly by Tallis and Purcell. Ralph Vaughan Williams (1872 – 1958), Cecil Sharp (1859 – 1924), Gustav Holst (1874 – 1934) and other composers collected and published hundreds of folk songs, leading to the use of these melodies in their own compositions. William’s “Norfolk Rhapsodies” and “Dives and Lazarus”, Holst’s “Somerset Rhapsody” or Britten’s “Our Hunting Fathers” are just a few examples.

No doubt the most noticeable figure in the 20th century music is that of Benjamin Britten (1913 – 1976), a prolific composer, whose output of orchestral, chamber, vocal, choral music was prodigious. His music ranges from simple pieces for children to elaborate challenging works addressed to elite listeners. His first real opera “Peter Grimes” (1945) established Britten’s reputation and became the first English opera since Henry Purcell to enter the international repertory. The success was cemented by his subsequent operas “The Rape of Lucretia” (1946), “Albert Herring” (1947), “The Turn of the Screw” (1954) and “A Midsummer Night’s Dream” (1960). Apropos, no English composer since the 17th century had dared to set a Shakespeare play as an opera. All his life Britten was concerned with humanitarian problems, ideals of public service, and ideas of tolerance and pacifism. The latter found its expression in his “War Requiem” (1961 – 1962), commissioned for the consecration of the new cathedral in Coventry. The very idea in the “Requiem” of alternating the words of the Catholic liturgy with war poetry by Wilfred Owen was a bold one.

Among the greatest composers of the 20th – 21st centuries are Michael Tippett (1905 – 1998), William “Havergal” Brian (1876 – 1972), Peter Maxwell Davies (b. 1934), Gerald Finzi (1901 – 1972), John Barry (1933 – 2011), Harrison Birtwhistle (b. 1934), Mark Anthony Turnage (b. 1960).

Serious music in Britain is a minority interest, though the opera houses and concert halls are sold out, as a rule, well in advance. But since late 1950s, early 1960s British musicians have had a great influence on the development of world

music in the “pop” (popular) idiom. A quartet “The Beatles” from Liverpool and numerous rock groups (bands) created a kind of revolution in the 20th century culture. Their music embraces a wide variety of musical styles; musicians experiment with recording technology, while the search for individual sound has resulted in development of many new styles within the broad tradition of rock, heavy metal, hard rock, acid (psychedelic) rock, avant-garde rock and others. The 1970s saw the emergence of new styles, such as disco with its steady meter and lush orchestrations; punk, a hard-driving style, voicing teenage alienation, and rap with its heavy beat and themes of male dominance. Since the 1960s and on, pop music has been an enormous and profitable business. Within Britain the total sale of various kinds of musical recording are more than 200 million a year.

A widespread feature of European musical life since the end of World War II has been the increasing number of summer musical festivals. Many high-quality arts festivals take place in Britain, the most ambitious of them is the Edinburgh Festival, which firmly holds its place in the front rank of European festivals. It lasts for about three weeks each year in August – early September and embraces all the performing arts – music, drama, opera, film, as well as photography, painting, literature. There is a dozen of different performances every day around the city, both indoors and outdoors. The Festival dates back to 1947 and its founders had a vision that it could enliven and enrich the cultural life of Scotland and Britain, and that of Europe. The hope has come true.

The late 1940s saw the emergence of a number of arts festivals that have become attractive both to the performers and public at large. The most notable are Cheltenham Festival (1945) devoted primarily to promotion of contemporary British music against a broad world background; Alderburgh Festival (1948) co-founded by B. Britten, a famous tenor Peter Pears and a writer Eric Crozier. Britten’s music is at the core of its programs, and one of the ideas the festival was organized with was education and support of young talents. Britten and friends brought together international stars (Menuhin, Richter, Rostropovich, Fischer-Dieskau) and emerging talents, established a centre and school for talented young musicians. The Bath International Music festival, known all over the country and overseas as the “celebrities” festival, presents a number of high quality events including orchestral, chamber and contemporary classical music, contemporary jazz, world and folk music, with a range of free-to-the-public outdoor events. Over the 60 years the Bath Festival has been host to many internationally acclaimed artists. The Glyndebourne Opera festival is a private enterprise, receiving no public subsidy and it has to make a profit in order to flourish. Statistics says that the box office must hit around 95% of capacity to fulfill the budget; donations from individuals and corporate sponsorship (e.g. more than £2 mln in 2010) are also quite important. The opening production in 1934 was “Marriage of Figaro” (“Le Nozze de Figaro”) by Mozart and since then his operas have been Glyndebourne’s bread, butter and jam. The festival has a long-term commitment to the Baroque repertoire – Handel, Vivaldi, staging alongside well-known and “palatable” masterpieces by Bizet, Verdi, Rossini. The season in summer lasts for about 3 weeks, but apart from it, there is also a national tour every autumn with some Arts

Council subsidy. The ticket price may vary from £100 (the cheapest) to £2,000.

Unlike glamorous and expensive Glyndebourne, the Promenade Concerts (better known as the BBC Proms) are very democratic with cheap tickets and stellar performers. The concerts were a special creation of Henry Wood in 1895. His aim was "to run nightly concerts to train the public in classical music", and "to bring the best classical music to the widest possible audience". At first the concerts took place in the Queen's Hall, maybe the best concert hall in London it has ever had, but the building was flattened in an air raid during World War II. The annual eight-ten-week marathon is held from mid-July to mid-September in the Royal Albert Hall. The programs are well-stuffed, so that a large repertory can be handled in the course of the season – classics have always been on the program as well as music by British composers and new works with British and world premieres. The latest novelties to attract the public are Human Planet Prom based on the BBC ONE Natural History series, Family Prom, Comedy Prom, featuring famous comedies, Horrible Histories Prom bringing to life the popular children's stories and the latest acquisition of the Proms 2011 – the Audience Choice Prom – the orchestra took requests from a list of up to 300 pieces, rehearsed everything and preformed to the packed hall.

The BBC Proms doubtlessly is the world's greatest festival of classical music – there are nearly 90 concerts in the season, and every concert is broadcast on Radio 3. Around £10 mln is spent on the Proms, 2/3 of it from licence payers.

Glastonbury and Reading festivals evidently are the two most well-established rock music festivals. Glastonbury is the largest green-field music and performing arts festivals in the world. It is a huge tented city on an enormous site with a perimeter of about eight and a half miles. Everyone in Glastonbury is to have a wild time in their own way – the more commercial aspects (one feels as if he is in the West End) are around the Pyramid, Other and Dance stages; there are also Jazz World and Acoustic areas and specially designed family oriented areas like the Kidz Field, the Theatre and Circus fields as well as the ones for fans of more alternative and less noisy aspects of music-making.

There is a great variety of musical festivals in the country, devoted exclusively to choral singing, one of the most ancient traditions, dating back to the 12th century. The practice of commercial singing started flourishing after the restoration of 1660. A middle-class public for music was growing and it was this public which came to provide audiences for Handle's oratorios and Bach's cantatas. In the 19th century choral singing was seen as a way to occupy leisure time, develop a sense of unity, elevate musical tastes and encourage spiritual and ethical values. Large amateur choruses played a leading role at music festivals, where singers from across a region gathered together to perform. Choral singing was encouraged by the performances of Handel's "Messiah" in aid of Charity institution for children of unknown parentage. Regular festivals centered on Handel's works began in 1759, though the oldest in the country goes back to 1683 in honour of St. Cecilia, and since 1724 the Festival of Three Choirs has been regularly held in Gloucester, Hereford and Worcester. While performing music of the past the choral societies and festivals also encouraged the compositions of new

works in the same mold (E. Elgar, W. “Havergal” Brian, Vaughan Williams, Delius and many, many others).

The country is very proud of its world-known orchestras, both symphony and chamber, choral societies and groups, and stellar performers. Among the oldest highly-acclaimed ones are the Halle orchestra from Manchester, the first professional symphony orchestra in Britain (1858), the London Symphony Orchestra (1904), the BBC Symphony Orchestra (1930), the London Philharmonic (1932) and a long string of first class permanent orchestras in Liverpool, Birmingham, Edinburgh, Cardiff, and a lot of chamber and string orchestras and brass bands.

Education in practice as well as the theory of music is provided at numerous colleges and departments, of which the most important are the Royal Academy of Music (1822) and the Royal College of Music (1883) in London. But the first degrees in music known to have been conferred by a University were awarded at Cambridge in the 15th century and a professorship of music was created there in the 17th century. Oxford awarded music degrees from the early 16th century. Nowadays important educational establishments include Trinity College of Music (1872) of the University of London, the Guildhall School of Music and Drama (1880), London, and the Royal Northern college of Music in Manchester (1792).

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. What are the differences (if any) between madrigals and motets?
2. What is the masque? Why were they rarely staged?
3. Can you agree that the Elizabethan time may be described as “music mad”? Give your reasons.
4. Why does Henry Purcell occupy such a remarkable position in the history of English music?
5. What were the factors contributing to the emergence of a new form of entertainment, that is of public concerts?
6. Why do you think “The Beggar’s Opera” has enjoyed such a great popularity since 1728?
7. George Frideric Handel is perceived by many British people as an English composer. Can you give any reason why?
8. What were the novelties introduced by E. Elgar into the religious music?
9. Who were the founder fathers of the Promenade Concerts? What were and are the aims of the festival?
10. What is the Edinburgh festival famous for?
11. What makes the Glyndebourne Opera festival so peculiar among other festivals of the kind?
12. Could you name the most noticeable figures of the British pop scene and enlarge upon their creative activities?

ENGLISH THEATRE

English theatre had its formal beginnings in the Latin liturgical enactments of the church. The medieval theatre, dating back to the 10th century was a profoundly religious one – its aim was illustration of certain common fragments from the Old and New Testaments of the Christian Bible. The then theatre appeared in the liturgy, when a number of liturgical elaborations (tropes) expanded the services of Catholic Mass. At first there was no impersonation, but it was a dialogue. In 1240 Pope Innocent II decreed the drama to be removed from the church on a number of grounds. First, drama had become too large for the presentation in churches and cathedrals; second, exquisite costumes and elaborate scenery, theatricality of the plays, the growing virtuosity of performers, stage effects had little to do with the Mass, and even outshone it. The clergymen feared that popularity of the colourful dramatic insertions might supplant more traditional means of worship and devotion.

The greatest stimulus to non-liturgical religious drama was provided by the institution of the feast of Corpus Christi in 1264. These summer feast days became the focus of urban street theatre organized under the auspices of largely secular craft guilds, each of which assumed responsibility for commissioning and maintaining the texts of the plays that they engaged to perform, casting, funding, rehearsing, making and storing the costumes, properties, movable platforms which the performances required, and the like.

The plays have been given numerous names (mysteries, passion plays, pageant plays, morality plays, cycle plays and some others) but their pattern was always the same – a number of scenes inspired by the stories from the Bible, written in the vernacular language of the population (apropos, the texts of the plays were regularly revised, adapted and amplified). These scenes (playlets) were presented in a sequence and performed on or around a stage or stages, some of them were movable and were moved from one location to another. As a rule, the performances lasted more than one day, e.g. one passion play lasted 40 days on end and had about 300 actors (men only) playing almost 500 parts. All the surviving English medieval plays (both complete texts and fragments) are of unknown authorship as arts and letters of the time, in accordance with the principal doctrine, were anonymous – devoted more to piety than to self-celebration.

Besides, the plays very often were multi-authored, written by 2 – 3 and more playwrights in collaboration, the common practice up to the Shakespearean time even in the 16th – first half of the 17th centuries. The title pages of published plays bear the name of the acting company for whom they were written rather than the name of the dramatists.

The first playhouses (theatres) appeared in London in the late 16th century, thus ending the tradition of performances by travelling companies in streets, squares or inn-yards. “The Theatre” was the first playhouse to be erected in

London in 1576 in which the Earl of Leicester's men performed on being granted the Royal Patent. The Curtain Theatre, London's second playhouse was opened a year later. There is no definite information as to who built it, but it was associated with the name of James Burbage, actor, shareholder and entrepreneur. In Shakespearean time there were about a dozen playhouses in London, mainly on the south bank. The newly-built theatres were impressive wooden structures of notable beauty, quite spacious with huge seating capacities: the Swan theatre (built c. 1595) held as many as 3,000 persons, the smaller "Rose" (built in 1599) could hold 2,300 people, including roughly 800 groundlings who stood around the stage. As a rule, theatres were built on three levels, unroofed or only partially roofed of either polygonal or so shaped as to allow a polygon to pass itself off as a circle. The large central expanse was open to the sky. The walls surrounded a yard, at one end of which the actors performed on a raised stage, which projected itself from an inside wall into the midst. This projection of the stage made for a greater intimacy between actors and audience. The performers could make greater and subtler use of facial expression and of gesture to enforce their greater verbal and vocal flexibility.

Theatres were open to public 5 days a week with the exception of Thursday and Sunday. Performances began at 2 o'clock in the afternoon; props were few, scenery was simple, but professional actors were expensively, even extravagantly costumed in embroidered velvet, satin, with lace and pearls as decorations.

Companies were rather small and composed exclusively of male actors with boys or young men playing women's parts. As a rule, one and the same actor performed 2 – 3 roles in the performance.

The English theatre at Shakespeare's time charged a remarkably low admission price – 1 penny for the place on the "standing" level. But if anyone wanted to sit, he was let in at a further door (the second level) and he gave another penny, and if he desired to sit in the most comfortable place of all, where he could see everything well and could also be seen, he gave another penny at another door. Only penny then was no more than the price of a quart of beer and cost 3 times cheaper than the cheapest London dinner. During the intervals food and drink were carried round amongst the audience. Apropos, when in 1997 the Globe, named "Shakespeare's Globe", the replica of the authentic Shakespearean theatre was opened in its historical site, they charged today's £5, the sum equal to Elizabethan 1 penny admission fee.

In the late 1570s and on literature and theatre showed a penchant for moving across boundaries the Age of Renaissance demanded – courage, curiosity, adventure and discovery were trademarks of the time. Stories, novellas and plays were translated into/from foreign languages almost as soon as they were published or produced. Shakespeare and his fellow playwrights took most of their plots from foreign sources, e.g. Marlow's "The Tragic History of Doctor Faustus" is based on the medieval German myth, Shakespeare's "Romeo and Juliet" on the Italian writer Bondello's novella. Playwrights often peppered their dialogues with foreign phrases, which the audience was expected, at least

partially to comprehend: in Shakespeare's "Henry V" there is even the so called "French" act.

The plays were written in dozens as theatres used to stage about 20 – 25 plays a year; of those thousands of plays hundreds have survived. Bearing in mind that the London theatres were, as a rule, sold out, and also that London's population was between 150,000 and 200,000 people imply that perhaps as many as 25,000 theatre-goers per week visited 6 – 8 playhouses (on average) then working. The Elizabethan and Jacobian playwrights wrote both comedies and tragedies of character, comedies of manners and comedies of humours, earlier romantic and satiric comedies. It was the period when interest in classical tragedy was revived that proved decisive in the evolution of a distinctive national mode: English tragedy was marked by the high-flown, somber and bloody influence of the Roman playwright Seneca.

Many of the schools and universities, especially Cambridge and Oxford, were hothouses of dramatic activity and talent. But everything ended in a disaster with the rise of Puritanism, the civil war and Puritan rule (1642 – 1660) which plunged the country into cultural chaos – theatre life was disrupted, practically destroyed – the Puritans outlawed drama when they seized power and burned the playhouses to the ground, for example the Globe was closed in 1642 and pulled down two years later, in 1644.

Theatre after Puritan Rule

The public theatres were reopened with the Restoration, and the first performance in November 1660 was Shakespeare's "Henry IV" (part I). The new theatre had to be responsive to the recent past and at the same time had to reflect new tastes and fashion. The revival of theatre life in the country is usually connected with the names of two influential impresarios: William Davenant (1606 – 1668) and Thomas Killigrew (1612 – 1683). The first was rumoured to be the godson and even the bastard of Shakespeare. He was a skillful playwright and librettist of court masques in the reign of Charles I; in the Restoration period he introduced a great number of innovations, such as overtures, instrumental interludes during scene-changes, "ayres" with unsung dialogue and some others.

The new buildings of playhouses that appeared differed greatly from the Shakespearean theatres – first, they were much smaller in size, accommodated mere hundreds, not thousands of spectators. Second, they were elitist, playing to highly restricted audiences – the Royal court, wealthy, urban intellectuals (lawyers, doctors, bourgeoisie) and the like, all those, who could afford rather high admission fee of one to four shillings (at least a dozen time as much as at Shakespeare's time). Sometimes theatres were housed in royal palaces and when they went to public buildings, the latter were purpose-built, expensively designed and roofed. The new playhouses followed the French fashion – a rectangular hall divided into 2 parts – stage and a pit surrounded by 2 – 3 galleries. The proscenium arch had flat wings, painted shutters and backcloth that allowed complex illusions of space and distinct changes of scene.

The striking "novelty" of Restoration theatre was expanded admission of women into the acting profession – another sign of the influence of continental practice. Since the year 1660 women have been permitted to perform on the English stage. But the greatest changes happened to the plays, both inherited from the Renaissance theatre and the new ones, composed by John Dryden, Thomas Otway, William Congreve. As for the riches of the past, the plays by Ch. Marlowe, W. Shakespeare, B. Jonson, J. Fletcher underwent a process of cosmetic "improvement" – the texts were revised according to new canons and tastes. It was recommended to avoid stage violence and vigorous physical action; the ideal play was one, in which the characters spent most of their time simply posing, gesturing, talking. Just a few plays, among them "Hamlet", "Othello", "Julius Caesar" survived without major alteration. The improvements and embellishments often changed the texts beyond recognition, e.g. Nahum Tate adapted "King Lear" in 1681 and omitted the Fool, introduced a love-plot for Cordelia and Edgar, and finally a happy ending in which King Lear, his youngest daughter and Gloucester all survive.

The period in the development of arts and letters in the 17th – early 18th centuries is marked by the domination of the so called "Rules", i.e. a number of ideas derived from Aristotle's "Poetics". Accordingly, a play was recommended to have a unified plot, a single setting and no subplots, and the most important – observe the three unities – the unities of place, time and action. In the late 17th century one more restriction becomes of paramount importance – the unity of tone, in accordance with which tragedies could not contain comic episodes, comedies should be free of moments of pathos, and the verse pattern must remain unaltered throughout the play.

The Restoration theatre cultivated heroic and neoclassical tragedies (sometimes they could be heightened to a point of pompous absurdity), musical entertainments, and comedies; the latter became the most popular genre of all. Restoration comedy is based on wit, sophisticated repartee and knowledge of the exclusive code of manners in the "smart" society. It sets the models of merriment, cleverness, sexual irresistibility and verbal wit. Restoration comedy mirrors and comments on the sheen of the "polished" society, in which aristocratic snobbery, double standards, adultery, sexual infidelity reign. The vivid examples of Restoration comedy are W. Congreve's "The Way of the World". W. Wycherley's "The Country Wife" and "The Man of Mode" by E. Etheredge.

The first efforts at a more natural theatre took the form of sentimental comedies and pathetic tragedies featuring admirable characters of noble sentiments. Significant examples are Joseph Addison's once highly esteemed and financially successful tragedy "Cato", Richard Steele's "The Conscious Lovers" and John Gay's "The Beggar's Opera". The latter is the only one that has remained a standard repertory piece in present-day theatre. Their followers Oliver Goldsmith (1730 – 1774) and Richard B. Sheridan (1751 – 1826) exposed the social shortcomings and vices in plays full of action, confusion and wit.

The 19th century theatre, especially the Victorian theatre, was in favour of comedy and melodrama rather than tragedy. Melodrama, as a form, developed from a popular taste for spectacle from press reports and accounts of criminal enterprise, from Gothic and historical fiction, from continental romantic theatre and native romantic sentiment. The later achievements of British drama are usually connected with names of Oscar Wilde (1854 – 1900), George Bernard Shaw (1856 – 1950) and a constellation of the 20th century dramatists.

Today the British theatre is among the most innovative and vigorous in the world. The centre of theatre life is London, but all large cities and many minor towns have their publicly supported theatres, where different plays are performed by "repertory" companies (troupes). There are two types of theatre in the United Kingdom – subsidized and non-subsidized (commercial). Subsidized theatres are publicly owned and receive some financial support from public funds through the Arts Council and also from the local authorities. Subsidies cover a considerable part of financial burden, the rest of money comes from sale of tickets, sponsorship and private donations, made by both British and foreign people and companies. For example, the USA is a crucial part of the Royal Shakespeare Company's financial wellbeing – about 40% of private donations and sponsorships come from America – about £2 million a year. Subsidized theatres have a permanent company of directors, designers, actors and each season stage several productions, which are preserved in their repertoire. The number of subsidized theatres and companies is not very large, among them are the Royal Shakespeare Company, the National Theatre, the Royal Opera House (Covent Garden), the Old Vic Theatre, the English National opera and some others.

Non-subsidized theatres receive no subsidy and are run on a commercial basis. They have to cover all their cost mainly from the sale of tickets; some money comes from sponsorship. A commercial theatre is simply a privately-owned building with no resident company, and run by a manager (a board of managers) who arranges with a director to stage a particular production. The director casts the play, rehearses it, and then the production opens. It is performed every evening but Sunday as long as enough tickets are sold to make it commercially profitable. When the income from the ticket sale falls below a certain level, the play is taken off, and the theatre manager arranges for another production to be staged.

There are more than 300 commercial theatres in the United Kingdom, about 100 of them are in London, where they are active year-round and offer many fine plays and productions. About a half of London non-subsidized theatres are concentrated in the fashionable West End. The commercial theatres focus on light comedies, musicals and other forms of entertainment, though beginning with the formation of the English Stage company in 1956, some commercial theatres (the most well-known of them is the Royal Court Theatre), also seemed to lead the way in encouraging, commissioning and presenting the work of new dramatists, both native and foreign (plays by John Osborne, Harold Pinter, John Arden, Arnold Wesker that revolutionised the British stage were

premiered in the Royal Court theatre).

Financially the West End theatres depend on foreign tourists to fill up to 40% of their seating capacities. However, the real vitality of British theatre is to be found in the regional, "fringe" (open to experiment) and pub theatres all over the country. English actors are considered to be the most polished and versatile actors in the world. The names of Paul Scoffield, Lawrence Olivier, Vivien Leigh, Michael and Vanessa Redgrave, Anthony Hopkins, Judy Dench and many, many others are well-known to millions of theatre-goers and theatre-lovers in the United Kingdom and overseas. British theatre has such a famous acting tradition that both the BBC and Hollywood are forever raiding their talent for people to star in films.

The Royal Opera House (Covent Garden)

The Royal Opera House in London is one of the most famous and celebrated in the world, having just a few rivals – the New York Metropolitan Opera and La Scala in Milan. Covent Garden is the home of the Royal Opera, the Royal Ballet, and the orchestra of the Royal Opera House.

The first theatre was opened in 1732 amidst a fruit and vegetable market which survived in that location until 1974. For almost first hundred years the playhouse was used to present drama, pantomime, occasional ballet (dance) performances and, beginning with 1734 operas and oratorios by George Fr. Handel were premiered in Covent Garden. There was a royal performance of his "Messiah" in 1743, which was a tremendous success and began a tradition of Lenten oratorio performances. For more than 20 years until his death in 1759 Handel gave regular seasons there, and many of his operas and oratorios were written for Covent Garden or had their first London performances there.

The Theatres Act 1843 broke the patent theatre's monopoly of drama and the year 1847 saw the emergence of the Royal Italian Opera with the performance of Rossini's "Semiramide". For decades, operas were presented in Italian, even those originally written in French or German until 1892, when the outstanding composer and conductor, Gustav Mahler presented the debut of Wagner's "Ring" cycle. The word "Italian" was then quietly dropped from the name of the opera house. The same year the theatre became the Royal Opera House, and the number of French and German works in the repertory considerably increased.

The present-day building is the third theatre (built in 1859) on the site following the disastrous fires in 1808 and 1856. The building has the traditional horseshoe-shaped auditorium with 4 tiers of boxes, balconies and the amphitheatre gallery. Its seating capacity is 2,256 people, and after the 1997 – 1999 refurbishment and extension the Royal Opera House acquired greatly improved technical, rehearsal, and educational facilities, much more public space and a new studio theatre (the Linbury Theatre).

The Royal Opera is a subsidized company – the Arts Council's support makes up approximately 35 – 40% of the budget. A decade ago the subsidies

covered about 55 – 60%: the statistics testifies to the fact that more and more people are getting interested in serious art, opera in particular.

The National Theatre

After more than 60 years of proposals, high hopes and false starts, Great Britain finally got its National Theatre (certainly the *Royal* National Theatre) in 1962. In fact, Britain got an official announcement that National Theatre was to come into being. In July 1962, with agreements finally reached between the London County Council, the government, the Royal Shakespeare Company, the Old Vic, a Board was set up to supervise the construction, and a separate Board was established to run a National Theatre Company, and lease the Old Vic theatre. On 22 October 1963 the National Theatre Company presented its inaugural production of "Hamlet". The outstanding English actor, director, film star Sir Lawrence Olivier became artistic director of the National Theatre at its formation and held the post until his retirement in 1973. The National Theatre Company remained at the Old Vic until 1976, when the construction of the Olivier (the largest of 3 halls) was completed.

The National Theatre is located in the South Bank area of central London. The complex of the Theatre houses three separate halls (theatres) of varying size and design and was designed by architects Denys Lasdun and Peter Softly. The Oliver Theatre (named after its first artistic director, Sir Lawrence Olivier), is the main auditorium, and was modeled on the ancient Greek theatre at Epidaurus. Its seating capacity is 1,160 people. Its design ensures that the audience's view is not blocked from any seat, and that the audience is fully visible to actors from the stage's centre. The Olivier is mainly used for classical productions of British and world dramatists.

The Lyttleton Theatre, a medium-sized hall (accommodates an audience of 890) is named after Olivier Lyttleton, the first president of the National Theatre Council, and used, mainly, to stage popular light plays to attract the audience with less sophisticated tastes.

The Cottesloe theatre is a very small one with movable seats, adaptable studio space for experimental productions. It is named after the president of the South Bank Council, who was in charge of the whole project.

The National Theatre presents a varied programme ranging from ancient Greek dramatists to contemporary international drama, new plays by present-day playwrights, but in general its choice of plays and directors has always been rather cautious. Each of the three theatres can run up to five productions in the repertoire, thus further widening the number of plays which can be staged during a season.

The annual turnover of the National Theatre is approximately £55 mln – earned income comes from ticket sales, revenue from the bookshops, restaurants, snack-bars and the like. The subsidy from the Arts Council covers about 35 – 40% of its costs and about 10 – 12% come from private donations made by individuals, trusts, companies.

The national Theatre Company tours the country extensively showing its best productions and beginning with the 2009 – 2010 season it has simulcast live productions to the cinemas in the United Kingdom and abroad. To expand its audience, the National theatre participates in an Entry Pass scheme which allows young people under the age of 26 to purchase entrance for £5 to any production at the theatre.

The Royal Shakespeare Theatre

The Royal Shakespeare Theatre is a subsidized theatre owned by the Royal Shakespeare Company dedicated to the Bard, the great English poet and playwright W. Shakespeare, in 1999 chosen as the "British Personality of the Millennium". The theatre is situated on the western bank of the river Avon in the town of Stratford-upon-Avon, the homeplace of the poet and dramatist.

The Royal Shakespeare Theatre was opened on April 23, 1932 on the site adjacent to the original Shakespeare Memorial Theatre (opened in 1879), which was destroyed by fire in 1926. The Royal Shakespeare Company has renovated the Royal Shakespeare Theatre as part of a £112,8 mln Transformation project which included the creation of a new thrust stage auditorium which brings actors and audiences closer together, with the distance of the furthest seat from the stage being only 15 metres. The auditorium is a "one-room" theatre, which allows the actors and the audience to share the same space, as they did when Shakespeare's plays were first produced. The stage reaches out into the audience, who are seated on three sides of it. This one-room theatre creates a more traditional Shakespearean performance area, allowing the audience to draw closer to the actors and creating a more personal theatre experience. The new refurbished theatre has become more accessible to the people with disabilities – there are three times as many wheelchair spaces in the theatre in comparison to the previous auditorium. The Royal Shakespeare Theatre was officially opened on 4 March 2011 by Queen Elizabeth II and Prince Philip.

The Royal Shakespeare Company celebrated its 50th anniversary in 2011, but certainly its history began long before 1961. The idea of a theatre in Stratford-upon-Avon was not new in 1875 when Charles Flower donated the building site. His radical suggestion was that it should have a permanent subsidized ensemble company of actors.

From April 1879 when the Shakespeare Memorial opened it held annual festivals. Between 1888 and 1917 Frank Benson's touring company appeared every spring. The year 1919 marked a turning point as new directors and companies were invited to perform. That autumn a resident company opened with its regular season in Stratford. The theatre was modernized after world War II and new directors attracted bigger names to Stratford. This "star" system peaked in 1959 as famous actors returned to perform with the new artistic director, Peter Hall. He then introduced long-term contracts for actors and created Stratford's first ensemble company.

In 1961 the company was renamed the RSC; work began on raising a

subsidy, while regional and foreign touring were increased along with regular London perfomances in the Barbican and a commitment to working with new writing alongside Shakespeare.

Check your knowledge of the material, be ready to speak and enlarge on the following points:

1. What were the peculiarities of the medieval theatre? Why was it removed from the church?
2. When and where did the first playhouses appear in Britain? Could you describe them?
3. What were the specifics of the Renaissance theatre in England?
4. What was typical of the Elizabethan and Jacobian drama?
5. What were the most striking peculiarities of the Restoration drama and the theatre life?
6. What do you know about the so called “Rules” reigning in the arts and letters of the late 1660s – early 1730s?
7. What is the Victorian theatre noted for?
8. What types of theatre do you know?
9. Could you give and account of the most famous theatres of the United Kingdom?

FINAL TEST ON MODULE 2

Choose the best option a, b, c or d.

1. The revival of arts and letters under the influence of classical models in the 14th – 16th century is called … .

a) Gothic;
b) Renaissance;
c) Baroque;
d) Neo-Classicism.

2. The epoch of Mannerism began in:

a) 16th century;
b) late 15th century;
c) early 17th century;
d) late 17th century.

3. Who is the author of the famous picture "Marriage a la Mode"?

a) Joshua Reynolds;
b) Thomas Gainsborough;
c) William Hogarth;
d) John Constable.

4. Which of these artists does not represent the 18th century?

a) Wright of Derby;
b) Thomas Lawrence;
c) William Hogarth;
d) William Blake.

5. The development of religious drama was stimulated by institution of the feast of … .

a) Halloween;
b) St. Valentine's Day;
c) Corpus Christi;
d) Monarch's official birthday.

6. The largest theatre in Elizabethan London was … .

a) the Globe;
b) the Swan;
c) the Rose;
d) Covent Garden.

7. What artistic genre was the most popular during the 19th century?

a) portraiture;
b) landscape;
c) science and animal painting;

d) self-portraits.

8. The famous masterpiece of John Constable is … .
a) “The Hay Wain”;
b) “Fishermen at Sea”;
c) “Death of a Pale Horse”;
d) “Calais Pier”.

9. Masque as a genre emerged in … .
a) the Middle Ages;
b) the Elizabethan age;
c) the Restoration period;
d) the Victorian time;

10. Theatres in Elizabethan time were open to public … .
a) every day;
b) on Sundays only;
c) on Saturdays and Fridays;
d) except Thursdays and Sundays.

11. Who among these painters had “a life-long passion for the sea”?
a) William Turner;
b) Joshua Reynolds;
c) John Constable;
d) Thomas Lawrence.

12. The English musical tradition was disrupted in … .
a) the Elizabethan time;
b) the Restoration period;
c) the Jacobean period;
d) the Puritan Commonwealth time.

13. Which of the Turner’s pictures was voted Britain’s “greatest painting” in a public BBC pole in 2005?
a) “Fishermen at Sea”;
b) “Windsor”;
c) “The Fighting Temeraire”;
d) “Rain, Steam, Speed”.

14. The first truly English professional opera was composed by …
a) Edward Elgar;
b) Antonio Vivaldi;
c) Richard Wagner;
d) Henry Purcell.
15. Which was typical of London Renaissance theatre?

a) originality of plot;
b) expensive costumes;
c) women playing women's parts;
d) high admission price.

16. Who of these artists is not among the leaders of P. R. B.?
a) William Holman Hunt;
b) Dante Gabriel Rossetti;
c) John Everett Millais;
d) Ford Madox Brown.

17. A new continental movement, showing preoccupation of artists with the subconscious was called … .
a) vorticism;
b) impressionism;
c) surrealism;
d) neo-romanticism.

18. Women were permitted to perform on the English stage …
a) at Elizabethan time;
b) at Jacobean period;
c) at the time of Restoration;
d) in the 19th century.

19. Which genre originated in England?
a) opera seria;
b) comic opera;
c) lyric opera;
d) ballad opera;

20. A group of artists organized in 1990s to develop new methods of producing art was called … .
a) Pre-Raphaelite Brotherhood;
b) Camden Town Group;
c) War Artists;
d) Young British Artists.

21. When did the Pop Art Movement appear?
a) late 1940s;
b) mid 1950s;
c) 1960s;
d) early 1970s.

22. The Restoration theatre was in favour of … .

a) the theatre of absurd;
b) operetta genre;
c) musicals;
d) heroic tragedies and comedies.

23. Insert the name: "………" made Gay rich and Rich gay"
a) "Dido and Aeneas";
b) "Macbeth";
c) "The Tempest";
d) "The Beggar's Opera".

24. …, established in 1753, is one of the greatest museums of human history and culture in the world.
a) The Tate;
b) The British Museum;
c) The Victoria and Albert Museum;
d) The Saatchi.

25. Beefeaters are Yeomen Warders that guard … .
a) Westminster Abbey;
b) Buckingham Palace;
c) the Tower of London;
d) the Big Ben.

26. The Victorian theatre cultivated …
a) melodrama;
b) tragedy;
c) historical chronicles;
d) passion plays.

27. The first artistic director of the National Theatre was … .
a) George Bernard Shaw;
b) Oscar Wilde;
c) Judy Dench;
d) Lawrence Olivier.

28. Ribbed vaults, buttresses and flying buttresses, pointed arches and new decorative forms are main characteristics of … style.
a) Gothic;
b) Romanesque;
c) Renaissance;
d) Classic.

29. The Henry VII Chapel is one of the most outstanding chapels in … .

a) Westminster Abbey;
b) St. Paul’s Cathedral;
c) the Tower of London;
d) the Banqueting House.

30. The composer of the oratorios “The Apostles” and “The Kingdom” is …

a) Edward Elgar;
b) Henry Purcell;
c) Benjamin Britten;
d) Thomas Tallis.

31. The National Theatre appeared in the UK in …
a) 20th century;
b) 19th century;
c) 18th century;
d) 21st century.

32. The architect of the Queen House at Greenwich is … .
a) Christopher Wren;
b) Inigo Jones;
c) Charles Barry;
d) John Wood.

33. When was St. Paul’s Cathedral completed?
a) 1675;
b) 1697;
c) 1708;
d) 1712.

34. The Royal Shakespeare Company is …
a) a subsidized theatre;
b) a non-subsidized theatre;
c) a private theatre;
d) the Royal family’s property.

35. Who combined the words of the Catholic liturgy with war poetry in “The War Requiem”?
a) Elton John;
b) Paul McCartney;
c) Benjamin Britten;
d) Andrew Lloyd Webber.

36. The festival embracing all performing arts is held in …

a) Edinburgh;
b) London;
c) Glyndebourne;
d) Reading.

37. Whispering Gallery is a place in … .
a) Hampton Court Palace;
b) Crystal Palace;
c) St. Paul's Cathedral;
d) Westminster Abbey.

38. The profession of town planning in the 20th century was established by...
a) Sir Leslie Martin;
b) Sir Patrick Abercrombie;
c) Norman Robert Foster;
d) James Stirling.

39. The National Theatre Company's first production was …
a) "The Importance of Being Earnest";
b) "Othello";
c) "Hamlet";
d) "Waiting for Godot".

40. The "father" of the Promenade concerts (the BBC Proms) is …
a) Edward Elgar;
b) Henry Wood;
c) George Frideric Handel;
d) Benjamin Britten.

Total: 40 marks

Your score: ____ marks

LIST OF PROJECTS AND INDIVIDUAL WORK

1. The faults and merits of British educational system.
2. The Commonwealth – its history and future.
3. Nationalist aspirations in Scotland, Wales and Northern Ireland.
4. The BBC. Its special position in the UK and the rest of the world.
5. Post-war urban sub-cultures (Teds, Mods, Rockers, Bikers, Skinheads, Punks and the rest).
6. The beginning of the cinema in Britain. Film-making in the inter-war period.
7. British cinema in the post-war years (1950ies and on).
8. English music (1850ies – 1950ies). Names and movements.
9. Music and Arts festivals in the UK.
10. The legal system in England and Wales.
11. Churches and religions in Britain.
12. Sport – a national passion. Sports and gambling.
13. Art galleries and museums of the UK.
14. Landscape architecture (gardening).
15. British engraving of the XVIIIth century.
16. English school of the landscape painting of the XVIIth – XIXth centuries.
17. Pop Art Movement in Great Britain: origin, methods, famous artists.
18. Architecture in the UK. Main styles. From Norman to Post-modern styles.
19. English Impressionism.
21. Social security and services in the United Kingdom.
22. Famous schools and universities of the country.
23. British women artists of the 19th – 20th centuries.
24. Contemporary British painting: movements and figures.
25. History of the interwar theatre in Britain (1918 – 1940s).
26. Christopher Wren as the architect of London: his main masterpieces.
27. Stuart and Georgian churches.
28. The latest movements in British architecture.

LIST OF EXAMINATIONAL PROBLEMS

1. Symbols and general features.
2. Geographical position and boarders.
3. Natural features. Climate.
4. Natural regions, notable peaks, major rivers and lakes, major islands.
5. The People: population, vital statistics, major languages, ethnic groups, major religions.
6. Economy: chief agricultural products, chief mined products, chief manufactured products, foreign trade, imports/exports/main trade partners.
7. Government: form of government.
8. Constitution, sovereign, political system, voting qualification.
9. Education: system of education, all levels of education and degrees earned.
10. Outstanding UK schools and Universities.
11. Major cities: city name/population/places of interest.
12. Holidays and customs.
13. British Sports.
14. Life style.
15. Gothic Art.
16. Renaissance style of art.
17. The art of Mannerism.
18. The 18th Century: The Golden Age of British Painting.
19. The Pre-Raphaelite Brotherhood.
20. The 20th Century British Art: Modern Movements.
21. British Museums and Art Galleries.
22. The greatest masters of the English 16th century music.
23. English Opera.
24. Middle Age theatre its establishment and development.
25. Shakespearian time in the art of theatre.

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