

Е.Н. Воронова

ОБУЧЕНИЕ ЧТЕНИЮ АНГЛОЯЗЫЧНОЙ ЛИТЕРАТУРЫ
ПО СПЕЦИАЛЬНОСТИ

(направление подготовки «История искусств»)



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Предлагаемое учебное пособие предназначено для обучения иностранному языку студентов-бакалавров. Основной целью пособия является развитие языковых и речевых компетенций студентов неязыковых факультетов в рамках действующей Программы бакалавриата по иностранным языкам для неязыковых специальностей и ФГОС ВО последнего поколения.

Пособие имеет специализированный характер и может быть рекомендовано для студентов, обучающихся по специальности «История искусств». Подобранный текстовый материал с комплексом упражнений даёт возможность развивать навыки чтения с разной полнотой извлечения информации.

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Предисловие

Учебное пособие предназначено для обучения английскому языку студентов-бакалавров, обучающихся по специальности «История искусств», с учётом профессиональной направленности, для развития навыков и умений извлекать информацию с различной степенью полноты понимания, т.е. обучения различным видам чтения, а также для развития навыков аннотирования и реферирования текстов. Основной целью учебно-методического пособия является развитие навыков чтения текстов по специальности, а также говорения. Обучение говорению на профессионально-значимые темы производится на базе изученных текстов

Тексты для чтения взяты из газетных статей, научно-популярных журналов, из других источников. Подобранный текстовый материал даёт возможность развивать навыки чтения иноязычной литературы по специальности студента, а также навыки аннотирования и реферирования.

Формы проверки понимания текстов разнообразны и зависят от характера имеющейся в них информации и от вида чтения.

Учебное пособие состоит из шести параграфов. Каждый параграф включает текстовый материал по определённой тематике, связанной со специальностью студентов, и различные виды упражнений к текстам (предтекстовые упражнения, рассчитанные на снятие трудностей в чтении, упражнения на введение новых лексических единиц, упражнения на изучение основных словообразовательных моделей английского языка, речевые упражнения, а также послетекстовые упражнения на понимание прочитанного).

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Часть I. Теоретические основы реферирования

АННОТИРОВАНИЕ И РЕФЕРИРОВАНИЕ ТЕКСТА

КАК СОСТАВИТЬ ПЛАН ТЕКСТА

План – это «скелет» текста, он компактно отражает последовательность изложения материала.

Рекомендации для составления плана:

1. Составляя план при чтении текста, прежде всего старайтесь определить границы мыслей. Эти места тотчас же отмечайте. 2. Нужным отрывкам давайте заголовки, формулируя соответствующий пункт плана. 3. Затем снова просматривайте прочитанное, чтобы убедиться, правильно ли установлен «поворот» содержания, уточните формулировки. 4. Стремитесь, чтобы заголовки-пункты плана наиболее полно раскрывали мысли автора. 5. Последовательно прочитывая текст, составляйте к нему черновой набросок плана с нужной детализацией. 6. Записывайте пункты плана с большими интервалами и с широкими полями, оставляя пространство для последующего совершенствования его. 7. Чтобы облегчить работу, самые важные места в тексте отмечайте, используя для этого легко стирающийся карандаш. 8. Запись любых планов делайте так, чтобы её легко можно было охватить одним взглядом.

КАК СОСТАВИТЬ КОНСПЕКТ-СХЕМУ

Конспект-схема – это схематическая запись прочитанного. Наиболее распространёнными являются схемы «генеалогическое древо» и «паучок».

В схеме «генеалогическое древо» выделяются основные составляющие наиболее сложного понятия, ключевые слова и т.п. и располагаются в последовательности «сверху вниз» – от общего понятия к его частным составляющим.

В схеме «паучок» название темы или вопроса записывается и заключается в овал, который составляет «тело паучка». Затем продумывается, какие понятия являются основными, их записывают на схеме так, что они образуют «ножки паучка». Для того чтобы усилить устойчивость «ножки», к ним присоединяют ключевые слова или фразы, которые служат опорой для памяти.

Рекомендации для составления конспект-схемы:

1. Выделите среди фактов для составления схемы основные, общие понятия. 2. Определите ключевые слова, фразы, помогающие раскрыть суть основного понятия. 3. Сгруппируйте факты в логической последовательности, дайте названия выделенным группам. 4. Заполните схему данными.

КАК СОСТАВИТЬ АННОТАЦИЮ

Аннотация – это сжатая характеристика статьи, книги, монографии.

Рекомендации для составления аннотации

1. Прочитайте текст. 2. Разбейте его на смысловые части. 3. Выделите в каждой части основную мысль. 4. Сформулируйте её своими словами. 5. Перечислите основные мысли, проблемы, затронутые автором, его выводы, предложения. Определите значимость текста. 6. Используйте глаголы констатирующего характера (автор анализирует, доказывает, излагает, обосновывает и т.д.), а также оценочные стандартные словосочетания (уделяет особое внимание, важный актуальный вопрос (проблема), особенно детально анализирует, убедительно доказывает).

КАК СОСТАВИТЬ РЕФЕРАТ

Реферат – краткое изложение содержания статьи, монографии или книги по определённой теме.

Основные принципы составления реферата:

1. Реферат представляет собой конспективное изложение существенных положений оригинала и отвечает на вопрос: «Какая основная информация заключена в реферируемом документе?» В реферате отражаются все основные проблемы реферируемого материала. 2. При составлении реферата не ставится задача что-то доказать читателю или в чём-то его убедить; реферат не содержит критической оценки; в нём объективно излагается то, что содержится в первичном документе. 3. Общие требования к языку реферата: точность, краткость, ясность, простота. Быстрому и точному восприятию содержания реферата способствуют простые законченные предложения. Употреблять в реферате сложные, громоздкие предложения не рекомендуется; их надо расчленять на несколько простых. 4. Текст реферата включает большое количество перечислений. Это способствует компактному изложению основных данных из первоисточника без их аргументации. 5. Текст реферата не имеет абзацев, разделов, рубрик, т.к. реферат представляет собой логически компактное изложение сути содержания первичного документа.

Реферат, в отличие от обычного пересказа, может включать в себя некоторые сведения, касающиеся автора текста, времени его написания, указание на главную идею текста, на его жанр.

Основные этапы работы над рефератом:

1. Внимательно прочитайте текст. 2. Мысленно определите для себя основной смысл текста. 3. Определите основные структурные составляющие текста (абзацы). 4. Определите основной смысл каждого из абзацев. 5. Определите ключевые слова и выражения, которые несут смысловую нагрузку во всём тексте и в каждом из абзацев. 5. Запишите полученную структурно-смысловую схему (смысловый каркас, «корпус текста»), представляющую собой основу реферата (сюда включается формулировка главной мысли, озаглавливание каждого абзаца, составление плана реферата). 7. Попробуйте определить, насколько полно выделенные ключевые слова и выражения передают основной смысл текста и его структурные составляющие. Если происходит утрата существенной части смысла, нужно найти средства её восполнить (например, подберите краткие и ёмкие слова для передачи содержания сразу нескольких выражений или реплик). 8. Редактирование смыслового каркаса заключается в установлении тех или иных связей между ключевыми эпизодами каждого абзаца, т.е. выстраивается сквозная логика всего реферата. 9. При работе необходимо уяснить общее содержание текста, его смысловые связи в целом, последовательность развития мысли автора, установить причинные, временные и другие виды связей.

ДИФФЕРЕНЦИАЛЬНЫЙ АЛГОРИТМ

(выделение смысловых опорных слов текста)

БЛОКИ ДИФФЕРЕНЦИАЛЬНОГО АЛГОРИТМА

1. Выделение ключевых слов (КС) в каждом смысловом абзаце текста, несущих основную смысловую нагрузку (как правило, ими являются существительные и глаголы). Ключевые слова могут повторяться в предложении, абзаце, тексте в целом, что сигнализирует об их ключевом значении для данного текста. Для текстов по специальности ключевыми словами также будут термины.

2. Составление смысловых рядов (СР). Смысловые ряды – это словосочетания или предложения, которые состоят из ключевых слов и некоторых определяющих и дополняющих их вспомогательных слов, представляющие собой сжатое содержание абзаца и являющиеся основой для выявления темы (доминанты) текста. На этом этапе текст подвергается количественному преобразованию – сжатию, свёртыванию.

3. Выявление доминанты (Д). Доминанта – это основное значение текста, которое возникает в результате перекодирования прочитанного содержания с опорой на ключевые слова и смысловые ряды. Это этап качественного преобразования текста.

Для того чтобы сформировать навык чтения по данному алгоритму, вы можете воспользоваться следующей таблицей.

№ абзаца	Ключевые слова (КС)	Смысловые ряды (СР)	Значение текста (Д)
1.			
2.			
3.			

СЛОВА И ВЫРАЖЕНИЯ, ИСПОЛЬЗУЕМЫЕ ПРИ АННОТАЦИОННОМ И РЕФЕРАТИВНОМ СПОСОБЕ ИЗЛОЖЕНИЯ

В реферате внимание фиксируется прежде всего на указании темы данного сообщения, его целей и задач. Осуществляют представление темы такие выражения, как:

The title of the text (article) is ...

The author of the text (article) is ...OR I have read the article... by...

The article is from the newspaper (magazine) "..."

The text (article) is about ...

The author tells us about ...

The text (article) opens (begins, starts) with ...

The text (article) carries material about ...

The material of the text (article) is devoted to ...

The text (article) covers the recent events in ...

The text (article) touches upon the problem of ...

The text (article) says (writes, reports) that ...

The text (article) gives figures, illustrating ...

The text (article) calls upon the reader to ...

The text (article) voices the protest against ...

basic idea/theme/topic/principles/notion/characteristics of ... are discussed/reviewed

main aspects of description

guiding principle

principle concepts/aim of ...

areas of ...

source of

to adopt/to put an idea

to set a task

to introduce/to raise a point/an issue

to come into view

to face a problem

this problem can be solved

the problem of ... is discussed/considered/analysed/touched upon here

После вводных рассуждений следует основная часть. Уточнения, связь с вышесказанным, переход от одной части рассуждения к другой, порядок изложения, иллюстрация и т.д. выражаются следующими словосочетаниями:

From the first paragraph we get to know about (that) ...

The first (second, third ...) paragraph deals with the problem of...

The main idea of the first (second, third ...) paragraph is that ...

to take into account

to present a description

to arouse a discussion

to place emphasis on ...

to arise/to stem from ...

to go into detail

to raise a question

to make an observation/a contribution

to be caused by ...

to make a remark

to formulate/to solve a problem

to offer an opinion

to accept the view that ...

to hold a view

to share one's view

to find a way

to draw attention on ...

it is suggested

to formulate a problem of ...

to make a suggestion(s)

to give an explanation

to make mention on ...

Необходимо также указать синонимичные способы логического расположения событий в тексте:

At first (firstly);

Then;

After that;

At last (finally).

В заключительной части работы, делая обобщения аннотируемого или реферируемого материала, можно использовать следующие выражения:

The text (article) ends (finishes) with ...

At the end of the text (article) we know about ...

At the end of the text (article) the author makes a conclusion that...

in short

to get information

in general

to present/to gain a result

finally

on the basis of the result

in connection with

to sum up a point

in conclusion

to summarize evidence for

to emerge/to derive from the text/article

to give a resume

it can be concluded that ...

to give a picture

to arrive/to reach at a conclusion

Do, please, the following exercises before writing a summary of the text.

Exercise 1.

Write out the key-words, key-expressions and key-sentences from each paragraph in their logical order.

Exercise 2. Using the key-words, key-expressions and key-sentences make up the plan of the text.

Exercise 3. Using the plan of the text try to write a brief summary of the text.

Unit I. Culture and Art

Text 1.

Culture and Art

Culture (from Latin *cultus* – to care, refine) – 1) the customary beliefs, social forms of a racial, religious, or social groups; 2) the socially transmitted pattern of human behaviour that includes thought, speech, action, institutions, and artifacts; 3) intellectual and artistic enlightenment as distinguished from vocational and technical skills; 4) enlightenment and excellence of taste acquired by intellectual and aesthetic training.

Artefact/Artifact – a simple object, a tool or an ornament produced by human workmanship, a product of civilization. E.g. *an artifact of the jet age*.

Civilization – 1) the culture characteristic of a particular time or place; 2) a relatively high level of cultural and technological development.

Art – 1) all the processes and products of human skill, imagination, and invention; 2) the opposite of nature. The term may encompass literature, music, drama, painting, and sculpture. Popularly, the term is most commonly used to refer to the visual arts. Recent technology has made new art forms possible, such as photography and cinema, and today electronic media have led to entirely new ways of creating and presenting visual images.

Fine arts are concerned primarily with beauty rather than utility and encompass painting, sculpture, graphics, photography, and music.

Decorative applied arts are concerned with utility, e.g. ornamented tableware, jewellery, clothes.

- **Architecture** – the art of designing structures. The term covers the design of the visual appearance of structures, their internal arrangements of space, selection of building materials, design of electrical and plumbing systems, selection of decorations and furnishings.
- **Painting** – application of colour, pigment, or paint to a flat surface or panel. The chief methods (techniques) of painting are:
 - **Tempera** – emulsion painting, with a gelatinous (e.g. egg yolk) rather than oil base; known in Ancient Egypt.
 - **Fresco** – watercolour painting on plaster walls, e.g. in the palace of Knossos, Crete.
 - **Ink painting** was a method developed in China from calligraphy in the Sung period and highly popular in Japan from the 15th century.
 - **Oil** – ground pigments in linseed, walnut, or other oil, spread from North to South Europe in the 15th century.
 - **Watercolour** – pigments combined with gum Arabic and glycerol, which are diluted with water; the method was developed in the 15th–17th centuries from wash drawings.
 - **Acrylic** – synthetic pigments developed after World War II; the colours are very hard and brilliant.
 - **Pastel** – a drawing in pastel, i.e. in crayons made of a paste of powdered pigment mixed with gum.

Graphic arts – the fine and applied arts of representation, decoration, and writing or printing on flat surfaces. It is characterised by using mostly black and white colours.

Sculpture – the artistic shaping in relief or in the round of materials such as wood, stone, metal, and, more recently, plastic and other synthetics. Developments of the 20th century include the

mobile, in which suspended components move spontaneously with the currents of air, and mechanised sculpture.

Literature – words set apart in some way from ordinary everyday communication. Literature serves as a means for exploration the human situations and expression of emotion. The English poet and critic Coleridge defined **prose** as words in their best order, and **poetry** as the best words in the best order. In practice poetry tends to be metrically formal (making it easier to memorise), whereas prose corresponds more closely to the patterns of ordinary speech.

Drama – distinct from literature in that it is a performing art open to infinite interpretation, the product not merely of the playwright but also of the collaboration of director, designer, actors, and technical staff.

Music is an art of combined sounds arranged according to fixed patterns and for aesthetic purpose.

Cinema – 20th century form of art and entertainment consisting of “moving pictures” in either black and white or colour, projected onto a screen. Cinema borrows from other arts, such as music, drama, and literature, but is entirely dependent on the technology of action photography, projection, sound reproduction and film processing and printing.

I. Questions:

1. What arts are mainly concerned with beauty? What arts are more focused on utility?
2. What art deals with selection of furnishings?
3. What is one of the 20th century developments in sculpture? What is it characterised by?
4. What is the difference between prose and poetry?
5. What arts does cinema borrow from?

II. Restore the omitted parts of the sentences.

1. Culture is the socially _____.
2. Culture is _____ by intellectual and aesthetic training.
3. _____ is a simple object _____.
4. Civilisation is the culture _____.
5. _____ human skill, imagination, and invention _____.

III. Find out and write the words derived from the following verbs: to act, to invent, to arrange, to furnish, to develop.

Use them in the word expressions mentioned in the text.

MODEL: to act – action

the technology of action photography (техника съемки на киноплёнку)

IV. Match the words from the left and right columns into set expressions. Write out the expressions from the text. Find their Russian equivalent.

MODEL: 1. Plumbing system – водопроводная система.

- | | |
|-------------|----------|
| 1. plumbing | surface |
| 2. ground | drawings |
| 3. oil | art |
| 4. applied | pigment |
| 5. egg | base |
| 6. wash | system |
| 7. flat | yolk |

V. Complete the following web-chart:



Text 2. The Arts

What are “the arts”?

The arts is an “umbrella” term for literature, music, painting, sculpture, crafts, theatre, opera, ballet, film etc. It usually implies seriousness, so that particular examples of these activities which are regarded as “light” may be referred to simply as “entertainment” instead.

Art, or fine arts, is often used to refer to those arts which use space, but not time, for their appreciation (such as painting or sculpture). This, for example, is what is covered by the subject “art” in schools.

The word artist can sometimes refer to a person working in the fine arts, and sometimes to a person working in any field of the arts.

What is “culture”?

The word culture has two meanings. It is used in its anthropological sense to mean “way of life”. But many people also use it as a synonym for “the arts”.

The arts in society

Interest in the arts in Britain used to be largely confined to a small elite. Compared with fifty years ago, far more people today read books, visit art galleries, go to the theatre and attend concerts. Nevertheless, the fact remains that most British people prefer their sport, their television and videos, and their other free-time activities to anything “cultural”.

The arts in Britain are met with a mixture of public apathy and private enthusiasm. Publicly, the arts are accepted and tolerated but not actively encouraged. As a proportion of its total expenditure, government financial support for the arts is one of the lowest of any western country. During the 1980s it was the lowest of all. One of the principles of Thatcherism was that the arts should be driven by “market forces”. The government reduced the money it gave to the Arts Council, the organization which allocates funds to projects in the arts. It was politically acceptable to do this because of the widespread view that “culture” is of interest to a small section of the rich only. Therefore, the government’s action was seen as democratic – it was refusing to subsidize the tastes of the wealthy. The counterargument, that such an attitude is undemocratic because it makes “culture” too expensive for the ordinary person, is not one that carries much weight in Britain. In school, subjects such as art and music, though always available, tend to be pushed to the sidelines. In the national curriculum, they are the only two “core” subjects which pupils at the age of fourteen are allowed to drop completely.

In addition, the arts are not normally given a very high level of publicity. Television programmes on “cultural” subjects are usually shown late at night. Each summer, many high-quality arts festivals take place around the country, but the vast majority of people do not even know of

their existence. London has some of the finest collections of paintings and sculpture in the world, but tourist brochures give little space to this aspect of the city. Except for the most famous, artists themselves have comparatively little public recognition. Some British artists have international reputations, and yet most people in Britain don't even know their names.

It is very rare, for example, for any British artist to use his or her fame in the arts as a springboard onto the political stage. If you were to ask the average person to name some famous painters, composers, opera singers and ballet dancers, you would probably be given very few British names – or even none at all.

It is almost as if the British are keen to present themselves as a nation of philistines. And yet, hundreds of thousands of people are enthusiastically involved in one or other of the arts, but (in typically British fashion) with a more-or-less amateur or part-time status. For example, every town in the country has at least one “amateur dramatics” society, which regularly gives performances and charges no more than enough to cover its costs. All over the country, thousands of people learn handicrafts (such as pottery) in their free time, and sometimes sell their work in local craft shops. Similarly, there are thousands of musicians of every kind, performing around the country for very little money and making their own recordings in very difficult circumstances. Some amateur British choirs, such as the Bach Choir of London and King's College Chapel Choir in Cambridge, are well-known throughout the world.

The characteristics of British arts

If there are one characteristic of British work in the arts that seems to stand out, it is its lack of identification with wider intellectual trends. It is not usually ideologically committed, nor associated with particular political movements. Playwrights and directors, for instance, can be leftwing in their political outlook, but the plays which they produce rarely convey a straightforward political message. The same is largely true of British novelists and poets. Their writing is typically naturalistic and is not connected with particular intellectual movements. They tend to be individualistic, exploring emotions rather than ideas, the personal rather than the political. Whatever the critics say, it is quite common for British playwrights and novelists to claim that they just record “what they see” and that they do not consciously intend any social or symbolic message. Similarly, British work in the arts also tends to be individualistic within its own field. That is, artists do not usually consider themselves to belong to this or that “movement”. In any field of the arts, even those in which British artists have strong international reputations, it is difficult to identify a “British school”.

The style of the arts also tends to be conventional. The avant-garde exists, of course, but, with the possible exception of painting and sculpture, it is not through such work that British artists become famous. In the 1980s, Peter Brook was a highly successful theatre director. But when he occasionally directed avant-garde productions, he staged them in Paris!

In these features of the work of British artists (lonely individualism expressing itself within conventional formats), it is perhaps possible to find an explanation for the apparent contradiction between, on the one hand, the low level of public support for the arts and, on the other hand, the high level of enthusiasm on the part of individuals. There appears to be a general assumption in Britain that artistic creation is a personal affair, not a social one, and that therefore the flowering of artistic talent cannot be engineered. Either it happens, or it doesn't. It is not something for which society should feel responsible.

Exercise 1. Match the words and their translations.

Art	Авангард
Literature	Балет
Music	Видео
Painting	Живопись
Sculpture	Искусство
Crafts	Искусство ремесленника
Theatre	Кино
Opera	Литература
Ballet	Любительское театральное общество
Film	Музыка
Artist	Опера
To visit the art gallery	Поэт
To go to the theatre	Ремесло
To attend concerts	Романист
Video	Скульптура
Arts festivals	Собрание живописи и скульптуры
Collections of paintings and sculpture	Сценарист
Amateur dramatic society	Татр
Handicraft	Традиционный стиль
Playwright	Ходить в театр
Novelist	Ходить в художественную галерею
Poet	Ходить на концерты
Conventional style	Художественные фестивали
Avant-garde	Романист

Text 3.

Modern Arts

Read the text paying attention to the key words. Answer the following questions.

1. What important changes have taken place in society since World War II?
2. What effect did these changes have on the arts?
3. What does modern art express today?
4. What is the subject matter of pop-art?
5. What is the characteristic feature of surrealism?
6. What distinguishes massurrealism from some other forms of modern arts?

Since the Second World War there have been great changes in European and American arts and cultures. These changes have to do with the breaking down of social barriers, the improvement in education, the raise of cultural standards and of course with the patronage of arts and literature. A lot of cultural and educational measures taken all over the world have made talented young people from every social background conscious of the arts, and has awakened their interest in them.

The pop revolution of the 1960s also did much to bring a new vigour to the world of art, literature and music. It encouraged members of the younger generation to express their thought and feelings, and it hastened a break with the traditions of the past. Today, artists, musicians and writers have much more worship and a much wider public than ever before. Far more people now read books and go to the theatre, concerts and picture galleries.

Tennessee Williams once said that humanity is just a work in progress. Technology constantly evolves through all media. A new generation of artists are living in this age of mass-media, nuclear devices, genetic engineering, and space exploration. Modern art is combining with the old, and is providing a unique vision into the human condition.

Pop-art is images of popular things. Pop-art is images of ordinary objects, mass produced common everyday items that most people like and recognize. Items like record labels, or logos, or packaging, and fashion pictures of people, Road signs, hamburgers, money, soda bottles, (you know, stuff you see around you, anything currently in vogue RIGHT NOW) and machinery are also common subjects of pop-art. Pop-art is also subjects and techniques taken from commercial artists, such as computer art, or silk screen images by Robert Rauschenberg, or comic book panels by Roy Lichtenstein. Almost any symbol of modern industrial life may be considered pop-art. Also included are themes of popular culture taken from movies, television, and advertising art.

Surrealism is art that is much like your dreams. Surrealism is fantasy, world of dreams, (such as paintings by Giorgio de Chirico) and odd images. Some surrealist art is mysterious or scary, like fantasy pictures taken from children's books, or the feeling like you are on your own episode of the Twilight Zone. Some surrealist art also uses symbolism, or warps an object in some way, like Salvadore Dali's paintings of a strange world. Paintings by Rene Magritte also had an off beat oddness in them. Historically, surrealism was an art movement of ideas that developed between World Wars I and II and was very prolific. However, today the viewer automatically accepts surrealist imagery. It's everywhere we look. One can find surrealism in children's books, on television, in advertisements, music videos, movies and any other form of mass media. Today a person can see examples of surrealism everywhere without consciously noting that one is looking at a surreal image.

Massurrealism is a form of art that is rooted in the combination of mass media related art (such as pop art) and surrealist imagery. Massurrealism witnesses the present moment as all art movements are supposed to do. Art history is history of our time. Massurrealism, while empowered by the mass media (television, movies, music videos, advertising, etc.) is created through the traditional media (oils, acrylic, collage, photography, etc.) as well as the tools of the new and innovative technologies, digital media, digital techniques, and software. Essentially it is an evolution of surrealism that is strongly influenced by mass-media and technology. So what makes massurrealism so unique? This is art that we see everyday.

The word *massurrealism* was coined by American artist James Seehafer in 1992. One important point about massurrealism is the common thread among massurrealists, the marriage of pop-art/mass media subjects and techniques to the surreal, which are individually expressed in each artist. For example, painter Michael Morris incorporates current technologies (Xeroxes, fax machines, rub-downs, computer images) to his mixed media paintings. Using the mass produced elements like any pop-artist would, Morris creates a massurrealist image. These are just a few techniques that bridge the gap between the "traditional" and the newer media.

As time progresses, newer media and technology are being discovered. The evolving computer technology alone is changing what is considered "mass media". Massurrealism follows this evolution, embodies the mystery of today's society. Expressions of the imagination and the creativity are what surround its inspiration. Mass media and technology already has and will continue to have an ever increasing role in the way most contemporary massurrealist artist think about producing their images. This is merely the beginning, can you imagine what will take place decades in the future?

Exercise 1. Match the words and their Russian equivalents.

digital techniques	культура
innovative technologies	повысить культурный уровень
imagery	проводить культурные и образовательные мероприятия
advertising art	меценат
pop-art; surrealism; massurrealism	поклонение
worship	поп-арт, сюрреализм, массюрреализм, (ультрамодернистское искусство)
conscious of the art	цифровые технологии
culture	талантливый
patron/maecenas	образы, изображения
Nature has endowed him with a variety of talents	новаторские, передовые технологии
standard/level	искусство рекламы
to raise cultural standard	тонко разбирающийся в искусстве
patronage of arts (literature)	Природа одарила его разнообразными способностями
talented/gifted	меценатство
to take cultural and educational measures	уровень

Exercise 2. Make up your own sentences using the following word combinations.

1. a talented artist; 2. a variety of talents; 3. to take cultural measures; 4. contemporary artists; 5. innovative technologies; 6. art history; 7. cultural standard; 8. surrealist imagery; 9. advertising art

Exercise 3. Write questions to which these sentences are the answers.

- Among those who exploit art today are *the advertisers and the rich collectors*.
 - Massurrealism is a form of art that is rooted in *the combination of mass media related art (such as pop art) and surrealist imagery*.
 - Mass media and technology* will continue to have an ever increasing role in the way most contemporary massurrealist artists think about producing their images.
 - A lot of cultural and educational measures taken over the world* have made talented young people from every social background conscious of the art, and has awakened their interest in them.
 - The pop revolution of the 1960s* did much to bring a new vigour to the world of art, literature and music.
 - Art dealers and patrons can manipulate the movement of art on the market *in much the same way as brokers do on the stock exchange*.
 - Almost any symbol of modern industrial life* may be considered pop-art.
- Historically, surrealism was an art movement of ideas that developed *between World Wars I and II*.

Text 4.

Reflections on the Declining Global Influence of American Popular Culture

Pundits of all nationalities are convinced that American popular culture will remain the dominant world culture for decades to come.

But I have my doubts about this triumph-of-American-pop-culture view, just as I was unpersuaded by assertions that the conflicts of history had ended after the U.S. prevailed in the Cold War.

In my view, there are growing indications that American popular culture, in its current form, is losing its global influence. Let me try to explain why.

American Culture's Loss of Newness

First, and most important, American popular culture no longer appears to be as “new” as it was in the 1900s.

After World War I, for example, when American popular culture's worldwide ascendance began, one of its unique manifestations – jazz – dazzled Europeans by its newness (to them).

American movies, which in the twentieth century excited and bewildered audiences worldwide with up to then unseen images, led to new social behavior including, perhaps most important, novel ways of attracting the opposite sex.

Detective novels from the United States were a revelation to foreign readers, even among those with highbrow literary tastes. Sam Spade, the tough detective, felt appealingly “new” to non-Americans who read Dashiell Hammett and saw him portrayed by Humphrey Bogart in his films noirs.

American clothes were revolutionary in their casualness and stress on relaxation and comfort. After World War II, blue jeans, then quintessentially American, subsequently became a groundbreaking fashion statement of global dimensions.

American advertising, shamelessly proclaiming the newness of the products it peddled, entranced the twentieth-century world by its then unique vitality, characterized by some as vulgarity.

U.S. fast food, dismissed by epicures the world over, was a novelty that drew millions under the golden arches of McDonald's to savor Coke, hamburgers, and French fries with ketchup.

But the “newness” of American cultural products, their greatest drawing card in the past, is increasingly fading worldwide. In part due to the impact of instant mass communications unrestrained by national boundaries, American popular culture has become all too familiar, even when it is repackaged.

To be sure, there are cultural artifacts originating from America that to others still reveal undiscovered shores. But in an information-saturated world more superficially knowledgeable about the U.S. than ever before, no American music, movies, pulp fiction, clothes, ads and fast food.

Not the Only Game in the Global Village

A second reason for the decline of American popular culture's worldwide influence, related to the first, is that, to use hard-nosed language, it's no longer the only game in the global village.

For many decades during the twentieth century, only America had the resources and technology to produce new forms of popular culture that could spread far beyond its shores.

This is no longer the case. Once typically American cultural items – such as television soap operas or comic books – are now mass-produced in other parts of the world.

The sounds and images of American popular culture's, though still rampant worldwide, are now being subsumed or replaced by other, increasingly competing sources, some of which are more in tune with the tastes of non-American audiences than Hollywood or Disneyland, for all their putative efforts to innovate, can ever imagine.

The Non-American “America” Brand

There is a third reason for the declining influence of American popular culture: the replacement of American-made cultural products by ersatz items that are branded as “American”.

Simply put, American cultural products are increasingly losing their global market share to non-American articles labeled or trying to appear as coming from the US of A.

Take, for example, a college sweatshirt designed and made outside the United States that is sold with the inscription “Harward University”.

This sweatshirt does evoke American popular culture, but a foreign consumer knowing that it wasn’t made in America (and noticing the spelling mistake on it) will conclude, and rightfully so, that it’s not 100% American – and certainly not accurately identifying an elite university in the U.S., Harvard.

Wearing the sweatshirt, therefore, will not really make the consumer the object of “true” American cultural influence, but rather a participant in a global that uses American symbols and elements, often erroneously portrayed.

Of course, there’s no such thing as “authentic” American culture, which is a hybrid creation that incessantly recycles and reinvents cultural expressions from other countries and makes them, at least for a short while, exclusively American.

But, even in this era of virtual reality, there’s no way that reproductions of American culture can have the same impact, in the strict sense of a specifically American cultural influence, as original American cultural products per se.

Here it’s useful to think about The Beatles. A multinational phenomenon for decades, they were a turning point in de-Americanizing one of American culture’s most prominent exports, its popular music.

The Fab Four from Liverpool did perform American music, but the sound they produced, enjoyed by millions throughout the world, could no longer be defined as completely “American”.

In a way, The Beatles’s success was a prophetic indication of the future diminution of America’s direct, undiluted cultural impact on other countries.

Anti-Americanism

A fourth reason for the lessening of the American cultural impact throughout the world is a growing global anti-Americanism.

While the eagerness of foreign business to use America as a brand suggests that anti-Americanism doesn’t necessarily result in the rejection of all things American, increasingly negative views about the U.S. make it more difficult for American popular culture to be welcomed or appreciated abroad. With Americans no longer the universal “good guys” in the eyes of many, their culture is losing its magnetism.

To cite a related example, it should come as no surprise that Radio Sawa, a major initiative by the U.S. Government-funded Voice of America to reach out to young audiences in the Arab world, broadcasts both American and Arab pop-music. Its producers are well aware that, in a region marked by extreme anti-Americanism, presenting American culture alone will not suffice in improving America’s standing. U.S. hit songs need to be programmed together with local popular music in order to have an effective impact in making Middle Eastern youth more favorably inclined toward the United States.

The Once American Language

A fifth reason for the loss of American popular culture’s influence worldwide is the Global evolution of the English language.

Before the twentieth century, there were only two main variants of English: British and American. As British political, economic, and cultural influence waned in the 1990s, however,

American English became the dominant world language. It was a major vehicle for the dissemination of American popular culture abroad.

In the past century, American English had a certain, to some, irritating allure – in the way Americans pronounce the letter “r”, for example – which foreigners entranced with American popular culture would adopt to show how “American” they had become, willingly annoying, to their considerable pleasure, Anglophiles in the process.

The more widespread American English became, however, the less it was identified as a specifically “American” language. Indeed, as now the world’s lingua franca, the American language is no longer automatically associated with the non-American. As a result, American English is not necessarily considered an expression of American popular culture.

Today, the use of American English by non-Americans doesn’t mean they have an interest in, or even are influenced by, the non-American or its culture; for them it’s just a language, originating in the United States, that’s useful in communicating internationally.

Without the American language as a component defining its identity to foreign audiences, American popular culture has lost one of the key tools that created its worldwide influence.

Hopelessly Utopian Thoughts?

I think American popular culture, at its best, belongs to the great achievements of mankind. At its worst, it often deserves the condemnation it receives, both in the United States and abroad.

One can admire that great American invention, jazz, while being repelled by the senseless violence promulgated by U.S. entertainment monopolies.

I have used the hazy term “American popular culture” reluctantly. There are so many cultures in the United States so that to limit its infinite cultural variety with one label leads to an intellectual dead-end.

But let me suppose for a moment that there’s such a thing as American popular culture, if only to make the following point which, granted, is perhaps hopelessly utopian:

For American popular culture to be influential in our rapidly changing world in a significant way, it cannot simply be considered a “product” to be sold to global consumers, but be a meaningful artistic contribution to the rich cultural heritage of mankind.

It would thereby offer a substantive alternative to the de-humanization brought about by globalization and, like some of its better manifestations in the twentieth century, would be considered fresh, original, and relevant to the concerns of people throughout the world.

John Brown

John H. Brown was a U.S. Foreign Service Officer for over twenty years. He edits a daily “Public Diplomacy Press Review” available free of charge

Text 5.

The Art of Collage

“Collage may be seen as a quintessential twentieth-century art form with multiple layers and signposts pointing to a variety of forms and realities, and to the possibility or suggestion of countless new realities”.

Katherine Hoffman

Collage: an artwork created by pasting together heterogeneous materials such as newspaper, wallpaper, printed text and illustrations, photographs, pressed flowers, cloth, string etc. on a flat surface.

Collage is originally a French word, derived from the word *coller*, meaning “to paster”.

The decisive and characteristic differences between the technique of collage and painting is that in painting the visual impression is built by composition of color and line, whereas in collage, bits of newspaper, labels, buttons, and chickenwire, to mention only a few materials, are attached, ready-made, to the surface in an incongruous relationship for their symbolic or suggestive effect.

In what may be considered the pre-history of collage, there has always existed a kind of folk art of collage. For centuries it was popular, for instance, to decorate all kinds of containers with a montage of cut and pasted picture fragments. Some of the earliest Valentines were composed of bits of appropriate pictures, decoration and lace. At country fairs there was the inevitable “decoupage” artist who would cut silhouette profiles out of black paper. The popular art of Patchwork quilts also bears a direct relationship to collage, even though the effect of diverse patches being transformed into an entirely new composition and object is achieved by stitching rather than pasting. The basic concept, nevertheless, is the same as in collage.

To go back even further – in the 16th century, Arcimboldo would compose portraits out of painted bits of fruit, vegetables, animals and landscape. The nose as cucumber – an intriguing metaphor! That kind of metamorphosis – whether witty or profound – is well within the conceptual nature of collage.

When speaking of collage, one refers to an art style, concept and technique closely bound up with the very beginnings of Modern Art and particularly with Cubism and Surrealism.

Early modern artists turned to these new media to reflect the changing realities around them. The idea of a single reality as promoted by nineteenth-century scientific thought was disputed on the early twentieth century as basic scientific premises were challenged. New scientific discoveries, such as the X-ray and separation of the atom, questioned reality as it had become known.

It was this motivation – to explore Art beyond the limits of traditional painting – that the first experiments in collage as a serious creative medium took place. The time was the great artistic revolution we call Modern Art which began at the turn of the 20th century. It occurred mainly in Paris – but also in Germany, Russia and Italy.

At the beginning of the 20th century, Pablo Picasso and his friend George Braque created collages in their exploration of cubist styles. They glued newspaper and even printed wrappers to their paintings. The torn and cut-out shapes allowed them to quickly compose fragmental images, creating the cubist effect of seeing many views of an object at once, as if the object were moving through space of time.

A technique first used by the Cubists and taken up by the Dadaists and Surrealists, collage became a familiar feature of 20th century art.

During World War I the Dadaists advanced the concept of collage: in 1915, Jean Arp dropped pieces of paper onto a large sheet and pasted them exactly where they fell. This first collage became known as abstract collage.

Surrealism, which followed Dada in the 1920's, destroyed the traditional singular reality of a painting and replaced it with a juxtaposition of several simultaneous but unrelated realities, creating thereby an uneasy unreality, or surrealism.

Diverse, unrelated materials, made at different times and in different places (time-space), are brought together to interact simultaneously, as for instance, in the work of **Kurt Schwitters** and **Max Ernst**.

Kurt Schwitters (often considered the father of collage) was one of the founders of the Dada movement and produced most of his collages in Germany in the 1920's. He would collect the junk

from waste baskets and streets – bits of newspaper, tickets, stamps, wrappings, picture post cards, etc. – all the flotsam and jetsam of a civilization's discarded rubbish. From this “junk” he created dynamic compositions that he called “merz”. He demonstrated that beauty can be created out of almost anything. Given a perceptive and sensitive eye, beauty can be perceived in the most mundane and unlikely places. All things can be recycled and, as can be seen, even elevated to Fine Art. He even went so far as to turn his studio itself into a massive collage/assemblage environment that he called his “merzbau”.

Another contemporary was Max Ernst (1891-1976), who began his artistic career as a Dadaist. He moved to Paris in the early 1920's, becoming immersed in the artistic scene there.

Max Ernst, who together with Salvador Dali pioneered the Surrealist movement, was the first to cut up magazine engravings and reassemble the unrelated fragments to create collages of clever wit and nonsense. Bear in mind that the world the artist sees and reflects is not always a rational one. Historically, artists, whether painters, writers or composers, have often reflected upon the more non-sensual aspects of reality. The world of the artist is full of unexplored and unexplained mysteries, contradictions and seeming absurdities. The creative artist is not one to reflect and repeat the obvious. The artist goes beyond all that which seems ordinary to create an art that must be extraordinary.

In the '50s and '60s, Richard Hamilton and other Pop artists commented on consumerism and the power of the media in our society, by incorporating popular images from product advertising and the news. Recently David Hockney used photo-collage; he overlapped many slightly different views to recreate one image.

Another innovator was **Joseph Cornell** (1903-1972), who spent most of his life in Flushing, New York. He started off making collages in Ernst's style. However, he soon developed his own method of making assemblages housed in wooden boxes. Many people make box constructions these days, but few artists have managed to equal the sense of originality that Cornell brought to his work.

Englishwoman Mrs. **Mary Delany** (1700-1788) began making collages at the age of 72 and continuing for ten years until her eyesight began to fail, she created almost 1,000 botanical illustrations from cut paper. Her pictures were made with incredibly intricate detail.

Hans Christian Andersen (1805-1875), in addition to writing fairy tales, also liked to make paper cutouts, silhouettes, and collages.

The joining of prefabricated materials into works of collage, photomontage, and assemblage also has a history in Russia.

Kazimir Malevich (1878-1935) turned to collage in 1913-1914 as a way to explore the concept of space. In his writings, he remarked, “The addition to the palette of various materials made the artist enter the dimension of space, where he could unite all the materials in one manifestation”. Collage also appealed to Malevich's concept of the alogical linkage of objects, a concern that he began to deal with in 1911. Collage allowed Malevich to create juxtapositions that the viewer would not regularly encounter, thus creating an alogical or antilogical reality.

The idea of assemblage goes back to **Vladimir Tatlin's** (1885-1953) “painterly reliefs” of 1913-1914, which he called “compilations of materials”. In these works, the artist constructed objects that were arranged along a plane yet moved into material space, creating new relationship among the abstract forms that he put together.

Russian avant-garde artists **El Lissitzky** (1890-1941), **Alexander Rodchenko** (1891-1956), and **Gustav Klucis** (1895-1944) used photomontage as a means of representing the new modern era

and the ideals of the new Soviet state, which was attempting to build a new culture driven by mass media. Photomontage continued to be used throughout the Soviet era as an important way of presenting propaganda.

Alexander Rodchenko was a student of both Malevich and Tatlin in the period just before the Revolution. Rodchenko became one of the leading constructivists, and turned away from painting to photography, furniture and poster design. In 1929, he designed costumes and sets for Meyerhold's production of the second half of Mayakovsky's play *The Bedbug*.

In the late teens and early twenties, Soviet artists and designers attempted to put their talents to use for the new state. The general slogan of these "constructivists" was "Art into Life" and their goal was, as Tatlin put it, "to unite purely artistic forms with utilitarian intentions". "Labor, technology, organization ... that is the ideology of our time".

By 1921 the Russian avant-garde was slowly on the decline. But this doesn't mean it lost most of its popularity. It changed its focus from monuments and propaganda to posters promoting the new economic policy and growing Soviet cinema, so art became more functional in the civil sector. Posters were central to the development of the mass communication system because the population was mostly unable to read. During the Civil War Dmitry Moor drew posters like his famous "Have you volunteered?" and "Uncle Sam".

Many avant-garde artists, among them the Russian constructivists and members of the numerous dada movements, also turned to the photographic equivalent of collage, photomontage. As an artistic device, photomontage combines the pictorial techniques of collage and the realism of photography.

The Stenberg Brothers were constructivists who gained mass recognition as designers of NEP posters and the film posters. With new experimental approaches being taken in film making by Vetrov and Eisenstein, it seems only fitting that the film poster also be radically different than before. The Stenberg Brothers created more than 300 coloured film posters though at that time the cinema itself was black-and white.

Multilayer collages by Vera Miturich-Khlebnikova, handmade paper by Valery Orlov, playing cards that act as visiting cards by Vladimir Nemukhin are all articles firmly "pasted" into the fabric of modern art.

Many other 20th-century artists have produced collages. Among them Kruchenykh and Rozanova, Yankilevsky and Nemukhin, Prussakov and Kukryniksy, Parajanov.

The Pushkin Fine Arts Museum and the Tretyakov Gallery between them have pasted together a perfectly good collage collection.

Today the collage aesthetic is everywhere in art, music, and commerce, much of it driven by computer technology.

Current advertising and music videos use collage effects to condense a great deal of information into a small space or short length of time, by layering and fragmenting images that are still recognizable enough to communicate an idea. This fragmentation conveys an impression of motion and excitement that is very appealing to a generation raised on television.

It is assumed that what people did with cut paper and cut-outs of pictures before then belongs entirely in the realm of amateur folk crafts, and cannot be classified as art. However, people around the world have been creating beautiful work with paper and cutting devices for centuries.

Exercise 1. Discuss the answers to these questions:

1. What do you know about collage?

2. Is it an English or a French word?
3. What is the difference between an abstract painting and a collage?
4. What modern artists do you know who work in the technique of collage?
5. Have you ever tried to make collages?

Do you think collage is a modern trend of art?

Would you like to make a collage?

What themes are better making as a collage?

See the surreal painterly collages of Jenny Honnert Abell. *USA Posted.*



ART IN EMBASSIES Dakar, Senegal 2013

In 2012 I was awarded a commission by the Art in Embassies Program to produce 10 works for the new US Embassy building in Dakar, Senegal, West Africa. As part of the commission I traveled to Dakar for 5 days in December 2012 to experience the people, culture, and to visit the new US facility. The series of 10 works on old book covers that were produced as a result of my trip, reflect my observations and interactions in this robust and visually stimulating environment.

Please visit the [Art in Embassies](#) website to view the cultural outreach by this State

Department program which celebrated it's 50 year anniversary in 2012. The extensive site is an impressive archive of US government support of artists work, and the facilitation of the exchanges between artists from around the world, resulting in a collection of collaborative, historical works.

My series was added to the site in fall 2013 when the installation in the Embassy was completed.



[Art in Embassies](#) ■ [Article in Press Democrat](#)

<http://www.jennyhonnertabell.com/>

<http://www.collageart.org>

Collage art

Welcome to my Collage Art! Please also see my web site www.collageart.se.

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I will be very happy for comments. Thank you. All the best from Sweden.

About Me



[Carin Andersson](#)

Stockholm, Kista, Sweden. I am a collage artist from Sweden. This blog shows my art collages. Most of them are digital and created in Photoshop.

[View my complete profile](#) My Art work. Please also see my web page.

www.collageart.se for some more collages and my art stamp designs for Stampington at

www.stampington.com and my photos at www.flickr.com and my iPhone photos on Instagram

DIGITAL COLLAGE WITH PHOTO, EMPHERMA AND MORE...

21 April, 2014 [Dragonfly Collage](#) 17April, 2014 [Old drawing Collage](#)

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Text 6.

What Do You Know About Different Cultures Around the World?

Read the text and the tips for travellers, and complete the sentences.

WHEN IN ROME, DO AS THE ROMANS DO

How much do you know about different cultures around the world? What would be wise to bear in mind while you are travelling around this or that country? Body gestures have different meanings depending on the country in which they are expressed.

Austria

1. While dining, keep your hands on the table. It is rude to put your hands on your lap during dining.
2. To wish someone good luck, make two fists (with your thumbs tucked inside the fist), and gesture as if you are slightly pounding on the table.
3. To specify number “one”, use your upright thumb.

Belgium

1. To point with your index finger is considered impolite.
2. When you are talking to someone, do not keep your hand or hands in your pockets. This is considered rude.
3. To slap someone on the back or to be noisy are both very rude gestures in Belgium.
4. To yawn, blow your nose, sneeze or scratch yourself in the presence of others is considered poor manners.

Germany

1. It is impolite to shake someone’s hand with your other hand in your pockets. Parents often scold children for putting their hands in their pockets because it is a sign of disrespect.
2. If you are talking to someone, do not chew gum. This is considered very rude. To do so would remind a German person of “a cow chewing its cud”.
3. In various parts of Germany, if you arrive at a dinner table, and you are unable to shake everyone’s hand due to the arrangement of the seating, a guest will rap his knuckles lightly on the table to signal his greeting to everyone. The same may happen when a person leaves the table. Also, university students utilize this gesture to greet their professors in a classroom.

England (United Kingdom)

1. Loud talking and other forms of noisy behavior should always be avoided.
2. Try not to stare at someone in public. Privacy is highly valued in the United Kingdom.
3. You wait in line in the United States, and you “queue up” in the United Kingdom. You should never “jump the queue” (проходить без очереди).
4. When drinking in a pub, pick up your change after you pay for your drink. If you leave it there, you are implying that you are leaving a tip. Tipping is not widespread in British pubs.
5. Don’t stand too close to people you are talking to. “Keep your distance”.
6. An offensive gesture in England would be the “V for victory” sign made with your palm facing yourself.

Turkey

1. It is extremely offensive to show the sole of your shoe to someone, or use your shoe to point at someone or something. This is due to the fact that shoe soles are the lowest part of the body and are usually dirty.
2. You should neither smoke nor eat while on a street.

3. The unique Turkish gesture to signal that something good is done is to hold your hand up, palm outward, and slowly bring the fingers into the thumb, in a grasping motion.

Some Tips for Travellers

1. In Japan you should avoid eye contact.
2. In Spain, women should be careful about making eye contact with strangers, as it might signal interest of a romantic nature.
3. In France, you shouldn't sit down in a café until you're shaken hands with everyone you know.
4. In Afghanistan, you should spend at least five minutes saying hello.
5. In the Middle East, you should not admire anything in your hosts' home. They will feel that they have to give it to you as a gift.
6. In Pakistan, you mustn't wink. It is offensive.
7. In Korea, you mustn't blow your nose in public.
8. In Finland, you shouldn't begin to eat before your host does.

It is not a good idea to ...

0. Put your hands on your lap during dining in **Austria**.
1. begin to eat before your host does in _____.
2. sit down in a café until you're shaken hands with everyone you know in _____.
3. blow your nose in public in _____.
4. make eye contact in _____.
5. jump the queue in _____.
6. use your shoe to point at someone or something in _____.
7. leave your change after you pay for your drink in _____.

Exercise 1. Answer the questions, please.

1. Can you define these words – “culture”, “cultural shock”?
2. Are there any rules which help us to adapt to new culture?
3. Why do people sometimes misunderstand other cultures?
4. What rules reflect the culture of a country?
5. What should you avoid doing when you are abroad?
6. Try to appreciate and understand other people's values, will you?
7. Do you know any English customs and traditions?
8. Why are the English proud of their traditions?

Text 6.

Youth Culture

Culture denotes behavior, beliefs and activities of a particular group of people. Sometimes it is called a subculture. Every generation creates its own culture which is called youth culture. It happens when young people of a particular group get together, share their beliefs, their musical interests and follow their own style in clothes and appearance. Some trends have appeared and died out over the last 60 years.

Trends (tendencies) in culture during last 60 years: 1950's rock and roll culture, 1960's rock and pop culture, 1970's – 80's punk-rock culture, 1990's rave culture. The cultures of today include pop, rap and hip-hop culture.

1. In the 1950s the big new trend in music became rock and roll. Memphis became a new center of music, because Elvis Presley put rock and roll there. Young people listened to rock and

roll and followed its fashion in clothes and appearance: they had short hair and wore short dresses and narrow trousers.

2. In 1960s the hippies appeared. They had long hair and wore unusual clothes: long colourful Indian dresses and wide trousers. They listened to rock music of the Beatles and Bob Dylan. Hippies believed in peace and were against the Vietnam War. The hippy movement started in California in the USA. In the USA and Europe a lot of hippies went on marches to protest against the Vietnam War.

3. In the late 1970s punk culture appeared. It was a hard time. There were a lot of unemployed young people, so they blamed the society. They listened to punk-rock. Punk rock expressed negative feeling – hate and tried to shock people. This type of music is violent and loud. The great punk bands were the Sex Pistols and X-Ray. Punks wore brightly-colored hair, chains and pins and torn clothing.

4. The 1990s were the time of raves. They listened to techno music and wore casual clothes: T-shirts and jeans. They were often linked with drugs.

5. Nowadays the popular styles in music and clothes are hip-hop, pop and rock. Young people who listen to hip-hop are called hip-hoppers. They wear T-shirts with emblems, caps and wide jeans. Some young people listen to rock, punk-rock and some of them wear long hair and black clothes.

Questions:

1. What are the main trends of culture during last 60 years?
2. What trends are current?
3. What trend in culture was in 1950s?
4. When did hippies appear?
5. How did punk rock appear?
6. Speak about raves.

TEXT 7.

London

London is the capital of the [United Kingdom](#). It is among the oldest of the world's great cities—its history spanning nearly two millennia—and one of the most cosmopolitan. By far Britain's largest metropolis, it is also the country's economic, transportation, and cultural centre.

London is situated in southeastern [England](#), lying astride the [River Thames](#) some 50 miles (80 km) upstream from its estuary on the [North Sea](#).

Cultural life. Centres of the arts.

The competitive, localist streak that complicates public administration in London makes for exceptional cultural vitality. Artistic creativity flourishes in the diversity of rival centres of [patronage](#). Royal patronage created the [Royal Albert Hall](#), which every summer provides the setting for one of the world's greatest music festivals, the Henry Wood Promenade Concerts, known popularly as the Proms. Municipal patronage, first of the London County Council and later of the Greater London Council, turned former industrial and warehousing land on the Waterloo riverbank into the [South Bank](#) arts complex, which combines the Royal Festival Hall, Queen Elizabeth Hall, and Hayward Gallery. The National Film Theatre and the [Royal National Theatre](#) are also there. Nearby are the Imperial War Museum, the London Aquarium, and the London Eye (a type of enormous Ferris wheel). Not to be outdone, the City Corporation launched its own arts complex within the Square Mile at the [Barbican](#), a high-density urban renewal scheme built on World War II

bomb sites immediately north of the central business district. The Barbican has a concert hall, cinemas, an art gallery, a library, and a theatre

britannica.com/EBchecked/topic/346821/London

Text 9.

Artistic and Cultural Life in Britain

Artistic and cultural life in Britain is rather rich. It passed several main stages in its development.

The Saxon King **Alfred** encouraged the arts and culture. The chief debt owed to him by English literature is for his translations of and commentaries on Latin works. Art, culture and literature flowered during the **Elizabethan** age, during the reign of **Elizabeth I**; it was the period of English domination of the oceans. It was at this time that William Shakespeare lived. The empire, which was very powerful under **Queen Victoria**, saw another cultural and artistic heyday as a result of industrialization and the expansion of international trade. But German air raids caused much damage in the First World War and then during the Second World War. The madness of the wars briefly interrupted the development of culture. Immigrants who have arrived from all parts of the Commonwealth since 1945 have not only created a mixture of nations, but have also brought their cultures and habits with them.

Monuments and traces of past greatness are everywhere. There are buildings of all styles and periods. A great number of museums and galleries display precious and interesting finds from all parts of the world and from all stages in the development of nature, man and art. London is one of the leading world centres for music, drama, opera and dance. Festivals held in towns and cities throughout the country attract much interest. Many British playwrights, composers, sculptors, painters, writers, actors, singers and dancers are known all over the world.

The British Council promotes knowledge of British culture and literature overseas. It organizes British participation in international exhibitions and encourages professional interchange in all cultural fields between Britain and other countries.

REFERENCES

Alfred саксонский король Альфред (849–901) **Elizabethan** елизаветинский (обычн. об архитектурном стиле, литературе, музыке)

Elizabeth I королева Елизавета I (правившая Англией с 1558 по 1603 г.)

Queen Victoria королева Виктория (правившая с 1837 по 1901 г.)

The British Council Британский совет (независимая организация по развитию культурных связей с зарубежными странами. Создана в 1934 г.)

I. COMPREHENSION

1. *Put in the chronological order the names of the kings and queens. If necessary, consult The Historical Chart at the end of the book.*

a) Victoria, b) Elizabeth II, c) Alfred the Great, d) Henry VIII, e) Elizabeth I, f) Richard III, g) Charles I, h) George VI

Key: c; f; d; e; g; a; h; b

2. *Are the statements that follow true or false?*

1. The Saxon King Alfred neglected the arts and culture.
2. Arts, culture and literature flourished during the Elizabethan age.

3. William Shakespeare was a contemporary of Queen Victoria.
4. Important scientific discoveries, industrialisation and the expansion of international trade during the rule of Queen Victoria encouraged the arts and culture.
5. German air raids during World War Two did not cause any damage.
6. Immigrants who have arrived from all parts of the Commonwealth since 1945 have considerably changed the face of British culture.

Key: 2, 4, 6 – True; 1, 3, 5 – False

II. WORD STUDY

1. Read and try to explain to your partner what the following words mean:

a) art b) the arts c) arts d) artistic e) artist f) culture g) cultures h) cultural

Now match each of the words above with its definition:

1. connected with culture;
2. the expression of ideas and feelings through paintings, literature, music, etc., the expression of human creative talent, especially in a visual form;
3. someone who produces art, especially someone who produces paintings or drawings, or someone who does something with great skill;
4. art, literature, music and other intellectual expressions of a particular society or time;
5. art, music, theatre, film, literature, etc., all considered together;
6. the customs, arts, social institutions, etc., of a particular group or nation;
7. connected with art; having or showing natural skill in the arts (painting, music, dance, etc.), showing appreciation and enjoyment of the arts;
8. subjects of study, such as languages, literature and history.

Key: a 2; b 5; c 8; d 7; e 3; f 4; g 6; h 1

2. Think of the best Russian equivalents for the word combinations below:

come from a very artistic family	modern art
people from different cultures	new developments in the arts in Russia
a great dancer and a true artist	an arts degree
an arts centre	a work of art
cultural education	various aspects of youth culture
children's art	an art critic
an art lover	cultural differences

III. COMMUNICATION PRACTICE

1. Make up your own sentences with the phrases above and ask your partner to respond to each of them. Do it taking turns so that you could have short dialogues.

Model: – My mother comes from a very artistic family.

– Can she play the piano?

– No, she can't, but she loves music and theatre.

<http://freekaznet.appspot.com/eng.1september.ru/article.php?ID=200700517>

Unit II. The History of Arts

Useful vocabulary: MAJOR PERIODS AND MOVEMENTS IN ART HISTORY

Ancient Art	High Renaissance
Impressionism	Surrealism
Classical Art	Mannerism
Symbolism	Abstract Expressionism
Byzantine Period	Baroque
Post-Impressionism	Post-Modernism
Early Medieval	Rococo
Expressionism	Pop Art
Gothic Medieval	Neo-Classical
Art Nouveau	Modern Realism
International Gothic	Romantic
Fauvism	Early Renaissance
Realism	Cubism

Text 1.

Ancient Art

Ancient Art – art of prehistoric cultures and the ancient civilisations, e.g. around the Mediterranean that predate the classical world of Greece and Rome (Sumerian and Aegean art). Artifacts range from simple relics of the Paleolithic period, such as pebbles carved with symbolic figures, to the sophisticated art forms of Ancient Egypt and Assyria.

Paleolithic Art

The earliest surviving artifacts are mainly from Europe, dating back to 30,000–10,000 BC. This was the period of hunter-gathering cultures. Items that survive are small sculptures, such as the Willendorf Venus carved from a small stone and simply painted. Cave paintings in different places depict animals – bison, bulls, horses, and deer – and a few human figures. It is probable that the caves were decorated as part of magical rituals, perhaps to ensure successful hunts. The underground network of caves at Lascaux, south-west France, have some artworks with well-defined features and strong colouring, e.g. the Galloping Horse.



Neolithic Art

The Neolithic Era (4000–2400 BC) is generally understood as that time period during which people began to settle into small agricultural communities and eventually formed cities. Various artistic expressions developed as people required permanent dwellings (architecture), furniture and utensils (woodcraft and pottery), a fixed location for gods (temple buildings and religious objects) and secure places for the bodies of the deceased (tombs and urns).

Some artifacts of the Neolithic Era are everyday objects. They reveal that fishing and hunting were the main occupations of that time. Neolithic people decorated clay vessels, created stone, horn and wooden figurines of people and animals. Human figurines are often understood as fertility and/or worship figures, although their exact purpose remains unknown. Most of the statuettes were found in burial locations. Characteristic of late Neolithic Mesopotamian art are the large eyes of human figurines, the arms folded across the abdomen, and the staring, supplicant appearance.

The Bronze Age overlaps the Neolithic Era in time and is generally marked by an increased use of metals to replace stone tools and an increase in human settlements, often with locations with large megalithic structures, such as Carnac in France and Stonehenge in Britain.

Egyptian Art

The history of ancient Egypt falls into three periods: the Old, the Middle, and the New Kingdoms, covering about 3,000 years between them. Sculpture and painting of these periods use strict conventions and symbols based on religious beliefs. The best known artifacts of the time are: the monumental sculpture of the Sphinx; the treasures of grave goods; the temples of Karnak and Luxor and the maze of tombs in the Valley of the Kings; and the golden coffins of Tutankhamen's mummified body. Ancient Egyptian architectural development parallels the chronology of the historical periods: Old Kingdom, 2680–2258 BC, Middle Kingdom, 2134–1786 BC, New Kingdom, 1570–1085 BC.

Old Kingdom remains are almost entirely sepulchral, chiefly the tombs of monarchs and nobles. The Mastaba is the oldest remaining form of sepulcher; it is a rectangular, flat-roofed structure with sloping walls containing chambers built over the mummy pit. The pyramid of a sovereign was begun as soon as he ascended the throne. Groups of pyramids remain; those at Giza, which include the Great Pyramid of Cheops, are among the best known.

Middle Kingdom tombs were tunnelled out of the rock cliffs on the west bank of the Nile; among them the remarkable group (c.1991–1786 BC) at Beni Hasan. New Kingdom temples in the environs of Thebes, such as those of Medinet Habu and the Ramesseum, derived their form from the funerary chapels of previous ages. This period was a time of great temple construction, those temples extant conforming to a distinct type. The doorway in the massive facade is flanked by great sloping towers, or pylons, in front of which obelisks and colossal statues were often placed. The more important temples were approached between rows of sculptured rams and sphinxes. A high enclosing wall screened the building from the common people, who had no share in the temple rituals practiced solely by the king, the officials, and the priesthood. Beyond the open colonnaded courtyard was the great hypostyle hall with immense columns arranged in a central nave and side aisles. The shorter columns of the latter permitted a clerestory for the admission of light. Behind the hypostyle hall were small sanctuaries, where only the king and priests might enter, and behind these were small service chambers.

The Great Temple of Amon at Karnak is a product of many successive additions; the central columns of its hypostyle hall are the largest known. In the temples that resulted from many additions, unity of design was often sacrificed to sheer size. New Kingdom temples were also excavated from rock. The temples of Abu-Simbel begun by Seti I (1302–1290 BC), have four colossal figures, sculptured from solid rock, of Ramses II, who completed the temples.

Sumerian Art

More than 4,000 years ago the valleys of the Tigris and Euphrates rivers began to teem with life – producing first the Sumerian, then the Babylonian, Assyrian, and Persian Empires. Excavations have unearthed evidence of great skill and artistry. From Sumeria we have examples of fine works in marble, diorite, hammered gold, and lapis lazuli. Of the many portraits produced in this area, some of the best are those of Gudea, ruler of Lagash.

Some of the portraits are in marble, others, such as the one in the Louvre in Paris, are cut in gray-black diorite. Dating from about 2400 BC, they have the smooth perfection and idealized features of the classical period in Sumerian art. Sumerian art and architecture was ornate and

complex. Clay was the Sumerians' most abundant material. Stone, wood, and metal had to be imported. Art was primarily used for religious purposes.



Sumerian techniques and motifs were widely available because of the invention of cuneiform writing before 3000 BC. This system of writing developed before the last centuries of the 4th millennium BC, in the lower Tigris and Euphrates valley, most likely by the Sumerians. The characters consist of arrangements of wedge-like strokes, generally on clay tablets.

Among other Sumerian art forms were the clay cylinder seals used to mark documents or property. They were highly sophisticated. The Sumerian temple was a small brick house that the god was supposed to visit periodically. It was ornamented so as to recall the reed houses built by the earliest Sumerians in the valley. This house, however, was set on a brick platform, which became larger and taller as time progressed until the platform at Ur (built around 2100 BC) was 45 by 60 meters and 23 meters high. These Mesopotamian temple platforms are called ziggurats, a word derived from the Assyrian *ziquqratu*, meaning "high." They were symbols in themselves; the ziggurat at Ur was planted with trees to make it represent a mountain. There the god visited Earth, and the priests climbed to its top to worship. The ziggurat was one of the world's first great architectural structures.



Ziggurat

Babylonian Art

In the 18th cent. BC, Babylonia under Hammurabi rose to power and dominated Mesopotamia. A diorite head, wide-eyed, bearded, found at Susa (1792–50 BC; Louvre), is generally taken to be a portrait of Hammurabi. The surface is carved to show the marks of aging on a sensitive face. The great basalt stele found in Susa upon which Hammurabi's immortal code of law is inscribed bears a relief at the top showing the king himself before the sun god who commands him to set down the law for his people (c.1750 BC; Louvre). Hammurabi is also represented kneeling in prayer in a sculpture in the round that is coloured green and on which the hands and face have been gilded. A sculpture from Mari of a fertility goddess, holding a vase from

which water flows down her skirt, further attests to the genius of Babylonian sculptors. Several examples of terra-cotta plaques of this period in the Louvre depict scenes of Babylonian daily life, including agricultural pursuits and crafts such as carpentry. Babylonia was also a glassmaking centre, but far less glass than sculpture has survived its destructive climate. After Hammurabi's death Mesopotamia was torn for centuries by foreign invasions. For a time the Assyrian warrior people held sway and established some cultural coherence (see Assyrian art). One of their kings, Sennacherib, razed the city of Babylon. Babylonia was not to be reborn until Nebuchadnezzar divided the Assyrian lands with the Medes in 612 BC. Under his rule the Babylonians developed to perfection one of their most striking arts: the great polychrome-glazed brick walls modelled in relief, the foremost example of which is the Ishtar gates of Babylon. These, produced for Nebuchadnezzar, contain 575 reliefs of lions, dragons, and bulls of superb workmanship.

The king's palace, with its courtyard and hanging (balconied) gardens (constructed more than a century before Nebuchadnezzar came to power), the Ishtar gates, and the royal processional road made Babylon a city of unrivalled magnificence in its time. Its artisans were able to draw upon materials and styles from an area bounded only by Egypt and India. The new splendour was short-lived; less than a century later Babylonia fell prey to more invasions, and the Persians, Greeks, and Romans ruled in succession. The great Mesopotamian civilisations eventually crumbled. They were forgotten until archaeologists of the 19th century began to bring to light something of their history and appearance.

Assyrian Art



An Assyrian artistic style distinct from that of Babylonian art began to emerge in 1500 BC and lasted until the fall of Nineveh in 612 BC. The characteristic Assyrian art form was the polychrome carved stone relief that decorated imperial monuments. The precisely delineated reliefs concern royal affairs, chiefly hunting and war making. Predominance is given to animal forms, particularly horses and lions, which are magnificently represented in great detail. Human figures are comparatively rigid and static but are also minutely detailed, as in triumphal scenes of sieges, battles, and individual combat. Among the best known of Assyrian reliefs are the lion-hunt alabaster carvings showing Assurnasirpal II (9th cent. BC) and Assurbanipal (7th cent. BC), both of which are in the British Museum. Guardian animals, usually lions and winged beasts with bearded human heads, were sculpted partially in the round for fortified royal gateways, an architectural form common throughout Asia Minor. At Nimrod carved ivories and bronze bowls were found that are decorated in the Assyrian style but were produced by Phoenician and Aramaean artisans. Exquisite examples of Assyrian relief carving may be seen at the British and Metropolitan (NYCity) museums.

Persian Art

The long prehistoric period in Iran, is known to us mostly from excavation work carried out in a few key sites, which has led to a chronology of distinct periods, each one characterised by the development of certain types of pottery, artefacts and architecture. Pottery is one of the oldest Persian art forms, and examples have been unearthed from burial mounds (Tappeh), dating back from the 5th millennium BC. The "Animal style" which uses decorative animal motifs is very

strong in the Persian culture first appearing in pottery, reappearing much later in the Luristan bronzes and again in Scythian art.



Darius I's palace in Persepolis was magnificently decorated in 518–516 BC with low relief friezes cut in stone.

During the Achaemenian and Sassanian periods, metal-work continued its ornamental development. Some of the most beautiful examples of metal-ware are gilded silver cups and dishes decorated with royal hunting scenes from the Sassanian Dynasty.

Aegean Art

The art of the Aegean refers to those civilisations that flourished between c.3000 BC and c.1150 BC in the area known as the Aegean Sea. Bounded by modern Greece on the west and north, by Turkey to the east and the island of Crete to the south, the ancient cultures of the Aegean were the precursors to the classical Greek civilisation. Several cultures developed on the islands and mainland surrounding the Aegean Sea. For instance, in Crete art forms were developed about 1800–1400 BC by wall paintings at the palace of Knossos, ceramics, and naturalistic bull's heads in bronze and stone. On the Greek mainland, Mycenaean culture reached its peak around 1400 to 1200 BC. Surviving examples of this culture include the ruins of the palace at Mycenae, gold masks, and metalwork.

The Aegean Bronze Age coincides with the period of the Aegean civilisations, and ends with their collapse and the arrival of invading Iron Age cultures. Unlike the Egyptian civilisation very few written accounts exist that can give us an accurate picture of the times. Much of our understanding of the cultures in the Aegean throughout this period comes from excavated palaces, houses and artifacts. This knowledge, linked with what we know of other civilisations before, during and after, has given historians the opportunity to piece together an idea of their lifestyles, beliefs, history and culture.

The Neolithic people of the Aegean were initially living as small farming communities spread thinly along coastal mainland areas and on the many islands. As they slowly formed into larger settlements the groups began to develop customs and beliefs which, with increasing trade and knowledge, gave rise to larger civilisations centred on the Cyclades and Crete.

The Cycladian civilisation, which was centred on the many islands north of Crete, began to develop on the island group included Kos, Delos, Milos, Siros and Thira. Marble carvings from the 3rd millennium of heads and figures are very Neolithic in their simplicity and are presumed to be

ritual objects since nearly all have been found in stone-lined burial chambers called cists. Most of these sculptures are just a few centimetres long with a few reaching 1.5 metres.

The most complete examples of Cycladic painting have come from the island of Thira and include scenes depicting festivals, animals, sports and warfare, all with some apparent religious significance. The striking art of this early Aegean Bronze Age culture produced a wide range of objects including polished pottery (often decorated with incised geometric and spiral designs), metalwork and wall paintings.



The first cultural flowering on Greek lands began in Minoan Crete around 3000 BC. The Minoan civilisation was one of the most unique and influential of its age, and at its height was a major seafaring power with wealth, lavish buildings, political stability and a high level of artistic and architectural creativity. The first Cretans were Neolithic farmers, but with the introduction of metals in c.3000 BC the island was slowly transformed, and its people grouped into a number of major centres of populations, controlled by separate rulers living in large palaces. Archaeologist Sir Arthur Evans who called the people Minoans after the legendary King Minos, was the first to discover the ancient civilisation after he began excavating the palace at Knossos in 1900.

The palace at Knossos covered about 2.5 hectares (6 acres) and had a surrounding city which could have supported a population of over 50,000 people. It was built around an uncovered courtyard with rooms coming off the sides for living and official purposes. It was unique for having many passages with no clearly direct route to rooms; this design aspect probably gave rise to the legendary labyrinth of the Minotaur in Greek mythology.



There was a throne room, many storage rooms, sunken pools and baths with running water, toilets which flushed into sewers as well as terraces, covered porches and light walls to reflect sunlight into dark rooms.

Built of stone, rubble and sun-dried brick, with stucco walls painted with brightly coloured frescoes, the emphasis was on interior comfort, light, space and convenience. Water was brought in from many kilometres away along close fitting tapered terracotta pipes, while drains and drainpipes also carried away rain and wastewater. Well designed for hot climates, allowance was made for cool winds to circulate with the strategic placement of folding doors to direct breezes. A feature of Minoan architecture are the downward tapering painted wooden pillars with their flattened, bulging blue capitals which held up large flat roofs and were frequently used in the construction of colonnades.

Minoan painting is highly individualistic. Colourful, lively and at times almost impressionistic, the Minoan artists achieved great skill through their imaginative use of form and space. Compared to both Egyptian and Mesopotamian painting there is greater spontaneity, more animated human representation and an increased sense of realism and design.

Minoan painting lacked the constraints imposed on other civilisations by a dominant ruling priesthood, and as such the wall paintings give us some insight into the courtly life, games, rituals, plants and animals prominent in their lives. Unfortunately much of the fresco work discovered is very fragmentary. The main features of their style however demonstrate a strong use of reds, blues, greens and yellows, bold outlines filled with flat washes and a convention of painting women white, men red and the dead blue. In fact so skilled in the true fresco style were the Minoans that no other civilisation attained the same degree of control until the Romans 2000 years later.

Early painting consists of simple decorative abstract patterns in spirals and meanders, while later work sees a greater use of natural forms such as flowers and animals.

The Minoans were highly skilled in the art of pottery, an artifact that not only had numerous uses within their own civilisation, but one that was a sought after commodity by other cultures. As in painting there is a strong understanding of form and decoration in their work where floral and marine motifs evolve into stylised, attractive and often complex imaginative designs. Two styles of pottery painting stand out; the “marine style” which uses naturalistic subjects such as fish and the octopus, and the “palace style” where the pictorial qualities become more ordered and symmetrical with the use of geometric patterns.

As the Aegean Bronze Age began later on mainland Greece than it did on Crete, large settlements took longer to develop into effective centres of civilisation; the culture at this time was called “Early Helladic”. Around 2000 BC after invasion from the north, there followed a period which saw new architectural forms, burial customs and artifacts evolve. This culture has been called Mycenaean after the excavated ancient city of Mycenae on the Peloponnese in southern Greece. Again in about 1600 BC they were conquered, this time by the warlike Achaeans who probably provided the Mycenaeans with powerful leadership. Finally in 1150 BC the culture collapsed through a likely combination of earthquake and Doric invasion.

The Mycenaeans were a warrior culture and eventually became the major Aegean power around 1400 BC after the decline of Minoan civilisation. They colonised widely and traded with both central Europe and across the Mediterranean. They are sometimes called the “first Greeks”.

The Mycenaeans and Minoans had plenty of contact with each other and as such Mycenaean artistic and architectural styles were very much influenced by the Cretan civilisation. Two notable features of Mycenaean architecture are the Megaron and the Tholos tombs. Megarons are isolated

rectangular rooms usually surrounded by corridors and are the forerunner of classical Greek temples. Tholos tombs are dug into hillsides and have circular floors and a domed ceiling constructed with close fitting stones. They were designed for royalty.

The fortress palace of Mycenae and the one at Tiryns were probably built not long after Knossos and display a combination of Minoan and mainland Greek influences. Palaces were also built at Athens, Thebes, Pylos, Lolkos and Orchomenos. Although Mycenae was discovered first in 1876 by German Heinrich Schliemann, it is possible that Tiryns was the first built as it follows the Minoan style of an open square court with a main hall surrounded by minor halls, chambers and corridors, unlike Mycenae where the main hall is separate.

The palaces were generally only one story in height and surrounded by massive rough shaped stone walls, while on the interior the plastered walls were richly decorated with frescos.

The wall that surrounds the palace at Mycenae consists of two entrances, one of which is called the Lion Gate. This large rectangular post and lintel opening is topped with two 3-metre-high relief carved lions, part standing, with heads turned outward. It is the largest known sculpture to come out of the Aegean Bronze Age civilisations. It is very probable that the Mycenaean employed Minoan artists, craftworkers and architects for long periods particularly in the early stage of their development, and perhaps it is through this process that they learnt many of their skills. Fresco painting for example is produced using the same Minoan technique.

Make ten questions about Ancient Art.

MODEL: *Where are the earliest artifacts from?*

I. Complete the chart:

ANCIENT ART	ARTIFACTS
Paleolithic art	Pebbles and tools with symbolic figures, the Willendorf Venus
...	...

Useful vocabulary:

SOME ARTIFACTS OF NEOLITHIC ART

Megalith a stone of great size, especially in primitive monumental remains, as menhirs, dolmens, cromlechs.

Dolmen a structure usually regarded as a tomb consisting of two or more large, upright stones set with a space between and capped by a horizontal stone.

Menhir an upright monumental stone, standing either alone or with others, as in cromlech.

Cromlech a circle of upright stones or monoliths.

Text 2.

IRELAND IN PREHISTORIC TIMES

The past is still so vivid and alive in Ireland. The country belonged to a broad region of prehistoric culture, which included the western part of the north-west seaboard of Europe. Somehow Ireland is connected with Atlantis. The discovery of America was guided by the search of the ancient home in the West.

The first known inhabitants are found at Mt. Sandel in County Derry and along the Baginbun beach in County Wexford.

There was a traditional veneration of ancestors – a cult of the dead. Ireland can remember the names of people back as far as six or seven generations. Some of them had Celtic ancestors. The Celts were so different from other European races.

*We are not native here or anywhere.
We are keltik wave that broke over Europe,
And ran up this bleak beach among these stones;
But when the tide ebbed were left stranded here
In crevices, and ledge-protected pools
Of the great common flow that kept us sweet
With fresh cold draughts from deep down in the ocean.*

Controversial. They were proud warriors; but at the same time they were afraid that the sky might fall upon their heads one day. For this reason the megalithic grave culture ranks high. Little has survived from that mystic time, yet some material remnants of that prehistory world have survived. They consist of a few things from daily life, animal bones and architecture in the form of dolmens.

Dolmen in the Breton language means a stone-table. It is another word for megalith. The term megalith derives from two Greek words, meaning “big stone”. In Ireland there are 160 dolmens, or portal tombs, generally dated to the 3000 BC. The heaviest in Europe is a dolmen of 100 tons at Brown Hill County Carlow.

In County Clare stands one of Ireland’s best-known prehistoric monuments. The Poul nabrone Dolmen consists of a massive capstone resting on flagstones, which are implanted in the ground. Scientists accept the mechanical explanation that the heavy capstone was hauled slowly up a temporary ramp with tree-trunks as rollers. The remains of twenty people were found near the Poul nabrone Dolmen, so it was a collective grave.

The impressive Proleek dolmen in Co.Louth has a beautiful story. It is said to be a stone bad for Diarmaid and Grainne (Irish equivalents for Tristan and Isolde). The local custom is of tossing small pebbles, so that one’s wish can come true.

In 1962–75 Newgrange was excavated. *Uaimh na Greine* in Gaelic Newgrange was called Cave of the Sun. It embodies the image of the whole universe. The mystic ornament of the triple spiral appeals to the triple pagan goddess Brigid. The megaliths were houses of the dead, and the crannog was a place for the living. The typical Irish prehistoric dwelling was a lake-house or crannog. Two-hundred and five artificial islands made like a swan nest were found in Ireland. Security was the leading principle, so a solid foundation of tree trunks, brushwood, mud and stones was surrounded by water, and there was a guided link to the shore. That was how the crannog was built. The crannog existed for a long time and even settlement of the later epochs borrowed its principle.

Газета «Английский язык». Издательский Дом «Первое сентября». № 32/2002
<http://eng.1september.ru/article.php?ID=200203202>

Text 3.

Rococo

The Rococo style of art emerged in France in the early 18th century as a continuation of the Baroque style, but in contrast to the heavier themes and darker colors of the Baroque, the Rococo was characterized by grace, playfulness, and lightness. Rococo motifs focused on the carefree aristocratic life and on lighthearted romance rather than heroic battles or religious figures; they also revolve heavily around nature and exterior settings. In the mid-late 18th century, Rococo was

surpassed by the Neoclassic style. The word Rococo was apparently a combination of the French *rocaille*, or shell, and the Italian *barocco*, or Baroque style.

Rococo developed first in the decorative arts and interior design. Louis XV's succession brought a change in the court artists and general artistic fashion. By the end of the old king's reign, rich Baroque designs were giving way to lighter elements with more curves and natural patterns. During the Régency, court life moved away from Versailles and this artistic change became well established, first in the royal palace and then throughout French high society.



Le Dejeuner (Завтрак) by François Boucher, demonstrates elements of Rococo. (1739, Louvre)

The 1730s represented the height of Rococo development in France. The style had spread beyond architecture and furniture to painting and sculpture, exemplified by the works of Antoine Watteau and François Boucher. Rococo still maintained the Baroque taste for complex forms and intricate patterns. By this point, it had begun to integrate a variety of diverse characteristics, including a taste for Oriental designs and asymmetric compositions.

The Rococo style spread with French artists. It was readily received in the Catholic parts of Germany, Bohemia, and Austria, where it was merged with the lively German Baroque traditions. Particularly in the south, German Rococo was applied with enthusiasm to churches and palaces. Architects often draped their interiors in clouds of fluffy white stucco (напоминающая облака пышная белая лепнина). In Italy, the late Baroque styles of Borromini and Guarini set the tone for Rococo in Turin, Venice, Naples and Sicily, while the arts in Tuscany and Rome remained more linked to Baroque.

Rococo in England was always thought of as the “French taste”. Thomas Chippendale transformed English furniture design through his adaptation of the style. William Hogarth helped develop a theoretical foundation for Rococo beauty. He argued in his *Analysis of Beauty* (1753) that the undulating lines (волнистые линии) and S-curves prominent in Rococo were the basis for grace and beauty in art or nature (unlike the straight line or the circle in Classicism).

The beginning of the end for Rococo came in the early 1760s as figures like Voltaire and Jacques-François Blondel began to voice their criticism of the superficiality (поверхностность) and degeneracy (дегенеративность) of the art. Blondel decried (хулил) the “ridiculous jumble” (беспорядочное нагромождение) of shells, dragons and plants” in contemporary interiors. By 1780, Rococo had passed out of fashion in France, replaced by the order and seriousness of Neoclassical artists like Jacques Louis David. It remained popular in the provinces and in Italy, until the second phase of neoclassicism, “Empire style”, arrived with Napoleonic government and swept Rococo away.

There was a renewed interest in the Rococo style between 1820 and 1870. The British were among the first to revive the "Louis XIV style" as it was miscalled at first, and paid inflated prices for second-hand Rococo luxury goods that could scarcely be sold in Paris. But prominent artists like [Eugène Delacroix](#) and patrons like Empress Eugénie also rediscovered the value of grace and playfulness in art and design.

Rococo in different artistic modes **Furniture and decorative objects**

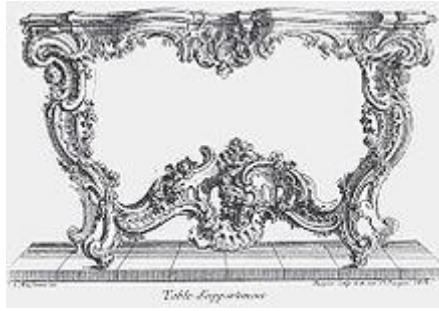
Rococo mirror and stuccowork in Schloss Ludwigsburg reflect the style's characteristic anti-architectural integration of materials and forms.

The lighthearted themes and intricate designs of Rococo presented themselves best at a more intimate scale than the imposing [Baroque architecture](#) and sculpture. It is not surprising, then, that French Rococo art was at home indoors. Metalwork, porcelain figures and especially furniture rose to new pre-eminence as the French upper classes sought to outfit their homes in the now fashionable style.

Rococo style took pleasure in asymmetry, a taste that was new to European style. This practice of leaving elements unbalanced for effect is called *contraste*.

During the Rococo period, furniture was lighthearted, physically and visually. The idea of furniture had evolved to a symbol of status and took on a role in comfort and versatility. Furniture could be easily moved around for gatherings, and many specialized forms came to be such as the fauteuil chair, the voyeuse chair, and the berger en gondola. Changes in design of these chairs ranges from cushioned detached arms, lengthening of the cushioned back (also known as "hammerhead") and a loose seat cushion. Furniture was also freestanding, instead of being anchored by the wall, to accentuate the lighthearted atmosphere and versatility of each piece. Mahogany was widely used in furniture construction due to its strength, resulting in the absence of the stretcher as seen on many chairs of the time. Also, the use of mirrors hung above mantels became ever more popular in light of the development of unblemished glass.

In a full-blown Rococo design, like the *Table d'appartement* (c. 1730), by German designer J. A. Meisssonier, working in Paris (*illustration, below*), any reference to tectonic form is gone: even the marble slab top is shaped. Apron, legs, stretcher have all been seamlessly integrated into a flow of opposed c-scrolls and "rocaille." The knot (*noeud*) of the stretcher shows the asymmetrical "contraste" that was a Rococo innovation.



Design for a table by Juste-Aurèle Meissonnier, Paris ca 1730

Most widely admired and displayed in the "minor" and decorative arts its detractors claimed that its tendency to depart from or obscure traditionally recognised forms and structures rendered it unsuitable for larger scale projects and disqualified it as a fully architectural style.

Dynasties of Parisian *ébénistes*, some of them German-born, developed a style of surfaces curved in three dimensions (*bombé*), where matched veneers ([marquetry](#) temporarily being in eclipse) or *vernis martin* japanning was effortlessly complemented by gilt-bronze ("ormolu") mounts: [Antoine Gaudreau](#), [Charles Cressent](#), Jean-Pierre Latz, [Jean-François Oeben](#), Bernard II van Risamburgh are the outstanding names.

French designers like [François de Cuvilliers](#), Nicholas Pineau and Bartolomeo Rastrelli exported Parisian styles in person to [Munich](#) and [Saint Petersburg](#), while the German Juste-Aurèle Meissonnier found his career at Paris. The guiding spirits of the Parisian rococo were a small group of *marchands-merciers*, the forerunners of modern decorators, led by Simon-Philippe Poirier.

In [French furniture](#) the style remained somewhat more reserved, since the ornaments were mostly of wood, or, after the fashion of wood-carving, less robust and naturalistic and less exuberant in the mixture of natural with artificial forms of all kinds (e.g. plant motives, stalactitic representations, grotesques, masks, implements of various professions, badges, paintings, precious stones).

[British](#) Rococo tended to be more restrained. Thomas Chippendale's furniture designs kept the curves and feel, but stopped short of the French heights of whimsy. The most successful exponent of British Rococo was probably [Thomas Johnson](#), a gifted carver and furniture designer working in London in the mid-18th century.

The word 'Rococo' is derived from the French "rocaille", a word used to describe the rock and shell work of the Versailles grottoes. Many pieces of carved furniture dating from the 18th century—in particular, mirror frames—depict rocks, shells, and dripping water in their composition, frequently in association with Chinese figures and pagodas.^[7]

Garden design

The [Catherine Palace](#) in [Tsarskoye Selo](#) is one of the northernmost Rococo buildings. The [Queluz National Palace](#) in Portugal was one of the last Rococo buildings to be built in Europe.

Examples designed by [André Le Nôtre](#):

- [Gardens of Versailles](#)
- [Vaux-le-Vicomte](#)
- [Château de Chantilly](#)

Architecture

Rococo architecture, as mentioned above, was a lighter, more graceful, yet also more elaborate version of [Baroque architecture](#), which was ornate and austere. Whilst the styles were similar, there are some notable differences between both Rococo and Baroque architecture, one of them being symmetry,^[8] since Rococo emphasised the asymmetry of forms,^[8] whilst Baroque was the opposite.^[9] The styles, despite both being richly decorated, also had different themes; the Baroque, for instance, was more serious, placing an emphasis on religion, and was often characterized by Christian themes^[10] (as a matter of fact, the Baroque began in Rome as a response to the [Protestant Reformation](#));^[11] Rococo architecture was an 18th-century, more secular, adaptation of the Baroque which was characterized by more light-hearted and jocular themes.^[10] Other elements belonging to the architectural style of Rococo include numerous curves and decorations, as well as the usage of pale colours.^[12]

There are numerous examples of Rococo buildings as well as architects. Amongst the most famous include the Catherine Palace, in Russia, the Queluz National Palace in Portugal, the [Augustusburg and Falkenlust Palaces, Brühl](#), the [Chinese House \(Potsdam\)](#) the [Charlottenburg Palace](#) in Germany, as well as elements of the [Château de Versailles](#) in France. Architects who were renowned for their constructions using the style include [Francesco Bartolomeo Rastrelli](#), an Italian architect who worked in Russia^[13] and who was noted for his lavish and opulent works, Philip de Lange, who worked in both Danish and Dutch Rococo architecture, or [Matthäus Daniel Pöppelmann](#), who worked in the late Baroque style and who contributed to the reconstruction of the city of [Dresden](#), in Germany.

Rococo architecture also brought significant changes to the building of edifices, placing an emphasis on privacy rather than the grand public majesty of Baroque architecture, as well as improving the structure of buildings in order to create a more healthy environment.^[12]

Interior design

A Rococo interior in [Gatchina](#).

[Solitude Palace](#) in [Stuttgart](#) and Chinese Palace in [Oranienbaum](#), the [Bavarian](#) church of [Wies](#) and [Sanssouci](#) in [Potsdam](#) are examples of how Rococo made its way into European architecture.

In those Continental contexts where Rococo is fully in control, sportive, fantastic, and sculptured forms are expressed with abstract ornament using flaming, leafy or shell-like textures in asymmetrical sweeps and flourishes and broken curves; intimate Rococo interiors suppress [architectonic](#) divisions of architrave, frieze and cornice for the picturesque, the curious, and the whimsical, expressed in plastic materials like carved wood and above all [stucco](#) (as in the work of the [Wessobrunner School](#)). Walls, ceiling, [furniture](#), and works of metal and [porcelain](#) present a unified ensemble. The Rococo palette is softer and paler than the rich primary colors and dark tonalities favored in Baroque tastes.

Integrated rococo carving, stucco and fresco at [Zwiefalten](#).

A few anti-architectural hints rapidly evolved into full-blown Rococo at the end of the 1720s and began to affect interiors and decorative arts throughout Europe. The richest forms of German Rococo are in Catholic Germany (*illustration, above*).

Rococo plasterwork by immigrant Italian-Swiss artists like Bagutti and Artari is a feature of houses by [James Gibbs](#), and the Franchini brothers working in Ireland equalled anything that was attempted in Great Britain.

Inaugurated in some rooms in Versailles, it unfolds its magnificence in several Parisian buildings (especially the Hôtel Soubise). In Germany, French and German artists ([Cuvilliers](#),

[Neumann](#), [Knobelsdorff](#), etc.) effected the dignified equipment of the [Amalienburg](#) near [Munich](#), and the castles of [Würzburg](#), [Potsdam](#), [Charlottenburg](#), [Brühl](#), [Bruchsal](#), [Solitude \(Stuttgart\)](#), and [Schönbrunn](#).

In Great Britain, one of [Hogarth](#)'s set of paintings forming a melodramatic morality tale titled *Marriage à la Mode*, engraved in 1745, shows the parade rooms of a stylish London house, in which the only rococo is in plasterwork of the salon's ceiling. Palladian architecture is in control. Here, on the [Kentian](#) mantel, the crowd of Chinese vases and mandarins are satirically rendered as hideous little monstrosities, and the Rococo wall clock is a jumble of leafy branches.

In general, Rococo is an entirely interior style, because the wealthy and aristocratic moved back to Paris from Versailles. Paris was already built up and so rather than engaging in major architectural additions, they simply renovated the interiors of the existing buildings.

Painting



[Antoine Watteau](#), *Pilgrimage on the Isle of Cythera* (1717, Louvre) captures the frivolity and sensuousness of Rococo painting.

Though Rococo originated in the purely decorative arts, the style showed clearly in painting. These painters used delicate colors and curving forms, decorating their canvases with cherubs and myths of love. Portraiture was also popular among Rococo painters. Some works show a sort of naughtiness or impurity in the behavior of their subjects, showing the historical trend of departing away from the Baroque's church/state orientation. Landscapes were pastoral and often depicted the leisurely outings of aristocratic couples.

Jean-Antoine Watteau (1684–1721) is generally considered the first great Rococo painter. He had a great influence on later painters, including [François Boucher](#) (1703–1770) and [Jean-Honoré Fragonard](#) (1732–1806), two masters of the late period. Even [Thomas Gainsborough](#)'s (1727–1788) delicate touch and sensitivity are reflective of the Rococo spirit. [Élisabeth-Louise Vigée-Le Brun](#)'s (1755–1842) style also shows a great deal of Rococo influence, particularly in her portraits of [Marie Antoinette](#). Other Rococo painters include: [Jean François de Troy](#) (1679–1752), [Jean-Baptiste van Loo](#) (1685–1745), his two sons [Louis-Michel van Loo](#) (1707–1771) and [Charles-Amédée-Philippe van Loo](#) (1719–1795), his younger brother [Charles-André van Loo](#) (1705–1765), and [Nicolas Lancret](#) (1690–1743). Both [Jean-Baptiste-Siméon Chardin](#) (1699–1779) and [Jean-Baptiste Greuze](#) (1725–1805), were important French painters of the Rococo era who are considered *Anti-Rococo*.

During the Rococo era [Portraiture](#) was an important component of painting in all countries, but especially in Great Britain, where the leaders were [William Hogarth](#) (1697–1764), in a blunt realist style, and [Francis Hayman](#) (1708–1776), [Angelica Kauffman](#) who was Swiss, (1741–1807), [Thomas Gainsborough](#) and [Joshua Reynolds](#) (1723–1792), in more flattering styles influenced by Antony Van Dyck (1599–1641). While in France during the Rococo era [Jean-Baptiste Greuze](#) was the favorite painter of [Denis Diderot](#) (1713–1785),^[14] and [Maurice Quentin de La Tour](#) (1704–1788), and [Élisabeth Vigée-Lebrun](#) were highly accomplished [Portrait painters](#) and [History painters](#).

Rococo painting

[Antoine Watteau](#), *Pierrot*, 1718–1719

[Antoine Watteau](#), *Pilgrimage to Cythera*, 1718–1721

[Jean-Baptiste van Loo](#), *The Triumph of Galatea*, 1720

[Jean François de Troy](#), *A Reading of Molière*, 1728

[Francis Hayman](#), *Dancing Milkmaids*, 1735

[Charles-André van Loo](#), *Halt to the Hunt*, 1737

Gustaf Lundberg, *Portrait of François Boucher*, 1741



[François Boucher](#), *Diana Leaving the Bath*, 1712

[François Boucher](#), *The Toilet of Venus*, 1751

[Giovanni Battista Tiepolo](#), *The Death of Hyacinth*, 1752

[François Boucher](#), *Marie-Louise O'Murphy*, 1752

[Maurice Quentin de La Tour](#), *Full-length portrait of the Marquise de Pompadour*, 1748–1755

[François Boucher](#) *Portrait of the Marquise de Pompadour*, 1756

[Jean-Honoré Fragonard](#), *The Swing*, 1767

[Jean-Honoré Fragonard](#), *Inspiration*, 1769

[Jean-Honoré Fragonard](#), *Denis Diderot*, 1769

[Jean-Honoré Fragonard](#) *The Meeting (Part of the Progress of Love series)*, 1771

Élisabeth Vigée-Lebrun, *Marie Antoinette à la Rose*, 1783

[Jean-Baptiste-Siméon Chardin](#), *Still Life with Glass Flask and Fruit*, c. 1750

[Thomas Gainsborough](#), *Mr and Mrs Andrews*, 1750

[Jean-Baptiste Greuze](#), *The Spoiled Child*, c. 1765

[Joshua Reynolds](#), *Robert Clive and his family with an Indian maid*, 1765

[Angelica Kauffman](#), *Portrait of David Garrick*, c. 1765

[Louis-Michel van Loo](#), *Portrait of Denis Diderot*, 1767

Cupid fashioning his bow from Hercules' club, by [Edmé Bouchardon](#), 1747–50

Sculpture

Sculpture was another area where the Rococo was widely adopted. Étienne-Maurice Falconet (1716–1791) is widely considered one of the best representatives of French Rococo. In general, this style was best expressed through delicate porcelain sculpture rather than imposing marble statues. Falconet himself was director of a famous porcelain factory at [Sèvres](#). The themes of love and gaiety were reflected in sculpture, as were elements of nature, curving lines and asymmetry.

The sculptor [Edmé Bouchardon](#) represented [Cupid](#) engaged in carving his darts of love from the club of [Hercules](#) (*illustration*); this serves as an excellent symbol of the Rococo style—the demigod is transformed into the soft child, the bone-shattering club becomes the heart-scathing arrows, just as [marble](#) is so freely replaced by [stucco](#). In this connection, the French sculptors, [Jean-Louis Lemoyne](#), [Jean-Baptiste Lemoyne](#), [Robert Le Lorrain](#), Michel Clodion, and [Pigalle](#) may be mentioned in passing.

Music

The [Galante Style](#) was the equivalent of Rococo in [music history](#), too, between Baroque and Classical, and it is not easy to define in words. The rococo music style itself developed out of baroque music, particularly in France. It can be characterized as intimate music with extremely refined decoration forms. Exemplars include Jean Philippe Rameau and [Louis-Claude Daquin](#).

Boucher's painting *Le Déjeuner* (above) provides a glimpse of the society which Rococo reflected. "Courtly" would be pretentious in this upper bourgeois circle, yet the man's gesture is gallant. The stylish but cozy interior, the informal decorous intimacy of people's manners, the curious and delightful details everywhere one turns one's eye, the luxury of sipping chocolate: all are "galante."

Rococo "worldliness" and the Roman Catholic Church

An interesting illustration of the hostility sometimes aroused by this style (similar to that of early Modernists to High Victorian style) can be found in the critical view of Rococo taken by the 1913 *Catholic Encyclopedia*, especially on the unsuitable nature of Rococo for ecclesiastical contexts.^[15]

Architecture

Igreja de São Francisco de Assis in [São João del Rei](#), 1749–1774, by the Brazilian master [Aleijadinho](#)

[Czapski Palace](#) in [Warsaw](#), 1712–1721, reflects rococo's fascinations of [oriental](#) architecture
[St. Andrew's Church](#) in [Kiev](#), 1744–1767, designed by [Francesco Bartolomeo Rastrelli](#)

The Rococo staircase of [Gruber Palace](#) in [Ljubljana](#)

Gruber Palace is a palace in Ljubljana, the capital of Slovenia located on the Ljubljanica river bank. It currently houses the National Archives of Slovenia (Narodni arhiv Slovenije).

History

The palace was built between 1773 and 1781 in a braided Baroque and Rococo style by the Jesuit [Viennese](#) hydrology expert and architect Gabriel Gruber who as the builder of the Gruberjev kanal drainage channel used the palace as a physics and hydraulics research institute. Testament to this is that he equipped the palace with its own astronomical observatory for the purposes of Gruber's School of Hydraulics and Mechanics. Gruber was later deported to Russia around 1784.

In 1840 the palace was purchased by Anton Virant who merged the property with his own adjacent and used it as a guest accommodation and cafe named "Zur Sternwarte" (meaning observatory). In 1887 it was bought by the Carniolan Saving Bank and in 1965, become the National Archive of Slovenia, undergoing renewal in 1990.

Architecture

The palace is designed in the late Baroque and Rococo style by highly skilled stucco artisans who commissioned to decorate its façade and interior. The Palace is noted for its oval staircase in cool pastel colors of the era and braided and is topped with a domed ceiling designed allegorically, it is a fresco of trade, crafts and technology, completed in 1786 by Andrej Herrlein, two years after Gruber himself had been forced to leave.

On the first floor of the palace is a chapel adorned with paintings depicting the life of the Virgin Mary which were painted by the Austrian painter Johann Martin Schmidt, also known as Kremser Schmidt.

http://en.academic.ru/dic.nsf/enwiki/23032#Historical_development

Unit III. Painting

Text 1.

Portrait in Art

FUNCTIONS OF PORTRAITURE

Portraiture has broad and varied functions. In the Roman Empire (44 BC – AD 476), portraits of the emperor were required to be present in order for court proceedings to take place. Many societies regard portraits as important ways to convey status and acknowledge power and wealth.

During the Middle Ages (5th century to 15th century) and the Renaissance (14th century to 17th century), portraits of donors were included in works of art as a means of verifying patronage, power, and virtue. Many societies have employed portraits as a means of remembering the dead. Egyptian mummy portraits and Roman death masks played important roles in death rituals.

Japanese portrait sculptures commemorate deceased monks, and skulls refashioned to be lifelike are memorial representations of ancestors in Oceania.

ANCIENT PORTRAITURE

The first representations of identifiable individuals date from the unification of Upper and Lower Egypt about 3100 BC. During the Old Kingdom (3100? – 2258? BC), this type of portraiture flourished, especially in the funerary representations of pharaohs and nobles. During the New Kingdom (1570 – 1070 BC), more naturalistic portraits were made. In this new style, depictions of members of the royal family are believed to be based on the subjects' actual appearances. Some scholars feel that the first real portraiture dates from this period.

The earliest examples of Greek portrait busts date from the 5th century BC. Although vivid and lifelike, these sculptures, which portrayed determined and handsome youths, were frequently idealised images. Historical accounts confirm that portrait painting was also executed during the same period in Greece.

The Romans were expert in rendering individuals. Some scholars have argued that it was the practice of making and keeping death masks of ancestors that accounts for the enormous skill with which Roman portraitists captured the individuality of their subjects. Many portrait busts survive, including images of Roman rulers as well as poignant representations of aged citizens.

MEDIEVAL PERIOD

Early Christian art, dating from the 3rd century to the 7th century, included portraits in mosaic and sculpted portraits. Mosaic portraits, such as those in the apse of the Byzantine church of San Vitale, Ravenna, Italy (526 – 547), depict their subjects in stylised frontal images that convey authority. Medieval Gospel books included portraits of the Gospel authors, shown writing at their desks. Flat and sometimes formulaic, these portraits often conveyed the artist's understanding of the author based on the author's text. Noblemen and kings commissioned a variety of books, which were adorned with lavish portraits of these individuals. Examples of these books survive from the Carolingian period (8th century to 9th century) through the Gothic era (12th century to 15th century).

RENAISSANCE

The Renaissance marked a turning point in the history of portraiture. Partly out of interest in the natural world and partly out of interest in the classical cultures of ancient Greece and Rome, portraits – both painted and sculpted – were given an important role in Renaissance society.

Profile portraits, inspired by ancient medallions, were particularly popular in Italy between 1450 and 1500. Later, profile portraits depicted donors, represented in the paintings and altarpieces

they had commissioned. Important portraitists include Sandro Botticelli, Raphael, and Leonardo da Vinci. Perhaps the finest 16th-century portraitist was Venetian artist Titian, who portrayed many leading figures of his day. Italian Mannerist artists contributed many exceptional portraits that emphasised material richness and elegantly complex poses, as in the works of Agnolo Bronzino and Jacopo da Pontormo. One of the best portraitists of 16th-century Italy was Sophonisba Anguissola from Cremona, who infused her individual and group portraits with new levels of complexity.

BAROQUE AND ROCOCO

During the baroque and rococo periods (17th century and 18th century, respectively), portraits became even more important. In a society dominated increasingly by secular leaders in powerful courts, images of opulently attired figures were both symbols of temporal power and wealth, and a means to affirm the authority of certain individuals. Flemish painters Sir Anthony van Dyck and Peter Paul Rubens excelled at this type of portraiture. Also during these periods, artists increasingly studied the facial expressions that accompanied different emotions and they emphasized the portrayal of these human feelings in their work. In particular, Italian sculptor Gianlorenzo Bernini and Dutch painter Rembrandt explored the many expressions of the human face. This interest fostered the creation of the first caricatures, credited to the Carracci Academy, run by painters of the Carracci family in the late 16th century in Bologna, Italy.

Rococo artists, who were particularly interested in rich and intricate ornamentation, excelled at the refined portrait. Their attention to the details of dress and texture increased the efficacy of portraits as testaments to worldly wealth. French painters Francois Boucher and Hyacinthe Rigaud proved to be remarkable chroniclers of opulence, as were English painters Thomas Gainsborough and Sir Joshua Reynolds. In the 18th century, female painters gained new importance, particularly in the field of portraiture. Notable female artists include French painter Elisabeth Vigee-Lebrun, Italian pastel artist Rosalba Carriera, and Swiss artist Angelica Kauffmann.

NEOCLASSICISM, ROMANTISM, AND REALISM

In the late 18th century and early 19th century, neoclassical artists depicted subjects attired in the latest fashions, which were derived from ancient Greek and Roman clothing styles. The artists used light that had great clarity to define texture and the simple roundness of faces and limbs. French painters Jacques-Louis David and Jean-Auguste-Dominique Ingres and Italian sculptor Antonio Canova were leading practitioners of neoclassical portraiture.

Romantic artists, who worked during the first half of the 19th century, preferred to paint exciting portraits of inspired leaders and agitated subjects, using lively brush strokes and dramatic, sometimes moody, lighting. French artists Eugene Delacroix and Theodore Gericault painted particularly fine portraits, the most noteworthy being Gericault's series of portraits of mental patients (1822-1824). Spanish painter Francisco Goya painted some of the most searching and provocative images of the period, including *Nude Maja* (1800), which is believed to be a portrait.

The realist artists of the mid-19th century created objective portraits depicting ordinary people. French painter Gustave Courbet created many realistic portraits, while French artist Honoré Daumier produced many caricatures of his contemporaries. French artist Henri de Toulouse-Lautrec chronicled some of the famous dancers in the theater. French painter Edouard Manet, whose work hovers between realism and impressionism, was a portraitist of outstanding insight and technique.

IMPRESSIONISM AND POSTIMPRESSIONISM

The impressionists of the late 19th century relied on family and friends to model for them and painted intimate groups and single figures represented either outdoors or in light-filled interiors. French painters Claude Monet, Edgar Degas, and Pierre Auguste Renoir created some of the most

popular images of individual sitters. Noted for their shimmering surfaces and rich dabs of paint, these portraits are often disarmingly intimate and very appealing. American artist Mary Cassatt, who worked in France, was noted for her engaging portraits of mothers and children. Paul Gauguin and Vincent van Gogh, both postimpressionist artists of the late 19th century to early 20th century, painted revealing portraits of people they knew, but they are best known for their powerful self-portraits.

TWENTIETH-CENTURE AND CONTEMPORARY ART

Early 20th-century artists expanded the repertoire of portraiture. Henri Matisse produced powerful portraits using nonnaturalistic, even garish, colors for skin tones. Spanish artist Pablo Picasso painted many portraits, including several Cubist portraits, in which the subject is barely recognizable. Expressionist painters provided some of the most haunting and compelling psychological studies ever produced. German artists such as Otto Dix and Max Beckmann, as well as Austrian painter Oskar Kokoschka, produced notable examples of expressionist portraiture.

SELF-PORTRAITURE

The first self-portraits in Western art developed during the Renaissance, when artists depicted their own faces staring out from crowds in the backgrounds of narrative scenes. The first artist to systematically chronicle his own features in portraits was German painter Albrecht Durer, whose self-portraits include a remarkable drawing of himself in the nude and a powerful portrait, Self-Portrait (1500, Alte Pinakothek, Munich, Germany), in which he presents himself as Jesus Christ. Rembrandt and van Gogh produced an unusually large number of self-portraits. As a genre, self-portraiture grew steadily in importance after the 17th century.

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Text 2.

ITALIAN FAUST



Have you ever had the idea that the plane, the tank, or the submarine were invented more than five hundred years ago? Who was the inventor of those things? He was the “universal man”, about whom Giorgio Vasari, the artist, said in 1550: “The heavens often rain down the richest gifts on human beings, but sometimes with **lavish** abundance they **bestow** upon a single individual beauty, grace and ability, so that, whatever he does, every action is so divine that he surpasses all other men, and clearly displays how his genius is the gift of God and not an **achievement** of human art”. You can guess that this genius was Leonardo da Vinci, the great Italian painter, sculptor, architect, mechanic, engineer, biologist and natural philosopher. His contemporaries looked at him as a magician, an

investigator of mysterious phenomena. The next generations called Leonardo the Italian Faust. Leonardo was born in the village of Vinci (not far from Florence) on April 15, 1452 at a critical moment of the Italian Renaissance, when the New World was expanding. This period was a strange combination of vice and education, immorality and enlightenment. The Italians were brought up to not be one-sided, the main goal was a *homo universale* and encyclopedic knowledge. Alberti, Pico della Mirandola, Andrea Verrocchio, and many good Italian artists possessed breadth. But Leonardo's universality is more than multi-faceted.

We know very little about his birth and childhood. Information about Leonardo, which isn't always reliable, was handed down to us by his biographers, Anonimo Gaddiano and Giorgio Vasari. He was the illegitimate son of Piero da Vinci, a Florentine lawyer, and an unknown countrywoman. Messier Piero had twelve children, including Leonardo, and four wives during his 77 year's life. At 30, he opened a business in Florence and succeeded. Leonardo was brought up on the estate of his father, and received the usual elementary education of that day: reading, writing, and arithmetic. As for Latin, the key language of traditional learning, he had to study it all his life.

His handwriting is astonishing; the Master was left-handed, and mirror writing came easily and naturally to him. His script can be read clearly and without difficulty with the help of a mirror.

Leonardo's artistic inclinations must have appeared early. When he was fifteen, his father apprenticed him to Andrea del Verrocchio, the famous sculptor and artist. In Verrocchio's renowned workshop Leonardo received a many-sided training which included not only painting and sculpture but the technical-mechanical arts as well. He also worked in the workshop next door of the artist Antonio Pollaiuolo, where he was probably first drawn to the study of anatomy. In 1472, after six years in the workshop, Leonardo was accepted in the Painters' Guild of Saint Luke. His early mastery is revealed in an angel and a segment of landscape painted by him in Verrocchio's the "Baptism of Christ" and in two "Annunciations". Both of them were done in his teacher's workshop.

Working in Florence, Leonardo didn't find an outlet for his abilities. In 1482 he entered the service of the Duke of Milan; the more realistic academic atmosphere of Milan attracted him and he was fascinated by Ludovico Sforza's brilliant court. Meaningful projects were awaiting him there.

Leonardo spent seventeen years in Milan, until Ludovico's fall from power in 1499. He was listed in the register of the royal household as "painter and engineer of the Duke". Highly esteemed, he was constantly kept busy as a painter and a sculptor, as a designer of court festivals, and as a hydraulic and mechanical engineer. He was also consulted as a technical adviser in the fields of architecture, fortifications, and military matters. His genius unfolded to the full in all its **versatility** and creative, powerful, artistic and scientific thought. In these years Leonardo turned toward scientific studies. He began his research into aerodynamics and submarine navigation.

Leonardo didn't realize all his grand conceptions, nevertheless, as a painter he completed six works in the fruitful seventeen years in Milan. These are "Lady with an Ermine", "A Musician", the two versions of "The Virgin of the Rocks", the monumental wall painting of the "Last Supper", and the decorative ceiling painting of the Hall of an Ass in the Milan Castello Sforzesco.

Unfinished was a grandiose sculptural project that was the real reason why Leonardo was invited to Milan. A monumental **equestrian** statue in bronze was to be erected in honour of Francesco Sforza, the founder of this dynasty. The master devoted nearly sixteen years – with interruptions – to this task.

In 1493 the clay model of the horse was put on open display on the occasion of the marriage of Emperor Maximilian with Bianca Maria Sforza. Preparations were made to **cast** the colossal

figure, which was to be 8 metres high. But, because of imminent danger of war, the metal, ready to be poured, was used for cannons instead. So the project came to a halt. Ludovico's fall in 1499 put a stop to this grandest concept of a monument in the 15th century. The ravages of war left the clay model a heap of ruins.

Three months after the victorious entry of the French into Milan in 1500 Leonardo left this city and stopped at Florence. There, after a long absence he was received with acclaim and honoured as a renowned native son. That year he was appointed an architectural expert to a committee investigating damages to the foundation and structure of the church of S. Francesco al Monte.

In 1503 Leonardo designed the project, first advanced in the 13th century, of building a large canal that would connect Florence by water with sea. He developed his ideas in the series of studies with exact measurements of the terrain and produced a map in which the route of the canal was shown but project was never carried out.

In these years four great creations appeared that confirmed Leonardo's fame: the "Virgin and Child with St. Anne", "Mona Lisa", "Leda", and "Battle of Anghiari". The last was a mural for the Hall of the Florence's Palazzo Vecchio and depicted a historical scene of monumental proportions (7 x 17 metres). Because of unsuccessful technical experiments with paints it remained unfinished. The "Mona Lisa", who was a wife of a Florentine merchant Francesco di Bartolommeo del Giocondo, became the ideal type of portrait in European painting. It can be added that "Giocondo" was stolen from the Louvre in 1911, and in 1913 the portrait was found.

In May 1506, Charles d'Amboise, governor of the King of France in Milan asked Leonardo to go for a time to Milan; the artist had no hesitation in accepting the invitation. It became a permanent move. Honoured and admired by his patrons d'Amboise and King Louis XII, who gave him a yearly stipend of 400 ducats, Leonardo never found his duties **onerous**. He sometimes advised in architectural matters and in canal building.

In Milan he did very little painting two Madonnas, which he promised the King of France, were never painted. At the same time, the Master gathered pupils around him. New pupils came, among them the young nobleman Francesco Melzi, Leonardo's most faithful friend and companion until his death.

Leonardo's scientific activity flourished. His anatomy studies involved dissecting 30 corpses in his lifetime.

In 1513 political events forced the now sixty-year-old Leonardo to move again, this time to Rome. He hoped to find a job there through his patron, Giuliano Medici, brother of the new Pope Leo X. Giuliano gave him some rooms in his residence in the Vatican and a monthly stipend, but no large commissions came to him. For three years the aging Master remained in the Eternal City, while other famous persons like Bramante, Raphael, and Michelangelo were active. There is no record of Leonardo's relations with any artists in Rome, except Donato Bramante, the architect.

In a life of such loneliness, it's easy to understand why Leonardo, despite his 65 years, decided to accept the invitation of the young King Francis I to enter his service. At the end of 1516 he left Italy forever, together with his most devoted pupil, Francesco Melzi. Leonardo spent his last three years in the small residence of Cloux, near the King's summer palace at Amboise on the Loire. The admiring King left him complete freedom of action. Leonardo did very little painting; he only completed the painting of the enigmatic, mystical "St. John the Baptist". He still made sketches for court festivals, plans for palaces; but Francis I treated him with great respect as an honoured guest.

On May 2, 1519, Leonardo died. He was buried in the palace Church of Saint-Florentin. But the church was damaged during the French Revolution and completely pulled down at the beginning of the nineteenth century. Hence, his grave can't be found. Francesco Melzi fell heir to his artistic and scientific estate.

GLOSSARY:

lavish обильный, щедрый

bestow даровать, награждать

acquirement приобретение

sketch набросок, эскиз; делать наброски

versatility многосторонность

equestrian конная статуя

cast отливать

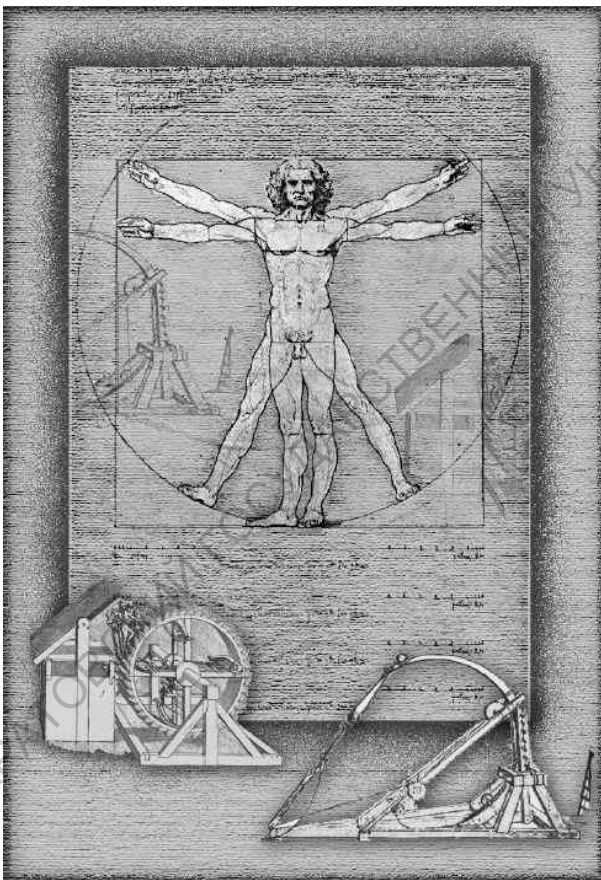
onerous обременительный, затруднительный, тягостный

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Text 3.

THE ITALIAN FAUST'S ACHIEVEMENTS



As we have mentioned in Leonardo's biography, his person was many-sided; but what made him different from the other many-sided artists: Leonardo possessed a spiritual force that generated his unlimited desire for knowledge, and guided his thinking and behavior. Leonardo found that his eyes were his main avenues of knowledge. Sight was man's highest organ, because sight alone conveyed the facts of experience immediately and correctly. "Knowing how to see" became the great theme of his studies of man and God's creations. His brilliant intellect, unusual powers of observation, and his mastery of the art of drawing, led him to the study of nature itself, in which his art and his science were equally revealed.

Painting. Leonardo's total output in painting for all his sixty-seven year life is really not large; only seventeen paintings that have survived can definitely be attributed to him, and several of them are unfinished. Two of his most important works – the "Battle of Anghiari" and the "Leda", neither of them completed – have only survived in copies.

These few creations have established the unique fame of Leonardo, and have stood out in all periods and all countries as perfect masterpieces of painting. He was the first who used perspective

in his art, recognized the play of light and shadow. He experimented much in the search of different composition of paints, being almost the first in Italy to turn to oil painting from tempera.

In the “Battle of Anghiari” Leonardo’s art of expression reached its high point. The drawings – many of which have been preserved – reveal Leonardo’s conception of the “science of painting”. His studies in anatomy and physiology influenced his representation of human and animal bodies in this painting, particularly when they were in a state of excitement. The Master described the baring of teeth and **puffing** of lips as signs of animal and human anger. Thus, this painting became the standard model for a cavalry battle. Its composition has influenced many painters: from Rubens to Delacroix.

Science of painting. In his Milan years, being over 20, Leonardo decided to turn toward scientific studies. He began to do these systematically and with such intensity that they demanded more and more of his time and energy. He felt within him a growing need to note and write down in literary form every one of his perceptions and experiences. It’s a unique phenomenon in the history of art. Leonardo began to write a theory of art of his own, which led him to the concept of a “science of painting”. Several treatises on art had already appeared by then (by Alberti and Piero della Francesca), but Leonardo’s claims went much further. Basing on the conviction that sight is the most faultless sense organ, Leonardo equated “seeing” with “perceiving”, and concluded that the painter was the best person qualified to achieve knowledge by observing and to reproduce that knowledge in a pictorial manner. He conceived the plan of observing all objects in the visible world, recognizing their form and structure, and pictorially describing them exactly as they are. Thus, drawing became the chief instrument of his didactic method.

In the years between 1490–1495 Leonardo began his great program of writing. Four main themes were to occupy him for the rest of his life: a treatise on painting, a treatise on architecture, a book on the elements of mechanics, and a work on human anatomy. He also made geographical, botanic, hydrological and aerological researches.

All his studies were written down in Leonardo’s notebooks and individual sheets of paper. They were abundantly illustrated with sketches – the greatest literary legacy any painter has ever left behind. Of more than forty codices mentioned in the older sources twenty-one have survived. These contain notebooks originally separated from each other and now bound together so that thirty-one in all have been preserved. Surviving are a first collection of material for the painting treatise, a model book of sketches for sacred and profane architecture, the treatise on elementary theory of mechanics, and the first section of a treatise on the human body.

Sculpture. That Leonardo worked as a sculptor during his youth is known from his own statements. The two great sculptural projects to which Leonardo devoted himself stood under an unlucky star. Neither the huge, bronze equestrian statue for Francesco Sforza, on which he worked nearly for twelve years, nor the monument for Marshal Trivulzio, on which he was busy in the years 1506–1511, were brought to completion. Leonardo kept a detailed diary about his work on the Sforza horse. Texts and drawings show his wide experience in the technique of bronze casting, but at the same time reveal the utopian nature of the project. He wanted to cast the horse in a single piece, but the gigantic dimensions of it presented huge technical problems. The drawings of these two monuments reveal the greatness of Leonardo’s concept of sculpture. He studied the anatomy, movement, and proportions of a live horse, which was his favorite animal. Leonardo even seems have thought of writing a treatise on the horse.

Architecture. Leonardo was interested in architectural matters all his life, but his effectiveness was always limited to the role of an adviser. There are many architectural drawings in

his notebooks ranging from plans for the dome of Milan Cathedral, through studies for churches, palaces, urban plans, and military architecture, to an enormous bridge over the Bosphorus for Sultan Bayezid II. Leonardo invented an ideal city that is astonishingly modern in its attention to problems of hygiene and population **density**. But the most outstanding aspect of his plan is the conception of a city on two levels connected by stairways and ramps. The domestic and cultural activities on the upper level are separated from the traffic below. The lower level also includes a network of canals intended to serve as an efficient **sewage** system.

Leonardo was also quite active as a military engineer, beginning with the years of his stay in Milan. But no definite examples can be presented. His studies for large-scale canal projects in the Arno region and in Lombardy show that he was an expert in hydraulic engineering too.

Mechanics. Mechanics also proceeds from artistic practice. Throughout his life Leonardo was an inventor, works on mechanics that brought him the fame of a scientist. Some of his inventions were useless from the very outset; others couldn't be done for technical reasons only very few of them might have **forestalled** great future inventions. For example, he invented a **life buoy**, glasses, shoes for water-walking, a self-closing cover for a lavatory, and many other items.

Leonardo wrote a model book on the elementary theory of mechanics, which appeared in Milan at the end of the 1490's. It explained the basic mechanical principles and functions employed in building machinery. Leonardo was especially concerned with problems of **friction** and resistance. He almost formulated the First Law of Newton – the Law of Inertia; the principle of inertia was called the principle of Leonardo for a long time. In the course of years he realized that the mechanical forces at work in the basic laws of mechanics operate everywhere in the organic and inorganic world. Leonardo wrote on the page of his treatise on anatomy:

See to it that the book of the principles of mechanics precedes the book of force and movement of man and the other living creatures, for only in that way will you be able to prove your statements.

Finally, “force” became the key concept for Leonardo, it shaped and ruled the cosmos.

Anatomical studies. Leonardo's study of anatomy, originally pursued for his training as an artist, quickly grew into an independent area of research. The early studies dealt chiefly with the skeleton and muscles. Then he proceeded to study the functions exercised by the individual parts of the body as they bring into play the organism's mechanical activity. This led him finally to the study of the internal organs; he probed deeply into the brain, heart, and **lungs** as the “motors” of the senses and of life. Investigating and describing the internal organs, he studied the process of breathing, digestion, and reproduction. Studying the arterial system as well as the heart, he focused on the problem of the circulation of the blood. He described the nature of the womb, depicting accurately the compact position of the human embryo, who was shown correctly curled up.

Leonardo did practical work in anatomy on the dissection table in Milan, then in the hospital of Santa Maria Nuova in Florence. This astonishing experience was shown in the famous anatomical drawings, which are among the most significant achievements of Renaissance science. Leonardo first for anatomic history showed a cross-section of the skull, the others organs, the veins and nerves. His system of the drawings is used in medical student's books even today.

In Leonardo's view, the artist is a transmitter of the true and accurate information of experience gained by visual observation. His idea of transmitting this knowledge turned out to be utopian; but the results of his researches were among the first great achievements of the thinking of the new age. Thanks to his genius, he developed his own “theory of knowledge”, unique in its kind, in which art and science form a synthesis.

GLOSSARY:

puff - запыхаться, тяжело дышать

density - плотность

sewage - сточные воды, нечистоты

forestall - предвосхищать

life buoy - спасательный круг

friction - трение

lungs – легкие

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<http://eng.1september.ru/article.php?ID=200003102>

Text 4.

What Is the Mystery Behind the Mona Lisa?

Every year, about 6 million people visit the Musée du Louvre in Paris to see Leonardo Da Vinci's famous portrait, *Mona Lisa*. An oil painting on poplar wood, the portrait was started by Da Vinci in 1503 and took about four years to complete, although he is believed to have continued working on it even after that. For centuries afterward, his talent and ingenuity sparked many debates and a multitude of theories in an effort to uncover the mysteries behind the *Mona Lisa*. The two biggest mysteries are her identity and the nature of her [smile](#).

Who is Mona Lisa?

Many questions arose over the years as to the true identity of the woman in the portrait. The Italians call her *La Gioconda*, which means "the lighthearted woman." The French version, *La Joconde*, carries a similar meaning, provoking many thoughts and theories about the *Mona Lisa*. Most experts now believe that she is Lisa del Giocondo, the third wife of a wealthy Florentine [silk](#) merchant named Francesco del Giocondo.

The title *Mona Lisa* is discussed in Da Vinci's biography, written and published by Giorgio Vasari in 1550. Vasari identified Lisa del Giocondo as the subject of the painting and pointed out that *mona* is commonly used in place of the Italian word *madonna*, which could be translated into English as "madam." Hence, the title *Mona Lisa* simply means "Madam Lisa." In addition, a note written by an Italian government clerk named Agostino Vespucci in 1503 identified Lisa del Giocondo as the subject of the painting.

Still, some experts believe that Lisa del Giocondo actually was the subject of another painting, leaving the identity of the woman in *Mona Lisa* in question. One popular [theory](#) suggests that she is the Duchess of Milan, Isabella of Aragon. Da Vinci was the family [painter](#) for the Duke of Milan for 11 years and could very well have painted the Duchess as the *Mona Lisa*.

Other researchers have stated that the painting could depict a mistress of Giuliano de' Medici, who reigned in Florence from 1512 to 1516, or various other women. A more recent thought is that it is the feminine version of Da Vinci himself. Digital analysis has revealed that Da Vinci's facial characteristics and those of the woman in the painting are almost perfectly aligned with one another.

How Does She Smile?

The enigmatic smile of the woman in the painting has been the source of inspiration for many and a cause for desperation in others. In 1852, Luc Maspero, a French artist, jumped four floors to

his death from a hotel room in Paris. His suicide note explained that he preferred death after years of struggling to understand the mystery behind the woman's smile.

When discussing the mystery behind the smile, art experts often refer to a painting technique called *sfumato*, which was developed by Da Vinci. In Italian, *sfumato* means "vanished" or "smoky," implying that the portrait is ambiguous and blurry, leaving its interpretation to the viewer's imagination. This technique uses a subtle blend of tones and colors to produce the illusion of form, depth and volume.

The human eye consists of two regions: the fovea, or central area, and the surrounding peripheral area. The fovea recognizes details and colors and reads fine print, and the peripheral area identifies motion, shadows and black and white. When a person looks at the painting, the fovea focuses on her eyes, leaving the peripheral area on her mouth. Peripheral vision is less accurate and does not pick up details, so the shadows in her cheekbones augment the curvature of her smile.

When the viewer looks directly at the woman's mouth, however, the fovea does not pick up the shadows, and the portrait no longer appears to be smiling. Therefore, the appearance and disappearance of her smile really is an attribute of viewers' vision. This is one of the reasons why the painting has remained an [enigma](#) to art enthusiasts and perhaps the most famous painting in the world.

wisegeek.org/what-is-the-mystery...the-mona-lisa.htm

Text 5. Mona Lisa

The world's most famous smile – and the world's most famous painting – is Leonardo's Mona Lisa (La Gioconda). But how much do you know about *her*? Who is the mysterious woman and why is her smile so special?

Leonardo began to work on this portrait around 1500 and spent many years working on *it*. According to the art historian Vasari, it is the portrait of the young wife of a merchant from Florence, but Leonardo never gave *him* the picture. He kept it for himself.

Later the French king bought *it* and put *it* in the royal palace at Fontainebleau. Centuries later, the French king Louis XIV moved the palace to Versailles and the painting moved too. For a while, Napoleon had *it* in his bedroom, but the Mona Lisa moved to the Louvre when *it* became a museum. It has not moved since then, apart from a few years at the beginning twentieth century.

In 1911, the painting was stolen. *It* could not be found anywhere, but in 1913 the thief sent a letter to a gallery in Italy. He wanted to sell *it*. But why did the thief wait two years before returning *it*? During this time, many copies of the painting were made and sold to American collectors. Is the painting now in the Louvre also a fake? Many people think that this is a real possibility.

Leonardo's painting is extremely life-like, but many experts are not sure that it is a portrait of the woman from Florence. There are many theories, but perhaps the most interesting is that it is a portrait of Leonardo himself. An American expert has compared Leonardo's self-portrait and the Mona Lisa and *she* has found that many of the features are exactly the same.

The two most important features of a face are the corners of the eyes and the mouth. If you look at the painting, you will see that these features are blurred – *they* are much less clear than the rest of the face. As a result, the viewer has to imagine what the Mona Lisa is thinking. The mystery of *her* smile is just a bit of clever artistic technique.

Exercise 1. Read the article about the Mona Lisa and match the paragraph titles to the paragraphs.

- a) Is the Mona Lisa a copy? (paragraph 3)
- b) Who really was the Mona Lisa? (paragraph ___)
- c) The birth of a painting (paragraph ___)
- d) The French connection (paragraph ___)
- e) The secret of the smile (paragraph ___)

Exercise 2. Read the article again and decide if the following sentences are true (T) or false (F)?

- a) Leonardo painted the Mona Lisa about five hundred years ago. ()
- b) He painted it very quickly. ()
- c) The Mona Lisa is a portrait of Vasari's wife. ()
- d) Louis XIV put the painting in the palace at Fontainebleau. ()
- e) The Louvre has not always been a museum. ()
- f) The thief wrote a letter to an American gallery. ()
- g) The Mona Lisa is possibly a self-portrait of Leonardo. ()
- h) You can't see the Mona Lisa's mouth very well. ()

Exercise 3. Look at the pronouns in *italics>* in the article. What do they refer to?

Example: her (paragraph 1) - the Mona Lisa

Text 6.

BRITISH PAINTING

Portraiture

Landscape

The 18th century was a great age of Britain painting. At that time British painters reached their zenith. In the 17th century art in Britain had been dominated largely by the Flemish artist Anthony van Dyck.

In the early 18th century, although, influenced by Continental movements, particularly by Flemish Rococo, British art began to develop independently.

In 1768 the Royal Academy was headed by a gifted painter, Joshua Reynolds. It was he, who insisted that English artists should be brought into line with European art and that they should develop the Grand Style of painting.

The one hundred years between 1750-1850 witnessed the development of the art forms. The most vivid representatives of that period were Constable, Gainsborough and Turner.

THOMAS GAINSBOROUGH:

PAINTER AND MUSICIAN (1727-1788)

If Reynolds was the solid prose of that age of prose, its incipient poetry was with the man whose name is so often coupled and contrasted with his: Thomas Gainsborough. He, too, succeeded, and succeeded brilliantly, as a portrait painter. Society went to him for portraits, and his insight into the phases of womanhood made him essentially a woman's painter. A good amateur violinist and lover of drama, he was essentially an artistic person. One of his greatest friends was Richard Sheridan, the dramatist; and his portraits of actors and actresses are among his most famous. He basked in the light of success, at least so far as his portraits were concerned. The time was not yet

ripe for fashionable people to spend money on landscapes, and it's remarkable that despite his acceptance, there were more than forty unsold landscapes in his studio at the time of his death.

Yet it was landscape which had his heart. Even in his portraits he is an out-of-door painter. As one thinks of the finest of his portrait paintings with the brilliant spontaneity in the handling of the figure, the power to put down his own transient impression of the sitters, one is reminded that the backgrounds are well-observed country scenes. The famous *Blue boy*, idealised, Van Dyckian, a highly personal impression of the lovely Child, is posed against an open sky and a sylvan landscape falling away to counterbalance the pose of the figure. *The Morning Walk*, another ride portrait of Squire Hallet and his wife, again has the beauty of the landscape as a foil to the extreme artifice of their dress. In his picture of *Mrs. Graham* (that treasure of the National Gallery of Scotland), even though she is posed against a classic pillar, weave beyond her the open country and trees. To Gainsborough the proper study of mankind is not entirely man.



[*The Blue Boy*](#) (1770).
The Huntington, California.



Mr and Mrs William Hallett
("The Morning Walk")(1785).

One of the most fascinating of Gainsborough's works, unfinished though it is, is the study of his *Two Daughters*, which is in the National Gallery. Would he have lost that spontaneous lyric charm had he completed the picture? With Gainsborough we are more sure than with almost any of his contemporaries. It is the innate nature of his work that he managed to keep in freshness to the end. Always there is the vital feeling of the first sketch underlying the finished art. In its unfinished state it is an exquisite study of young girlhood. Its light tone scheme and use of light blues and yellows belongs essentially to the Ipswich period.

Later, when he came into contact with the Van Dyck pictures, he enriched his palette, but he invariably kept his scheme cool, preferring blues where Sir Joshua tends to reds and rich browns. In such a masterwork as the glorious *Mrs. Siddons* of the National Gallery the prevailing colour is blue, but it loses nothing in richness against any work in more intimate colour. There is a kind of English reserve about Gainsborough blues, which belong essentially to his spirit. In the evolution of the art of painting Gainsborough's actual method of applying paint is an important step. Consciously or subconsciously he may have found the trick of it in the works of Rubens or those of Watteau. Unquestionably it grew out of his own careful observation of nature and the volatile urge of his own mind and hand. The method consisted in putting tiny touches of pure colour on to the canvas so that the colour-mixing takes place not on the palette but as a phenomenon of optics between the canvas

and the eye of the beholder. The result is vibrant, pure colour, which seems made of light itself rather than of pigment.

With that he saw how full of reflected light the shadows were, and he painted them largely as he saw them. Thus in the Watering Place landscape at the Tate Gallery we find shadows that belong rather to the impressionists of the next century than to the matter-of-fact 18th. Nearly a century later when scientists were making advances in optics and spectroscopy, this method of painting became a formula in the hands of the great impressionists. With Gainsborough the basis was less scientific than the result of a quick nervous temperament in urgent search for an expression of immediate and, maybe, transient aspect of truth. The linear rhythm, the broken pure colour, the vibration of colours meeting only as the eye takes them in: these things were instinctive advances which Gainsborough made in this art.

Look at his famous Harvest Waggon. The swinging line of the waggon and horses, the spontaneity of the figures, the gleam of sunlight, between the trees, the plunging horse: a vision fleeting but momentarily perfect. In his work there is at its best that sense of immediacy of contact with beauty. In the portraits it is in the catching of a flash of a personality, in the landscapes it is in the moment of light and shadow as some sunbeam and cloud shadow renders a landscape suddenly momentarily unfamiliar and thereby dramatic. Look at the Dedham landscape in the National Gallery. It belongs to the early days when he is not yet emancipated from the light brushwork of the Dutch masters, but it is a flash of insight into familiar scene. English landscape painting grew to mean this. The old classic calm, the assembly of correct elements of distant mountains, castle, trees and all-pervading sunlight was not to be the English contribution to the art. Gainsborough was here again one of the pioneers. In his search for the spontaneous expression of the effects which appealed to him he would use oil-colour as if it were water-colour, building up with those light feathery brush strokes in the pure colour we associate with all his work. Not for nothing was the master a musician. His painting has a quality belonging to this most abstract and fleeting of arts.

Газета «Английский язык». Издательский дом «Первое сентября». 2005, №16. Pages 45-47.

Text 7.

Mary Cassatt

Born: 22 May 1844; Allegheny City, Pennsylvania, United States

Died: 14 June 1926; Château de Beaufresne, near Paris, France

Field: painting

Nationality: [American](#)

Art Movement: [Impressionism](#)

Genre: [genre painting](#)

An American painter and printmaker, Mary Stevenson Cassatt was an impressionist painter, who depicted the lives of women, especially the special bond between mother and child. She traveled extensively as a child, and was probably exposed to the works of the great masters at the World's fair in Paris in 1855. Other artist's, such as Degas and Pissarro, would later become her mentors and fellow painters. She began studying art seriously at the age of 15, at a time when only around twenty percent of all arts students were female. Unlike many of the other female students, she was determined to make art her career, rather than just a social skill. She was disappointed at her art education in the United States, and moved to Paris to study art under private tutors in Paris. Her mother and family friends traveled with her to France, acting as chaperones.

She continued her art education in France, and her first work was accepted into the Paris Salon in 1868. At the outbreak of the Franco-Prussian War in 1870, however, she returned to the United States to live with her family. Her father, who did not approve of her chosen vocation as an artist, paid for her living expenses, but refused to pay for her art supplies. During her stay in the United States, Cassatt was miserable. She exhibited some paintings but found no buyers, and upset at the lack of art to study, she quit painting and almost gave up the craft. After a trip to Chicago, her work was noticed by the Archbishop of Pittsburgh, who commissioned from her a copy of two of Correggio's paintings in Italy. He offered to pay for her travel expenses and she immediately left the United States.

In Europe, Cassatt's paintings were better received, increasing her prospects, and exhibited in the Salon of 1872, selling a painting. She exhibited every year at the Paris Salon until 1877, when all her works were rejected. Distraught at her rejection, she turned to the Impressionists, who welcomed her with welcome arms.

Deciding early in her career that marriage was not an option, Cassatt never married, and spent much of her time with her sister Lydia, until her death in 1882, which left Mary unable to work for a short time. As her career progressed, her critical reputation grew, and she was often touted, along with Degas, as the one of the best exhibitors at the Impressionist Salon. She was awarded the French Legion of Honor in 1906.

In her later life, she was diagnosed with rheumatism, neuralgia, diabetes, and cataracts, although her spirit was never crushed. She continued to fight for the cause of women's suffrage after she went almost blind in 1914. She died twelve years later. Her works have since been printed on United States postage stamps and her works have sold for as much as \$2.9 million at auction.



Summertime, 1894
1900



Children Playing On The Beach, 1884



Young Mother Sewing,

<http://www.wikiart.org/en/mary-cassatt>

Unit IV. Music

Text 1.

Music in our life

It's difficult to speak about music in general, because it will either take a lot of time or just one sentence to explain our attitude. Music is an integral part of our life. It is varied because it reflects different human emotions. If we ask several people what kind of music they like, all of them will give different answers. Tastes differ. But the world of music is boundless and everybody can find there something that satisfies his tastes and demands. And all the people will agree that our world will be dull without music. We enjoy music because it influences our mood and imagination, reflects our inner state and character, arouses deep emotions and makes us think. It helps us to remove from tiredness and tension or find new strength, get new energy and optimism.

That's why we can say that all kinds of music are popular with public: classical and pop music, folk music and jazz, operas, musicals, orchestral performances, chamber music, rock and roll, heavy metal, rap, rock, hard rock, rave and so on. For this reason music festivals which are held annually gather large audience.

As for me, I enjoy both classical music and variety show. Some people say, it is difficult to understand classical music. But I've never been scared by the fact. I enjoy music if it appeals to me. I'm fond of P.I. Chaikovsky, Bach, Mozart. Among contemporary composers I appreciate A. Lloyd Webber and his musicals and rock operas.

If you want to know my preferences in pop music, among singers or pop groups, I won't be able to name any. For variety is variety, I like to listen to different songs, to watch different singers, to hear something new. But I prefer tuneful melodies, easy to remember, light and sometimes haunting.

Exercise 1. Заполните пропуски подходящими по смыслу словами.

1. It is ... because it reflects different human emotions.
2. We enjoy music because it ... our mood and imagination, ... our state and character, ... deep emotions and makes us think.
3. As for me I enjoy both ... music and ... show.
4. I enjoy music if it ... to me.
5. Among ... composers I ... A. Lloyd Webber and his musicals and ... operas.

Exercise 2. Закончите предложения, используя предложенные варианты.

1. Music is
 - a) a complicated art difficult to understand.
 - b) an integral part of our life.
 - c) one of the fine arts.
2. All the people will agree that our world will be
 - a) more interesting without music.
 - b) dull without music.
 - c) dull without cinema.
3. Music helps us to remove from
 - a) tiredness and tension.

- b) friends and other people.
 - c) noise of the city.
4. I enjoy music if
- a) I am in good mood.
 - b) I'm tired and ill.
 - c) It appeals to me.

Exercise 3. Ответьте на вопросы.

1. Is it easy for you to speak about music in general?
2. Why do you think music is varied?
3. Can people live without music? What's your opinion?
4. Why do people enjoy music?
5. What music is popular?
6. What music do you enjoy?
7. What composers are you fond of?
8. What are your favourite groups, singers and musicians?
9. What melodies are you fond of?

Exercise 4. Разделите текст на смысловые части. Подберите названия к ним.

Exercise 5. Расположите пункты плана согласно логике повествования.

1. The world of music is boundless.
2. The music I enjoy.
3. Music is an integral part of our life.

Exercise 6. Расскажите о

1. The role of music in our life.
2. Your preferences in music.

Text 2. Music

Which styles of music do young people prefer? Which of them do you like?

There is a traditional subdivision of music into classical, folk and pop music. People of different ages usually prefer listening to different styles of music, which can probably be explained by psychological qualities of each age group.

Young people normally prefer to listen to different styles of popular music which include rock music, hip hop music, rhythm and blues, jazz and many others.

Rock, or rock'n'roll is a form of popular music, usually featuring vocals, electric guitars, a bass guitar and a strong back beat. The genre of rock is broad, sometimes even soul is included into. It is a genre of music that emerged in the USA in the 1950s. It has been the most popular music genre until the 1990s.

Hip hop music, also referred to as rap music is made of two main components: rapping and Djing (audio mixing and scratching) and is an element of hip hop, a cultural movement that was initiated by city youth. Typically, hip hop music consists of one or more rappers who tell semi-autobio graphic tales in a rhythmic lyrical form using alliteration and rhyme. The rapper is accompanied by an instrumental track, a beat, performed by a DJ and aerated by a producer and one or more instrumentalists. In addition to the beat other sounds are often synthesized or performed.

Rhythm and blues combines jazz and blues, now means the modern version of the soul and funk and was influenced by African American pop music. Country music is a combination of popular musical forms developed in the Southern United States, with roots in traditional folk music, Celtic music and blues. It actually embraces several different genres of music. Reggae is based upon a rhythm style which is characterized by regular chops on the back beat, known as bang, played by a rhythm guitarist and a bass drum hitting on the third beat of each measure.

Psychedelic music, of which acid rock is a form, is a musical style attempting to replicate the experience of drugs. It has lyrics often describing dreams and visions, lengthy instrumental solos, and electronic effects. Techno is a form of electronic music that emerged in the 1980s and is based on instrumentation and beats per minute.

Punk rock has fast tempos, its songs are normally about two and a half minutes in length, but sometimes are only twenty seven seconds. Instrumentation includes drums, one or two electric guitars, an electric bass, and vocals. Punk vocals are usually nasal or throaty.

Jazz is an original American musical art form which emerges in the 1920s in New Orleans, and is a combination of Western music and African American techniques. It is characterized by syncopation, swing and improvisation. Typical instruments are a saxophone, a trumpet, a trombone, a piano, guitars, drums, and vocals. Blues is a form of music which appeared in the United States in the communities of former African slaves from spirituals and other types of African music. It is characterized by call-and-response patterns in music and lyrics.

As for me, I can't say I prefer to listen to some definite kind of music all the time. The choice of music I listen to depends on my state of mind and mood. I can tell you what kind of music I prefer to listen to when I feel depressed, and it is jazz. The first reason why I do it is that jazz music usually has a powerful rhythm, so it is a kind of music that fills you with energy and strength. Secondly, it provides a brilliant combination of instrumental tunes and voice, which creates unforgettable harmony. Jazz immediately carries me away from my troubles, fills me with hope and joy, even though its tunes are often sad.

Exercise 1. Discuss the following questions.

1. Where do you listen to music most – at home, in the car, ... ?
2. If you could choose one musical instrument to be able to play brilliantly, what instrument would you choose?
3. Do you like having background music while you are working?
4. Where do you tend to listen to music?
5. Do you buy record, cassettes or compact disks? If so, how often?
6. What usually makes you decide that you want to buy a certain record (or disc or cassette)?
7. Have your musical tastes changes since you were younger? If so, in what way?

Text 3.

Types of music

1. *Classical music*: There is a tendency to use the term "classical music" with reference to the music of the past up to the 19th century. However, we may speak of modern classical music. *Name classical music composers of the past and of nowadays.*
2. *Light classical* is used of short classical works that are easy to listen to or the composer's aim is only to entertain the audience. What most popular tunes do you remember?

3. *Jazz* is the music first played by black groups in the Southern states of the USA in the early 20th Century characterized by improvisation and strong rhythms. Later this music was played for dancing and it is influenced by the blues.
4. *Background music* is a kind of music played softly and often is heard in public places in Britain.
5. *Chamber music* is orchestral, written for a chamber orchestra.
6. *Folk music*. What role does folk music play in all musical genres? *Name the Russian composers who introduced folk music into their classical works.*

What is music? It's not the combination of pleasant sounds only. It's the art that reflects life with its ideas and emotions. By means of music you can express and feel anger and joy, suffering and happiness. The most complicated genre is classical music. It includes symphony, concerto, chamber music, vocal music and opera, ballet. Listening to classical music requires a thorough preparation and knowledge in different spheres such as history, literature, psychology. Classical music appeals to both our senses and intellect. I am fond of listening to Beethoven, Mozart, Gershwin, Prokofiev, and Chopin. This music provides you with rest and relaxation. Quiet lyrical pieces are full of enchanting melodies and you can visualize the scenes described by the composer.

Name operas or symphonies based on works of literature.

Many young people gravitate to new rhythms probably as a result of changing times. Pop music permeates all the mass media. The arrival of rock'n'roll marked a new era in the history of music. About 99% pop songs are about love and personal feelings, and the problems young people encounter in real life. Moreover, readiness for experiment and sincerity are the hallmarks of this young generation of musicians and singers. It's undeniable that some of the groups are out of line. Psychologists say that listening to loud rock music affects young people like drugs and leads to anti-social behavior on their part. It often results in "escapism" that means abandoning social responsibilities.

Name the groups or singers who are most prominent in modern pop music to your mind.

Speaking about music it's worth mentioning folk music as it influenced all genres of music. Folk music reflects the history, customs and traditions of the country.

Say what musical genre is based on folk music to the greatest extent. What opera/ballet/piano recital impressed you the most? Who dances/sang the title/leading part? What can you say about the scenery and costumes? Speak about the musical instrument that you can play or you enjoy the best. Speak about modern music groups or singers. Say a few words about their life and work.

Match different musicians and music groups with their music styles:

Music Styles

1. Rap
2. Techno
3. Reggae
4. Punk rock
5. Rock'n'Roll
6. Psychedelic rock

Musicians and Groups

- Ice Ted, Public Enemy
 the Kraftwerk, Prodigy, Pearl Jam, The Chemical Brothers
 Bob Marley
 The Clash, Nirvana, The Sex Pistols
 Little Richard, Buddy Holly, Chuck Berry, Elvis Presley
 Pink Floyd

Text 4.

The Troubadours

The beginning of the twelfth century was the age of the first Crusade, of the first White Monks, and of the first Troubadours' songs. It was as if the world had suddenly become more awake. The feudal regime was now degenerating into listless brutality and ceaseless squabbles. The wretchedness of their every-day lives left men burning to sacrifice all to attain the perfection they could imagine but could not see.

In the Middle Ages Christendom was usually at war and men rejoiced when nations occasionally declared peace. The genius of the men of the twelfth century lies in the way they devised means (in the form of traditions, orders and institutions) to attain their ideals in an age of brutal realities. Every age writes stories of its ideal. The age of Chivalry found its models in legends of the heroes of the past. Wild-eyed Celtic minstrels made their way from Cornwall and Brittany to the knightly courts of the West tales of Tristan and of Arthur, which they told in a sing-song doggerel to the accompaniment of a harp. Hearing these stories the gentle-folk of the courts of Chivalry were moved to be poets themselves.

The traditional stories were re-written in the French of the time and in *Provançal*, the dialect of Southern France. The poets – who were often knights – were called in the north of France, *trouvères* (finders of rhythm), and in the south of France, that is, in Provence, *troubadours*.

Richard I himself was a troubadour. His mother, Eleanor of Aquitaine, was a grand-daughter of William IX, the crusading Count of Poitier, who was the first of all the Troubadours. His sister, Alice, countess of Blois, and Marie, countess of Champagne, were lovers of poetry too; they held courts to which all the literary men of the day would come to write their verses and to hear lays sung by the minstrels.

Before the end of the twelfth century the troubadours began to treat a new subject in poetry. They began to write of devotion to women and of ideal love. Their lyrics contrasted oddly with their dissolute lives and often their “perfect love” went no deeper than gallant manners, but the troubadours expressed a great idea and the little Courts of Love in the old walled cities of Provence were the most civilized of all the century. The age of Chivalry marked real steps in the progress of civilization.

Text 5.

Music Training Boosts the Brain

Music lessons can improve memory and learning ability in young children by encouraging different patterns of brain development, research shows.

Canadian scientists compared children aged four to six who took music lessons for a year with those who did not. They found the musical group performed better on a memory test also designed to assess general intelligence skills such as literacy and maths ability.

The study, by McMaster University, is published online by the journal *Brain*. The researchers also measured changes in the children's brain responses to sounds during the year. They found changes developed in the musical group in as little as four months.

Previous studies have shown that older children given music lessons recorded greater improvements in IQ scores than children given drama lessons.

But lead researcher Professor Laurel Trainor said: “This is the first study to show that brain responses in young, musically trained and untrained children change differently over the course of a year”.

The researchers focused on 12 children, six of whom attended a Suzuki music school, using a Japanese approach which encourages children to listen to and imitate music before they attempt to read it. The other six had no music lessons outside school. They measured brain activity using a technique called magnetoencephalography (MEG) while the children listened to two types of sounds: a violin tone and a white noise burst. All the children recorded larger responses when listening to the violin tones compared with the white noise – indicating more brain power was being deployed to process meaningful sounds. In addition, all children responded more quickly to the sounds over the course of the year of the study – suggesting a greater efficiency of the maturing brain. However, when the researchers focused on a specific measurement related to attention and sound discrimination, they found a greater change over the year among the Suzuki children.

Professor Trainor said this difference, coupled with the better performance of the Suzuki children in the memory test suggested musical training was having a profound impact. He said: "It suggests that musical training is having an effect on how the brain gets wired for general cognitive functioning related to memory and attention".

Dr. Takako Fujioka, of the Baycrest's Rotman Research Institute, also worked on the study. He said: "It is clear that music is good for children's cognitive development and that music should be part of the pre-school and primary school curriculum".

The next phase of the study will look at the benefits of musical training in older adults.

Story from *BBC NEWS*

Text 6. Music in the USA

Any large city in the U.S. can provide musical choices to satisfy every taste. Performances of jazz, pop and rock bands, symphony orchestras, opera, chamber music, blues, folk, country and musical theater have become a part of the daily offering at concert halls across the country.

America's earliest settlers brought their music – folk songs and dances, psalms, hymns and some formal music – with them to their new homeland. Among these, it was the religious music that dominated. The melodies for the hymns were handed down largely in an oral tradition, and served as the basis of much colonial music.

The minstrel shows were the most popular shows at the time. In these shows, which appeared in the 1820s and lasted well into the next century, white performers in costume impersonated black song, storytelling and dance.

By the late 1800s America was a rich country, and for many people these were happy times. A piano was one sign of success. At home, usually only ladies played the piano. Their favorite songs were church songs (hymns), and sad songs that told a story (ballads). Piano music was printed on sheets of paper called sheet music.

During this time black musicians started to play a new kind of piano music called ragtime (синкопированный танцевальный ритм). Ragtime had a new beat. It made people laugh and dance.

Marching music first came to America from Europe. But in 1880s American marches began to appear. At this time every town and city in America formed a band. Today every college and high school has a marching band.

The blues was born on the Mississippi River Delta in the early 1900s. After the Civil War, the slaves were free but life was still not easy. Travelling black musicians with guitars entertained them.

The musicians sang songs about the difficult life of the workers. These songs were called the blues. Blues was a new kind of music. The music sound sad and different from other kinds. Sometimes the blues singers had song contests. Each singer sang new words or a new style of the blues songs. They made up the music as they played. In this way they created new music. This is called improvisation. Later, improvisation became a very important part of jazz music.

The period from the 1920s through the 1940s is known as the golden age of American popular music. Great song writers like George Gershwin wrote beautiful love songs. He also composed musical comedies for the Broadway stage. His most famous works have become modern American classics.

In the 1920s America fell in love with dancing and popular jazz music. One of the most famous musicians of this time was Louis Armstrong. He became famous for his trumpet playing and his low rough voice.

The 1930s in America was the time of the big bands and a new kind of jazz called the swing (свинг – разновидность джазовой музыки). This new music had a special rhythm. Big band leaders like Benny Goodman, Duke Ellington and Glenn Miller played in New York's halls. People came and danced the foxtrot and the jitterbug (танцевать под джазовую музыку).

The 1950s were an exciting time for music in America. A new group of people became important – American Teenagers. For the first time in history young people had money to spend. They had a new style of dressing, new hair styles and new dances.

Teenagers wanted dance music with a good beat, and so they began to listen to R&B (rhythm and blues) on the black radio stations. A white DJ, Alan Freed, began to play R&B on the radio for white teenagers. He was the first person to call this new music rock and roll. Elvis Presley – the king of rock and roll became a new American hero. Rock and pop from the 1960s to the 1990s grew out of the old rock and roll.

In the 1970s new dance music became popular – disco. Discos opened up all over America. At discos, the music was on records (discs), not live.

Rap is a very skillful kind of fast street talk, with a strong rhythm. It became very popular with young black people in the big cities in the 1980s.

By the 1970 rock music had become complex with long guitar passages. It was not easy to dance to this music. Many young people preferred a new kind of rock music. Their music was called Punk or New Wave.

In 1981 a neon TV station, MTV, was started. Twenty-four hours a day this station played music videos. These videos became very popular. Soon every hit song needed a video to go with it.

Text 7.

Vanessa-Mae

Read the following article and complete the “fact file” below.

Vanessa-Mae plays the violin, extremely well! As a traditional classical violinist, Vanessa-Mae has been hailed as “supernatural”. She has not only been compared with Menuhin, Heifetz and Kreisler but the Director of the Royal College of Music pronounced her a “*true child prodigy like Mozart and Mendelssohn*” when she was 11.

Vanessa-Mae shares the same birthday as the legendary Paganini and was born on 27 October 1978. Aside from performing classical concerts all over the world, Vanessa-Mae has appeared on

many massive rating network TV and radio shows where she has performed classical repertoire as well as many of her own arrangements.

Half-Thai, half-Chinese, Singapore-born Vanessa-Mae moved to London at four, adopting Britain, British nationality and her English father. At five, she took up the violin. At eight, Vanessa-Mae reached the first cross-roads of her life, choosing to concentrate on the violin, after collecting her prize in the British Young Pianist of the Year Competition. At 10, Vanessa-Mae made her first concerto appearance with the Philharmonia Orchestra in London. A year earlier, she had started writing her own cadenzas for Mozart concertos and by the time she was 13, she had released three highly acclaimed classical recordings including the Tchaikovsky and Beethoven Violin Concertos. She is the youngest in the world to have recorded these two masterpieces.

As a pop music icon, Vanessa-Mae was the musical phenomenon of the 90's. At 14, she began working on her new alternative violin music using a combination of traditional acoustic violin and modern electric violin. Earlier this year, she released her debut "techno-acoustic fusion" album, "The Violin player" together with her first pop single "Toccat & Fugue" which stayed in the UK charts for over 2 months. The dance remix of Toccata & Fugue is currently in the US Billboard Dance Charts, entering at No.1 in the Dance Outbreak Chart, making Vanessa-Mae the only classical artist ever to feature these charts. The multi-platinum album is an unprecedented worldwide success, charting in over 20 countries. It sold a million in months and is the British music industry's major international success story of the year.

Following a hugely successful 34-date UK summer '95 Tour, Vanessa-Mae went on to appear at international rock festivals. Performing at Zurich's "Out in the Green" between sets by Status Quo and Rod Stewart, she excited the 50,000 strong audience into a 20 minute ovation.

Vanessa-Mae further reinforced her reputation as an explosive live rock artist at the long-running "Sopot Festival", sharing the bill with Annie Lennox in a live broadcast concert. Due to crowd demand, Vanessa-Mae's performance was extended by encores, and the public sent the album rocketing to multiple platinum status, an historic achievement in Poland for a foreign recording artist.

Vanessa-Mae's status as an internationally acclaimed artist is also evident in the range of honours bestowed on her. She was awarded the BAMBI International Classical Artist of the Year Award in Germany. In 1995 she also addressed the 172-year old Oxford Union in the famous Debating Chamber, making history when the members gave her a standing ovation. On a lighter note, Vanessa-Mae became the first foreign artist to be invited to perform the National Anthem at World Series Play-offs at Wrigley Field and Comiskey Park in the USA where she also enjoyed the honour of appearing as Jay Leno's guest on the high-rating most important show of the year, the Thanksgiving Day Special.

Like all virtuosos, Vanessa-Mae is drawn to exploring new territory and standards for both violin and technique. Though steeped in the classical discipline, Vanessa-Mae enjoys a wide spectrum of the music available for today's music lover. These influences show. She started writing her own cadenzas for Mozart concertos at 9, went on to play her own arrangements of "Over the Rainbow" on the Children's Royal Variety Performance, and recorded arrangements of contemporary pop tunes by Paganini and Heifetz as well as her own versions of "Yellow Submarine" and other "pop" songs.

"Beethoven and Beatles, Mozart and Mikhael Jackson, Paganini and Prince – I like them all. I have always known what I like and what I don't. What I like, I want to play. You only live once and this life, I will play the violin – and more ..."

From the time when she was a young classical wonder-kind, to her status now as an established international star, Vanessa-Mae has been the subject of countless documentaries and news stories. She has been featured in Time Magazine, Newsweek and virtually every major daily publication in the world.

Her unique musical talents and universal appeal seem to have crossed all cultural, geographical and generation barriers and have created an incredible world-wide demand.

Name
Nationality
Born in
Moved to London
Birthday
First Concert with Orchestra
First International Tour
First Album
Rock Festivals
Music Awards

Exercise 1. Write a biography of your favourite singer, musician or composer.

Text 8.

Handel and Bach, the Great Two of the 18th Century

Active Words and Word Combinations

acclaim - шумное приветствие	inspired – вдохновенный
ambition – честолюбие	lifetime – целая жизнь
ambitious – честолюбивый	none – ни один
anniversary – годовщина	perfect – совершенствовать
applaud – аплодировать	rare – редкий
appreciate – оценивать, понимать	receive – принимать, получать
breathe – дышать	success – успех
breath – дыхание	successful – успешный
celebrate – праздновать	truly – поистине
celebrated – знаменитый	virtuoso – виртуоз
compatriot – соотечественник	to be a success with the public – иметь успех
death – смерть	to breathe life into – вдохнуть жизнь в
finally – наконец, в заключение	to carry down – сохраниться, дойти
general – общий, всеобщий	to give up – перестать, бросить, оставить
gift – дар, талант	in general – вообще
harpsichord – клавесин	to keep on – продолжать
height – вершина	a number of – большое количество, много
however – однако	to take an interest in – интересоваться
inspire – вдохновлять	to win general acclaim – завоевать всеобщее признание

Handel was born in Germany in 1685. He had a long and successful career of a composer first in Italy, then in Britain. He composed operas and oratorios, making the chorus his main instrument.

Handel's first oratorio in English "Esther" began the tradition of oratorio-singing in England which has been carried down to present day. But it was Handel's ambition to write operas. For 20 long years he kept on composing and staging operas, but none of them was a success with the public. Only when Handel gave up writing operas and devoted himself to oratorios, he finally won general acclaim. Handel has breathed a new life into the old oratorical genre. In 1742 he composed his most inspired work "Messiah", which was very well received at the Covent Garden Theatre. His English oratorios in general have been recognised as the height of the oratorical style ever since.

John Sebastian Bach, Handel's compatriot and contemporary was also born in 1685. But how different their lives were!

Handel was already a celebrated composer when Bach was only a modest violinist in the Weimar orchestra. When Handel was applauded to in Italy and England, Bach was an organist in a small German town. Handel lived at the English court, having the best chorus, orchestra and soloists, while Bach was a school teacher, teaching school-children to perform his music.

In his lifetime Bach was recognised mainly as a virtuoso harpsichordist and organist but his music has been appreciated only after his death. Bach was a well-educated man. He had a rare gift for languages, he could speak a number of them and even taught Latin at school. He was very good at poetry as well. He had never been taught to play either the harpsichord or the organ and had had a teacher neither in the harmony nor composition. However he knew different instruments very well and took great interest in their mechanisms. It always took him a long time to compose a piece of music as he was perfecting it again and again. His music is perfectly artistic, highly emotional, plastic and truly romantic.

Exercise 1. Give full answers to the questions:

1. Why can we compare the lives and music of Handel and Bach?
2. What was Handel's ambition?
3. Why did he have to give up composing operas?
4. What is an oratorio?
5. Why did oratorios finally bring Handel success and general acclaim?
6. Which of Handel's oratorios has been recognised as the height of oratorical style?
7. How did Bach's career differ from Handel's?
8. How can you prove that Bach was a well-educated man and had versatile interests?
9. What was Bach's contribution to the history of world music?
10. What can you say about his music?

Exercise 2. Speak on the following topics:

1. Handel's biography.
2. Bach's biography.
3. Bach and Handel as compatriots and contemporaries (compare their lives and careers).

Exercise 3. Translate the words and word combinations in brackets and render the text in English.

The great German composer J.S. Bach was known as one of the best (клавесинистов и органистов) of his time. His contemporaries and (соотечественники) highly (ценили его редкий дар) of an improvisator.

One episode from Bach's artistic life can give us an idea of his (поистине) (редкой виртуозности). In 1717 a (знаменитый) French harpsichordist and organist Louis Marchand came to Dresden. He gave (большое количество концертов) at the Court. As usual his concerts (имели

большой успех у публики). One day Bach (получил) an invitation to take part in a competition with the French musician. At the concert Marchand performed a (совершенно) original music piece, which he had composed himself, and (ему много аплодировали). When Bach took his seat at the harpsichord and started to play, everybody held their (дыхание). Bach (продолжал играть) the piece which had just been performed by the French composer. Bach managed (вдохнуть новую жизнь) into the little piece and his (вдохновенные) improvisations (завоевали всеобщее шумное признание). Marchand had to (признать) Bach's superiority. On the following day the two (виртуоза) were to meet again. But the night before the competition Marchand left Dresden secretly, (оставив всякую надежду) to win. Bach was not an (честолюбивый) man and never liked to talk about his (успех).

Text 9.

Ralph Vaughan Williams

Among the composers in England famous for their going into the villages and taking down the traditional tunes from the lips of folk singers the most important figures was Ralph Vaughan Williams (1872-1958). His being professor of composition at the Royal College of music helped him to train many gifted musicians of the new generation. He was the most active member of so-called "folk song school of composers". He produced a lot of works, vocal and instrumental in all genres. In the last years of his life Vaughan Williams was regarded as the unofficial composer-laureate of his native land.

The main idea of his creative activity consisted in bringing art into the most direct relationship to life. He wrote: "The composer must not shut himself up and think about art. He must live with his people. The composer must think of making his art an expression of the whole life of the community". But life is not lived in the abstract. It is lived in a certain place with a certain group of people. Such attitude to music brought him to folk music.

In his music Vaughan Williams used the ancient tunes of the peasantry, in which he found the living profound expression of the spirits and traditions of his people. The ancient tunes gave him also a feeling of being freed from foreign influences. "We have all about us forms of musical expression which we are able of raising to the level of great art. We must cultivate a sense of musical citizenship, the musician must build national movements like the painter, the writer and the architect". Vaughan Williams was mainly a melodist, his love of folk tunes was part of an essentially melodic approach to music.

Vaughan Williams holds the attention of the world largely because of his having had a good command of the grand form. His music is full of freshness, it is cool and wholesome, it is energetic and lyrical at the same time. It is very noble in tone. It reflects the powerful personality and the warm heart of this most English of English composers".

Exercise 1. Answer the questions:

1. What kind of school in music does Ralph Vaughan Williams represent?
2. What was his understanding of the role of the composer in a society?
3. How is his music characterized in the text?

Unit V. Theatre

Text 1.

Welcome to the world of the Elizabethan theatre!

In the late 16th and early 17th centuries, the time period in which William Shakespeare was active in the theatre, attending a play during the afternoon was a favorite leisure activity for many members of London society in much the same way as going to movies and plays is a popular form of entertainment today. A closer examination of the theatre of Shakespeare's time, however, will reveal many differences between the Elizabethan theatre and the movies and plays of today. This article will give you an overview of the elements of the Elizabethan theatre and help place the dramatic works of Shakespeare and his contemporaries in a better context.



The Playhouse

By the late 1500s, plays were being performed in two types of theatre buildings: the private theatre and the public theatre. The private theatres were small, roofed buildings in which wealthier audiences gathered to view plays. This page, however, will discuss the public theatres for which Shakespeare wrote his plays. In 1576, the first public theatre was built in London, and by the time that Shakespeare was writing his plays, there were more playhouses in London than in any other European city. Some well-known examples are the Rose (1587), the Swan (1595), the Globe (1599), and the Fortune (1600). Shakespeare and his acting company, Lord Chamberlain's Men, performed in the Globe theatre.

Appearance

The public theatre was usually either a round, square, or octagonal wooden structure that, in Shakespeare's words, a "wooden O." Its basic structure was an unroofed courtyard surrounded by three levels of roofed galleries containing seating. The platform stage projected into the courtyard so that it was surrounded by the courtyard and galleries on three sides. The building was able to accommodate roughly 3,000 people. Because this open-air structure depended on natural lighting, all plays took place in the afternoon at three o'clock in the summer and at two o'clock in the winter. When a play was to be held, a flag was raised on the top of the playhouse as a signal to Londoners of the event. A trumpeter would also announce the impending play in song.

Seating

Seating in the Elizabethan theatre was determined by wealth and social status. Each person paid a penny for admission; however, for an additional fee, one could sit in one of the galleries,

protected from the elements. The wealthier patrons of the theatre were the most likely to be able to pay this fee and usually filled those seats. The poorer members of the audience, or “groundlings,” were left to stand in the courtyard surrounding the stage. Occasionally, honored guests of the theatre were given seats of honor on the edge of the stage as well.

Elements of the Theatre

If you were to travel back in time and attend a play in Elizabethan theatre, you would immediately notice many aspects of the theatre’s interior that would seem strange to you. One of the first differences you might have noticed upon entering the theatre was the structure of the stage, a large platform surrounded by the audience on three sides. This close proximity of the audience to the stage created a more interactive relationship between the actors and the audience. Unlike most of today’s audiences, the people attending Elizabethan theatre were involved in the play, shouting suggestions, encouragement, or curses to the actors. When the audience did not like a character, they even threw rotten fruit at the actors to demonstrate their displeasure!

Another aspect of the Elizabethan theatre that might have seemed strange to you was the tiring-house, an area behind the stage that corresponds to the backstage area of a theatre today. The tiring-house was used as dressing rooms by the actors. Entrances and exits were also made of the doors leading to the tiring-house. Actors could also enter the action from the curtained discovery space at the rear of the stage. By opening the curtains, the actors could reveal characters who were eavesdropping on the conversations of the characters on stage.

The Elizabethan stage also included a small roof projecting over a portion of the back part of the main stage which was topped by a hut. This structure was known as the heavens and contained the machinery needed to produce sound effects or to lower “angels” and “gods” down to the stage. Gods, angels, and other characters could also appear in the gallery that hung over the back of the main stage. This gallery was often used as a castle wall or a balcony. Of course, “ghosts” and “demons” must also be provided for, and so the stage was equipped with a trapdoor leading to a “Hell” beneath the stage. The trapdoor was also used as a grave in theatrical funerals.

Dramatic Effects and Conventions

The Elizabethan theatre made use of many dramatic conventions and methods of creating a total effect, some of which are similar to those of the theatre today and some of which are very different. The Elizabethan stage production used very little scenery in creating the effect of the play; therefore, the acting companies of Shakespeare’s time had to rely heavily on the imagination of their audience and the use of several alternatives in delivering the messages of their plays.

Dialogue

Without an elaborate stage setting on which to concentrate their attention, Elizabethan audiences were forced to listen more closely to the actors’ dialogue in order to understand the action and meaning of a play. Realizing this, the playwright made a great effort to use poetic dialogue to paint a picture of the scene that he wished his audience to envision. Shakespeare, for example, wrote primarily in an unrhymed form of poetry called blank verse. The dialogue of the characters would not only sound pleasing but include all the information that was needed for the audience to know the time and place of the action, the characters’ identities, and even the physical appearances of the characters. When presented with a young male actor portraying the character of the beautiful Juliet Capulet, for example, the audience was expected to overlook the actor’s appearance and concentrate instead on the lovely, graceful lady described in the dialogue. Soliloquies, in which the actor delivers a speech directly to the audience or voices his true feelings aloud as if talking to himself, were also used to reveal the play’s characters and plot to the audience. For the same

purpose, actors also made use of asides, in which the character “thinks aloud” without the notice of the other characters on stage.



Costume

In addition to dialogue, Elizabethan actors also used costumes to aid their audiences in understanding the action of a play. The actors wore elaborate and colorful costumes that often identified a character as a member of a certain social class, profession, or meaningful group in the play. A crown and purple robes, for example, would immediately identify an actor as a king. All of the members of a certain family might wear a particular color or article of clothing as well.

The emphasis that was given to a character’s clothing made the theme of disguise a common convention of Elizabethan theatre. In order to exchange places with another character or conceal his identity, all an actor needed to do was to change his costume.

Sound Effects

The Elizabethan theatre also used a variety of sound effects. In addition to the trumpet blast that summoned the audiences to the theatre, music played an important role in the setting the mood of the plays. The actors also used devices to create such sounds as thunder, running horses, falling rain, and cannon blasts.

The Actors and Acting Companies

Before the building of permanent playhouses of Shakespeare’s time, plays were put on by traveling troupes of actors who would roam throughout the country in wooden wagons that could be transformed into makeshift stages. These acting companies performed wherever they could find an audience, usually setting up their stage in the courtyard of an inn or at times in the home of a nobleman at his request. The traveling acting companies often had the reputation of being shiftless vagabonds, largely because of the audiences that they attracted. Audiences ate and drank while they were watching the play, often becoming disorderly and creating problems for the local authorities. In addition, wherever large groups of people were gathered, pickpockets, beggars, prostitutes, and other “undesirables” were sure to follow. During the time of pestilence, acting companies were seen as especially dangerous because they brought together large groups of people in close quarters, thereby facilitating the spread of disease.

In order to gain protection and social acceptance, acting companies began to seek the sponsorship of noblemen and royalty in the late 16th century. These sponsors showed their support to the acting companies by giving them their name, not financial support. From 1594 to 1603, Shakespeare’s company was sponsored by Lord Hunsdon and then by his son, who held the

position of lord chamberlain in the court; therefore, the acting company was called “Lord Chamberlain’s Men.” Later, when King James I sponsored Shakespeare’s company, it changed its name to “the King’s Men.” These acting companies performed their plays in playhouses, such as Shakespeare’s Globe Theatre, and private theatres.

Actors

In a typical Elizabethan acting company, there were roughly ten shareholders, several salaried actors, and apprentices. All the actors in the company were male because, due to the often crude and disorderly atmosphere of the theatre, women were not allowed to participate in the plays. The female characters were acted by young boys, who were the apprentices of the senior actors. Each actor in a company was assigned a particular type of character to portray in the company’s plays, such as a fool, a hero, a clown, etc. In addition, the actors often played more than one character within the same play. Besides being able to act, Elizabethan actors also had to be able to sing, clown, fence, perform acrobatic feats, and dance.

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Text 2.

AMERICAN THEATRE

Theatre in the United States has been strongly influenced by European drama, but the “musical” is of truly American origin. The musical is a play with spoken lines, songs, and dances. In 1920s and 1930s these plays were called “musical comedies”. They told simple stories with happy endings: “Boy meets girl, boy loses girl, boy gets girl.”

It was not until the 1940s and the production of “Oklahoma” that musicals began to change in style and content. Although the basic plot of “Oklahoma” presented an uncomplicated love story, the characters in the play seemed more like real people, and instead of the routine dancing, ballet was introduced. Since “Oklahoma” many successful musical plays have appeared on the American stage. No longer just light and amusing, they often deal with serious themes, accompanied by sophisticated music and dancing. One example is “West Side story”, a modern version of Shakespeare’s “Romeo and Juliet”, the story of young lovers who die tragically. Leonard Bernstein, an outstanding composer and conductor of the New York Philharmonic Symphony Orchestra wrote the music.

Another highly successful musical play was “My Fair Lady”, the musical version of a play by George Bernard Shaw. It tells the story of a poor London girl who wants to change her accent. The scene in which she studies vowel sounds is particularly popular with students who are studying English pronunciation.

The first important American playwright of serious, non-musical drama was Eugene O’Neill, who wrote deep and sensitive analyses of human relationships. O’Neill remains the country’s most important dramatist, and his plays are performed frequently. Other notable modern American playwrights include Thornton Wilder, Lillian Hellman, Tennessee Williams and Edward Albee. These names are only a few from the long list of contributors to the contemporary stage.

Two important developments in recent years are the “theatre of absurd” and the “black theatre”. There are also some experiments with music and lighting, body movements to replace spoken words in expressing ideas, and spontaneous audience participation in some performances. Such European writers as Eugene Ionesco and Samuel Beckett have largely influenced the theatre of the absurd.

Black theatre presents plays about black people, written by black playwrights, and performed by black casts. In 1970 for the first time the Pulitzer Prize was awarded to a black playwright, Charles Gordone.



New York City is the theatre centre of the United States. The New York theatre world is divided into two parts. One centres on Broadway, which is one of the city's most important streets. Almost all the large commercial theatres are located on or near Broadway in the midtown area. Plays performed in these theatres are known as Broadway productions. Experimental plays have not been successful on Broadway. Most Broadway theatregoers seem to prefer musicals

and sophisticated dramas or comedies featuring one or two highly paid stars.

The other New York theatre division, off-Broadway, has no definite geographic location. Off-Broadway theatres are found throughout the city in buildings once used as garages, offices, and stores. Rents are low, and there is just space enough for small audiences. Sometimes there is no raised stage. Then the cast performs in the centre of the room, surrounded on all sides by audience. This arrangement is known as "theatre-in-the-round".

Young actors and playwrights who were unable to find employment on Broadway began Off-Broadway productions in the late 1940s and early 1950s. Often they wanted to perform in new and experimental plays. By keeping production costs down and by using unknown casts instead of star performers, producers have been able to offer interesting theatre at low prices.

Many theatre groups are active outside New York. Some of them follow repertory schedules: Different plays are performed several times by the same group of actors within a period of a few weeks or months. There are also travelling acting companies that tour throughout the country. In addition, there are non-professional university and community theatre groups.

The Pulitzer Prize

In 1903 Joseph Pulitzer, a newspaper publisher, gave money to be used for prizes for achievements in various fields, including American literature. A special committee makes an annual award to an author of the best American play. All the American playwrights mentioned here have won the Pulitzer Prize. Eugene O'Neill received the award four times, a record unequalled by any other playwright.

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Text 3.

HOUSE ON THE SHORE OF SWAN LAKE

In January 2001 the world will mark the 120th anniversary of Anna Pavlova's birth and 70 years since her death. The London Cremation Co., which owns the Golders Green Crematorium where the ashes of the renowned Russian ballerina now lie, announced that the remains of Anna Pavlova would be returned to Moscow and buried at Novodevichy Cemetery in 2001.

A few years ago I went to Golders Green – the north-west London suburb, – looking for Anna Pavlova’s house. An approximate address was given to me – somewhere not far from the Golders Green Crematorium.

Two years earlier our ship called at the Brazilian port Belem, at the estuary of the Amazon River, and I had a chance to come to the city’s opera house. A rose-coloured building was under reconstruction and in scaffolding. But the theatre’s manager, Dilamida Nadar, let me in when she heard that I was interested if Fyodor Shalapin, a great singer from my Russia, who had performed in the Belem opera house.

– No, he had not. But a great number of famous musicians, singers and actors gave performances on our stage.

With these words she took me to the foyer and showed me a marble plaque with the names of Tito Skipa (an Italian tenor), Yasha Haifiz (a violinist from the USA), and the Russian singers Tamara Tumanova and Nina Vershinina. A separate marble plaque read: “Anna Pavlova danced in the theatre in March 1918”.

– She gave a brilliant example of Russian classical ballet and was adored by the excited Latin American audience for her performances of Tchaikovsky’s Swan Lake and Saint-Saens’s Dying Swan.

– The eminent dancer never returned to her motherland and died in exile. But you Russians must know her life story better, said the signora.

Such thoughts flashed through my mind when I was walking along the quiet, short street Keats Grove in Golders Green. My luck held. I stopped in front of a two-storeyed brick house twined round with ivy – a typical English mansion of the beginning of the 20th century. A middle-aged gentleman was standing at the door looking rather suspiciously at this stranger. Having noticed a street-map and a photo-camera in my hands, he smiled.

– Can I help you?

– Anna Pavlova lived in this house, did she not? Am I mistaken?

Mr. Richard Wills, the house-keeper, introduced himself, and showed me to a memorial round plaque on one wall. It read: “Anna Pavlova lived here 1912–1931”. He explained that currently a drama school occupied the house and that all the students were on vacation. Then we entered the mansion. Inside there was a spacious hall with a large mirror with a crack on its lower edge.

– Here the iron-willed dancer rehearsed long hours for her performances in Covent Garden, explained Richard Wills. The back entrance of the house overlooked the garden with its short, cut grass. At the end of the garden there was a round pond – Anna Pavlova’s own Swan Lake – with a white marble sculpture of the ballerina as a swan. Her “dressing room” – a green pergola also survived. Sometimes the ballerina danced in the garden entertaining her friends and quests. Richard Wills himself was very interested in the career of the renowned ballerina and read much about her life. He shared his knowledge. At the age of ten she was admitted to the Imperial Ballet School in St. Petersburg. In 1899 she she joined the Mariinsky ballet Troupe and soon



became prima ballerina of the theatre. She travelled abroad much, and her international fame was established in London when she danced, with Vadim Nijinsky for Sergei Diaghilev's ballet company. Later she organised her own ballet company and went on a tour to Europe and America. After Russia's revolution in 1917 she never returned home becoming a refugee. Anna suddenly died in a small hotel-room in the Hague in January 1931; she was fifty years old.

The helpful Englishman also told me a story of Golders Green. The name is probably derived from that of its former landholder. By the middle of the 18th century the forest land had been cleared and the plains of Golders Green were cut into farms. The land was relatively cheap, and the London Cremation Company purchased a site for the Golders Green Crematorium for £6000, which was opened in 1902. Since then over a quarter of a million cremations have taken place there. Those who have been cremated there include: Sir Henry Irving, a famous actor and producer (1905); Anna Pavlova (1931); Rudyard Kipling, a famous writer (1936); Sigmund Freud, a philosopher (1930); the British Prime Ministers Arthur Neville Chamberlain (1940), and Stanley Baldwin (1947); Bernard Shaw, a famous British writer and playwright (1950); Sir Alexander Fleming, a microbiologist (1953); and a great many other renowned people. It so happened that Anna Pavlova's house was in the neighbourhood of the Crematorium and her ashes have reposed in a marble urn at the Golders Green Crematorium. Mr. Wills said that Anna Pavlova's death certificate bears the words "and domiciled in Russia next to her London address". It means she always considered herself a citizen of her motherland. A long dispute and negotiations have been carried on for the dancer's remains to be moved back to Russia for their final resting place. Maybe it will happen some day.

The name of the talented dancer is forever tied with the history of Russian ballet, and a lot of people who adore ballet are interested in her life. A feature film, devoted to Anna Pavlova, was made in 1984. As fate willed, our passenger ship *Baltika* (I was the chief purser on the vessel) participated in shooting a scene at Tilbury (Passenger Landing Stage of the Port of London Authority) where Anna Pavlova came to meet her friend and impresario Victor Dandre, arriving by ship from Russia. Fortunately, little has changed in the appearance of Tilbury Landing Stage since Pavlova's time – the same narrow bridge connecting the berth with the shore, the same wooden covering of the pier on which we saw an old fashioned cab, a carriage, and actors wearing clothes of the beginning of the 20th century. The film producer, Emil Latiani, asked us to produce a dense black smoke from the ship's funnel. But this meant air pollution and the ship might be severely fined for that. The ship's master Arkady Rumyantsev sent me to negotiate this problem with the London Port Authority. A grey-haired gentleman who was in charge of the Tilbury Landing Stage listened attentively to our request and replied:– If smoke is needed for a film about the Russian ballet legend – many produce it many times – so can you. And we made three takes of dense black puffs of smoke. It looked like a salute in honour of the great dancer. As the saying goes: Art is long, life is short. But those who devoted themselves entirely to it are never to be forgotten.

By Yevgeniy Kunitsin

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Text 4.

*Broadway, Off-Broadway, Off-Off-Broadway...**WHAT ARE THEY?*

For many people Broadway is the main street of New York. It is its longest street, which begins in downtown on Manhattan, runs through midtown and uptown and, across the Broadway Bridge connecting Manhattan with the Bronx. Then it goes through the Bronx as well. It is more than 25 km long, and of course its character changes from one end to the other.

However, in midtown, Broadway means the theatre district. So much so that from 59th Street down ward, until you see the Cats marquee, Broadway might as well be the Indian path it once was.

Everybody knows that there is nothing like a real Broadway show. The theaters and stages that make up the “Great White Way” are located in a small section of the city between West 41st and 53rd streets and Sixth and Eighth Avenues. Thus the Nederlander Theatre is at 41st Street, the Broadway Theatre at 53rd Street, while at 52nd Street you will see the Virginia and the Neil Simon. The Gershwin Theatre is at 51st Street, the Circle in the Square Theatre at 50th and very close to them, on Broadway proper, is the Winter Garden.

The Ambassador and the Eugene O’Neill Theatres are both at 49th Street, the Walter Kerr and the Longacre are located at 48th.

The Ethel Barrymore and the Brooks Atkinson are found at 47th, while at 46th one can visit the Lunt-Fontanne and the Richard Rodgers. The heart and soul of the area is Schubert Alley, a private connecting street between 44th and 45th Streets in front of the Schubert Theatre.

There you will find 11 theatres of which (at 45th Street) are the Imperial, the Music Box, the John Golden, the Royale, the Plymouth and the Booth. If you go along 44th Street, besides the Schubert, you will see there the Majestic, the Broadhurst, the St. James and the Helen Hayes. All in all there are 36 theatres in this vicinity and because at night it is as light there as in the daytime the place is also known as the Milky Way.

It is traditionally believed that the theatrical life concentrated on Broadway is represented by plays written by well-known dramatics, like E. O’Neill, A. Miller, T. Williams, for example, and approved by critics with big names in the cast.

However in the Winter Garden today one can enjoy the fabulous Andrew Lloyd Webber's musical "Cats", and at the Imperial "Les Miserables," the hit musical based on the Victor Hugo classic, which still attracts hundreds of musical-lovers.

"The Phantom of the Opera," another long-running hit musical-drama imported from Britain, is still on at the Majestic Theatre.

Pulizer Prize-winner August Wilson's play "Seven Guitars" about blues musicians in Pittsburgh in the 1940s is on at the Walter Kerr Theatre.

In the late 1950s and early 1960s some non-fashionable small and much cheaper theatres came into being as more or less opposed to the Broadway theatre. Those theatres were immediately called Off-Broadway, as they began their life as an alternative to Broadway. All those newly-born theatres were fighting for the new and the non-commercial in the American theatre. Today there are over 350 Off-Broadway theatres in New York.

Off-Broadway began in Greenwich Village, at the Provincetown Playhouse, where Eugene O'Neill was the resident playwright. Even today most of the Off-Broadway action is in the Village, at the Cherry Lane, the Sullivan Street Playhouse, etc.

Some New Yorkers say that these are perhaps the two most famous Off-Broadway theatres: Shakespeare in the Park (Dalacorte Theatre, Central Park, 81st Street and Central Park West) in summer, where open-air productions are almost as much fun as the Old Globe used to be, and the now world famous Public Theatre at 425 Lafayette Street, where in a six-theatre complex one could once see the famous movie-star of today, Robert de Niro, in "Cuba and His Teddy Bear," the hit, which wound up on Broadway, as do many of the productions originating at the Public.

Other Off-Broadway theatres have sprung up all over the city, most notably on 42nd Street between Ninth and Fourth Avenues, now also called "Theatre Row".

In one season, 1959-60, New York theatrical life discovered Edward Albee, who in 1958 wrote his first play "The Zoo Story". It was first put up in the same playhouse where E. O'Neill himself had had his earliest works performed 50 years earlier. The "Zoo Story" illustrates Albee's wit and his talent for dialogue. The play tells how Peter, a publisher from one of the "high-income" districts of New York, on a Sunday morning in Central Park meets Jerry, a hungry old man, living in a small room without a single kind soul to turn to. Jerry starts a conversation which develops into a stream of self revelation, but Peter, who is by nature kind, is overwhelmed, by a horror of speaking to strangers, and does not seem to be able to hear and understand Jerry.



The play shows how terribly dissociated people sometimes are (both in the USA and elsewhere) and that, though they seem to speak the same language, they do not understand each other. It was one of the first American plays about the loneliness of man in modern industrialized society.

Albee's best-known play "Who's Afraid of Virginia Woolf" (1961) was also staged in one Off-Broadway theatre at first. The play is universally-known nowadays, and many

Americans were shocked to see how its characters spoke in a combination of clichés, which revealed their unwillingness to face reality and to establish real contact with each other. America's confidence and national pride, embodied in the ideals of progress, family life and physical and

mental health, were undermined those days. Albee was awarded the Pulitzer Prize in 1964, the most prestigious American prize a playwright can win. But the author criticized not only American society at large, but was also very critical of the Broadway theatre, too. “The Broadway theatre is big business” – said Albee in one of his interviews. Audiences are very hard to attract, and they are basically a lazy audience who want more entertainment; they demand big stars. The “Off-Broadway theatre, on the other hand, existing in small theatres for intellectually curious audiences, produce with smaller budgets, without the advantages or disadvantages of big-name stars, plays dedicated to the problems of today, to the fates of common Americans”.

Off-Broadway flourished in the early 60s. In 1967 the League of Off-Broadway Theatres and producers united 36 member theatres and 74 member producers. Then later the membership decreased to 12 theatres and 38 individuals and the number of productions dropped to 55.

Because of all this some people said then that Off-Broadway was dying, with most established Off-Broadway producers having turned their attention largely or completely to Broadway, where there is always a better chance to make a suitable profit and become famous.

Speaking of the theatrical life of New York of late, one should know that there’s an Off-Off-Broadway movement there today, or world of experimental theatre, where performers usually work for the credits on their resumes, and in the hopes they can attract an agent to see them on stage. Playwrights who would never be given a chance elsewhere can see their work mounted there.

Particularly Off-Off-Broadway today is what Off-Broadway was yesterday – but with a difference. It is the place to experiment and for a new playwright or producer to test himself. But the movement is much larger than Off-Broadway ever was, since Off-Off-Broadway theatres nowadays can be found all over New York. One of the most respected of all the stages there is a Cafe La Mama Experimental Theatre Club at 74A East 4th Street.

Off-Off-Broadway is certainly much less expensive than Off-Broadway was even in its prime time. Today, though, Off-Off-Broadway is becoming institutionalized as well, and theatres are getting grants and planning full seasons.

New-York theatre-goers believe that it will not follow Off-Broadway into profit seeking, and if it does, there will have to be another chance for experimentation – perhaps Off-Off-Off-Broadway.

I. Read the text and answer the following questions.

1. Which part of New York is most famous for theatres?
2. Does the area have any nicknames and if it does why?
3. How many movements can theatrical life there be roughly divided into?
4. What name and play gave birth to a new era in New York theatrical life?

II. Read the text again and try to remember the main points.

III. Answer the following questions about the details.

1. What happens to theatrical life in New York over time?
 - a. it remains the same
 - b. it changes rapidly
 - c. it changed several times
2. What kind of Broadway productions are most popular today?



- a. classics
 - b. musicals
 - c. comedies
3. What names traditionally are associated with Broadway theatres?
- a. B. Brecht and E. Albee
 - b. E. O'Neill, A. Miller and T. Williams
 - c. J. Kennedy and R. Reagan
4. Why is the Broadway theatre big business?
- a. audiences are very hard to attract as they demand stars
 - b. Broadway theatres produce with low budgets
 - c. the plays they stage are dedicated to the problems of today
5. Which movement flourished in the late 50s and early 60s?
- a. Broadway
 - b. Off-Off-Broadway
 - c. Off-Broadway
6. Where did Off-Broadway begin?
- a. in Harlem
 - b. in Central Park
 - c. in Greenwich Village
7. Where are Off-Broadway theatres found in New York today?
- a. in Greenwich Village
 - b. on 42nd Street between Ninth and Tenth avenues, also known as "Theatre Row"
 - c. in a small section of the city between 41st and 53rd streets and Sixth and Eighth avenues
8. Why do many people say that Off-Broadway was dying in late 1960s?
- a. the number of the members in the League of Off-Broadway Theatres and Producers decreased
 - b. most established and famous Off-Broadway producers turned their attention to Broadway to make a suitable profit
 - c. there were no famous actors
9. What is Off-Off-Broadway?
- a. a world of experimental theatres where performers usually work for nothing
 - b. a world with established repertoire;
 - c. a branch of Broadway.
10. What is happening with Off-Off-Broadway today?
- a. it is becoming institutionalized with its theatres planning full seasons
 - b. it is becoming more experimental
 - c. it is producing too many new plays
- IV. Read the text again and make a summary.

«Английский язык». Издательский дом «Первое сентября». № 1/2001

<http://eng.1september.ru/article.php?ID=200100102>

Text 5.

MAKE-BELIEVE OR REALITY?

For me the theatre is something magical. Even its atmosphere fascinates me. It's an absolutely different world, a world of greater feelings, greater emotions. It's much more than just make-believe. But of course, I can only judge from my point of view; as a person from the audience.

I'm neither an actress, nor a director, so I can't say for sure whether actors should "be natural" or "seem natural"; but I guess that it's impossible to be natural on the stage all the time. If an actor is natural on stage it means that he has something in common with his character, or he has had some similar experience in his real life. But an actor plays so many parts. Of course, if he plays, for example, only lovers, he may be almost the same in reality. But very talented actors can play almost any part. Personally I appreciate it when an actor whom I seem to know very well surprises me, playing something absolutely new, absolutely different from what he has played before. Such a thing happened to me recently. I liked the way Alexander Domogarov acted, but I thought, "Oh, that's not a big deal. He can play only lovers." Imagine my surprise when I saw him in *Nijinski*. It was something extraordinary, and it completely changed my attitude towards Domogarov. In such cases it's hard to guess when an actor *is* natural, and when he *seems* natural. I believe, it doesn't matter what an actor is like in life: if he's good enough, he'll be able to play anything. We have a lot of examples when an actor, who always plays heroes, turns out to be a shy person or even the opposite of his characters.

Nevertheless some actors (or those who know them well) say that sometimes they just forget that they are acting, that it's only make-believe. They begin to live on the stage. I think it's great.

But for me the most exciting thing during the performance is when *I* forget that I'm in the theatre, when I get so involved in the action that it seems real. At such moments all my emotions are greater, I get some experience I would never get in my life. I often recollect one evening. The play was called *Art*, and only three actors – Igor Kostolevski, Mikhail Philippov and Mikhail Yanushkevich – took part in it. But the atmosphere was amazing. I had a feeling that everyone was as excited as I was and we all, the audience and the actors, united. It's a kind of trying to escape from my problems or difficulties. It's a search for something better, for new feelings, for heroes, for something I need but don't have in reality. I guess the thing is that we all wear some masks, we all have to pretend sometimes; but in the theatre we can take our masks off because during the performance there is only you and the stage, and you don't have to care what other people will think of you. I mean you don't have to hide your feelings. My favourite director Andrey Zhitinkin said that the theatre is the place where people get rid of their inhibitions. What can I add to this? It's a pity that some people, I would even say, most people, don't use this chance, the chance to be themselves.

In fact, what is reality? And is there only one reality? Sometimes it seems to me that Julia Lambert, the heroine of W. Somerset Maugham's *Theatre*, was right when she said: "Roger says we don't exist. Why, it's only we who do exist. They are the shadows and we give them substance. We are the symbols of all this confused, aimless struggle that they call life, and it's only the symbol which is real. They say acting is only make-believe. That make-believe is the only reality."

By Tanya Ignatova, 2nd year student

Unit VI. Architecture and Sculpture

Text 1.

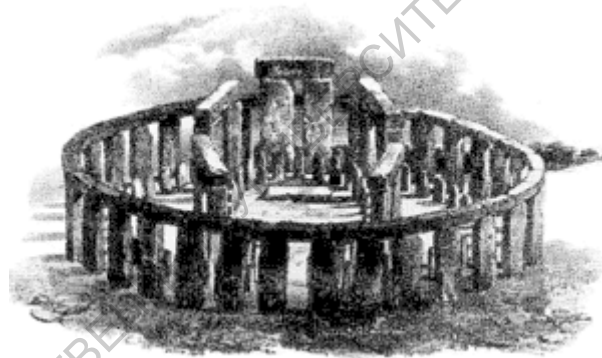
WHAT IS STONEHENGE?

Read the text and look at the reconstruction of Stonehenge in the picture. Fill in the gaps with correct word forms derived from the words in brackets.

When we try to learn of the accomplishments of ancient man, we usually have to search or dig for evidence. But there is a case where ancient man has left all the evidence standing in a huge structure, and we still cannot figure out what it is, what it was used for, and who built it!

This is Stonehenge. It consists of large, standing stones in a circular setting, surrounded by an earthwork, and located near Salisbury, England. As long ago as the year 1136, it was written that the stones were _____ (magic) transported from Ireland by Merlin. Of course, this was only a legend. More recently, it was believed that Stonehenge was put up by the Druids, who were priests in ancient England. But there is _____ (actual) no reason to believe this is so.

Stonehenge has a somewhat complicated structure. On the outside is a circular ditch, with an entrance gap. Then there is a bank of earth. Inside the bank is a ring of 56 pits. Between these and the stones in the centre, are two more rings of pits.



The stone setting consists of two circles and two “horseshoes” of upright stones. Then there are separate stones which have been given names, such as the Altar stone, the Slaughter stone, two Station stones, and the Hele stone.

In most of the holes that have been excavated, cremated human bones have been found. By studying the _____ (pot) and objects found, and by making radioactive-carbon tests, it has been estimated that parts of Stonehenge date back to about 1848 BC, and, _____ (possible) 275 years _____ (early) or _____ (late) than this date.



Part of Stonehenge is aligned so that rising sun in midsummer is seen at a certain point, but nobody is sure if this was _____ (intention).

So this huge and _____ (remark) structure, which may be 4,000 years old, still remains a _____ (fascinate) mystery!

I. Write out all passive forms from the text defining the tense form, e.g. it was built (Past Simple Passive).

II. Choose correct tense forms.

Text 2.

HOW WERE THE EGYPTIAN PYRAMIDS BUILT?

No one (knew, knows, is known) exactly how old the pyramids are. A thousand years before Christ, they (were, are, are being) already old and mysterious. The Great Pyramid at Giza (attributed, is attributed, has been attributed) to King Cheops of the fourth dynasty (about 2900 BC). The pyramids are tombs. The ancient Egyptian kings (believed, believe, have believed) that their future lives (depend, depended, are depended) upon the perfect preservation of their bodies. The dead (is, are, were) therefore embalmed, and the mummies were hidden below ground level in the interior of these great masses of stone. Even the inner passages (are being blocked, have been blocked, were blocked) and concealed from possible robbers. Food and other necessities (had been put, were put, were being put) in the tombs for the kings to eat in their future lives.

The building of such a tremendous structure was a marvellous engineering feat. It (is said, says, is being said) that it took 100,000 men working for twenty years to build the Great Pyramid! Each block of stone is 7 feet high. Some are 18 feet across!



The blocks of limestone and granite used in building the Great Pyramid (are brought, were brought, have been brought) by boat from quarries across the Nile and to the south. This (can be done, could be done, could do) only three months each spring when the Nile was flooded. So it (takes, is taking, took) twenty years and some 500,000 trips to bring all the stone needed! Boats (unload, were unloaded, unloaded) at a landing area connected to the site of the pyramid by a stone road. The blocks, weighing about 2 tons each, were then pulled up the road on sledges by gangs of men. Stone blocks pulled up the road (were laid, were being laid, had been laid) out in neat rows and then pulled to the site. The number of blocks in the Great Pyramid (is estimated, have been estimated, estimated) at 2,300,000.

As the pyramid rose, a huge ramp was built to get the materials to higher levels. Gangs of men pulled the blocks up the ramp. The final surface (is made, made, was made) of very smooth limestone with almost invisible joints. The pyramid (has, had, has had) three inner chambers.

Text 3.

Russian and English Church Buildings

Speaking about Russia, Russian Orthodox Church buildings differ in design from many western-type churches. Firstly, their interiors are enriched with many sacramental objects including holy icons, which are hung on the walls. In addition, murals often cover most of the interior. Some of these images represent the Theotokos (who is particularly revered in the Russian Orthodox Church), saints, and scenes from their lives. Gold is the color which resembles the Heavenly Kingdom. It is also used to add a sense of indefinite depth to icons.

Most Russian Orthodox churches have an iconostasis, which separates the nave from the holy altar, and signifies the Heavenly Kingdom. Covered with icons, the iconostasis is intended to block physical sight, and allow the worshippers to achieve spiritual sight.

Another remarkable feature of many Russian Orthodox churches is the icon screen, which may reach all the way up into the dome (or domes). On the ceiling of many churches (inside the main dome) is the iconography of Christ. Such images emphasize Christ's humanity and divinity, signifying that Christ is a man and yet is also God, without beginning or end.

There are no pews. Most churches are lit with candles rather than electric light. Virtually all churches have multiple votive candle stands in front of the icons. It is customary for worshippers to purchase candles in church stores, light them, and place them on the stands. This ritual signifies a person's prayer to God, the Holy Mother, or to the saints or angels, asking for help on the difficult path to salvation and to freedom from sin.

As an example of Russian churches I can name St. Basil's Cathedral, Church of the Intercession on the Nerl, showing onion dome typical of many Orthodox churches.

In England, Saxon churches still survive in some places but with the Norman Conquest, increasingly the new Romanesque churches, often called Norman in England, became the rule. These were massive in relation to the space they enclosed, their walls pierced by windows with semi-circular arches. Internal vaulting used the same shaped arch. Unsupported roofs were never very wide. Yet some of these buildings were huge and of extraordinary beauty. The Abbey church of St. Mary Magdalene at Vezelay in Burgundy and Durham Cathedral in England are two very different examples of this form.

The Early English period is reckoned by Pevsner to run from about 1190 to 1250. In spite of its name the style was at one time called the French style and it is to be found all over the British Isles. One of the most notable buildings of the period is Salisbury Cathedral.

By the late thirteenth century more daringly ornate styles of tracery were tried – the so-called Decorated or Curvilinear Period, dating from 1290–1350. Here windows became larger, increasing the number of mullions (the vertical bars dividing the main part of the window) between the lights; completely circular rose windows were made, incorporating all manner of shapes. Columns forming the arcades within churches of this period became more slender and elegant, the foliage of the capitals more flowing.

Finally, the Perpendicular style (so-called because the mullions and transoms were vertical and horizontal) allowed huge windows, often filled with stained glass. The style, so described, runs from about 1350 until 1530. Sometimes criticized as overformal, the spaces allowing for glass were huge. Another feature was that doorways were often enclosed by squared mouldings and the spaces between the moulding and the door arch – called spandrels – were decorated with quatrefoils etc.

spaces. Ornate stone ceilings, using so-called fan vaulting, were specially designed for huge unsupported spaces.

The official religion of England is Protestant, with the ruling monarch being the head of the Church of England. Protestant churches are rather specific, very different from others, for example from Russian churches. They don't display icons and frescos on the walls like our Orthodox churches, nor even crucifixes or statues of the Virgin as in Catholic churches. The lack of wall decoration in our traditional sense is compensated for by the architecture of the building, intricate stone carving and woodwork and by absolutely beautiful windows of stained glass. The windows mostly present various scenes from the Scriptures but may also be colorful spots of kaleidoscopic regular pattern. In big cathedrals of wonderful Gothic style like York Minster, you can see stone and wood workmanship of superb quality and beauty and can hear magnificent sounds of organ and divine singing. The windows are huge in size and of elongated shape, suggesting a heart. In some other cathedrals, wood and stone carvings in the so-called "decorative" style are enriched by fruit, leaves, angel figures and symbolic beasts. Small village churches look much more modest. Yet they still maintain their own unique charm. And even in very small old churches one can admire beautiful colored windows.

In conclusion, I'd like to say that both in Britain and in Russia there are many churches. Churches are history and they can tell us a lot about a country. As for me, I find it absolutely interesting to visit the cathedrals in Exeter, Salisbury, Moscow, Vladimir, Saint Petersburg, since they show us the history of our countries.

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<http://freekaznet.appspot.com/eng.1september.ru/article.php?ID=200700617>

Text 4. Aleijadinho

Birth name	Antonio Francisco Lisboa
Born	August 29, 1738 Vila Rica, Minas Gerais , Portuguese Colony of Brazil
Died	November 18, 1814 (aged 76) Vila Rica, Minas Gerais , Portuguese Colony of Brazil
Nationality	Portuguese
Field	Sculpting
Movement	Baroque



Church of the Third Order of St Francis in Ouro Preto. The façade is the work of Aleijadinho.

Aleijadinho (b. **Antônio Francisco Lisboa**; 1730 or 1738 – November 18, 1814) was a [Colonial Brazil](#)-born [sculptor](#) and [architect](#), noted for his works on and in various [churches](#) of Brazil.

Born in Vila Rica (Rich Town), whose name was later changed to [Ouro Preto](#) (Black Gold), Brazil, in 1738 (sometimes said to be in 1730) he was the son of Manuel Francisco de Costa Lisboa, a [Portuguese](#) man and his [African](#) slave, Isabel. His father, a carpenter, had immigrated to Brazil where his skills were so in demand that he appears to have been elevated to the position of architect. When Antonio was young his father married and he was raised in his father's home along with his half siblings. It was there he is presumed to have learned the fundamentals of [sculpture](#), [architecture](#) and the combination of the two. Antonio first appears as a day laborer working on the Church of Our Lady of Carmel in the town of Ouro Preto, a church designed by his father.



St. Francis of Assisi Receiving the Stigmata, façade of the St Francis church of Ouro Preto.

Within a very short time he had become a noted architect himself and had designed and constructed the Church of Saint floridA of Assisi Chapel of the Third Order of St. Francis of Assisi in Ouro Preto. He had also executed the carvings on the building, the most notable being a round [bas-relief](#) depicting [St. Francis](#) receiving the [stigmata](#).

It was shortly thereafter that the signs of a debilitating disease, probably [leprosy](#), began to show and not long after that Antonio received the name by which he has come down through

history, "**o Aleijadinho**", "The Little Cripple." Aleijadinho was disfigured and crippled by leprosy, and created his masterpiece with his chisel and hammer, tied to his fingerless hands.

After that he became more and more of a recluse, working mostly at night. When he did go out in public, he would be carried through the streets in a covered palanquin by his slave/assistants.

The Twelve Prophets at Congonhas

His crowning achievement was the *Twelve Prophets* at the Sanctuary of Bom Jesus of Matosinhos at [Congonhas](#). A wealthy businessman, Feliciano Mendes, had built the church to fulfill a vow made while he was desperately ill. Between 1800 and 1805 Aleijadinho sculpted the twelve [soapstone](#) figures by having his assistants strap his hammer and chisels to what remained of his hands, which did not at this point include fingers. Since he no longer had feet to stand on he had pads strapped to his knees up which he'd climb the ladders needed to get him off the ground. The Twelve Prophets are arranged around the [courtyard](#) and stairway in front of the church.



[Isaiah](#), Congonhas



[Baruch](#), Congonhas



[Jonah](#), Congonhas



[Joel](#), Congonhas



[Hosea](#), Congonhas



[Daniel](#), Congonhas



Sanctuary of Bom Jesus of Matosinhos, Congonhas

The Passion Figures at Congonhas



Pavilion, Congonhas

At the bottom of the stairs is a long courtyard that is bounded by half a dozen pavilions. In each of the pavilions is a scene from the [Passion of Christ](#). There are sixty-six life-sized figures carved in wood from 1780 to 1790, beginning with the Last Supper and ending with the Crucifixion. The main figures, [Christ](#), [Peter](#), James, [John](#), the Good and Bad thieves, [Mary Magdalene](#), and Mary, mother of Jesus are carved by Aleijadinho while the other figures, [Roman](#) soldiers, on-lookers and lesser figures were carved by his assistants. The figures were later painted by [Manoel da Costa Ataíde](#), who also painted (1828) the ceiling of Lisboa's [Church of Saint Francis](#)

of Assisi in Ouro Preto. One of the figures watching the [crucifixion](#) is believed to be a portrait (or [self-portrait](#)) of Aleijadinho.

Melo (see [sources](#)) writes that the prevailing religious ideals at that time were, "associated with the ideas of pain, acceptance of suffering and reflection on the passion of Christ through visual reminders of His wounds."

He died on November 18, 1814 and was buried in the Church of Our Lady of Conception of Antonio Dias under a wooden floor section with his name carved on it.



Peter in Gethsemane, Congonhas



The Scourging of Jesus, Congonhas



Road to Golgotha, detail, Congonhas



Woman, Congonhas
Controversy

There is some debate as to whether Aleijadinho actually existed. The theory that Aleijadinho was actually a myth was proposed by Augusto de Lima, Jr., who suggested that Aleijadinho was invented by Rodrigo Bretas in his book "Traços Biográficos de Antônio Francisco Lisboa" (Biographical Traces of Antônio Francisco Lisboa). This theory relies on the notion that there were no references to Aleijadinho until this book was written.

Recently published research further challenges the traditional biography of the artist. Faced with the lack of documentary evidence, the author identifies Antônio Francisco Lisboa as a poor sculptor in 18th century [Vila Rica](#) (Ouro Preto original designation), but not a victim of the deformities that would have earned him the nickname. His work, of much smaller scope than usually attributed, had to be confined to Ouro Preto and surrounding areas where he lived all of his life. There is no evidence for his work as an architect and even his parentage is in doubt. Instead, Guiomar de Grammont proposes the figure of a talented maker of religious imagery, a trade possibly shared with other artisans in the same workshop. In her interpretation, the Aleijadinho myth was created by the Rodrigo Bretas biography and reinforced over time by modernist intellectuals who saw in this character a symbolic founder of an indigenous Brazilian culture.

Look at other dictionaries:

- [Aleijadinho](#) — ▪ Brazilian sculptor and architect byname of Antônio Francisco Lisboa born Aug. 9, 1738?, Villa Rica [now Ouro Preto], Brazil died Nov. 18, 1814, Mariana prolific and influential Brazilian sculptor and architect whose Rococo statuary and... . . . *Universalium*
- [Алейжадинью](#) — ... *Википедия*

- **Алейжадинью** — (Aleijadinho) Антониу Франсиску Лисбоа бразил. архитектор и скульптор; род. в 1738, Ору Прету (Бразилия), ум. 18.11.1814. Мулат, незаконный сын порт. подрядчика строителя и негритянки, А. по законам того времени считался рабом. Однако отец... .. *Католическая энциклопедия*
- **Алейжадинью** — (Aleijadinho, буквально маленький калека, прозвище; настоящее имя и фамилия Антониу Франсиску Лисбоа, Lisboa) (29.8. 1730 или 1738, Вила Рика, 18.11.1814, там же), бразильский архитектор и скульптор. Сын архитектора М. Ф. Лисбоа (умер... .. *Большая советская энциклопедия*
- **Алейжадинью** — (Aleijadinho букв. маленький калека, прозвище Антониу Франсиску Лисбоа) (1730 или 1738 1814), бразильский архитектор и скульптор. Был изуродован проказой. Работал, прикрепляя инструменты к перчаткам. Представитель позднего барокко. Фасад (1757... .. *Строительный словарь*
http://en.academic.ru/dic.nsf/enwiki/23032#Historical_development

Text 5.

Christopher Wren



Christopher Wren, the son of the Dean of Windsor, and nephew of Dr. Mathew Wren, the Bishop of [Norwich](#), was born in 1632. As his father was the king's chaplain, Christopher spent his early life in Windsor Castle. As a child he played with the king's son who later became [Charles II](#).

Christopher was an intelligent boy and did very well at school. He was particularly interested in mathematics and science, and by the age of seventeen had made several inventions. These included an instrument that wrote in the dark, a weather clock, a pneumatic engine and a new deaf and dumb language.

At [Oxford University](#) Wren developed a reputation as a brilliant scientist. He carried out a series of experiments that was to prove very important for health care. For example, he showed how it was possible to send people into a deep sleep by injecting them with opium. This helped doctors who wanted to carry out long operations. Wren himself used this system to remove a spleen from a dog. He also successfully used a syringe to transfer blood from one dog to another.

In 1657 Wren was appointed as professor of astronomy at Gresham College in London. Wren became interested in the laws of motion. He carried out several experiments on this subject, and when Isaac Newton developed the theory of gravity he was quick to point out that he owed a great deal to the work of Wren.

Wren joined a group of mathematicians, scientists and scholars that met to discuss new ideas and in 1662 Charles II granted them a charter to establish the Royal Society of London for Promoting Natural Knowledge.

When Wren was a student, Christopher Wren read a book entitled *On Architecture*. The book had been written by a Roman architect called Vitruvius in the first century AD. After reading *On Architecture*, Wren developed a desire to design buildings similar to those built by the Romans. In 1663 Wren visited Rome and was particularly impressed with the Theatre of Marcellus. Although the theatre was in ruins, Wren was able to inspect drawings that revealed what the theatre looked like when it was first built. When Wren was later asked to design a new theatre in [Oxford](#), he decided to use the information that he had gained when studying the Theatre of Marcellus in Rome.

On 2nd September, 1666, the [Great Fire of London](#) destroyed a large area of the city. [Charles II](#) had to appoint someone to take charge of rebuilding London. After much thought the king gave the job to his childhood friend, Christopher Wren. This included the task of building over fifty new churches in London.

Wren was also commissioned to design and build [St. Paul's Cathedral](#). St. Paul's took thirty-five years to build. The most dramatic aspect of St. Paul's was its great dome. It was the second largest dome ever built (the largest was St. Peter's Basilica in Rome). Both domes were based on the one in the Pantheon built by the ancient Romans.

Wren was sixty-six years old when he finished St. Paul's. Other buildings designed by Wren included the [Royal Exchange](#), College of Physicians, Chelsea Hospital, the Royal Naval College, [Custom House](#) and the Drury Lane Theatre. When Christopher Wren died in 1723 he became the first person to be buried in [St. Paul's Cathedral](#).

By [John Simkin](#) (john@spartacus-educational.com) September 1997 (updated August 2014).

Text 6.

August Rodin

Active Words and Word Combinations:

accuracy – точность	spontaneity – непосредственность
alter - переделывать	to be exhausted – быть измученным
commission - заказ; давать заказ	to be mistaken – ошибаться
device – средство, приём (изображения)	to be sure – быть уверенным
freshness – свежесть	to be unlucky – не везти
lifelike – словно живой, очень похожий	he was unlucky – ему не везло
please – удовлетворять	to influence smb. – влиять на кого-то
profound – глубокий	over and over again – снова и снова
reflect – отражать	in spite of – несмотря на

August Rodin is famous for having played a great role in art and for having influenced many sculptors of the younger generation. He was born in 1840. His biographers tell us of his having been sent to Brussel when he was 31 to do the decorative figures on the Stock Exchange building. They are a proof of his having studied the works by Michelangelo and the late Greeks very profoundly and creatively. On completing his work in Brussel he went to Italy and soon after returning from there Rodin began his first independent figure “Bronze Age” (1877). In spite of its having been praised for its lifelike quality, accuracy of proportion and anatomy and for its rendering movement so well, it received no real recognition for a long time.

The fate of a great number of his works is quite specific. In documents about Rodin one learns of his having been very unlucky with the commissions given to him. So some of them (the base of the Claude Lorraine Monument, Balzac) were accepted only after having been altered several times to please the commissioning committee. Others (Burghers, Thinker and Hugo) were not erected as Rodin wished. His Gate of Hell, commissioned in 1880, was still unfinished at his death in 1917. And though Rodin was exhausted by being made to alter many of his works he went on working very hard. He developed his principles in sculpture by using them over and over again in large independent statues and groups in bronze and marble. His almost 50 years in art reflect very hard work, great creative power and mighty spirit. He created his own plastic language able of conveying the energetic movement and tense emotion. This language allowed him to render them with all spontaneity, freshness and expressiveness. His new devices consisted in presenting the fragment as a finished work (usually a head or a trunk, but sometimes a pair of hands only) and in presenting figures with only some parts finished whereas other parts were buried in the hardly touched block. This is especially seen in his male portraits which combine vivid characterization with a deliberately free handling.

Exercise I. Give full answers to the questions:

1. When was Rodin born and when did he die?
2. What do Rodin's biographers write of his training and studies?
3. What do you know of Rodin's first independent figure "Bronze Age"? What was it praised for? When did it receive recognition?
4. What does one learn from the documents about Rodin's commissioned works? What was the reason for Rodin's altering the commissioned works? Were all of his commissioned monuments erected as he wished?
5. What did Rodin go on doing in spite of being very exhausted?
6. Why did he feel exhausted?
7. How did he develop his new principles?
8. What do his works reflect?
9. What plastic language did Rodin create?
10. What movement and emotion did he express and how did he express them?
11. What did his new devices consist in?

Exercise II. Speak on the following topics.

1. Rodin's life and work.
2. Rodin's commissioned and independent works.
3. Rodin's new devices in sculpture.

Exercise III. Correct the following statements, using the phrase "you are mistaken ...".

1. Rodin is famous for having influenced all the sculptors of his day.
2. His biographers tell us of his having been sent to Brussel to do the decorative figures when he was extremely young.
3. We know of his having studied the works by Michelangelo and the late Greeks before his having been sent there.
4. On completing his work in Brussel he immediately returned to France to begin his first independent figure "Bronze Age".

5. He was very happy for his first independent work being so highly praised, it meant that it was really recognised.
6. In documents about Rodin one learns of his having been very lucky with the commissions given to him.
7. The base of the Claude Lorraine monument and Balzac were accepted immediately on their being finished.
8. All Rodin's sculptures were erected as he wished.
9. Rodin couldn't go on working because he was exhausted by being made to alter many of his works.
10. Rodin didn't discover any new principles in sculpture, he just used the ones of Michelangelo and the late Greeks.
11. Rodin was not original in conveying the energetic movement and tense emotion, as it is enough to remember Michelangelo whom he liked so much.
12. Nobody managed to explain what Rodin's devices consisted in.
13. Rodin's male portraits are not typical of him.

Text 7.



Blenheim Palace

Premier World Heritage Site

The magnificent Baroque architecture of Blenheim Palace was designed by the architect, Sir John Vanbrugh. He worked on the building for the best part of twenty years, and the palace is recognised today as one of the finest examples of this style of architecture.

‘As we passed through the entrance archway and the lovely scenery burst upon me’, wrote Lady Randolph Churchill on her first visit to Blenheim, ‘Randolph said with pardonable pride, “This is the finest view in England.” Looking at the lake, the bridge, the miles of magnificent park studded with old oaks . . . and the huge and stately palace, I confess I felt awed. But my American pride forbade the admission.’

Lady Randolph Churchill is one of many to have been struck with awe upon their first sight of Blenheim Palace. Set in the heart of the English countryside – at the pretty village of Woodstock, in Oxfordshire – Blenheim is one of Britain's thirteen World Heritage Sites, and arguably the greatest. Indeed it is the view of the lake and its surrounding beauty that inspired Turner: the same also that caused George III to exclaim, ‘We have nothing to equal this!’

Queen Anne gave the Royal Manor of Woodstock to the 1st Duke of Marlborough, as a reward for his services in the great battle of Blenheim. Blenheim Palace was begun in 1705, by the architect John Vanbrugh, assisted by Hawksmoor. Vanbrugh had already proved his ability with his masterly designs for Greenwich Hospital and Castle Howard, in London and northern England respectively. He completed his work at Blenheim between the years 1705 and 1722. After this, work on Blenheim ceased due to considerable wrangling over who would pay the initial expenses incurred.

The duke himself decided to finish the palace at his own expense, keeping Vanbrugh and Hawksmoor as before. Work continued, with some changes in personnel, and various aspects of Blenheim were added and completed throughout the 1700s.

One of the many stunning aspects of Blenheim is the lake and parks. They were initially designed by Queen Anne's gardener, Henry Wise, in the style of Vaux-de-Vicomte and Versailles in France. But taste changed in the mid-eighteenth century, and the foremost English master of garden design, 'Capability' Brown, was asked to redesign the grounds in his pastoral style of informal landscapes of woods, lawns and waterways.

Sir Winston Churchill, one of Britain's greatest leaders, was born at Blenheim in 1874. His father, Randolph Churchill was the third son of the 7th Duke of Marlborough.

Today, Blenheim still captivates the thousands of visitors to its house and grounds each year. Enthralled by the Baroque architecture, the exquisite gardens and lake of 'Capability' Brown, and the sense of history and achievement surrounding the palace, they would perhaps agree in naming it 'the premier World Heritage Site'.

By Michael David

Газета «Английский язык». Издательский дом «Первое сентября». № 35/1999

<http://eng.1september.ru/article.php?id=199903501>

Text 8.

Postmodernism

DeGrasse Museum Presents

Postmodern Images: Reintroducing Beauty into Architecture

The DeGrasse Museum invites you to explore Postmodernism at a new exhibit. See 25 physical models and more than 100 photographs of notable Postmodern buildings. This fascinating Architectural style is a direct countermovement to early twentieth-century Modernism. While Modernism featured stark, bland designs, Postmodernism embraces color and ornaments. Its followers believe that Architecture should be dual purpose, having both function and visual appeal. This reactionary attitude revived ideas from styles before Modernism.

Unexpected images and bold shapes characterize Postmodern architecture. This monumentalism is apparent in the featured model of the Fadner Building. The building's primary design is actually quite Modern. From the ground to the fifteenth floor, it features simple lines and boxes. However, the top is a dramatic example of double coding. Neoclassical columns support a grand, asymmetrical structure that overhangs the street.

Don't miss two lectures by architectural historian Greta Moss. On Saturday, she will discuss the reasons for popular architecture's departure from Modernism. She will also address arguments from late twentieth-century Modernists. During her Sunday lecture, Moss will talk about the art and philosophy of Postmodernism. Learn about the importance of symbolic elements in Postmodern construction. This session will focus on the use of icons in several famous Postmodern buildings.

Visit www.degrassemuseum.com for details and tickets.

Get ready!

Exercise 1. Before you read the passage, talk about these questions.

1. What is the difference between Modern and Postmodern architectural features?
2. What is the artistic philosophy behind Postmodernism?

Reading

Exercise 2. Read the brochure. Mark the following statements as true (T) or false (F).

1. According to the brochure, foundations of Postmodernism came before Modernism.
2. The exhibit's featured model is a blend of different architectural styles.
3. One of the lectures will focus on similarities between Modern and Postmodern symbolism.

Vocabulary

Exercise 3. Match the words (1-6) with the definitions (A-F).

- | | |
|------------|------------------|
| 1. icon | 4. characterize |
| 2. bland | 5. dual purpose |
| 3. primary | 6. Postmodernism |

- A. an image that is associated with a particular idea
- B. an architectural movement featuring functional and decorative elements
- C. considered plain or uninteresting
- D. most basic or important
- E. to be a fundamental feature or quality of something
- F. serving multiple functions

Exercise 4. Fill in the blanks with the correct words and phrases from the word bank.

Word BANK

- | | |
|-----------------|-------------|
| monumentalism | symbolic |
| double coding | ornament |
| countermovement | reactionary |

1. In a(n) _____, one set of ideas directly opposes another set of ideas.
2. The carving of a sword is _____ of the people's resistance to the government.
3. The fireplace is not real; it's just a(n) _____.
4. The blend of classical features with contemporary features is an example of _____.
5. "Advocates for Function" is a(n) _____ group of Modernists.
6. _____ usually features tall buildings with large, bold facades.

Speaking

Student A: You are a museum guide. Talk to Student B about the features of Postmodernism.

Student B: You are a museum visitor. Talk to Student A about architectural styles of local buildings.

Writing

Use the reading passage to complete a feedback form about your museum tour. Include: the exhibit you visited, the information that the tour guide covered, and the most interesting fact you learned on the tour.

Career Paths. Virginia Evans, Jenny Dooley, Veronica Garza. Express publishing. 2014.

<http://www.expresspublishing.co.uk>

Appendix

Text 1.

The Seven Wonders of the Ancient World

The creation of the first lists of Wonders of the world is attributed to Herodotus (famous Greek historian, 484 BC – 425 BC) and Calimachus of Cyrene (chief of the Library of Alexandria 305 – 240 BC). However, it is also believed that the traditional list was also made by Philo of Byzantium and written on his work "On the Seven Wonders" in 225 BC. Finally, around 140 BC, Antipater of Sidon compiled a later version of the list describing the structures in a poem. The monuments mentioned in these lists were inspired by the mythology, religion and art of the ancient great civilizations of the world.

The Ancient Seven Wonders of the World reflected the ability of the men to change the nature in order to build wonderful and beautiful structures which amaze and inspire the people. It believes that these constructions of classical antiquity were constructed since 2700 B.C. but, unfortunately, only one of the wonders mentioned by Herodotus has survived until today: The Pyramids of Giza. However, the Ancient Seven Wonders list included:



Great Pyramid of Giza

Believed to be the tomb of the fourth dynasty Pharaoh Khufu, the Pyramid was the tallest man made structure for about 3800 years. Constructed with casing stones with a smooth outer surface, the construction techniques of the Great Pyramid is still a debate. The Great Pyramid of Giza is the oldest wonder on the list of the Seven Wonders of the Ancient World and it is also the only one left standing.

Near the Cairo city, in Egypt, is raised the most ancient and the only survivor of seven wonders of ancient world: the Great Pyramid of Giza also called Pyramid of Khufu located near to two other smaller pyramids: Khafre and Menkaure. Egyptologists believe that the pyramid was built as a tomb for fourth dynasty Egyptian Pharaoh Khufu (Cheops in Greek) over a 10 to 20-year period concluding around 2560 BCE.

Originally, the Great Pyramid was covered by casing stones that formed a smooth outer surface; what is seen today is the underlying core structure. Some of the casing stones that once covered the structure can still be seen around the base

Archaeologists believe that 2.3 million limestone blocks, around 2,495 kilograms each, were put in place by from 20,000 to 100,000 laborers working to get tax money after finishing the work of the harvest.

Even with that many people, however, some ingenuity was required in the absence of today's motors and mechanics. The blocks – set without mortar – were fitted so tightly that there was no room even for a knife blade.

Originally, The Great Pyramid of Giza was built as a symbol of Egypt's wealth and power. Now, the pyramids are a symbol of Egypt and its rich history and culture. The Great Pyramid of

Giza is a testament to the intelligence and technological advancement of Egypt's ancient civilizations. Pharaoh Khufu was able to create one of the largest structures in the world as well as one of the oldest. The pyramid was an amazing feat of ancient civilization which is why it made the list as one of the seven wonders of the ancient world.



Hanging Gardens of Babylon

The legend says that the King Nebuchadnezzar II constructed the gardens to please his wife Amytis. They were amazing terraces with beautiful flowers and trees around the palace of Nebuchadnezzar in the city of Babylon.

Built around 600 BC the Hanging Gardens of Babylon are one of the oldest ancient wonders. The garden was a gift to Nebuchadnezzar II's wife and contained exotic plants and animals.

Nebuchadnezzar's wife, Amytis, missed her hometown when she moved to Babylon. Babylon was very flat and dry, with very little rain and therefore had very little greenery. Her hometown was very mountainous, so Nebuchadnezzar had the gardens built for her so it would resemble where she used to live.

The gardens were huge and contained many types of flowers, fruit, animals, and waterfalls, which were said to have been from places all over the world. The gardens were supposedly built about thirty miles south of Baghdad, Iraq, along the Euphrates River.

Although no ruins have been found, very detailed documentation of the gardens has been discovered. Nebuchadnezzar had many other amazing structures built during his rule of Babylon so it is very likely that the hanging gardens really existed.



Statue of Zeus at Olympia

This magnificent 40-foot high statue was an ideal representation of the best classical Greek style. It was made by the famous sculptor Phidias (fifth century B.C.) of ivory with gold plating and it was during several centuries the most beautiful work of art of the world.

The Statue of Zeus at Olympia was erected in 433 BC, all trace of it is lost, except for some reproductions on coins.

The statue was made to adore the sanctuary of Zeus. The statue was originally located in Olympia, and every four years Olympic games is taken place there. The statue is the smallest wonder in size compared to other wonders. The statue was apparently made of ivory. To keep the ivory from cracking the god had to be regularly anointed with olive oil, which was collected in a shallow pool beneath his feet.

Over 40 feet in height, Zeus was too large to fit in the temple if he stood up—a curious fact to ancient commentators, who thought of the temple as Zeus's actual home.

The Statue of Zeus was housed in the 64 meter (210 foot) long Temple of Zeus. The statue inhabited the Temple of Zeus for about 850 years (from around 450 BC to about 400 AD) when some Greeks moved it to Constantinople (modern Istanbul). It was fortunate they did because the Temple of Zeus was destroyed shortly thereafter. However, this was only a temporary reprieve. The statue's new home burned down in 462 AD. The Statue of Zeus was no more, forever.

During the statue's long life span, a variety of copies were made. All have vanished in time, so we do not have an accurate idea of what the Statue of Zeus really looked like. We have to rely mainly on written records.



The Colossus of Rhodes

This wonder of the ancient World was located in the Greek Island of Rhodes. It was a giant statue of Bronze that represented to the god Helios, which was constructed in the III century BC.

Today it might seem to be nothing more than a reminder of the past, the Colossus of Rhodes was once a spectacular statue of the Greek god Helios. Standing 30m tall at the time when it was built, the statue was one of the tallest in the world prior to its destruction.

The capitol city of Rhodes, located on the northern end of Rhodes Island, was built in 408 BC. The island itself was situated near the point where the Aegean Sea and Mediterranean seas merged. The city of Rhodes fell under siege and was saved at the last moment by an unexpected naval force sent by Ptolemy. The attacking army abandoned the siege and fled without most of their equipment. The Colossus of Rhodes, one of the Seven Wonders of the World, was built between 292 and 280 BC as a symbol to celebrate the victory and to honour the God of Helios. The construction of The Colossus of Rhodes was directed by Chares of Lindos.

The Colossus of Rhodes is said to have been a gigantic sculpture of bronze constructed in the likeness of the sun god, Helios. Most accounts say that the people of Rhodes sold the equipment left behind and used the profit to fund the construction of the statue, although one recounting states that the bronze war machines left behind were melted down and used as the exterior of the statue. Standing 107 feet in height, The Colossus of Rhodes was the tallest statue of the ancient world. It is thought to have represented Helios, posed nude, with a spear in one hand and a torch held high in the other. Although it was initially believed and is often depicted as Helios standing with one foot on each side of the harbor, experts agree the statue's colossal form could not have supported its weight in a straddled position. Although descriptions of the statue differ slightly, most agree the Colossus of Rhodes was made upon a frame of iron bars with brass or bronze sheets attached to the bars to represent the skin. The Colossus of Rhodes stood in the center of a base of white marble 50 feet-60 feet situated close to the entrance of the Mandraki harbor. A likely premise by engineers of today states the feet would have been carved of stone and enveloped with bronze plates riveted in place. Bronze plates covering the iron frame would have been 1-inch thick to the knee and progressively thinner moving up the body. Additional stabilization would have been needed at the neck, shoulder, and other joints. The legs of the statue would have needed to be packed to the knees with rocks to stabilize the immense height of the statue.

The Colossus of Rhodes stood regally near the entrance to the harbor for almost 56 years until it collapsed during an earthquake in 226 BC. An offer by the Egyptian King, Ptolemy, to pay for the statue to be rebuilt, was declined by the Rhodians, who believed that the god Helios had used the earthquake to destroy the statue because it offended him in some way. Even the ruins that lay on the ground for years were colossal. Stories illustrate that the fingers of the Colossus were bigger than most statues. It is said that the ruins were broken up by conquering Arabs in the seventh century, carted away by 900 camels, and sold as scrap metal.

The Statue of Liberty in New York is said to be based on what engineers in the late 19th century believed The Colossus of Rhodes to look like. There have been talks over the years about reconstructing the Colossus, most recently in November 2008, it was announced that a new structure, in the form of a highly innovative light sculpture, was in the drawing board phase. The rebuilding of Colossus is headed by Dr. Dimitris Koutoulas and funded by international donors and involves German artist, Gert Hof and is planned to be the world's largest light installation.



The Lighthouse of Alexandria

This wonder was located in the island of Pharos in front to the coastline in the harbour of Alexandria. The Lighthouse served to guide the sailors and it was one of the highest buildings of the world.

The Lighthouse of Alexandria was constructed in 3rd century BC with its height estimated to be between 115 and 135m. In the year 1994, the remains of the building were discovered by the divers under Alexandria's Eastern Harbor.

Much of what is known about the structure of the lighthouse comes from a 1909 work by Hermann Thiersch, *Pharos, antike, Islam und Occident*. According to the ancient sources consulted by Thiersch, the lighthouse was built in three stages, all sloping slightly inward; the lowest was square, the next octagonal, and the top cylindrical. A broad spiral ramp led to the top, where a fire burned at night. Some descriptions report that the lighthouse was surmounted by a huge statue, possibly representing either Alexander the Great or Ptolemy I Soter in the form of the sun god Helios. Though it was well-known earlier, the Pharos does not appear in any list of wonders until the 6th century ad (the earliest list gives the walls of Babylon instead). In the Middle Ages sultan Ahmed ibn Touloun replaced the beacon with a small mosque. The Pharos was still standing in the 12th century, but by 1477 the Mamlūk sultan Qā'it Bāy was able to build a fort from its ruins.

In 1994 archaeologist Jean-Yves Empereur, founder of the Centre for Alexandrian Studies (Centre d'Etudes Alexandrines), made an exciting find in the waters off Pharos Island. He had been called in by the Egyptian government to map anything of archaeological significance in this underwater area before a concrete breakwater was erected over the site. He mapped the location of hundreds of huge masonry blocks; at least some of these blocks are believed to have fallen into the sea when the lighthouse was destroyed by an earthquake in the 1300s. A large amount of statuary was also discovered, including a colossal statue of a king dating to the 3rd century bc that was thought to represent Ptolemy II. A companion statue of a queen as Isis had been discovered nearby

in the 1960s; these statues representing the deified Ptolemy and his wife, Arsinoe, are thought to have been placed just below the lighthouse, facing the entrance to the harbour. Based upon these finds, the Egyptian government abandoned the idea of a breakwater and planned instead an underwater park where divers could view the many statues, stone sphinxes, and remains of the lighthouse.



The Mausoleum of Maussollos

In 353 BC Mausolus (a provincial ruler of Perisa) died and shortly after that his wife Artemisia died in 351 BC. Both were buried inside an immensely and elaborately decorated tomb – the Mausoleum at Halicarnassus. The Mausoleum was an extremely magnificent piece of work. The Mausoleum at Halicarnassus was located in what is now day Turkey.

The famous tomb of the king Maussollos of Halicarnassus known as the Mausoleum of Maussollo was constructed by 4 of the most important artists of their time. The Mausoleum was an extremely magnificent piece of work and was considered one of the Seven Wonders of the Ancient World.

The Mausoleum was built on a hill that kept watch over Mausolos' beloved city. The structure was surrounded by a courtyard. Statues of the Greek gods lined the walls of the courtyard, and stone warriors guarded the building (centered in the courtyard) at the four corners. The marble tomb was centered on the platform, and was a square, narrowing block that rose into the air. Relief sculpture depicting historical and mythical Greek battles covered this area.

At the top of the tomb sat 36 marble columns that encased a solid block that distributed the weight of the roof. The roof was a stepped pyramid upon which four horses pulling Mausolos and Artemisia in a chariot sat. The sight of the tomb would have been impressive and imposing.

The tomb remained relatively undamaged until the 13th century A.D. when the upper portions were damaged by an earthquake. In 1494, the Knights of St. John used the remainder of it in order to fortify their castle at Bodrum.

With virtually no physical evidence of the tomb left in situ (in place), several sources have been used to aid in reconstructing the Mausoleum faithfully. Accounts of ancient writers, surviving sculptures and stones used in other structures, and excavations of the area where the Mausoleum sat have all contributed to the reconstruction of this massive achievement in ancient history.



The Temple of Artemis

This wonder of the ancient world is also known as the Temple of Diana. The temple was located in Ephesus an ancient Greek city around 50 Km from the actual city of Izmir in the territory that today occupies Turkey.

The Temple of Artemis was a beautiful marble structure, in honor of the Greek goddess Artemis. The temple, with Ionic columns 60 feet high, was destroyed by invading Goths in 268 AD.

The temple became a worship center for people of all faiths from many lands, including a sect of Ephesians who worshiped Cybele, the Greek Earth Mother goddess. It was also known as the Temple of Diana, the equivalent Roman goddess to Artemis. The temple was a fantastic structure made of marble, with gold and silver decoration and the finest art and statuary of the age.

The temple was destroyed and rebuilt several times. In 268 AD, the Temple was destroyed or damaged in a raid by the Goths, an East Germanic tribe in the time of emperor Gallienus. There they laid waste many populous cities and set fire to the renowned temple of Diana at Ephesus," reported Jordanes in Getica.

There after it may have been rebuilt, or repaired but this is uncertain, as its later history is highly unclear and the torching of the temple by the Goths may have brought it to a final end. At least some of the stones from the temple were used in construction of other buildings. Some of the columns in Hagia Sophia originally belonged to the temple of Artemis.

<http://www.7wonders.org/ancient-world-wonders/>

<http://www.listofwonders.com/great-pyramid-of-giza/>

TEXT 2.

New 7 Wonders of the world

In 2001, an initiative was started by the Swiss corporation New7Wonders Foundation to choose the New Seven Wonders of the World from a selection of 200 existing monuments for profit. Twenty-one finalists were announced January 1, 2006. Egypt was not happy with the fact that the only original wonder would have to compete with the likes of the Statue of Liberty, the Sydney Opera House, and other landmarks; and called the project absurd. To solve this, Giza was named an honorary Candidate. The results were announced on July 7 2007 in Benfica's stadium in a big ceremony in Lisbon, Portugal, and are:

Wonder	Date of construction	Location
Great Wall of China	Fifth century B.C.E. – sixteenth century CE	China
Petra	Sixth century B.C.E.	Jordan
Christ the Redeemer	Opened October 12, 1931	Brazil
Machu Picchu	c. 1450	Peru
Chichen Itza	c. 600	Mexico
Roman Colosseum	Completed 80 C.E.	Italy
Taj Mahal	Completed c. 1648	India
Great Pyramid (Honorary Candidate)	Completed c. 2560 B.C.E.	Egypt



Great Wall of China

The **Great Wall of China** is a series of stone and earthen fortifications in China, built, rebuilt, and maintained between the 3rd century B.C.E. and the 16th century to protect the northern borders of the Chinese Empire from raids by Hunnic, [Mongol](#), Turkic, and other nomadic tribes coming from areas in modern-day [Mongolia](#) and [Manchuria](#). Several walls referred to as the Great Wall of China were built since the third century B.C.E., the most famous being the wall built between 220 B.C.E. and 200 B.C.E. by the Emperor of China, [Qin Shi Huangdi](#). That wall was much further north than the current wall, and little of it remains.

The current Great Wall, built primarily during the [Ming Dynasty](#) (1368 to 1644) is the world's longest man-made structure, stretching discontinuously today over approximately 6,400 km (3,900 miles), from the Bohai Sea in the east, at the limit between "China proper" and Manchuria, to Lop Nur in the southeastern portion of Xinjiang Uygur Autonomous Region. Along most of its arc, it roughly delineates the border between North China and Inner Mongolia.

The Great Wall of China stands as a monument not only to the technological achievement of Chinese civilization, but also to both the tremendous cost of human conflict that motivated such investment in defense and also to the wisdom that peace begins with me and my people. The Ming Dynasty collapsed because of division within, not because the wall was breached by force.

The Wall was made a [UNESCO World Heritage Site](#) in 1987.



The Taj Mahal

The **Tāj Mahal** is a [mausoleum](#) located in Agra, [India](#). The [Mughal](#) emperor [Shāh Jahān](#) commissioned it as the final resting place for his favorite wife, [Mumtaz Mahal](#). Construction began in 1632 and was completed in 1648.

The Taj Mahal is considered by many to be the finest example of Mughal architecture, a style that combines elements of Persian and [Indian](#) styles. Some dispute surrounds the question of who designed the Taj. A team of designers and craftsmen were responsible for the design, with the Persian architect Ustad Isa usually considered the most likely candidate as the principal designer. While the white domed [marble](#) mausoleum is the most familiar part of the monument, the Taj Mahal is actually an integrated complex of structures.

Shah Jahan intended the Taj Mahal to be acclaimed by the entire world, and since its construction the building has been the source of an admiration that has transcended cultures and geography. Personal and emotional responses to the building have consistently eclipsed the scholastic appraisals of the monument. The poet [Rabindranath Tagore](#), a [Nobel](#) laureate, called Taj Mahal "a drop of tear on the cheek of history."

The Taj Mahal is considered one of the Seven Wonders of the Modern World and was listed as a [UNESCO World Heritage Site](#) in 1983 when it was described as one of the most "universally admired masterpieces of the world's heritage." This remarkable structure's enduring aesthetic

quality results from more than just the expertise of the renowned architects of the age who designed it, or the highly skilled artisans and workers who utilized the finest available materials to build it, for the structure represents a timeless testimony to the love of Jahan for his beloved wife.



Machu Picchu

Machu Picchu (Quechua language: *Old Mountain*; sometimes called the "Lost City of the Incas") is one of the most well known sites of the [Inca Empire](#). The ruin, located high in the [Andes Mountains](#), forgotten for centuries by the outside world, was brought to international attention by [Yale University archaeologist Hiram Bingham](#), who rediscovered it in 1911. It is one of the most important archaeological centers in [South America](#), and as a consequence, the most visited tourist attraction in [Peru](#). Since 1983, the site has been designated as a UNESCO [World Heritage Site](#).

Theories of its use vary. Bingham initially claimed it was a sanctuary for Sun Virgins; the famous Intihuatana ("hitching post of the sun") and elevated location led to ideas of [astrological](#) and spiritual purposes; others regard its natural beauty as suggesting it was used as a country retreat for Inca nobility. It was abandoned at the time of the Spanish invasion of Peru, although whether the Spaniards discovered it at that time is debatable. Regardless of its actual purpose, Machu Picchu remains an incredible combination of natural beauty and human [creativity](#).



The Grand Canyon

The **Grand Canyon** is a very colorful, steep-sided gorge, carved by the [Colorado River](#), in the [U.S.](#) state of [Arizona](#). It is contained largely within the [Grand Canyon National Park](#), one of the

first national parks in the United States. The canyon is about 277 miles (445 km) long, up to a mile (1.6km) deep, and from 0.25 - 15 miles (.4 - 24 km) wide.

Geologists estimate that formation of the canyon required at least 2 billion years considering that the layers exposed on the canyon walls and floor represent roughly two billion years of [Earth](#) history. Building up those hundreds of [sedimentary](#) layers required roughly 1.8 billion years, and 200 million years more were required for uplift and climate change to drain the seas then elevate them as the Colorado Plateau while the [Colorado River](#) simultaneously cut its channel. Most of the actual carving out of the canyon is thought to have occurred over the "brief" span of time between 2 and 1 million years ago.

The [canyon](#) appears on many versions of the [Seven Natural Wonders of the World](#) list and is one of the world's most popular tourist destinations. President [Theodore Roosevelt](#), a major proponent of the Grand Canyon area, visited on numerous occasions to hunt [mountain lions](#) and enjoy the scenery.



Chichen Itza

Chichen Itza ("At the mouth of the well of the Itza") is a large pre-Columbian archaeological site built by the [Maya civilization](#) located in the northern center of the Yucatán Peninsula, present-day [Mexico](#).

Chichen Itza was a major regional center in the northern Maya lowlands from the Late Classic through the Terminal Classic and into the early portion of the Early Postclassic period. The site exhibits a multitude of architectural styles, from what is called "Mexicanized" and reminiscent of styles seen in central Mexico to the Puuc style found among the Puuc Maya of the northern lowlands. The presence of central Mexican styles was once thought to have been representative of direct migration or even conquest from central Mexico, but most contemporary interpretations view the presence of these non-Maya styles more as the result of cultural diffusion. Though the Mayan culture suffered from its blood-thirsty reputation which gave the Spanish a sense of moral superiority, Chichen Itza is evidence of the very substantial accomplishments of [Mayan Civilization](#) in terms of art, architecture, mathematics, literature, and [astronomy](#). This, too, was a culture that respected the [Earth](#), which was regarded by the Mayans as something to be honored and not exploited.

Unfortunately, unprepared to recognize much of value in what they encountered in the New World, European conquerors did little or nothing to preserve what they found. If it could not be melted for [gold](#), or attract a price as treasure and shipped back to Europe, then it was regarded as useless. The Spanish may not have been responsible for the decline of Chichen Itza but their record generally was one of indifference to Mayan cultural achievements, as it was towards those of the [Incas](#) and the [Aztecs](#)

Archaeological data, such as evidence of burning at a number of important structures and architectural complexes, suggest that Chichen Itza's collapse was violent. Following the decline of Chichen Itza's hegemony, regional power in the [Yucatán](#) shifted to a new center at Mayapan.

The ruins of Chichen Itza are Mexican federal property, and the site's stewardship is maintained by [Mexico](#)'s National Institute of Anthropology and History (*Instituto Nacional de*

Antropología e Historia, INAH). The land under the monuments, however, is privately-owned by the Barbachano family.

http://www.newworldencyclopedia.org/entry/Seven_Wonders_of_the_World

http://www.newworldencyclopedia.org/entry/World_Heritage_Site

http://www.newworldencyclopedia.org/entry/Chichen_Itza

http://www.newworldencyclopedia.org/entry/Taj_Mahal

http://www.newworldencyclopedia.org/entry/Machu_Picchu

http://www.newworldencyclopedia.org/entry/File:Canyon_midday.jpg

TEXT 3.

A Weekend of Armenian Culture

I am deposited by my taxi driver on a cold corner of Sayat-Nova Poghota at 5am. The lack of numbers above doors does not help me in my search for the correct entrance to my ‘homestay’ apartment, but I eventually find the right one and am greeted by my bleary-eyed host, Anahit Stepanyan. She shows me to my room and I flop into bed, exhausted.

After a brief five-hour sleep, I sit eating breakfast and chatting with Anahit, sipping delicious *soorch* (traditional Armenian coffee). For \$10 per night, I get a bed, breakfast and as much information, history and conversation in English as I can handle with both Anahit and her two sons, in this home away from home.

Having become the first nation to accept Christianity as its official religion in AD 301, Armenia and its people have suffered ever since. Their history is one of continually being conquered: by Arabs, Turkmen, Mongols, Tamerlane, Seljuks, Ottomans and Soviets. In 1915, 1.5 million Armenians lost their lives at the hands of the Ottomans: the first modern genocide. It comes as no surprise that the majority of Armenians live outside of Armenia.

I extricate myself from the kitchen and go for my first walk in Yerevan, to the 12th century Katoghike chapel. It is tiny; so small that the congregation has to gather outside under a marquee. The chapel is tucked away in a small courtyard, surrounded and dwarfed by 20th century Soviet apartment blocks. The chapel was due to be demolished during the Soviet era but was saved due to the extent of the public outcry. Two old ladies light candles and a dog barks as I inspect the shattered remnants of Katoghike’s unsaved neighbour. Pieces of broken stone with carvings and inscriptions lie in the snow all around the chapel. Sad and ancient carved faces gaze mournfully upward.

At Opera Square I stop to marvel at The Opera House while two dogs gnaw on bones, oblivious to my presence. The Opera House is one giant and monstrous concrete breezeblock, dark grey and with an unfinished look to it. At the southern end of the square seven cranes perform a slow industrial ballet over the skeletons of new buildings rising from the earth. This construction site is larger than Red Square and I am informed that a new street is being built which will have modern and luxurious apartments on it.

Hanrapetutyán Hraparak, formerly Lenin Square, is home to some of the finer architecture to be found in Yerevan. The colonnades and arches of the Ministry of Foreign Affairs, Armenian Marriott Hotel, the Finance and Economy Ministry, the National Gallery and State Museum all impressively face out onto the tree and lamp lined streets, as Ladas, Volgas and the occasional Mercedes swing around the corners of the square.

At the Vernissage Market there are only twenty or so occupied stalls, the majority of the people buying and selling antique and new jewellery, predominantly crucifixes. Each has a wooden display cabinet with a glass lid. Traders play cards animatedly with each other, drink coffee and help the occasional customer. After a few minutes of haggling, I pay \$10 for a 1970s watch before sharing a coffee and some peanuts with the stallholder.

I stop for lunch at Marco Polo, on fashionable Abovyan Poghots. It is one of Yerevan's many café restaurants that, like the city, has a very Mediterranean feel. I sit under a glass conservatory, looking out onto the street. Next to me, three fashionably dressed girls with designer shopping bags piled up on a spare chair eat ice cream from brightly coloured cocktail glasses. Chic and expensive-looking handbags are slung over the backs of their owners' chairs. The sun streams through the glass roof, while smoke hangs in the air. A procession of cars with silver streamers attached to their aerials pass down the road, honking their horns. My Solyanka arrives. It is greeny-yellow, rich and meaty, well spiced with chives and coriander floating on the surface. A Russian dish with an eastern twist, it is served in a large earthenware bowl.

At the Matenadaran, I look out over Yerevan. It is a magnificent stone building housing much of Armenia's written and illuminated history. At the foot of the building is a statue of Mashtots, the inventor of the 36-letter Armenian alphabet. The sounds of the city are now distant up here – vague honks and the hum of far-off traffic. I seem to be the only living being here apart from a couple of stray dogs.

I make my way across to the Cascades, a giant concrete staircase bordering on brutalist in design, which is set into the side of a hill. At the top there is some kind of obelisk with a gold leaf sticking out of the top that looks like an African spear. It is, in fact, a monument commemorating the 50th Anniversary of Soviet Armenia. Work stopped when independence arrived, and only recommenced in 2001. Either side of the concrete is a rock and rubble-strewn wasteland. As I climb, I pass little lines of shrubs, carvings, plinths, fountains and post-modern sculptures. Two young lovers playfully embrace and laugh. A handful of other people stand, looking down over their city, a city of monuments. Wherever one goes, the many parks and squares are filled with all manner of sculptures and strange abstract blocks of concrete.

The following morning I head for the 'Shuka' market. A bus, belching smoke, with "Ville de Lyon" written on the back passes by, a physical symbol of the foreign aid this country receives. No other country (apart from Israel) receives more American aid. The economy has grown rapidly, but fifteen years ago unemployment stood at a staggering 80%.

The market is housed in what looks like a concrete airplane hanger. Vendors stand behind intricate rows of piled vegetables of all descriptions, fresh and dried fruit, spices and honey. I try some *shuguch*, a long thin stick of walnuts covered in solidified grape juice. "Armenian snickers!", the man says with delight. I buy four sticks.

The Vernissage Market is humming with activity now that it is the weekend. Every stall is occupied. There are delicate and intricately decorated plates and porcelain, clocks, statues and sculptures, fur hats and coats, a man playing and selling traditional *duduk* flutes, abstract and figurative paintings, pets and dog leashes, old cameras, stamps, coins and medals, and in one corner, bizarrely, chemistry test tubes and a filtration apparatus.

I buy some commemorative sets of Armenian stamps before making my way to Surp Grigor Lusavorich Cathedral, the largest church in the Caucasus. Consecrated in 2001, it is predictably is not of classical design. It is cold and cavernous inside. A wedding is taking place at the far end by the altar while another wedding party waits patiently for their turn to walk down the red carpet.

After a kebab lunch at the suave Poplovok Jazz Café, I take a taxi to the Sergei Paradjanov Museum. Paradjanov was an avant-garde filmmaker who was imprisoned twice by the Soviet authorities and banned from making more films. He turned his artistic attention to making collages and sculptures, many of which were made from pieces of junk. The creativity and humour of his works is incredible, as is the political dimension of pieces such as “The Last Supper”, where cut out figures from the Kremlin have been added to the table of diners, along with items such as Faberge eggs. The intimacy of the museum and the breathtaking work send me out into Yerevan uplifted and inspired.

While most other residents of Yerevan are still sleeping, Ara is waiting at the arranged time next to a brand new Lada Niva. The Sunday morning streets are virtually deserted. On the outskirts there are people selling sheep at the side of the road. Makeshift pens of blue tarpaulin have been erected on the pavements. One sheep has been removed and is pinned upside down on the pavement for inspection by a prospective buyer.

We are on our way to Echmiadzin, the capital of Armenia from 180 to 340 AD. It is, religiously, the most important city and is known as ‘The Vatican of Armenia’. We stop first at Surp Gayane, a simple but elegant church. By the entrance, two ancient *Katchkars* (carved stone crosses) lean against the wall, either side of the intricately carved wooden door. An old woman in a black headscarf goes from one to the other, awkwardly bending and kissing each one while crossing herself.

The bells are ringing as we get to Mayr Tachan, Armenian for ‘Mother Church of Armenia’, which is the main cathedral at Echmiadzin. Snow is falling as the first of the congregation arrive at the gates. Two women brush the snow from the path, synchronised in their movements. We walk around the walls of the church’s compound looking at the collection of *Katchkars* assembled from every corner of Armenia. Many have witnessed more than a millennium of history.

Ara tells me a story of typical Armenian resilience. During the Soviet occupation, the importing of gold was banned. Armenians wanted to produce a new gold crucifix for the church, and so they imported gold by wearing it as jewellery. Over a period of years, enough gold was donated to finally be smelted down and made into the crucifix.

Bearded priests in hooded black gowns glide past, heading towards the church. We follow and go in through the richly carved bell tower at the main entrance. On entering, members of the congregation walk to an elaborately carved silver crucifix that stands in the middle of the church, cross themselves, kneel and kiss it. To the right they light candles and place them in large troughs of sand as a church employee snuffs out the old and sputtering ones. On the walls are religious paintings under which the more pious stand, arms outstretched in supplication, occasionally kissing the frames.

In the middle of the church, directly behind the silver crucifix, stands the place where St. Gregory the Illuminator saw a beam of light fall to earth in a divine vision, and where he built the first Mayr Tachar. It is enclosed in purple velvet curtains and priests line either side of it, facing the altar at the front of the church where the service is conducted. A male choir sings Gregorian style chants with an eastern flavour. Three large chandeliers hang from the ceiling and the smell of incense increases as the service continues. Priests appear from behind a huge and ornate tapestry hanging behind the altar carrying staffs and large religious texts which are sung and read from by priests in elaborate dark blue gowns, braided with gold.

We leave the service after thirty minutes and drive the short distance to Surp Hripsime. The entrance from the street is through an iron gate. Hripsime is significantly smaller and less elaborate

than Mayr Tachar, and consequently more intimate. The service is in progress and we stand at the back. There are four rows of simple pews and a small female choir are singing, all dressed in blue robes and wearing white headscarves. A single shaft of light pours in through the tower, illuminating most of the small congregation, leaving the rest of the church in secretive darkness. A young priest in red and white robes appears from behind a curtain and walks to the rear of the church. He unhooks two wires with wooden handles from either side of the entrance. He begins to pull on one and then the other, and two bells above us begin to toll. He smiles a smile of pure and simple happiness.

On the road back to Yerevan we stop at Zvartnots Cathedral, set in a plain and surrounded by orchards. An earthquake in 930 AD destroyed it and it has recently been partially re-built. The style is completely different from the other churches. It is more like a Greek or Roman temple; a circle of carved pillars surround a baptism pool. Scattered all around the temple is an archaeological jigsaw puzzle of fragments from a medieval winery and a palace. Many of the pieces have been numbered and several carved leaves and stone bunches of grapes lie amidst the other indecipherable pieces.

As the Lada starts to climb into the mountains surrounding Yerevan, so the mist descends and cloaks us. As we reach the summit, the mist disperses and the sun shines weakly. Steam rises from the asphalt as we pass a deserted picnic spot. Three forlorn metal parasols protect tables and chairs, overlooking the valley that cannot be seen. We pass tobacco fields and a group of young men hunched in leather coats, standing by a gate made from an old blue car door. Rugged mountains bear down from all sides.

Garni Temple is something of an oddity. It is a Hellenic temple that was totally rebuilt during the Soviet era, and for the most part seems entirely new. It was originally built in the first century and dedicated to Helios, the Roman god of sun. It stands on a promontory, surrounded by steep gorges and mountains. The sound of the Azat River rises up eerily from the valley floor, far below. Garni became a summer residence for the Armenian royalty after the country's conversion to Christianity. To the right of the temple is a Roman bathhouse, complete with a mosaic.

Much more impressive and genuine is Geghard Monastery, which sits in a canyon 8 kms from Garni. The ancient cave churches and chapels of this monastery date back to the fourth century and were joined by two more churches in the thirteenth century. The footsteps of ages can be felt here as one plunges in to the semi-darkness of the chapels hewn from the side of the canyon, footsteps and voices echoing around the cavernous interiors.

Returning to Yerevan, we stop at the Genocide Memorial. Standing on top of a hill overlooking the city, an eternal flame burns, enclosed by twelve basalt slabs that represent the twelve Armenian provinces that are now part of Turkey. A 40-metre obelisk stands alone, cracked, representing the divided state of the nation. A one hundred metre wall commemorates the names of the communities that were lost. The silence here speaks volumes.

At Old Yerevan, I eat a farewell feast with one of Anahit's sons, Zevan. We devour delicious Lamb *Khashlam*, Pork *Khorovats*, *Dolma* and *Lavash*, while a traditional folk band play. The female singer sings tragic songs of loss, but in true Armenian style, with a beautiful smile on her face.

Газета «Английский язык». Издательский дом «Первое сентября». № 01/2010

Text 4.

COSPLAYERS. Who Are They?

Many of you surely remember, how several years ago, armored Tolkienists, directed their steps towards Neskuchny Sad every Thursday, shocking the passengers of the capital's metro. Nowadays these processions don't astonish, because the phenomenon of Tolkienists is covered by the mass media and we, inhabitants, know about them quite enough to take them for granted. Variegated companies of orcs, dwarves and other creatures routinely flood forest tracts in the Moscow suburbs and Neskuchny Sad (Tolkienists themselves called it by the proud name of Eglador). But recently among these companies we can meet very extravagant people: a girl in an intricate dress with a fan and yin-yang symbol on her sleeve appears momentarily, then your glance involuntarily stops on a young man, vested in a black leather cloak with metal shoulder-straps. Who are they, these strange young people?



They're called "cosplayers". The term cosplay first appeared in Japan. This word means costume playing (masquerade). The cosplayers array themselves in the suits of their favourite characters of videogames, or animation, meet with their confederates, and on the whole make merry. Of course, there is no such grand scale, such as in the Land of Rising Sun, where fans fill up their flats with different merchandise (the goods, connected with videogames and animated figures of the characters, different plates and dishes with the symbols of video games and movies, etc.) and collect the models of their favourite battle robots, neither in Europe, nor especially in our snow-covered fatherland. In Japan people not only dress like their favourite characters, but they try to be similar to their idols in their thoughts and behavior. Japan teens (frequently cosplayers are teenagers) occasionally forget about the real world and live only as their favorite characters. They wear the suit of their idols everywhere. They lead the way of life, which is similar to the character of a videogame or animation; in short their life is similar to Tolkienists. It is necessary to mention that the real "otaku" (fans-(Jap)) create not simple suits, but real works of art, so that the parades of the cosplayers present a really enchanting sight, incredible in its beauty.

As for me, I treat them positively, because they don't fiddle about, they don't drink as fishes. They don't hammer with fists their ideas into people's heads. They're simply engaged with their very interesting and original affair.

Газета «Английский язык». Издательский дом «Первое сентября». № 39/2004
<http://eng.1september.ru/article.php?ID=200403903>

Text 5.

VOICES OF THE CENTURY:



America Goes Hollywood

In show business and the arts, the 20th century was our long moment in the sun. Listen now as the stars, artists and those who knew them tell the stories of life behind the scenes. Lights down, curtain up.



Back in the 1890s Thomas Edison predicted that the phonograph he'd invented and the moving pictures he was tinkering with would combine to provide high-class home entertainment for the wealthy. Can't you just see it? There they'd be in the parlor, listening to "Don Giovanni" or something, the synchronized images flickering away, while outside poor immigrants clustered around the organ-grinder on the corner. Just goes to show you how wrong a **visionary** can be. Those immigrants, mostly Eastern European Jews, would soon invent the movies as we know them, and any average Joe with the price of a ticket could go into a theater and enter a realm of wonder and imagination – or at least of **pratfalls** and **fisticuffs**. And thanks to that phonograph, the music of America's poor blacks and backcountry whites would soon set the whole nation dancing. This was the beginning of America's cultural revolution, and the world has never been the same.

In the past hundred years Americans invented jazz and rock and roll, abstract expressionism and the skyscraper; we've seen the Golden Age of Hollywood and the rise, for better or worse, of television and the cult of celebrity. In Louis Armstrong's sky-splitting **trumpet**, in Audrey Hepburn's **wry** bemusement at her own radiance, in **Fred Astaire's** wonderment at his good luck in inhabiting the human body, you could feel the joy of liberation. In Hank Williams's lonesome caterwaul, in the grisly novels of Stephen King, in Charlie Parker's saxophone leaping and wriggling at the edge of hysteria, you could feel the dread – and find refuge from it. These distinctively American productions blew a hole in the wall between elite and popular culture the size of a drive-in movie screen. They excited and inspired the rest of the world – and ended up covering the planet in cultural **kudzu**: in the remotest Himalayan village, someone's wearing a T shirt with the face of Sylvester Stallone.

Early in the century American artists and entertainers were overshadowed by the European masters of high modernism. Picasso fragmented and rearranged the images of representational painting into strange and powerful visions. In *Ulysses*, Joyce magnified a single ordinary day into an epic of the thinking mind, and transformed language itself from a mere signifier of information to the novel's truest subject. Stravinsky and Schoenberg freed music from the constraints of tonality and invented rigorous formal constraints of their own choosing. Yet Americans – particularly African-Americans – were inventing their own hybrid forms of **vernacular** music: blues, jazz and eventually rock and roll, which has come to be the **lingua franca** of the world's youth. Those European modernists recognized America as a locus of energy and innovation; they drew heavily on American popular arts, from jazz to vaudeville



to comic strips. “When American technology popularized entirely new media – the motion picture, television and the computer – the rest of the world couldn’t refuse.

Technology didn’t just “influence” the arts; increasingly it made the arts imaginable and possible. Movies obviously needed such elaborate mechanical **gimmicks** as the camera and projector, and mass-production techniques for reproducing and distributing film so paying customers all over the world could make the expense worthwhile. But even the phonograph, a far simpler piece of technology, changed the way musicians thought of their **calling**. By 1900 Enrico Caruso’s live operatic and concert appearances had made him the great singer of his era; he simply began recording songs and arias in response to demand. But in 1954, when Elvis Presley began his career, he’d seldom if ever performed in public: his aspiration was specifically to make a record. His **rockabilly** sound was the **serendipitous** result of fooling around in the studio with two musicians he’d just met; when the resulting recording was played on the radio, this **ad-hoc** band had to hustle to get together enough songs for a plausible stage show. For Elvis, recording technology, pressing plants, distribution networks and mass-media publicity weren’t peripheral to his art: they were integral to, implicit in, what he did.

The century’s new media – sound recording, motion pictures, radio, television, computers – took some getting used to. Radio was not vaudeville without visuals; movies were not plays staged in front of a camera; television was neither radio nor movie. Initially these media seemed to be neutral containers for the same old content: like photographs, they captured, preserved and transmitted what was out there in the world. But they could also create things that never were. The very earliest moviemakers speeded up, slowed down and reversed projected film to amuse the patrons of nickel theaters. In making “The Execution of Mary, Queen of Scots” (1895) at Edison’s New Jersey studio, cameraman Alfred Clark stopped the film so the actor (not actress) playing Mary could hop away from the chopping block and be replaced by a dummy, which was beheaded in what looked to viewers like real time. Special effects (from crude rear-projected “**process shots**” to digitized dinosaurs), animated films, **seamlessly** spliced or **overdubbed** recordings, radio broadcasts incorporating live and prerecorded material, electronic music, multimedia computer works: these aren’t preserved images of anything that actually existed but pure **artifacts** of technology.

Yet if technology was esthetically liberating, its costs kept the **small fry** out. It routinely takes tens of thousands of dollars to make a **state-of-the-art** CD and millions to make a movie. The recent **proliferation** of affordable, powerful computers and the growth of the Internet might democratize the high-tech arts. But by the end of the century corporate entertainment conglomerates had largely buried a lively and kaleidoscopic popular culture under a **stultifying**, monolithic mass culture: heavily marketed, deliberately **disposable** and instantly replaceable movies, music, books, television shows and celebrity entertainers.

Recording, publishing and motion-picture companies, of course, were always about making money. The early Hollywood producer Carl Laemmle once recalled the moment of revelation that led him to give up his career as a couturier. “I dropped into one of those hole-in-the-wall five-cent motion-picture theaters,” he told an interviewer. “The pictures made me laugh... I liked them, and so did everybody else... ‘Funny pictures are the thing,’ I said to myself. ‘Charge people and make them laugh.’” That simple **quid pro quo** evolved into a system of publicity schemes (from cute items in gossip columns to brokered cover deals with major magazines), product **tie-ins** (from a doll to the licensed merchandise that accompanies every animated Disney film) and synergistic sweetheart deals with advertisers and manufacturers. The current Austin Powers movie **plugs** Heineken, AOL, Volkswagen and Chili’s baby back ribs, while its star, Mike Myers, appears in airline ads and on a

limited-edition Visa card. Such revenue-generating entertainment product now dominates the world's culture. Outside of India and China, Hollywood movies account for more than three fourths of the global market. What's the non-English-language share of the U.S. box office? Less than 1 percent.

It's not hard to see why: American movies and pop music sell **glitz and glamour** to a world that's heartbreakingly short on both. The Depression-era syndrome of housewives in an old **gingham** watching Fred and Ginger gliding around some art deco penthouse has gone global.

By the end of the century, the corporate entertainment industry was **beating the bushes** for fresh, preferably "**edgy**," new talents – rappers, independent filmmakers, actors, novelists – making them into instant celebrities, then scouting around for their replacements. True, from Valentino and Nazimova in the '20s to Prince and Madonna in the '80s, American culture has been **awash** in one-name wonders, and periodically lit up by brilliant **flameouts**: F. Scott Fitzgerald, Janis Joplin. What's different today is the magnitude of celebrity inflation – "stars" must now be "superstars" – and the speed of turnover. Yesterday's fresh young thing is tomorrow's tabloid **gargoyle**: the process took Elizabeth Taylor 30 or 40 years; her friend Michael Jackson has done it in a decade. The emerging talents of the late 1990s are rich in promise: Beck, Jim Carrey, Savion Glover, Lauryn Hill, David Foster Wallace. And even if nobody will have heard of any of them 100 years from today, it's still been a hell of a show. This has been the century of Irving Berlin and Charlie Chaplin, Duke Ellington and Ernest Hemingway, George Gershwin and Greta Garbo, Frank Sinatra and Marilyn Monroe, Elvis Presley and Tennessee Williams, Bob Dylan and Steven Spielberg. If there's a century that can top that, we'd like to live there. And maybe we will. Here's hoping. But we'll spend a lot of time looking back.

GLOSSARY:

visionary провидец, пророк

pratfall *театр. жаргон* падение на зад (клоуна и т. п.)

fisticuffs *мн.* кулачная драка

trumpet *муз.* труба

wry иронический, насмешливый

Fred Astaire американский танцор, особенно прославившийся участием в музыкальных комедиях

kudzu быстро растущий вьюн

vernacular *зд.* простонародный

lingua franca язык, используемый людьми из разных стран (часто в области коммерции)

gimmick *разг.* хитроумный механизм, ловкое приспособление; "штучка"

calling призвание; профессия; занятие; ремесло

rockabilly в ритме рока

serendipitous *книжн.* связанный со счастливым случаем

ad hoc *лат.* на данный случай

process hooting *кино*, комбинированная киносъёмка

seamlessly без шва, из одного куска

overdub *спец.* накладывать одну (магнитофонную) запись на другую

artefact (любой) продукт, сделанный человеком; (любой) предмет, отличающийся от природного объекта

small fry *пренебр.* мелкая сошка, мелкота

state-of-the-art *книжн.* достигнутый, реальный, внедрённый (в противоп. планируемому,

экспериментальному)

proliferation распространение

stultifying отупляющий

disposable одноразового использования

quid pro quo лат. компенсация

tie-in принудительный ассортимент

plug рекламировать (в нерекламных передачах радио и телевидения)

glitz and glamour разг. шикарное и привлекательное (зрелище)

gingham платье из бумажной или льняной материи (обыкн. полосатой или клетчатой)

beat the bushes (for) амер. искать (обычно в отдалённых районах)

edgy раздражённый; нетерпеливый; вызывающий

awash заваленный (чём-л.)

flameout вспышка

gargoyle горгулья (рыльце водосточной трубы в виде фантастической фигуры в готической архитектуре)

Газета «Английский язык». Издательский дом «Первое сентября». № 37/2002

<http://eng.1september.ru/article.php?ID=200203702>

Text 6.

Educational Arts Team

Educational Arts Team workshops have allowed me to see alternative and creative ways of getting my students to become more involved in their learning. – Ilene Gagliardi, 6th grade teacher

Transforming Children's Hearts and Minds Through the Arts

The Educational Arts Team, a private nonprofit organization since 1974, has developed and conducted countless educational and social skills workshops for children, families, and teachers. The Team's innovative approach integrates various art forms, shaped around the needs and goals of the group.

We offer a wide array of in-school and after-school programs for children and families and operate a popular summer day camp located in Liberty State Park. These programs include workshops for students K-12 and professional development for teachers. The programs incorporate age-appropriate drama, writing, storytelling, puppetry, music, dance and visual art activities as strategies for promoting learning, teaching basic academic subject areas, encouraging positive social experiences, and promoting positive relationships.

About US

Since 1974, the Educational Arts Team, a private nonprofit organization, has developed and conducted countless educational workshops for young people, families, and educators.

Through partnerships with school districts, community-based organizations, foundations and corporate sponsors, the Educational Arts Team offers a variety of in-school and after-school workshop programs and operates a popular summer arts camp located in Liberty State Park.

The Team provides a range of programs in language arts and social skill development to meet the needs of elementary schools and the community including workshops for students K-8 and professional development for teachers. The programs use age-appropriate drama, writing, storytelling, puppetry, music, dance and visual art activities as strategies for teaching basic academic subject areas, encouraging positive learning experiences and promoting positive relationships.

Dramatic Impact

Dramatic Impact helps educators improve student performance by bringing into schools our unique program of experiential learning strategies composed of hands-on professional training for teachers and in-class workshops for students. The elementary and middle schools we have worked with have reported increased student engagement, cognitive development, and social skills. As a result, they have witnessed *statistically significant gains in the standardized test scores of participating students, both in language arts and mathematics*. To learn more about our proven success, visit [Dramatic Impact](#).

Below is a list of the workshops that we currently offer. Please contact [Carmine Tabone](#), if you would like to discuss how any of our programs can be adapted to meet the needs of your school or district.

Teacher Professional Development

Teachers participate in a series of professional development sessions that include a basic toolbox of techniques that they can use in conjunction with their school district's language arts curriculum. Teachers are taught new strategies to motivate student writing and improve reading comprehension. The professional development focuses on applied lessons and offers a background in the theory and philosophy of the arts integration learning process. These sessions also assist the teachers in the effective inclusion of the strategies in the development of engaging lesson plans.

The final stage of the training includes in-classroom coaching by our specialists, and follow-up consultation via phone or email as needed. In addition, customized handbooks containing integration strategies and language arts lesson plans are created for teachers in each program.

Please note that within the state of New Jersey, the Educational Arts Team is authorized to provide State of New Jersey Professional Development Certificates and credit hours for teachers participating in their professional development workshops.

In-School Student Workshops

The Educational Arts Team provides a range of in-school workshops to meet the needs of elementary and middle school students. Our programs use age-appropriate drama, writing, storytelling, puppetry, music, dance and visual art activities as strategies for promoting higher-order thinking and learning. This process encourages positive social experiences and promotes positive relationships.

With the key components of active participation, collaborative activities and critical thinking, we help all students improve speaking and listening skills, learn how to problem-solve in teams, and address both attitudinal and interpersonal challenges. Our programs are effective for a wide range of learners, and have been found to be beneficial to students in inclusion, transitional, and self-contained classrooms. For more information, view [Workshop Detail](#).

Camp Liberty

Since 1974 Camp Liberty has been a powerful and multi-faceted program that has served thousands of young people in Jersey City with educational, recreational and cultural activities during the summer months. A unique aspect of our camp is that the campers choose from a wide range of activities including swimming, soccer, gardening, music, art, softball, drama, dance, handball, storytelling, small group games, song, playground, and dance during the course of each day. During each two week session children are encouraged to participate in a collaborative event such as a play, talent show or art exhibit.


City and State certified Camp Liberty opens each summer for 4 two week sessions, Mondays through Fridays from 9:00 a.m. to 3:30 p.m. for children ages 6 through 15 with opportunities for working parents for pre-camp (8 a. m. opening) and post-camp (5:30 p. m. closing) attendance.

Teenagers aged 13-15 participate in a separate teen mentor program aimed at developing a learning community focusing on creativity, self esteem, positive values and group skills. Our goal is to develop leaders and role models who teach the younger campers by demonstrating responsibility and cooperation. The teen program includes interactive theater and art activities, field trips and themed projects such as the creation of a “wacky Olympics,” a camp newsletter/magazine or a video covering topics like health, sports, social media or art.




The Camp is run the Educational Arts Team which has been cited by the Save the Children Foundation and recognized by the Children’s Theatre Association of America for its work in the arts and education,

Join us for Holiday Fun!

Join the
Educational Arts Team
for our
**HOLIDAY
CELEBRATION**
at Camp Liberty!



SATURDAY, DECEMBER 7, 2013
11AM-1PM
\$10 per person
Call 201-432-1912
to reserve your spot!
Credit cards accepted

**Family crafts,
caroling, treats
& fun!**

educationalartsteam.com

ВЫПОЛНЕНИЕ ПРОЕКТА (тема по выбору студента)

Примерная тематика индивидуальных и парных проектов, рефератов:

Составление тезауруса искусствоведческих терминов. Оформление в виде словаря.

Составление банка текстов по теме «Искусство».

Образование средствами искусства в школах США.

<http://rcmusic.ca/lta>

Нетрадиционные уроки искусства в школе: театральный фестиваль, конкурс английской песни, музыкальный нон-стоп, музыкальная сказка, виртуальная экскурсия в музей и др.)

Netraditsionnye-uroki nachalnoi-shkole

Роль современного искусства в развитии личности.

<http://www.artinamericamagazine.com/decoding-images/kirstine-roepstorff/>

<http://www.artinamericamagazine.com/decoding-images/meredyth-sparks-untitled-2010/>

Современное изобразительное искусство.

Импрессионизм и его выдающиеся представители.

<http://www.artinamericamagazine.com/decoding-images/kirstine-roepstorff/>

<http://www.artinamericamagazine.com/decoding-images/meredyth-sparks-untitled-2010/>

Architectural styles of local buildings.

Подготовьте мини-экскурсию по музеям (достопримечательностям Саратова)

Виртуальная экскурсия по одному из выдающихся музеев мира.

Влияние русской культуры на мировую культуру.

Сохранение традиций русской культуры в России и за рубежом.

Возвращение утраченных культурных ценностей в Россию.

Составление тезауруса театральных терминов. Оформление в виде словаря.

Составление банка текстов по театральной тематике.

Типы театров в России и зарубежом.

Творческое саморазвитие средствами любительского театрального искусства.

Театрализация стихотворного текста как технология развития речи (poetryalive!)

[www. poetryalive. com.](http://www.poetryalive.com)

Современная театральная педагогика и любительский театр.

Известные актёры Британии: биографии и творческие достижения.

Известные актёры Америки: биографии и творческие достижения.

История Большого театра.

http://www.province.namur.be/Internet/sections/culture/culture/theatre/theatre_d_amateurs/

<http://en.wikipedia.org/wiki/Theatre>

http://en.wikipedia.org/wiki/Bolshoi_Theatre

Составление тезауруса музыкальных терминов. Оформление в виде словаря.

Составление банка текстов по музыкальной тематике.

Конкурс на лучшее музыкальное сочинение: сочинение музыки на стихи для детей английских и американских поэтов.

Оформление фото-стенда «Наши музыкальные сочинения».

Оформление альбома с детскими английскими песнями.

Известные музыканты и исполнители Британии: биографии и творческие достижения.

Известные музыканты и исполнители Америки: биографии и творческие достижения.

Праздники в Великобритании и Америке и их музыкальное сопровождение.

Гимны стран изучаемого языка.

Современные музыкальные жанры и стили (поп, рок, рэп, машинная, клубная музыка и др.)

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Журнал “Speak out”. М.: «Глосса-пресс», 2008- 2012.

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Писаренко А.Н. Пособие по реферированию для студентов второго курса педагогических специальностей. – Саратов: Научная книга, 2004.

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