

Е.Н. Воронова

КУЛЬТУРА СТРАН ИЗУЧАЕМОГО ЯЗЫКА  
(Museums around the World)



Саратов

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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 универсальный характер и может быть рекомендовано для студентов-бакалавров всех специальностей, а также для студентов, обучающихся по специальности «История искусств».

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## Предисловие

Основной целью учебного пособия является развитие навыков чтения текстов на английском языке, говорения, навыков аннотирования и реферирования текстов, а также ознакомление студентов с информацией страноведческого характера в рамках обучения принципам межкультурной коммуникации. Пособие предназначено для развития навыков и умений извлекать информацию с различной степенью полноты понимания, т.е. для обучения различным видам чтения.

Тексты для чтения взяты из газетных статей, научно-популярных журналов, из других источников, в том числе электронных.

Учебное пособие состоит из трёх частей.

Первая часть носит обучающий характер и содержит справочный материал по реферированию, список выражений, рекомендованных к употреблению в процессе работы с текстовым материалом. Студенты знакомятся с теоретическими вопросами, связанными с процессом реферирования и аннотирования текстов.

Вторая часть содержит текстовый материал по тематике пособия.

Третья часть представляет собой глоссарий терминов, который поможет студентам работать с текстами.

Подобранный текстовый материал с комплексом упражнений даёт возможность развивать навыки чтения с разной полнотой извлечения информации, а также навыки аннотирования и реферирования.

Обучение говорению производится на базе изученных текстов.

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

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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. Попытайтесь 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



## Часть II. Тексты для аннотирования и реферирования.

### Text.

#### 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](http://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>

## The Museums of the United Kingdom

### Text 1.

#### Art Galleries

If you stand in Trafalgar Square with your back to Nelson's Column, you will see a wide horizontal front in a classical style. It is the National Gallery. It has been in this building since 1838 when it was built as the National Gallery to house the collection of Old Masters' Paintings (38 paintings) offered to the nation by an English private collector, Sir George Beaumont.

#### The National Gallery

Today the picture galleries of the National Gallery of Art exhibit works of all the European schools of painting which existed between the 13th and 19th centuries. The most famous works among them are "Venus and Cupid" by Diego Velazquez, "Adoration of the Shepherds" by Nicolas Poussin, "A Woman Bathing" by Harmensz van Rijn Rembrandt, "Lord Heathfield" by Joshua Reynolds, "Mrs Siddons" by Thomas Gainsborough and many others.

In 1897 the Tate Gallery was officially opened by the Prince of Wales (afterwards King Edward VII) – eight galleries housing British art. Later it had the status of the National Gallery of British art and the National Gallery of Modern Foreign Art. In 1955 the National Gallery and the Tate became independent institutions.

### The Tate Gallery

If you are interested in British art you should go to see the Tate collection: paintings, a selection of sculpture, watercolours, drawings and engravings. All the great names of British painting are included, among them William Hogarth, creator of a distinctive national style; William Blake, the poet and painter, of whose works the Tate Gallery owns the most representative selection in the world; George Stubbs, the greatest master of sporting art; John Constable, perhaps the most loved of all landscape painters; and J.M.W. Turner, certainly the greatest of all landscape painters. The Pre-Raphaelites are also especially well-represented.

The collection of Turner's paintings at the Tate includes about 300 oils and 19,000 watercolours and drawings. He was the most traditional artist of his time as well as the most original: traditional in his devotion to the Old Masters and original in his creation of new styles. It is sometimes said that he prepared the way for the Impressionists.

The modern collection includes the paintings of Henri Matisse and Pablo Picasso, Marc Chagall and Salvador Dali, Francis Bacon and Graham Sutherland, Peter Blake and Richard Hamilton, the chief pioneers of pop art in Great Britain. Henry Moore is a famous British sculptor whose works are exhibited at the Tate too. One of the sculptor's masterpieces – the "Reclining Figure" – is at the Headquarters of UNESCO in Paris.

In the 1980s and 1990s the Tate Collection was divided between four Tate Galleries. Two of them are in London: Tate Britain, in central London, which contains the main national collections of British Art from 1500 to the present, and which is known for the works by Turner, and Tate Modern that contains the collection of modern art from 1900 to the present. Tate Liverpool opened in 1988 and Tate St. Ives in Cornwall opened in 1993.

About 100 million people a year visit over 2,500 museums and galleries open to public.

#### REFERENCES

the National Gallery Национальная галерея (*одно из лучших в мире собраний западноевропейской, в том числе английской, живописи*)

the Tate Gallery Национальная галерея живописи Великобритании (*имеет богатое собрание национальной и западноевропейской живописи и скульптуры конца XIX–XX вв.; реорганизована в конце XX в.*)

J.M.W. Turner Уильям Тернер (1775–1851), английский живописец и график, представитель романтизма; известен своими выразительными и аллегорическими морскими пейзажами; его творчество отличается пристрастием к необычным эффектам – "Снежная буря", "Дождь, пар и скорость"

Diego Velazquez Диего Веласкес (1599–1660), испанский живописец

Nicolas Poussin Никола Пуссен (1594–1665), французский живописец, представитель классицизма

Harmensz van Rijn Rembrandt Харменс ван Рейн Рембрандт (1606–1669), голландский живописец

Thomas Gainsborough Томас Гейнсборо (1727–1788), английский живописец; наиболее известные картины – "Миссис Сиддонс", "Водопоём", "Утренняя прогулка"; они полны одухотворённости и лиризма

Henri Matisse, Pablo Picasso, Marc Chagall, Salvador Dali Анри Матисс, Пабло Пикассо, Марк Шагал, Сальвадор Дали, всемирно известные художники модернистского направления

Francis Bacon, Graham Sutherland, Peter Blake, Richard Hamilton Фрэнсис Бэкон, Грэхем Сазерленд, Питер Блейк, Ричард Хамилтон, современные английские художники, представители модернистского направления, характеризующегося разрывом с традициями реализма

pop art поп-арт (*направление в модернистском изобразительном искусстве, черпающее образы и формы из “коммерческого искусства”, т. е. рекламных плакатов, объявлений и т. д.*)

Henry Moore Генри Мур (1898–1986), английский скульптор; создавал пластически мощные жизненные образы (“Мать и дитя”, 1943–1944), а также фантастически изощрённые произведения

UNESCO ЮНЕСКО – Организация Объединённых Наций по вопросам образования, науки и культуры (*сокр. от United Nations Educational, Scientific and Cultural Organisation*)

## I. COMPREHENSION

Complete the following sentences:

1. If you intend to see the London collection of paintings representing every period and style in Western art from the 13th to the early 20th Century you should go to \_\_\_\_\_.
2. More modern paintings are held at \_\_\_\_\_.
3. The main building of the National Gallery was opened in \_\_\_\_\_ to house the collection of \_\_\_\_\_ offered to the nation by \_\_\_\_\_, Sir George Beaumont.
4. Most of the National Gallery British paintings were transferred to \_\_\_\_\_.
5. Today only a small collection of a few \_\_\_\_\_ of British paintings is exhibited at Trafalgar Square.
6. The Tate collection includes oils, \_\_\_\_\_, drawings and \_\_\_\_\_.
7. Joseph Mallord William \_\_\_\_\_, a major English artist, who is famous for his paintings of the countryside and of the sea, was traditional in his devotion to the \_\_\_\_\_ and original in the creation of \_\_\_\_\_.
8. Turner’s style had a great influence on later artistic movements, especially \_\_\_\_\_.

## II. WORD STUDY

Art or the Arts?

Do you know that **art** (singular, uncountable) is the same as **fine art** and refers to painting, drawing and sculpture? **Art** also means **skill** of drawing or painting. It has the meaning **creative ability** in: Television is ruining **the art** of conversation.

As for **the arts** (plural), this word refers to 1) (fine) art: painting, drawing and sculpture, 2) performing arts: opera, dance, cinema, theatre, ballet, concerts, and 3) literature: drama, poetry, novels, short stories and biographies.

Complete the sentences below:

1. The Arts Council of Great Britain is a government organization established in 1946 to promote \_\_\_\_\_ generally in Britain, and in particular drama, music and visual arts.
2. I was no good at \_\_\_\_\_ at school. What about you?
3. The government does not give enough money to \_\_\_\_\_.
4. We often include architecture and ceramics within the \_\_\_\_\_.
5. She is a great \_\_\_\_\_ lover.

6. Visiting an \_\_\_\_\_ gallery is a popular leisure activity for a large number of British people.
7. What is on at the theatre on Saturday night? Have you seen the \_\_\_\_\_ page yet?
8. Most US cities and many smaller towns have \_\_\_\_\_ museums.

### III. GRAMMAR PRACTICE

Read the text and fill in the blanks with prepositions.

#### Turner's Progress to the Academy

Turner's career started (1) \_\_\_\_\_ childhood, (2) \_\_\_\_\_ the encouragement and support (3) \_\_\_\_\_ his father. The elder Turner was a hairdresser and it was (4) \_\_\_\_\_ his modest little shop that his son sold his earlier drawings, (5) \_\_\_\_\_ sums ranging (6) \_\_\_\_\_ one (7) \_\_\_\_\_ four shillings [(8) \_\_\_\_\_ five and twenty pence (9) \_\_\_\_\_ today's currency]. It was also (10) \_\_\_\_\_ this shop that the proud father announced, while cutting the hair (11) \_\_\_\_\_ the painter Thomas Stothard: "My son is going to be a painter." That was (12) \_\_\_\_\_ 1789.

To complete his education, Turner was admitted (13) \_\_\_\_\_ the Royal Academy Schools. He was already able to make sketches (14) \_\_\_\_\_ the great masterpieces of European painting, copy and draw watercolours. But it was still a long way from landscape!

(15) \_\_\_\_\_ 1792 (16) \_\_\_\_\_ 1801 he travelled extensively through Wales, the North of England, Yorkshire and the Lake District, and he focused his attention much more now (17) \_\_\_\_\_ capturing the play (18) \_\_\_\_\_ light, atmosphere, the spirit of particular places. His oil paintings depicting mountain peaks, lakes and castles set against stormy skies, gave dramatic light effects, which made W. Turner master (19) \_\_\_\_\_ English landscape.

In 1802 J.M.W. Turner was elected a full Academician (20) \_\_\_\_\_ the Royal Academy in London.

### IV. COMMUNICATION PRACTICE

1. Speak about one of the art museums you know or you have been to. Do not mention its name. Ask your classmates to guess which museum it is.
2. Tell your classmates about an artist or sculptor, his/her life and work, the most famous pictures or sculptures. Ask your classmates to guess their names.
3. Which three art museums in Russia would you advise a group of English students to visit and why?

Газета «Английский язык». Издательский дом «Первое сентября». 2007. №11.

<http://freetkaznet.appspot.com/eng.1september.ru/article.php?ID=200701117>

#### Text 2.

#### Museums and Art Galleries in London

London is one of the biggest world centres of culture and art. There are quite a number of different museums and art galleries there. The British Museum is one of the greatest and best known museums in the world, which was founded in 1753. There are eleven major departments in the museum, that contain the Egyptian, the Greek and Roman, the Assirian and Babylonian antiquities. Extremely interesting are its ethnological collections including exhibits from the Pacific Islands, the American and African civilizations. Examples of Chinese, Japanese and Indian art forms represent Oriental Art. There is also a notable collection of items from all the countries of Europe. The British Museum is also known for its library which is the greatest and most famous in Britain.

Among other museums of London that attract visitors are the National History Museum, the Museum of British Transport, the Museum of London (opened in 1979) and Madame Tussaud's Museum of Waxworks.

The best known art galleries of London are the National Gallery, the National Portrait Gallery and the Tate. The National Gallery which is in Trafalgar Square, contains Britain's famous collection of pictures. It is also rich in paintings by such Italian masters as Raphael and Veronese, and contains pictures representing all European schools of art. Admission to the Gallery is free, as to other British national galleries and museums.

The National Portrait Gallery stands just behind the National History. It contains portraits of British monarchs and of historical celebrities such as Chaucer, Shakespeare and Cromwell.

The Tate or the National Gallery of British Art, represents English artists and modern pictures and sculptures by foreign artists. The Tate Gallery is very popular with the young people.

Exercise 1. Answer the following questions.

1. What is London famous for?
2. What is the greatest and best known museum in the world?
3. How many departments are there in the British Museum?
4. What else is the British Museum famous for?
5. What are other famous museums in London?
6. What does the National Gallery contain?
7. Where does the National Portrait Gallery stand?
8. Whose portraits does it contain?
9. What can you find in the Tate Gallery?
10. Which of London museums would you like to visit and why?

### Text 3.

#### Museums and Art Galleries in London

London is the main Britain's tourist attraction. The city is known for its ancient cathedrals, churches and particularly for its art museums and galleries.

The British museum is one of the world's greatest treasure stores. It was founded in 1753 on the collections of Sir Hans Sloane. The money to house them was raised by public lottery. Today the museum has two departments – the Museum of Mankind and the Natural History Museum. The Museum of Mankind includes a vast collection of antiquities, including marbles from the Parthenon, the Rosetta Stone that provided the key to Egyptian hieroglyphics, ancient works of art in stone, bronze and gold, a collection illustrating Western Asiatic civilizations. The Natural History Museum contains five principal collections on the history of plants, minerals and the animal kingdom. A series of new permanent exhibitions has been opened in the museum, among them Dinosaurs and their living relatives.

The National Gallery was founded in 1824 and is one of the greatest museums of art in the world. It is noted for the balance of its collections: all of the important art schools and almost all old Masters are represented there. The rich collection of Dutch masters includes 19 Rembrandts.

Of all London's great art collections, the Tate Gallery is the most rewarding. It does not cover the whole range of art, but has two distinct collections – British painting and a modern foreign collection. The gallery was opened in 1897 and built by the sugar refiner sir Henry Tate. He also gave to it works from his own collection of British paintings. The Tate covers all that is significant

in British painting from the 16<sup>th</sup> century to the present day. It houses superb Constables, some of most important works of William Blake and important 20<sup>th</sup> century works. It also possesses a unique collection of Turners. The Tate owns more than 280 of his oil paintings. The sculpture collection includes works by Roden, Epstein, Henry Moore.

Victoria and Albert Museum was opened in 1857 by Prince Albert and included the collections of Museum of Ornamental Art. The art collections grew rapidly. Now they include fine and applied arts of all kinds. They chiefly represent European art and the art of the Near and Far East.

#### Text 4.

### The National Gallery

The National Gallery in London is the principal British art gallery and one of the world's greatest art collections. It is situated on the north side of Trafalgar Square. If you stand with your back to Nelson's Column, you will see a wide horizontal front in a classical style. It is the National Gallery. Unlike the Louvre or the Hermitage, the National Gallery is not based on a former royal collection, but it was founded in 1824 by a Russian emigre banker, John Julius Anderstein. At that time the collection had only 38 paintings and it was put on public display at Anderstein's old residence at 100 Pall Mall. Another source of information says that 38 paintings of Old Masters were offered to the nation by an English private collector, Sir George Beaumont. In 1838 the present building was built especially for the National Gallery by the Greek architect William Wilkins.

The Gallery is one the youngest collections in Europe but it has more than 2,200 paintings. The National Portrait Gallery has more than 9,000 portraits of distinguished men and women of British history. The National Gallery exhibits works of all the European schools of painting which existed between the 13th and 19th centuries. The collection includes Italian masterpieces of Piero della Francesca, Leonardo da Vinci, Raphael, Botticelli, Michelangelo, Caravaggio, Titian, Paolo Veronese. You can see paintings of Velasquez, El Greco, Goya from Spain. There are also masterpieces of Dutch artists, such as Rubens and Rembrandt. You can also find paintings of famous Impressionists. British art is also represented with important works by Turner, Gainsborough, Hogarth, and Constable.

Газета «Английский язык». Издательский дом «Первое сентября». 2003. №25.

<http://eng.1september.ru/article.php?ID=200302502>

#### Text 5.

### Madame Tussaud's

Madame Tussaud's is one of the most popular and talked about wax museums in the world. Here you come face-to-face with some of the world's famous people. You can see figures created by Madame Tussaud herself as well as the latest hi-tech computer animations. The rule at Madame Tussaud's is 'touch, don't just look!' so you can get up close and personal with all of your favourite personalities. New models are being produced all the time while the old ones are quietly removed from display.

Born in France in 1761 Marie Grosholtz learned her livelihood as a young woman, from Philippe Curtuis, a brilliant wax modeler who founded the original wax exhibition in Paris. It was an immense success, providing a unique chronicle of 'the best of times, the worst of times' in turbulent Revolutionary France. Marie proved a talented protege. Her life like wax replicas were an

immense success. Marie inherited the exhibition from Curtius, propelling it to further fame and posterity under the name of the man she married in 1795, Monsieur Tussaud, to whom she bore two sons. In 1802 she seized the chance to tour the exhibition in England. Leaving her husband and younger son behind she came to London with her signature revolutionary relics and wax figures.

From 1803-1835 Madame Tussaud toured England, Scotland and Ireland. Before daily newspapers her exhibition was like a traveling tabloid, a prized source of information about the Royal Family, sensational murders, scandal and war. Before photography she was the original paparazzi giving visitors the chance to get close-up to the famous and infamous. In London in 1835, when a popular diva died, Madame Tussaud quickly produced a wax portrait. This proved a magnet for public mourning and takings doubled. This coup emboldened her to settle in London permanently. The matriarchal business 'Madame Tussaud and Sons' quickly became a household name in Victorian London advertised on horse-drawn omnibuses and was even immortalised by Charles Dickens.

After her death in 1850, her sons Joseph and Francis continued to trade under their mother's name and followed her formula for sustaining and reflecting public interest with constant updates and new additions of topical figures. Continuing to grow in popularity across the next 150 years Madame Tussaud's is now one of the most famous visitor destinations in London. The 'Tussaud' name remains synonymous with excellence in the creation of wax figures. Madame Tussaud was a woman who really understood the meaning of celebrity and sought to make it accessible to everyone.

There are several halls at Madame Tussaud's. In *Blush* you can experience the glittering world of celebrity: J-Lo, Madonna, Daniel Radcliffe, Brad and Angelina and many others. In *Pirates of the Caribbean & Premiere night* you can share the adventures of the world's most loved pirate, Captain Jack Sparrow, in Madame Tussaud's amazing replica of the pirate ship the Black Pearl, complete with the sights, sounds and smells of the sea. Back on dry land you can mingle with some of Hollywood's most loved Stars: Marilyn Monroe, Charlie Chaplin, John Wayne and even the Terminator and Spiderman. Then you can enter the *Sports Zone* where you have an opportunity to compare your putting technique with Tiger Woods or test your penalty-taking skills alongside David Beckham and other top footballing stars. In *Royal Gallery & Cultural Heroes* past and present collide as Kings, Queens and Princes from all ages meet. There you can see Queen Elizabeth I, Queen Elizabeth II, Henry VIII, Richard III and the popular Princes William and Harry. You can also get to grips with those famed for science and the arts: Einstein, Picasso and others. In *Music Zone* you can meet Beatles, Kylie Minogue, Justin Timberlake, Christina Aguilera and other megastars. In *World Leaders* gallery you will be able to create a flag and a national anthem for a country of your own. You will be inspired by some of history's most influential leaders including Winston Churchill, Mahatma Gandhi, Margaret Thatcher, Vladimir Putin, George W Bush and many others.

In the basement of Madame Tussaud's lurks the infamous *Chamber of Horrors* where villains of all sorts hide away. It is the eeriest place in the whole museum where you can see heads of dead people, murderers and their victims and instruments of torture. *The Spirit of London* exhibition covers a period of more than 400 years and spans London's history from Elizabethan times to the present day. You will take a ride in the back of a black cab and you will visit an Elizabethan theatre. You'll go through the Plague and the Great Fire, you'll see St. Paul's Cathedral being built and so on. Many of the figures are animated: they talk and move. And you'll finish your excursion with an offbeat look at the world of celebrity through the eyes of alien visitors in a short film from Aardman



Animations – “The Wonderful World of Stars”. The film is projected onto 360° screen on the Stardome ceiling.

Газета «Английский язык». Издательский дом «Первое сентября». 2008. №15.

<http://freekaznet.appspot.com/eng.1september.ru/article.php?ID=200801515>

## Text 6.

### Museum Lovers' Social Networking

Museum visitors will be able to share their cultural passions in a social networking website.

A group of the UK’s most famous museums, including the British Museum and Victoria and Albert Museum, is creating a collective website. As well as finding information about exhibits, museum lovers can use the website to create communities based on their historic and creative interests.

The £1.5m, Treasury-funded project also involves the National Portrait Gallery, Natural History Museum, the Tate, the Wallace Collection, Royal Armouries, Sir John Soane’s Museum and Imperial War Museum. These major museums have always been popular places for meeting places and days out – drawing tens of millions of visitors each year. Now they will offer an online meeting place. The museums are collaborating to allow online visitors to search across their combined collections, so that a single search might gather material from any of them.

It will also allow visitors to set up social networking groups on the website where they can talk about what has inspired them and about their creative interests.

The project allows visitors to collect scrapbooks of images or text or videos that they find in the museums, which they can share with other website users. The project describes this as “serendipity in action”.

“What we want is people to be inspired and talk to each other,” says Carolyn Royston of the Victoria and Albert Museum. “They will be able to create communities of interest around collections.”

To prompt creative responses there will be videos showing how people might react to what they see in museums, including Ian Hislop talking about Hogarth and Vivienne Westwood on the influence of the Wallace Collection. For schools there will be a search process called “WebQuests”, which will allow pupils to investigate the combined resources of the museums. The idea is that a class studying Queen Victoria, for example, might find a painting from the National Portrait Gallery, information about clothing from the Victoria and Albert Museum and historic objects from the British Museum.

The museums taking part in this venture are among the country’s most popular destinations for visitors and school trips. Last year, the British Museum alone received more than six million visitors.

*By Sean Coughlan , BBC News education reporter*

Газета «Английский язык». Издательский дом «Первое сентября». 2009. №8.

<http://freekaznet.appspot.com/eng.1september.ru/article.php?ID=200900801>

## Text 7.

**British Museum**

The British Museum is the largest museum in the United Kingdom with a collection of more than seven million objects. Its collection encompasses artifacts from many civilizations and spans a period of more than two thousand years.



The museum was founded in 1753 with the donation of 71,000 objects from the collection of Sir Hans Sloane. The British Museum quickly established itself as one of London's top attractions.

**The Museum Building**

Since 1754, the museum's home has sat at the site of the Montague House in Bloomsbury. It wasn't long before this facility became too small to display and store the museum's large collection and plans were made for additions to the museum. The Townley Gallery for classical sculpture was added first, but was later torn down to make way for the Smirke Building, which is the core of the building visitors see today when they visit the museum.

**The Smirke Building**

The idea for the Smirke Building, designed by Sir Robert Smirke in Greek revival style, was conceived in 1823 but the addition was not completed until nearly thirty years later.



Smirke Building

It was originally built to house the personal library of King George III. This new building was a quadrangle situated north of the Montague House. The south wing of the Smirke Building eventually replaced the old house. A domed, circular reading room was added in 1857, and the White Wing, designed by architect John Taylor, was added thirty years later. King Edward VII's Galleries, a Beaux Arts style addition, became part of the British Museum in 1914.

**Parthenon Galleries**

The Parthenon Galleries, by American John Russell Pope, was built to house the [Parthenon](#) sculptures and opened in 1939. However, because of extensive damage suffered during World War

II, the structure had to be rebuilt and was reopened in 1962. Another new wing, opened in 1980, housed public facilities like a restaurant and gift shop.



Great Court

Finally, the Queen Elizabeth II Great Court opened in 2000. This two-acre square (8000 sq m), enclosed by a glass roof, creates an indoor courtyard with the museum's famed circular reading room in the center. This design made by Norman Foster and Partners makes it easier for visitors to find their way in the museum thanks to the large open space, very similar to the way the entrance area below the [Louvre Pyramid in Paris](#) works.



Easter Island sculpture

### **The Museum's Collection**

The collection found at the British Museum is enjoyed by millions each year. Because the museum is so large, many visitors take more than one day to explore. Not all of the more than seven million artifacts are on display, but much of the collection constantly rotates so you'll see something new with each visit.

### **Elgin Marbles**

The Elgin Marbles, the collection of marble sculptures that were taken from the [Parthenon in Athens](#), is one of the museum's most famous attractions. They are located in the purpose-built Parthenon Galleries.



Elgin Marbles

The sculptures, also known as the Parthenon Marbles, were obtained by Thomas Bruce, the 7th Earl of Elgin and diplomat in Constantinople in the Ottoman Empire, which at that time included Greece.



Bust of Ramesses II  
bull



Rosetta Stone



Assyrian winged

Earl Elgin obtained permission "to take away any pieces of stone with old inscriptions or figures thereon", to prevent any more damage by the Turkish. Lord Elgin's collection was at first displayed at his own house, but in 1816 the House of Commons decided to purchase the collection and hand it over to the British Museum.

### **Egyptian Collection**

Another highlight of the British Museum is the extensive Egyptian collection. Besides many sarcophagi and statues, including an enormous one of Pharaoh Ramesses II, the collection is home to the famous Rosetta stone, used by Jean-François Champollion to decipher the hieroglyphic writing.

The text on the stone, created in 196 BC after the end of the Egyptian dynasties, is written in three different writings: Greek, hieroglyphic and demotic (a simplified form of hieroglyphic). The British Museum is also known for its very large and popular collection of Egyptian mummies and sarcophagi. You can even find animal mummies here.

### **Assyrian collection**

The Assyrian collection features relief carvings from the palaces of the Assyrian kings at Nimrud, Khorsabad and Nineveh. The enormous winged bulls from the palace of Sargon II are especially impressive.

### **Other departments**

The many other departments in the museum include Africa, Oceania, and the Americas; Sudan; Asia; Coins and Medals; Conservation, Documentation and Science; Greek and Roman Antiquities; the Middle East; Portable Antiquities and Treasure; Prehistory and Europe; and Prints and Drawings.

<http://www.aviewoncities.com/london/britishmuseum.htm>

- [britishmuseum.org](http://britishmuseum.org) - [bmimages.com](http://bmimages.com)



## France. Places of interest. Museums.

### Text 1.

#### Saint-Denis Plaine Commune

Basilica Cathedral of Saint-Denis (Собор святого Дионисия, Усыпальница французских королей, Собор аббатства Сен-Дени в Париже)



The Basilica of Saint Denis (French: *known as Basilique royale de Saint-Denis*, or simply *Basilique Saint-Denis*) is a large medieval abbey church in the city of [Saint-Denis](#), now a northern suburb of [Paris](#). The building is of unique importance historically and architecturally as its [choir](#), completed in 1144, is considered to be the first [Gothic](#) church.

The site originated as a Gallo-Roman cemetery in late Roman times. The archeological remains still lie beneath the cathedral; the people buried there seem to have had a faith that was a mix of Christian and pre-Christian beliefs and practices.<sup>1</sup> Around 475 [St. Genevieve](#) purchased some land and built [Saint-Denys de la Chapelle](#). In 636 on the orders of [Dagobert I](#) the relics of [Saint Denis](#), a [patron saint](#) of France, were reinterred in the basilica. The relics of St-Denis, which had been transferred to the parish church of the town in 1795, were brought back again to the abbey in 1819.

The basilica became a place of [pilgrimage](#) and the burial place of the French kings with nearly every king from the 10th to the 18th centuries being buried there, as well as many from previous centuries. (It was not used for the coronations of kings, that function being reserved for the

[Cathedral of Reims](#); however, queens were commonly crowned there.) "Saint-Denis" soon became the abbey church of a growing monastic complex.

In the 12th century the [Abbot Suger](#) rebuilt portions of the abbey church using innovative structural and decorative features. In doing so, he is said to have created the first truly [Gothic](#) building.<sup>[3]</sup> The basilica's 13th-century nave is also the prototype for the [Rayonnant](#) Gothic style, and provided an architectural model for cathedrals and abbeys of northern France, England and other countries.

The abbey church became a cathedral in 1966 and is the seat of the [Bishop of Saint-Denis](#), [Pascal Michel Ghislain Delannoy](#). Although it is universally known as the "Basilica of St Denis", actually the temple does not have officially the title of [Minor Basilica](#) granted by the [Vatican](#).

#### Architecture

The Basilica of St Denis ranks as an architectural landmark—as the first major structure of which a substantial part was designed and built in the Gothic style. Both stylistically and structurally, it heralded the change from [Romanesque architecture](#) to [Gothic architecture](#). Before the term "Gothic" came into common use, it was known as the "French Style" (*Opus Francigenum*).

As it now stands, the church is a large cruciform building of "basilica" form; that is, it has a central nave with lower aisles and [clerestory](#) windows. It has an additional aisle on the northern side formed of a row of chapels. The west front has three portals, a rose window and one tower, on the southern side. The eastern end, which is built over a crypt, is [apsidal](#), surrounded by an [ambulatory](#) and a [chevet](#) of nine radiating chapels. The basilica retains stained glass of many periods (although most of the panels from Suger's time have been removed for long-term conservation and replaced with photographic transparencies), including exceptional modern glass, and a set of twelve misericors.

### Text 2.

#### Musée Bouilhet-Christofle

The Musée Bouilhet-Christofle is a plate and cutlery museum and is the only silverware museum in Paris and has some of the finest silverware both practical and decorative that has been produced in France throughout the last 150 plus years.

This unique museum has a collection of over 2000 exhibits, providing a vast array of different creations that have been produced by the same family of over six generations, namely the Christofle family.

The silverware company was founded by Charles Bouilhet-Christofle back in 1830 and he became a supplier of the fine silverware to royalty with people like King Louis-Philippe and other prestigious people like Napoleon III commissioning lots of different pieces. As well as commissions from royalty, etc, the Christofle company created a massive 45,000 piece service set for the Normandie Ocean Liner which was produced in 1935.

The first part of the Musée Bouilhet-Christofle is devoted to the birth and development of the Christofle Company and the historical evolution of the period from 1830 to 1880 and these are based upon royal and imperial orders, plus the artistic movements such as naturalism and Orientalism.

The second part of the museum presents a vast collection of Christofle creations that take you up until the First World War and include pieces in the Art Nouveau style. Going further on through the displays you will get to see some very exquisite pieces that were produced in the Art Deco style of the 1920's and 1930's, which some say are the best pieces that this family company have ever

produced. But all told, there are over 2000 pieces on display that have been produced by the Christofle company from its inception.

Through six generations the Christofle Company is still in operation today and has been situated on the same site since 1874. Built between the Canal Saint-Denis and the Chemin de Fer du Nord, the Christofle plant is also the home of the only silverware [museum in Paris](#) and for anyone who has an interest or curiosity into what people used within the kitchen and dining rooms should not miss this fantastic display of silverware and kitchenware.

The wide variety of designs and private commissions are presented in an incredible and extraordinary way and illustrate the techniques applied to the silverware, along with the evolution of decorative arts how the table traditions have changed through the centuries to the present day and you can even find explanations and examples of electroplating along with the other techniques of the silversmith.

The Musée Bouilhet-Christofle, in the [Saint Denis](#) area just outside of the [City of Paris](#), is only open on a Thursday and Friday from 9.30am to 1pm and in the afternoons from 2pm until 5.30pm. It is always closed at the weekends and on national [holidays](#) and on all other days unless prior arranged by appointment, so if you are thinking of visiting this fantastic museum, it is advisable to check the availability first.

If you would rather have a full guided tour of the museum, then you would need to contact the Saint Denis Tourist office on telephone: 1 55 87 08 70.

When we last checked, the full price for admission was only 5 Euros and free for children under 16 years of age.

Address & Contact Details: Musée Bouilhet-Christofle 112 Rue Ambroise Croizat Saint Denis 93206 France Telephone: 1 49 22 40 40

[http://www.placesinfrance.com/musee\\_bouilhet-christofle\\_museum.html](http://www.placesinfrance.com/musee_bouilhet-christofle_museum.html)

## The Museums of the United States of America

### Text 1.

#### Solomon R. Guggenheim Museum (Музей Соломона Гуггенхайма)



An internationally renowned art museum and one of the most significant architectural icons of the 20th century, the Guggenheim Museum is at once a vital cultural center, an educational institution, and the heart of an international network of museums. Visitors can experience special exhibitions of modern and contemporary art, lectures by artists and critics, performances and film screenings, classes for teens and adults, and daily tours of the galleries led by museum educators. Founded on a collection of early modern masterpieces, the Guggenheim Museum today is an ever-growing institution devoted to the art of the 20th century and beyond.

Completed in 1959, the Guggenheim's Frank Lloyd Wright–designed museum is among the 20th century's most important architectural landmarks. The museum's great rotunda has been the site of many celebrated special exhibitions, while its smaller galleries are devoted to the Guggenheim's renowned collection, which ranges from Impressionism through contemporary art.

The Solomon R. Guggenheim Museum is home to one of the world's finest collections of modern and contemporary art—and is itself a masterpiece. As you ascend the New York City landmark's grand spiral toward the dome above, you'll experience the Guggenheim's special exhibitions—featuring celebrated artists from the 19th century through the present—in an “uninterrupted, beautiful symphony,” just as Wright intended.

Solomon R. Guggenheim (1861–1949) was a rich American businessman, who was fond of art. He began collecting art seriously when he retired from business. His friend Hilla Rebay, a German baroness and artist, helped him to buy pictures for his collection.

Solomon R. Guggenheim, with the guidance of the German artist Hilla Rebay (1890–1967), was a champion of a particular strand of abstraction known as nonobjective art, which attempted to sever ties to the observable world and aspired to spiritual and utopian goals. Beginning in 1929, Solomon built a collection that eventually included over 150 works by Wassily Kandinsky, whose oeuvre epitomized this tendency, as well as paintings by such notable exponents as Rudolf Bauer, Robert Delaunay, László Moholy-Nagy, and Rebay herself. Guggenheim's favourite artist was Wassily Kandinsky, a Russian painter who became the first “abstract” artist in the world. Kandinsky painted pictures that didn't look like anything recognizable. He thought that painting recognizable objects harmed his pictures. Instead he wanted to make his pictures somehow like music: they didn't mean anything in particular but they made a deep impression on the viewer. Just as musical sound affect people deeply, Kandinsky believed colours and forms could also express and inspire emotions. At the same time, Solomon actively sought work that did not fit the mold of nonobjectivity, including paintings by Marc Chagall, Albert Gleizes, Fernand Léger, Franz Marc, Amedeo Modigliani, Pablo Picasso, and Henri Rousseau.

At first Guggenheim displayed his collection in a former car showroom in New York. But soon his collection grew too large for the showroom. So in 1943, Hilla Rebay and Solomon Guggenheim wrote a letter to architect Frank Lloyd Wright begging him to design a museum for Guggenheim's collection – not just a museum, but a “temple of spirit”, where people would learn to see art in a new way. Of course, they had Wassily Kandinsky in mind.

It took Wright 16 years and 700 sketches to design the museum. Unfortunately, neither Wright nor Guggenheim lived to the day when the museum opened its door to the public on the 21<sup>st</sup> of October, 1959. To Wright's fans the museum was a work of art in itself. They called it a “beautiful symphony”. But many people didn't like the museum at all. One critic even called it a “war between architecture and painting”.

The Solomon R. Guggenheim Museum holds approximately 600 artworks that were gifted to the museum by Solomon Guggenheim between 1937 (the year of the formation of the foundation)



and 1949, or purchased by the foundation during those years. These works form the core of the Guggenheim's holdings, with such masterpieces as Franz Marc's *Yellow Cow* (1911), which the artist purportedly called his "standard" (Standardwerk) for its ability to evoke spiritual awakening through color theory, and Kandinsky's *Composition 8* (1923), among the first paintings Solomon purchased for his art collection following his visit to Kandinsky's studio in 1929. In 2007, to formally honor Solomon's legacy, and in celebration of the 70th anniversary of the creation of the foundation, the Guggenheim assigned a special credit line to these works, designating them as part of the Solomon R. Guggenheim Founding Collection.

In 1948 the Guggenheim Foundation purchased the entire estate of New York art dealer Karl Nierendorf (1889–1947). The acquisition of the estate of Karl Nierendorf expanded the breadth of the Guggenheim collection through the addition of important German and Austrian Expressionist works, such as Oskar Kokoschka's *Knight Errant* (1915), and Surrealist paintings such as Joan Miró's *Personage* (1925). It also ushered in a large concentration of works by Paul Klee—over 50 paintings and works on paper, including *Red Balloon* (1922)—and several early paintings by Adolph Gottlieb, among the first works by a member of the nascent school of Abstract Expressionism to enter the Guggenheim's collection.



Left to Right: Paul Klee, *Red Balloon (Roter Ballon)*, 1922; Joan Miró, *Personage*, 1925; Adolf Gottlieb, *Augury*, 1945

In 1963, the Solomon R. Guggenheim Museum's holdings were dramatically enriched when the foundation received a portion of Justin K. Thannhauser's prized collection of Impressionist, Post-Impressionist, and modern French masterpieces as a permanent loan and promised gift. These paintings and sculptures formally entered the collection in 1978, two years after Thannhauser's death, and were augmented by additional gifts from his widow, Hilde, between 1981 and 1991. The Thannhauser bequest provided an important historical survey of the period directly antedating that represented by the Guggenheim's original holdings, allowing the museum to tell the story of modern art from its 19th-century roots for the first time.



Left to Right: Camille Pissarro, *The Hermitage at Pontoise*, ca. 1867; Vincent van Gogh, *Mountains at Saint-Rémy*, July 1889; Pablo Picasso, *Woman with Yellow Hair (Femme aux cheveux jaunes)*, December 1931

Through her perpetual contact with artists over the course of her lifetime, Hilla Rebay, first director and curator of Guggenheim's Museum of Non-Objective Painting—which would be renamed the Solomon R. Guggenheim Museum in 1952—amassed her own significant art collection. Part of her estate, which included works by Vasily Kandinsky, Paul Klee, Piet Mondrian, and Kurt Schwitters, was given to the Solomon R. Guggenheim Museum four years after Rebay's death in 1967.

Between 1990 and 1992, the Guggenheim acquired, through purchase and gift, over 350 works of [Minimalist](#), [Post-Minimalist](#), and [Conceptual](#) art from the renowned collection of Giuseppe Panza di Biumo. Widely acknowledged as one of the most important single concentrations of American art of the 1960s and 1970s, the Panza Collection gave the Guggenheim depth and quality in in postwar art commensurate with the strength of its prewar holdings. Its acquisition may be seen as an extension of the Guggenheim's founding mission to collect and promote abstract art. At the same time it looked forward, allowing the museum to represent the most immediate historical roots of the expanded and pluralistic field of post-1960s art.

In 1992, the Robert Mapplethorpe Foundation named the Guggenheim Foundation the recipient of approximately 200 of Mapplethorpe's finest photographs and unique objects. Realized in several stages between 1993 and 1998, the gift made the Guggenheim the most comprehensive public repository of this important American artist's work, and also inaugurated the museum's photography collection and exhibition program.

In 2001, the Bohlen Foundation, a private charitable organization that commissions new works of art with an emphasis on film, video, and new media, gave the Guggenheim its holdings of some 275 works by 45 artists, immeasurably expanding the museum's collection of contemporary art. Ranging from important photographic works by Hiroshi Sugimoto, Sam Taylor-Wood, and Sophie Calle to room-sized installations incorporating large-scale video installations by Iñigo Manglano-Ovalle, Pierre Huyghe, and Willie Doherty, the collection represents a vital and dynamic cross section of art at the turn of the millennium.

Today, the Guggenheim Museum is considered to be one of the most famous American icons. The spiral-shaped building rises from its site on Fifth Avenue. Inside, it's like a giant shell. Visitors usually take a lift to the top floor, and then walk slowly down the ramp, viewing the works of art hung along the walls – including Wassily Kandinsky.

#### More Information

Visitor Guides are available for download in nine languages at [guggenheim.org/visitorguides](http://guggenheim.org/visitorguides).

For general information, call 212 423 3500 or e-mail [visitorinfo@guggenheim.org](mailto:visitorinfo@guggenheim.org).

Tickets. Admission: Entrance to the Building: Adults \$25 Students and Seniors (65 years +) with valid ID \$18 Children under 12 Free

Address: Solomon R. Guggenheim Museum 1071 Fifth Avenue (at 89th Street), New York, NY 10128, USA

<http://www.guggenheim.org/new-york>

Журнал "Speak out". М.: «Глосса-пресс», 2010. № 4(80).

## Text 2.

## A Visit to the Holocaust Museum, Washington, D.C., USA

In 2002 I was a finalist of the TEA program and spent two fantastic months in the USA. We spent 7 days in Washington, D.C., USA before going to Columbia, S. C. where our permanent residence was. Of course we visited all possible places of interest in Washington, D.C. and every day we passed by that massive grey building of the Holocaust Museum, and I was so afraid to enter it. I tried to look away. I knew the words by Elie Wiesel, Founding Council Chairman and Nobel Laureate: "This museum symbolizes our victory over forgetfulness, thus saving the victims from a second death. This museum owes you much. Look at it and be proud."

The United States Holocaust Memorial is America's National Institution for the documentation, study, and interpretation of Holocaust history, and serves as this country's memorial to the millions of people murdered during the Holocaust. The museum's primary mission is to advance and disseminate knowledge about this unprecedented tragedy, to preserve the memory of those who suffered, and to encourage its visitors to reflect upon the moral and spiritual questions raised by the events of the Holocaust as well as their own responsibilities as citizens of a democracy.

Still I passed by, closing my eyes every time. But on my way back, before leaving the USA, on my last day in the evening, when I came to say farewell to the Jefferson Memorial, which is very close to the Holocaust Museum, I understood that I could not leave this country without visiting this Museum.

At the beginning of the tour in the Holocaust Museum, I was given an identification card and I became Bertha Adler.

Name: Bertha Adler

Date of Birth: June 20, 1928

Place of Births: Selo-Solotvino, Czechoslovakia

Bertha was the second of three daughters born to Yiddish-speaking Jewish parents in a village in Czechoslovakia's easternmost province. Soon after Bertha was born, her parents moved the family to Liege, an industrial, largely Catholic city in Belgium that had many immigrants from Eastern Europe.

1933-39: Bertha's parents sent her to a local elementary school, where most of her friends were Catholic. At school Bertha spoke French. At home, she spoke Yiddish. Sometimes her parents spoke Hungarian to each other, a language they had learned while growing up. Bertha's mother, who was religious, made sure that Bertha also studied Hebrew.

1940-44: Bertha was 11 when the Germans occupied Liege. Two years later, the Adlers, along with all the Jews, were ordered to register and Bertha and her sisters were forced out of school. Some Catholic friends helped the Adlers obtain false papers and rented them a house in a nearby village. There, Bertha's father fell ill one Friday and went to the hospital. Bertha promised to visit him on Sunday to bring him shaving cream. That Sunday, the family was awakened at 5 a.m. by the Gestapo. They had been discovered.

Fifteen-year-old Bertha was deported to Auschwitz on May 19, 1944. She was gassed there two days later.

So I was Bertha Adler. I went through the exposition very quickly, because I was so frustrated and sick, that everything I wanted to do was to run away and never ever see it again. I wanted to escape this world and find myself in the open air again. There was a nurse outside and she helped me. I went back to my hotel, stayed in bed while my colleagues celebrated the farewell party and I went home back to Russia absolutely heartbroken. It was not because I am so sensitive, that was something else. I was another person. And I always ask my students a question – “What happened to me? Why am I not the person I was yesterday?”

I have been collecting my students’ responses for many years. Here are some of them:

“Of course it’s horrible to live somebody’s life, especially when the girl went through the Holocaust. You felt what she felt, and you didn’t understand why that happened to her exactly. You might have thought that that torture could have happened to you or your relatives. You might have thought that never again will the world be silent and you would do your best as a teacher to tell your students everything you saw there.”

“Maybe at some moment you wish you had been dead instead of seeing and hearing about it. But you have shown us the moral compass by which we navigate our lives and by which countries should navigate the future.”

“I think this museum makes people stare this evil of the Holocaust in the face and only then we can be sure it will never arise again. It’s good that you went there; you felt you should. Thank you for telling us all about it.”

“You were frustrated and upset because you were afraid that the Holocaust may touch your children in the future.”

“You are a very sensitive person. You shouldn’t go to such places as the Holocaust Museum. We have enough examples in our Russian life to think about it. Remember Beslan, isn’t it a Holocaust?”

“You had nowhere to go to, because you have seen everything already in Washington, D.C. and you have spoilt all your impressions about the USA.”

“You understood it is dangerous to believe different gods. He should be one for everybody and if He is different, you are not to blame if you believe in this or that God. It’s everybody’s choice. No one can make me believe another God that I do now.”

“You understood that you are not a racist and, I think, such teachers have to work at school, because schools are now multinational. And you can understand everybody.”

“Every normal person should know everything about it. You were right to have gone there. I’m proud of you. Your story impressed me as much as it had done upon you.”

“I hate Jews, but I don’t understand the Holocaust. You may hate a person, but why kill him or her?”

“Fascism is something immoral that could never ever come again in any form. It’s pure discrimination in its worst form. We have to stop it. It doesn’t have any right to exist.”

It took me two years to think over everything that I saw and to tell my students about that visit. I regretted that I hadn’t done it before and had lost so much time.

I’m sure the Holocaust can be taught effectively in the classroom, because these lessons inspire younger generations to strengthen democracy and influence those who will be responsible for the fabric of our society tomorrow. Eight years have passed by, but I am always so nervous to describe everything I saw there. Being rather a sentimental person I can hardly suppress my tears every time I start telling about my visit.

My Holocaust lessons are one of many opportunities to teach about the events of the Holocaust and consequences of racism and indifference. They encourage my students to reflect critically on their own beliefs, behavior, and responsibilities toward each other.

Every school year I start my first lesson with a discussion on the problems of tolerance and diversity in our society. I set up such questions as:

Will people remember the Holocaust? How will people remember the Holocaust? Will they see the relevance of this history to their own lives? Will rising anti-semitism be halted? What will “never again” mean in the 21-st century?

This year I told them about my visit to the Holocaust Museum there in Washington, D.C. As their homework the students were asked to do a kind of free writing on the topic. Below you can see one of the stories.

### **A Letter to Bertha Adler, a Girl from Nowhere**

Dear Bertha,

This is Aljona writing to you. For some people it may seem strange to write to the person who is no more. But they say people live as long as they are remembered. Not long ago my teacher of English told us about her visit to the Holocaust Museum in Washington, D.C, USA. She said that before visiting it she had no idea that the exhibition would have changed her life forever both personally and professionally. At the beginning of the tour in the Holocaust Museum, she was given an identification card and she became you, Bertha Adler.

I understood it is dangerous to believe different gods. He should be one for everybody and if He is different, you were not to blame. It was your choice. No one can make me believe another God that I do now. The Holocaust is just what I don't understand. You may hate a person, but why kill him or her? Fascism is something immoral that should never ever come again in any form. It's pure discrimination in its worst. We must stop it. It doesn't have any right to exist.

I'll try to do my best to persuade people not to do anything of this kind in future. I'm still young and I have a lot of time to tell about you. I'd like to visit the place of your birth Selo-Solotvino, Czechoslovakia, the easternmost province. I know it is nice there. A friend of mine went to the Czech Republic last summer and she enjoyed those wonderful places you lived in. Today you would have been 81 and might have had plenty of children and grandchildren. I'm sure you would have lived happily together in your big and friendly family, enjoying this wonderful world that has been made for us. Now I have to live for both me and you, Bertha.

But still I am afraid our world is a dangerous place to live in. I'm afraid that tomorrow there may be another Holocaust and some other nations will suffer. Jews are not to blame because of one person who betrayed. They believed and still believe in their own God. It's their choice and this choice has to be respected. You suffered for absolutely nothing. This world is one place, but we are different. But difference doesn't mean one nation is good and another is bad.

That's what I wanted to tell you, Bertha, after reading your identification card. You are luckier than those who were just killed for nothing and nobody knows either their names or the places of their tragedy.

*Sincerely yours,*

*Alyona Mironova, 11a, School 46, Kaliningrad*

# The Museums of Canada

## Text 1.

### Museums in Canada

Today, at a time when more and more events and information are transmitted to us via electronic reproduction and distribution technologies, the museum is an exception in that it offers us a rare and precious product: the experience of actual perception, the “flesh and bone” of nature, art, technology and history, in short, the “live” version of the world.

Raymond Montpetit

#### Interesting facts about Canadian Museums

#### **How many museums are there in Canada?**

Canada has more than 2,400 museums which receive nearly 54 million visits annually.

#### **Don't travel much?**

You don't need to leave your home to visit Canadian Museums. Hundreds of museums now have Web sites, some of which offer virtual tours, a look at their collections, and even interactive activities. In addition, the Virtual Museum of Canada brings hundreds of museums together on one site.

[www.virtualmuseum.ca](http://www.virtualmuseum.ca)

#### **Is there really a potato museum?**

The Prince Edward Island Potato museum in O'Leary, PEI presents the story of the potato, from its “discovery” in South America to its cultivation on the Island. It's the only museum of its kind in Canada.

#### **Where could you find French chestnut crushing boots, Chinese silk shoes for binding women's feet, pre-Columbian sacrificial boots, bear fur shoes for Japanese Samurai and human hair slippers for Australian Aboriginal executioners?**

They're crazy about shoes at the Bata Shoe Museum in Toronto! This museum houses a fabulous collection under one shoe box-shaped roof. It's the world's largest, most comprehensive collection of shoes and shoe-related objects with almost 10,000 artifacts spanning 4,500 years of history, from virtually every culture in the world.

[www.batashoemuseum.ca](http://www.batashoemuseum.ca)

#### **Which museum inherited the collection of Canada's oldest company?**

In 1994, the Manitoba Museum received a remarkable gift from the Hudson's Bay Company – three centuries of artifacts collected by fur traders, Aboriginal people and explorers. The artifacts tell fascinating stories, including the search for the legendary North West Passage and the building of a commercial empire stretching from Labrador to Vancouver Island.

[www.manitobamuseum.mb.ca](http://www.manitobamuseum.mb.ca)

#### **A trip to the stars!**

The H.R. MacMillan Space Centre in Vancouver offers a unique opportunity to travel to the stars with its virtual simulator, to touch a real moon rock or to morph into an alien in the hands-on interactive exhibit gallery. You can also enjoy multimedia shows in the H.R. MacMillan Planetarium and learn about the latest in space in GroudStation Canada's live demonstrations and multimedia shows.

[www.hrmacmillanspacecentre.com](http://www.hrmacmillanspacecentre.com)

#### **Which museum is home to the largest meat-eating dinosaur?**

One of the dinosaurs that lived in Alberta, Tyranosaurus rex, is the largest known carnivore, at more than 12 metres long. Massive and powerful, it had up to 60 teeth, some of them longer than a



human hand. Its eyes faced forward, providing depth perception, and its narrowed snout gave it a clear field of vision, making it a formidable predator. At the Royal Tyrrell Museum in Drumheller, Alberta, you can see one of only two *Tyranosaurus rex* specimens ever found in the province.

[www.tyrrellmuseum.com](http://www.tyrrellmuseum.com)

Газета «Английский язык». Издательский дом «Первое сентября». 2005. №13.

## Text 2.

### Popular Museums in Canada

Located on the northern part of the Northern American continent, Canada is a beautiful country that extends from the Atlantic to the Pacific and northward into the Arctic Ocean, making its motto true from sea to sea. It is world's second largest country by total area of 9,984,670 square kilometers. Canada is a well developed country with the eighth highest per capita income and one of the wealthiest countries of the world. This country has incredible geographical variety, and is known for unique cultural diversity and national parks and historic sites. Besides, Canada has a number of great museums which are keeping its rich heritage intact in every manner. In the following write-up, we have listed some of the popular museums of Canada which one must pay a visit to while travelling here.

#### **Currency Museum, Ottawa, ON**

One of its kinds, this currency museum was first opened on December 5, 1980. This museum is the public face of the National Currency Collection that contains more than 100,000 currency-related artifacts from across the world. It is a home to eight galleries which give the detail the history of money from 500 B.C. to the present. The collection includes coins, dies, bank notes, plates, and engraving tools, weights and scales, bank and government ledgers, cash registers, numismatic medals and cards, wallets, and examples of counterfeit money. Apart from the currency of Canada, this museum also displays foreign and ancient monies such as a three-ton Yap stone which is still usable currency in the Caroline Islands. Also, it has a library and archive, which consists of over 8,500 books, catalogues, pamphlets, and journals dating back to the Middle Ages.

#### **Canada's Penitentiary Museum, Kingston, ON**

Situated at the downtown in Kingston, Ontario, Canada's Penitentiary Museum gives a visitor the firsthand history of Canada's penitentiaries. This museum has seven display galleries with all kinds of exhibits linking to Canada's rich prison heritage. The galleries display inmate art, contraband items, prison uniforms, escape paraphernalia, restraint equipment and old forms of punishment. If you are that adventurous, you can get a chance to experience directly the prison conditions which existed 100 years ago. In succinct, this museum is dedicated to the preservation and understanding of the exciting history of Canada's Federal penitentiary system.

#### **Royal Tyrrell Museum of Paleontology, Drumheller, AB**

A popular centre of paleontological research, the Royal Tyrrell Museum of Paleontology is a popular tourist attraction. This museum is located 6 KM from Drumheller, Alberta (AB) and 135 kilometers from Calgary. It is situated in the middle of the fossil-bearing strata of the Late Cretaceous Horseshoe Canyon Formation and holds various specimens from Dinosaur Provincial Park, the Alberta badlands, and the Devil's Coulee Dinosaur Egg Site. This museum is noted for its extensive collection of fossils i.e., over 1,30,000 and is currently being operated by Alberta's Ministry of Culture. In fact, it is considered as one of the best of its kind in the world. Apart from these, the National Gallery of Canada, Canadian Museum of Civilization (Gatineau, Quebec), Canadian Museum of Nature (Ottawa, Ontario), Canada Science and Technology Museum (Ottawa,

Ontario), Royal Ontario Museum, Art Gallery of Ontario, Royal Alberta Museum are some of the other museums of Canada.

<http://www.canadiansociety.org/travel-canada/popular-museums-of-canada/>

### Text 3.

#### Textile Museum of Canada

The only museum in Canada exclusively devoted to the collection, exhibition, and documentation of textiles from around the world. Located in Toronto.

The Textile Museum of Canada's permanent collection contains more than 13,000 textiles and spans almost 2,000 years and 200 world regions. This diverse collection includes fabrics, ceremonial cloths, garments, carpets, quilts and related artifacts which reflect the cultural and aesthetic significance that cloth has held over the centuries.

Delve into the collection and browse through the different categories of Artifact Types that group the textiles into areas of interest for exploration. Survey the variety of clothing, hats and shoes made by people for their own use. Look up the decorative animal trappings for wear by treasured animals. Examine the richly decorated textiles made for the home, and discover sacred textiles made for ceremonial use that belong to cultures past and present.

The TMC holds a global collection comprised of textiles made by cultures from over 200 world regions. In each area people have shaped their textile traditions using the resources available in their local environments. Alpaca wool from the highlands of South America, cotton from South Asia, and bark cloth from Oceania produce distinctive expressions of textile art. Explore the textiles produced on 6 continents and learn about the many rich cultures that created them.

Textiles are composed of fibres which have certain characteristics: they are flexible, thin relative to their length, and strong enough to withstand processes like spinning, dyeing and interlacing. Textiles can be made from a wide variety of materials, ranging from the stems of readily available grasses to filaments that are first unwound from the cocoons of wild moths and then wrapped with precious metals.

The TMC collection has examples of many kinds of techniques used to make textiles, including felting, weaving, knitting, and braiding. Explore one technique and you will find a wide range of variations; for instance, two textiles may be tapestry-woven but one is a wool textile from South America, thick and sturdy and patterned with simple stripes, while the other, a delicate, lustrous silk textile from China, presents the sinuous image of a dragon.

Textiles in the TMC collection represent a continuum of textile expression from past to present spanning over 2000 years. The oldest textile in the Museum is a fragment from the Nazca culture of southern Peru (100 AD). Contemporary textiles are often made using age-old practices, in some cases reshaped in new ways in the present. It is often difficult to determine exactly when a textile was made, as techniques and patterns can be consistent over many years.

The H.N. Pullar Library at the Textile Museum of Canada offers a unique reference collection of resources dealing with textiles and textile traditions from around the world. The Library features open stacks of over 4,500 books, 20 journal titles, subject files and a small collection of DVDs and videos for reference purposes. The library collection is available to the public for research and our catalogue is searchable online from anywhere in the world, made possible with the support of the William R. and Shirley Beatty Charitable Foundation. The facility is staffed by a group of knowledgeable volunteers who can assist in any reference requests during visiting hours or by e-mail.



As a repository for international cultural heritage and a dynamic platform for contemporary art, the Museum presents a wide spectrum of exhibitions that inspire and deepen interdisciplinary relationships, advancing conversations between the past and the present, connecting craft, fashion, art and design. Situating the arts in daily life, TMC exhibitions promote research and artistic creativity through a range of media and activities that engage the public personally, socially and culturally.

A number of original exhibitions highlighting prominent themes, artists and topical issues are developed each year.

The Textile Museum of Canada frequently organizes exhibition tours across Canada and abroad.

### **Ancestry and Artistry: Maya Textiles from Guatemala**

*Date: Circulating*

*Artist: Andrea Aragón, Verónica Riedel and Jean-Marie Simon*

*Curated by: Roxane Shaughnessy*

Cloth holds great importance for Guatemala's indigenous communities, and traditional dress plays an essential role in Maya identity today as a vital link with the ancestral past and a means of cultural reinvention. Whether worn for religious ceremonies or as an emblem of ethnic pride, textiles offer a medium for innovation and creative expression, as well as a marketable product for the tourist industry. Through an array of textiles patterned with evocative designs rich in iconography, *Ancestry and Artistry* traces a century of dynamic change as well as the remarkable continuity of ancient Maya traditions in the face of significant modernization, political upheaval, and religious transformation.



### **Good Beginnings: Children's Hats and Clothing from China**

*Date: Circulating*

*Curated by: Natalia Nekrassova and Roxane Shaughnessy*

One of the most eloquent textile expressions of China is the embroidery undertaken for the delight and protection of children. Among the most elaborate are hats in the shapes of animals, as well as collars, bibs, vests and shoes brightly decorated and embellished with good luck symbols. For festivals and special occasions, Chinese mothers and grandmothers dressed their children in handmade hats representing powerful animals - tigers, dragons, rabbits, and bats which were believed to bestow a child with strength and power, frighten away evil spirits and ensure a prosperous future.

Presented to commemorate the Textile Museum of Canada's 40th anniversary, this exhibition draws from one of the largest and earliest donations to the Museum's collections and celebrates the richness of Chinese culture and traditions.



Festival hat, China, early to mid 20th century, T86.0565. Gift of Fred Braida

**From Ashgabat to Istanbul: Oriental Rugs from Canadian Collections**

*Date: Circulating*

*Curated by: Natalia Nekrassova*

From Ashgabat to Istanbul features seventy-five rugs from East, Central and West Asia from the collections of the Textile Museum of Canada, the Art Gallery of Ontario, the Nickle Galleries in Calgary and twenty-seven private collectors from Alberta, British Columbia, Ontario and Quebec. Reflecting the combined efforts of these public institutions and a large group of rug enthusiasts from different generations and of diverse backgrounds, the exhibition demonstrates the great range of Oriental weaving culture represented by court, urban, village and tribal rugs. At the same time it traces Canadian social history as reflected in rug collecting practices in Canada in the late twentieth and early twenty-first centuries, incorporating interviews with rug collectors, dealers, curators and business owners who share their insights into rug collecting.



#### Additional Information

Most of the rugs that are today in Canadian museum collections once belonged to private collectors; it is their motivation to collect and to donate that made possible the creation of diverse museum collections that are open to the Canadian public. The story of public collections in Canada in many cases is the story of the generous contributions of individuals whose personal tastes and investment have been instrumental in building Canadian museums.

[textilemuseum.ca](http://textilemuseum.ca)



# The Museums of Russia

## Text 1.

### The State Tretyakov Gallery

The State Tretyakov Gallery is a museum of Russian art. It is one of the largest museums in the world.

The Gallery was named after the Moscow merchant and lover of art Pavel Tretyakov, a tireless collector of art treasures who spent most of his life and his sizeable fortune on his collection.

In 1856 Pavel Tretyakov bought his first two paintings by Russian artists. This year is considered to be the date of the foundation of the Tretyakov Gallery. Pavel Tretyakov is an outstanding person in Russian culture. He was interested in painting, followed the development of art and believed in Russian artists. Pavel Tretyakov decided to collect the most talented works of Russian Realist painters. He started with the pictures of his contemporaries and later began to collect pieces of ancient art as well. The canvases from the Tretyakov collection were exhibited not only in Russia but also abroad.

On September 18, 1892, Pavel Tretyakov presented his collection to the city of Moscow. Since that time the Gallery has his name.

The Tretyakov Gallery possesses a very rich and fine collection of Russian art from the 12th to the 20th century. There are magnificent collections of icons, including an icon by Andrei Rublev called "The Trinity", paintings by famous Russian artists such as Fyodor Rokotov, Orest Kiprensky, Karl Bryulov, Alexander Ivanov, Ivan Kramskoy, Alexei Savrasov, Ilya Repin, Nikolay Ghe, Vasily Vereshchagin, Isaac Levitan, Valentin Serov, Mikhail Vrubel and others, and a collection of Russian sculpture.

Nowadays the collection continues to expand. That is why it was necessary to reconstruct the Gallery and to give it extra floor space. At the beginning of the 1980s the Tretyakov Gallery was closed for reconstruction. In 1994 the Tretyakov Gallery opened its doors to the public. Several new halls have appeared. The conditions of painting storage have also been greatly improved.

Газета «Английский язык». Издательский дом «Первое сентября». 2003. № 25.

<http://eng.1september.ru/article.php?ID=200302502>

Exercise 1. Answer these questions and make up a story about the Tretyakov Gallery.

1. Who is the Gallery named after?
2. When did Pavel Tretyakov begin to collect Russian paintings?
3. Who helped him to do this?
4. Why did we have to add wings to his house in Lavrushinsky Pereulok?
5. Why are there so many works of the Peredvizhniki artists in Tretyakov's collection?
6. Where did Tretyakov keep his collection at first?
7. When did he open his collection to the public?
8. When did he donate it to the city of Moscow?
9. What masters of the 19<sup>th</sup> century are on show at the Tretyakov Gallery?
10. Which of them do you like best?
11. Whose landscapes are very popular?

12. What canvases by Repin are shown at the Gallery?
13. What do his works reflect?
14. What 18<sup>th</sup> century portrait-painters do you know?
15. Whose portraits can we see at the Tretyakov Gallery?
16. What are Andrei Rublev's paintings famous for?
17. When was "The Trinity" painted?
18. Do you know any other Russian icon painters?
19. Does the Gallery organize exhibitions in other cities and countries?
20. The Gallery reflects the whole history of Russian art, doesn't it?
21. Can we see works of modern painters there?
22. Who is your favourite painter?

## Text 2.

### State Hermitage Museum



St. Petersburg's most popular visitor attraction, and one of the world's largest and most prestigious museums, the Hermitage is a must-see for all first-time travellers to the city. With over 3 million items in its collection, it also definitely rewards repeat visits, and new-comers can only hope to get a brief taste of the riches on offer here, from Impressionist masterpieces to fascinating Oriental treasures. One estimate has it that you would need eleven years to view each exhibit on display for just one minute, so many visitors prefer to organize a guided tour to ensure they have time to catch all the collection's highlights. Art aficionados, however, may find it more rewarding to seek out for themselves the works that they are particularly interested in.

The bulk of the Hermitage collection is housed in the Winter Palace, formerly the official residence of the Romanov Tsars, and its several annexes. However, there are a number of other sites that constitute part of the Hermitage, including the recently opened Storage Facility in the north of St. Petersburg, which offers guided tours through some of the museum's vast stocks. Our guide to visiting the Hermitage is designed to help you find your way around this enormous collection, with a detailed tour of the main site and individual information on each of the affiliated museums.

#### **Winter Palace and Main Museum Complex**

Sprawling across the connected buildings of the [Winter Palace](#), the Small Hermitage and the Old Hermitage, this vast, chaotic and incredibly rich collection is unquestionably the biggest draw for visitors to St. Petersburg. Founded by [Catherine the Great](#), who bought up artwork en masse from European aristocrats, embellished by each of her successors, and then massively enriched by Bolshevik confiscations and Red Army seizures in conquered Germany, the Hermitage collection is incredibly varied, ranging from ancient Siberian artifacts to post-impressionist masterpieces by

Matisse and Picasso. Equally impressive are the lavishly decorated State Rooms of the Winter Palace, testament to the incredible wealth and extravagant tastes of the Romanov Tsars.

Visiting this remarkable collection can be a daunting experience, particularly if you are not planning on booking a guided tour. With 350 rooms of exhibits and over 2.5 million visitors per year, the museum can be crowded and overwhelming. It pays to plan ahead to get the most out of your visit to the Hermitage and to ensure that you see the parts of the collection of most interest to you. To help you do this, we have split our Hermitage guide to cover each section of the exhibition separately, with details of the highlights in each section. One ticket covers all parts of the collection in the Winter Palace complex, except for the Treasure Galleries, which can only be entered as part of a guided tour. Separate tickets have to be bought for video and camera photography within the museum. It is also possible to pre-book tickets over the Internet, which is more expensive, but helps to avoid queues, which can be a problem for visitors during peak tourist season in the summer.

### State Rooms



As stunningly impressive as any of the artwork on display in the Hermitage, the State Rooms of the Winter Palace reflect the glories of the Russian Empire at the height of its powers.

Normally the first destination for visitors to the State Hermitage Museum, the State Rooms on the first floor of the Winter Palace are accessed by the Jordan Staircase, to the right of the main visitor entrance. Reflecting the remarkable wealth and extravagant tastes of the Romanov Tsars, the State Rooms have witnessed some of the most significant events in Russian history, and provide a fascinating glimpse into the rituals and ceremonies of the Imperial Court.

Designed and decorated for the most part by the court architects who built the Winter Palace and its adjacent buildings, including Bartolomeo Rastrelli and Giacomo Quarenghi, the State Rooms owe their current guise to Vasiliy Stasov, who was responsible for their restoration after a major fire in 1837, and whose strict neoclassical tastes went some way to toning down the rococo excesses of his predecessors.

Most visitors will enter the Hermitage displays via the splendid Jordan Staircase, which leads them to the east wing of the Winter Palace, and the rooms known as the Great Enfilade. These are some of the most majestic spaces in the Hermitage, rich with the symbolism of Imperial Russia and its military might. Featuring white walls, neoclassical columns, rampant gilt decoration, and beautifully varied parquet floors, they include the spectacular Armorial Hall, with its large stucco warriors and ornate chandeliers, and the Hall of St. George, the palace's main throne which measures 800 square meters. The Small Throne Room is dedicated to Peter the Great, with wall coverings of deep red velvet embroidered with the Romanov eagle. The 1812 Gallery, meanwhile, celebrates Russia's victory over Napoleon, and was modeled on the Waterloo Chamber at Windsor Castle. It features rows of portraits of Russia's military commanders, crowned by vast equestrian portraits of Alexander I and Frederick Wilhelm III of Prussia. The Grand Enfilade also contains the

Winter Palace Cathedral, the Tsars' private chapel, with its soaring domed ceiling, and the splendid, pale-blue Alexander Hall, which was also designed to celebrate victory in the Napoleonic Wars.

The rooms of the Neva Enfilade, which runs west from the Jordan Staircase, have spectacular views across the river to the Strelka on Vasilevskiy Island, and the highlights among them are the Malachite Drawing Room, decorated for Alexandra Fedorovna, wife of Nicholas I, using over two tones of Ural malachite, the Nicholas Hall, which was used as the palace's main ballroom, and the Gallery of Russian Tsars, which contains multiple portraits of all the Romanov Emperors.

Although this is more than enough to overwhelm most visitors, the Hermitage also features a nearby display entitled Russian Palace Interiors of the 19<sup>th</sup> Century, which features recreations of the Winter Palace's more private rooms, including Nicholas II's Gothic Library and the charming, Russian Empire Music Room. At the southwest corner of the Winter Palace, a further cluster of rooms has been preserved, amongst them the incredibly extravagant Golden Drawing Room, a pastiche of traditional Russian styles that leaves barely an inch ungilded.

Many other rooms in the Hermitage feature beautiful - arguably more tasteful - interior decoration, but for a picture of the Russian Empire at its most grandiose extravagant, they are not to be missed.

### Treasure Galleries



These heavily guarded halls contain priceless exhibits of applied art, including rare Scythian and Sarmatian goldwork, and a remarkable range of jewels collected by the Romanov Tsars.

Containing the Hermitage's most valuable collections of jewelry and gold, these heavily guarded galleries in two parts of the museum's first floor are entered on a separate ticket. For visitors who have the time, this is a remarkable collection of priceless artifacts, from ancient Scythian and Greek goldwork to exquisite decorations from St. Petersburg's court jewelers, including Carl Faberge.

Although the modern, high-security displays are somewhat soulless in comparison to the rest of the Hermitage, the opulence of the exhibits on display is overwhelming, including exquisite Scythian shield ornaments from the Crimea, jewel-encrusted icon casings, and intriguing historical curios such as Sir Francis Drake's pendant.

### Western European Art (13th to 19th Centuries)



Containing some of the Hermitage's most celebrated gems, including extensive collections by Rubens, Rembrandt and Poussin, and works by Leonardo, Titian, and Goya, amongst others.

The Hermitage's collection of Western European Art is one of the finest in the world, containing masterpieces from all the major centers of artistic development in Europe from the 13<sup>th</sup> to the 19<sup>th</sup> centuries. Based on the collections bought up by Catherine the Great to fill the walls of the Small and Great Hermitages, it has been expanded over the years through further Imperial purchases, Bolshevik confiscation of private collections, and appropriation of artwork in conquered Germany.

Among the most famous works in the collection, which occupies the first floor of the Winter Palace and the Great Hermitage, are the major collections of paintings by Rubens and Rembrandt, two of twelve surviving works by Leonardo da Vinci - the tiny Benois Madonna of 1478 and the more impressive Madonna Litta of 1490-91 - and canvases by Titian, Michelangelo, Caravaggio, El Greco and Goya, to name but a few.

Less fashionable, though equally impressive, are the large collections of French neoclassical painting, particularly works by Poussin and Lorrain. Even the collection of English art contains noteworthy canvases by Gainsborough and Reynolds.

Covering far more wall space than any other collection in the Hermitage, the Western European Art collection can be somewhat overwhelming and, thanks perhaps to the indiscriminate buying habits of some of Russia's rulers, there is some inconsistency in the quality of work on display. If time is a major consideration, it is well worth picking out the works, or at least the periods, you are interested in before you arrive, and heading straight for them.

### Antiquities



The Hermitage's collection of classical and ancient art contains particularly fine exhibitions of Attic vases and antique cameos.

Located on the first floor of the Old Hermitage, this often ignored section of the museum deserves greater attention, not least because it is housed in some of the most beautifully decorated rooms in the Hermitage.

Covering 31 halls, the Antiquities Collection includes Assyrian, Mesopotamian, and Egyptian artifacts, as well as huge quantities of Greek and Roman statuary. Admittedly, many of the statues, such as those included in the gorgeous, green marble Jupiter Hall, are more decorative than historically significant, many of them being Roman copies of Greek originals. Among the highlights of the Antiquities Collection are the superb collection of Attic vases, with their distinctive black-and-red pictorial designs, and Catherine the Great's splendid collection of ancient cameos and engraved intaglio seals, with examples dating back to the Aegean era (2<sup>nd</sup> millennium BC).

While much of the classical collection represents the collecting mania of Catherine and her successors, the halls devoted to artifacts from the North Black Sea Coast are a testament to the more



serious work of 19<sup>th</sup> and 20<sup>th</sup> Century Russian/Soviet archaeologists, and are fascinating for the picture they give of this outpost of ancient civilization, where Greek and Roman influences mixed with local barbarian and Scythian traditions. The collection covers the period from the 6<sup>th</sup> century BC to the 4<sup>th</sup> century AD, and highlights include a rare collection of heavily ornamented wooden sarcophagi from 4<sup>th</sup>-3<sup>rd</sup> centuries BC, and the contents of several burial mounds from the same period.

### Prehistoric Art



One of the least visited but most unusual collections of the Hermitage, the west wing of the Winter Palace contains a remarkable range of archeological finds from Siberia and Central Asia.

Often ignored by visitors in their rush to get to the masterpieces of European art for which the Hermitage is most famous, this fascinating collection will reward the curious with an introduction to the little-known culture of the ancient peoples of Siberia.

Occupying two sections of the ground floor of the Winter Palace, the collection's history dates back to the reign of Peter the Great, when Prince Mikhail Gagarin brought ten examples of ancient goldwork from Tobolsk province as a gift to the Emperor in 1715. Peter's passion was fired, and soon fresh examples were flooding into St. Petersburg, scavenged from ancient tombs across Siberia. The bulk of the collection comes from more scientific excavations of the 19<sup>th</sup> and 20<sup>th</sup> centuries, and contains items dating as far back as the Paleolithic era and drawn from the Carpathians to the depths of Siberia.

The highlights of the collection are still the examples of Scythian goldwork, including many of the famous animal design belt-buckles, and the contents of Altai burial mounds, also of the Scythian period (4<sup>th</sup> to 6<sup>th</sup> centuries BC). Also worthy of particular attention is the collection of extraordinarily fine metalwork from Koban and Colchain cultures, which flourished in the Caucasus region in the Bronze and Early Iron Ages.

### Oriental Art



Long neglected and now undergoing major reorganization, the Hermitage's collection of Oriental Art is ramshackle, but contains some fantastic works of ancient eastern art.

One of the most rundown and neglected collections of the Hermitage, the Oriental Art Department is slowly undergoing a much-needed revival and reorganization. Located on the third

floor of the museum, beyond the bustling halls of Modern European Art, this section of the museum is almost empty even in peak season. This is shame, because the collection, though inconsistent in quality, contains some fascinating exhibits.

Particularly noteworthy are the archaeological finds brought back from digs along the Silk Road in Central Asia, particularly the collection of artifacts from Khorezm and Pendjikent, cities in modern-day Uzbekistan that thrived from the 1<sup>st</sup> to the 8<sup>th</sup> centuries AD. These include fine stone and wooden sculptures, and remarkably well preserved wall paintings. Also fascinating is the collection of silverware and engraved stones from Sassanian Iran, the Zoroastrian state.

Even in the less well represented collections, there are still hidden treasures that deserve to be sought out, and few visitors will leave this section disappointed.

### Numismatics



This vast collection of coins, medals, badges and seals comprises over 1 million items, accounting for over one third of the Hermitage's entire collection.

This vast collection of coins, medals, badges and seals is likely to be of interest only to true enthusiasts, although item-for-item it counts for over a third of the Hermitage's entire collection.

The collection of coins is, in its own way, remarkable, dating back as far as 7<sup>th</sup> century BC Greece, and including coins from Ptolemaic Egypt, gold staters from the reign of Alexander the Great, as well as over 300,000 Russian coins from the Middle Ages to the present day.

Of the other numismatic collections, the badges and awards of the Soviet Union, which cover everything from awards for shock-workers to festival commemorative pins, have a kitsch appeal, and some of the orders and medals of Imperial Russia are remarkable for their opulence.

<http://www.saint-petersburg.com/museums/hermitage-museum/>

### Text 3.

Introduction: Центральный музей древнерусской культуры и искусства имени Андрея Рублёва. (Адрес музея: Андрониковская площадь, д. 10). В залах музея знакомятся с техникой написания икон, с сюжетами, изображёнными на иконах. Ниже приведённые задания способствуют формированию навыков чтения и говорения, а также пополняют словарный запас по данной теме.

Exercise 1: *Answer the questions:*

1. What can you see in the museum of Andrei Rublev?
2. Where is the museum of Andrei Rublev?
3. What other places can tourists in Moscow visit?

## 4. What Moscow museums and monasteries do you know?

Exercise 2: *Study these words and expressions:*

monastery	монастырь
church	церковь
cathedral	собор
monk	монах
icon	икона
icon-painter	иконописец
icon-painting	иконопись
Old Russian art	древнерусское искусство
eternity	вечность
vow [vau]	обет
Old Testament	Ветхий Завет
medieval	средневековый
the Bible	Библия
the Refectory Chamber	Трапезные Палаты
Trinity	Троица
Virgin Mary	Дева Мария
Jesus Christ	Иисус Христос
Gospel	Евангелие
Christmas	Рождество
Easter	Пасха
purity	чистота
sin	грех
Pantokrator	(греч.) Вседержитель
Assumption	Успение

Exercise 3: *Read the text and answer the questions:*

#### MUSEUM OF ANDREI RUBLEV

Spaso-Andronikov Monastery, founded around 1360, stands on the high left bank of the Yauza River, which flows into the Moskva River. Its ancient structures tower above crenulated walls with tent-roofed towers: the white-stone Spassky (Saviour) Cathedral, built in the early 15th century, and one of the most ancient surviving stone edifices in Moscow; the Church of the Archangel Mikhail (1604); and the sloping roof of the Refectory Chamber (1504). The church legend connects the appearance of the Monastery with the vow made by Metropolitan Aleksii (died in 1378) during the storm on the Black Sea when on the way from Constantinople to Moscow.

There is a monument to Andrei Rublev near Spaso-Andronikov Monastery. The statue was executed by sculptor Oleg Komov and architect Veniamin Nesterov in April 1985. The monument consists of a granite pedestal surmounted by the 3-meter-high figure of the great icon-painter. Andrei Rublev (circa 1370–1430) was a famous monk and icon-painter. He was one of the pupils of Sergey Radonezhskiy. Andrei Rublev painted icons and he lived in Spaso-Andronikov Monastery which is in the east of Moscow. His most famous icon is “Trinity”. Now it is in the State Tretyakov Gallery.

In the museum, which is in the church of the Archangel Mikhail, you can see an exhibition of Old Russian art. There are a lot of icons, for example: Virgin Mary, Christ the Saviour, Christmas icon, Easter icon and many others. The icons are of 14–18th centuries. You can also see old Bibles and coins there as well as fragments of wall paintings and various works of art executed in wood, metal and precious stones.

The tradition of icon-painting came to Russia from Byzantine, and the first icon painted by Luke, who wrote the Gospel, was Virgin Mary. Virgin Mary is sitting on her throne holding baby Jesus in her hands. She's wearing a bright red cloak. In some icons, baby Jesus is close to Virgin Mary's cheek. Every colour in the icon has its symbol. Red symbolizes blood, green means life, while a blue colour is the symbol of sky. White colour means purity. Signs also have their meanings. For example, a circle symbolizes eternity. The icon "Christ Pantokrator", dating back to the first half of the 13th century, which was donated to the museum by the artist V. Sitnikov, is one of the rarest works of Russian icon-painting created shortly before the Mongol invasion of Russia. Jesus Christ is shown in the icon as Pantokrator, that is all-powerful, the creator of the universe. Painted in the Rostov-and-Yaroslavl lands, the icon has absorbed the traditions of both the mediaeval Russian and the contemporary Byzantine paintings.

Every holiday icon has its story. The Old Testament Trinity icon tells us about the story of Abraham and his wife Sarah. Three angels visited them one day and when Abraham and Sarah gave them some food and drink, they said that soon Sarah would give birth to a son and two cities called Sodom and Gomorra would disappear from the Earth because of people's sins. Their prophecy came true. Only Lot, his wife and two daughters were saved. But Lot's wife while fleeing from the city turned back to see the ruins of her native land, and immediately she turned into a pillar of salt. The icon "The Old Testament Trinity" from Iosifo-Volokolamsky Monastery was painted by the icon-painter Paisii of Tver, who was a monk of that monastery. In 1484–1485 he, together with Dionisii and the latter's sons, decorated the Cathedral of the Assumption, and it was at this time that he painted this icon. Paisii followed the Rublev iconography, but it was an essentially different piece of art that he ultimately created. This is the oldest icon in the collection, the author of which is known to us.

1. When was Spaso-Andronikov Monastery founded?
2. What does the church legend say about the appearance of the Monastery?
3. Who was Andrei Rublev?
4. Where did he live?
5. What did he paint?
6. What icons can you see in the museum?
7. The museum is in the Church of Archangel Mikhail, isn't it?
8. Who executed the monument of Andrei Rublev?
9. Who painted the first icon of Virgin Mary?
10. What are the symbols in the icons?
11. What does The Old Testament Trinity icon tell us about?
12. What do you know about the Old Testament Trinity icon from Iosifo-Volokolamsky Monastery?

Exercise 4: *Read the dialogue and play it in pairs:*

– Excuse me, how can I get to Andrei Rublev Museum?

– You should go by subway till *Ploschad Ilyicha* station, and then go along Sergii Radonezhskiy Street, turn right at the traffic lights and cross the street. You'll see a small park and the monument to Andrei Rublev there.

– Thanks a lot!

Газета «Английский язык». Издательский дом «Первое сентября». 2008. № 5.

<http://freekaznet.appspot.com/eng.1september.ru/article.php?ID=200801517>

#### Text 4.

### The Russian Museum

The Russian Museum is the first state museum of Russian fine arts in the country. It was established in 1895 in St Petersburg by a decree of the Emperor Nicholas II. Its grand opening for visitors occurred on March 19 (March 7, the Old Style) 1898.

The Russian Museum today is a unique depository of artistic treasures, a famous restoration centre, an authoritative institute of academic research, one of the major cultural and educational centers in Russia, and a research and instructional centre of art museums of the Russian Federation, overseeing activities of 260 art museums in Russia.

#### Collections

The State Russian Museum in St. Petersburg is a treasure-house of world importance, where all the wealth and variety of Russian figurative art is superbly represented. However, it would hardly be an exaggeration to say that the visiting public associates this Museum first and foremost with its famous painting galleries. Indeed, it was the painting galleries that formed the core of the Museum during the period of its foundation in 1895-97 and over the next decade or so. Later on the Museum amassed various collections of sculpture, graphics, and objects of decorative and applied art which were just as important, but for all their richness it is still the painting gallery that enjoys the greatest popularity.

The new collection thus amassed in the Russian Museum toward the close of the nineteenth century ranked with such treasure-houses of Russian painting as the Tretyakov Gallery and the Rumiantsev Museum in Moscow, and the Academy of Art in St. Petersburg. Each of these older collections had its own distinctive features, reflecting the aesthetic principles which had governed the selection of new entries. Similar factors determined the Russian Museum's activities in the first ten years after its inception. The Museum was run under the supervision of the Board of Directors of the Academy of Art and remained totally dependent on the Ministry of the Imperial Court. The Grand Duke Georgi Mikhailovich was designated as the "Most August Director" of the Museum, while Albert Benois, professor of the Academy of Arts, and Pavel Briullov, academician, were made curators of the collections (in 1901 Benois was replaced by the genre painter Kirill V. Lemokh). The Russian Museum collection almost doubled in size during the first ten years of its existence.

In 1909 Kirill V. Lemokh retired and the art historian and painter, Peter N. Neradovsky, was appointed Curator of the Department of Painting. For the first time since its foundation the Museum's activities were put on a scientific basis, whether it was selection, preservation or restoration of art treasures. The growing collection made it more and more urgent to review the exhibiting principles. An overall rearrangement of the Museum exhibits was undertaken in 1909-10, and the new system, based on artistic and historical principles, offered, despite some lapses, a much more faithful and consistent picture of the development of Russian painting.



During the War of 1914-18 the collection was partially evacuated to Moscow, and from February 1917 the Museum was closed to visitors. As early as November 7, 1918, on the First Anniversary of the October Revolution, some exhibition rooms were re-opened to the public. But the inauguration of the entire new exhibition had to be postponed until 1922 in view of the capital repairs of the buildings, their heating and ventilation systems.

Having amassed so many brilliant collections, the Russian Museum became one of the richest painting galleries in the world and acquired the significance of a national gallery in which the many-sided phenomena of Russian art, spanning the period from the seventeenth to the twenty first centuries, are fully represented. Subsequent additions to the Museum did not alter the standing of the so-called historical part of the exhibition, but contemporary art was not given first priority in the collecting, which was quite natural for Soviet museums with their extensive scientific, ideological, artistic and educational tasks.

During the Great Patriotic War of 1941-1945, the most valuable paintings were removed to the hinterland of the Soviet Union and survived. After the war, work was begun to restore the Museum whose main building suffered severe damage from artillery fire and air raids. The first exhibition rooms were opened on May 9, 1946 on the first anniversary of victory. Half a year later the entire exhibition was installed in all the rooms of the Museum's main building.

Today the unique and comprehensive collection of the Russian Museum affords an exceptional opportunity for an all-round, detailed study of the development of artistic ideas and culture in Russia over a period of nearly two and a half centuries.

### Russian Icons



The Russian Museum holds one of Russia's leading collections of icons and Old Russian applied art. A start was made to this collection back in 1898, when the museum was founded. Acquisitions made in the 1900's and early 1910's were of enormous significance for the collection. The collection was added to in the years following the revolution by acquisitions made through the Museum Fund, as well as directly from churches and monasteries. Later, particularly in the 1950's, 1960's and 1970's, regular expeditions of museum research assistants and restorers were organized to gather works of Old Russian art. These became an important source of new acquisitions. The collection currently includes some 6,000 icons and roughly the same number of works of Old Russian applied art, ranging from the tenth to the eighteenth centuries.

### Old Russian Decorative and Applied Art



The history of the collections of decorative and applied art begins in 1895, when the nascent Russian Museum was awarded the Mikhailovsky Palace. Its former owners left part of the palace decor behind them when they left, including the entire heritage of Karl Rossi. Fresh acquisitions

were made in the late 1920's and early 1930's. Back then, the museum already possessed a fine collection of porcelain, glass and furniture. This was added to by the unique trellises of St Petersburg and a wide collection of precious metals. Not many Russian museums today can present Russian applied art as diversely and fully as the Russian Museum.

### Painting

During the period of the initial organization of the museum and the first post-revolutionary years, its collection of painting was augmented by works from the Hermitage, the Academy of Arts, major private collections and former palaces. The museum was also already acquiring works directly from exhibitions and artists' studios at the very start of the century. After the closure of the Museum of Art Culture in 1926, its collection of mostly avant-garde art was inherited by the Russian Museum almost in its entirety. Later, the collection was added to by gifts from collectors, artists and members of their families, as well as by acquisitions. The Russian Museum's collection of paintings by artists working in the eighteenth, nineteenth and twentieth centuries currently numbers more than 10,000 works.

#### The Russian School of Painting (Eighteenth to Mid-Nineteenth Centuries)



Ever since the Russian Museum was founded in 1895, the Russian school of painting of the eighteenth and first half of the nineteenth centuries has constituted the heart of its collection.

Eighty paintings were initially transferred to the Russian Museum from the Imperial Hermitage, including such masterpieces as Karl Brullov's *The Last Day of Pompeii*, Fidelio Bruni's *The Brazen Serpent*, Hovhannes Aivazovsky's *The Ninth Wave*, Henryk Siemiradzki's *Shrine at the Festival of Poseidon at the Eleusinia*, Vladimir Borovikovsky's *Portrait of Murtaza Kuli Khan* and Alexander Ivanov's *Christ's Appearance to St Mary Magdalene*.

The collection of the Russian Museum grew with the acquisition of 122 canvases from the Imperial Academy of Arts, among them Orest Kiprensky's *Portrait of Yevgraf Davidov*, Pyotr Basin's *Susannah and the Elders* and Alexei Venetsianov's *The Threshing Barn*. Other works were transferred from the Imperial collections in the Winter Palace, Alexander Palace in Tsarskoe Selo and Gatchina -- Karl Brullov's *Portrait of Countess Yulia Samoilova Retiring from a Ball with her Adopted Daughter Amazilia Paccini*, Vasily Tropinin's *Guitarist and Girl with a Doll* and Pavel Fedotov's *The Major Makes a Proposal*.

The collection of eighteenth-century portraiture was further enlarged in 1897, thanks to the acquisition of the collection of Prince Alexei Lobanov-Rostovsky. Besides portraits of Russian statesmen and aristocrats painted by Ivan Argunov and Dmitry Levitsky, the collection included many works by foreign masters working in Russia in the eighteenth century, including Johann Gottfried Tannauer, Georg Christoph Grooth, Pietro Antonio Rotari and Jean Louis Voille.

When it was officially opened in 1898, the Russian Museum thus possessed an outstanding collection of national art. The collection was nevertheless uncoordinated and incomplete, owing to the sometimes inconsistent nature of acquiring works. Although the new museum owned many of the most important paintings in the history of Russian art, many still remained in the Imperial

collection. Works were selected according to academic principles; non-academic movements were largely ignored.

Chaired by Pyotr Neradovsky and including such leading art historians and curators as Albert Benois, Pyotr Brullov and Konstantin Lemokh, the Art Council of the Russian Museum played an important role in acquiring new works and augmenting the collection. Many masterpieces found their way into the museum through the enthusiastic support of collectors and connoisseurs of art. The Russian Museum thus acquired Alexei Antropov's *Portrait of Maria Rumyantseva*, Ivan Vishnyakov's *Portraits of Sarah and Wilhelm Fairmore*, Dmitry Levitsky's *Portrait of Anna Protasova*, Fyodor Rokotov's *Portrait of Countess Yelizaveta Santi* and *Portrait of Count Lev Santi*, Vladimir Borovikovsky's *Portrait of Yekaterina Arsenieva* and paintings and modelli by such early-nineteenth-century masters as Orest Kiprensky and Alexander Ivanov.

The Russian Museum inherited many works of art following the confiscation of private collections following the revolution. In 1917, the museum was awarded over eighty studies by Alexander Ivanov for *Christ's Appearance to the People* from the Mikhail Botkin collection. Prince Vladimir Argutinsky-Dolgorukov's collection was transferred to the museum in 1918. Many paintings were acquired from the former Imperial palaces.

The redistribution of confiscated art work between museums was handled by the State Museum Fund. In 1922, the Russian Museum inherited the entire collection of the Academy of Arts Museum. Many works were traded among the Russian Museum, the Tretyakov Gallery and the Hermitage in the 1930's.

Thanks to the scope and profundity of its collection, the Russian Museum now ranks among the foremost galleries of Russian national art. The main criteria in the selection of works is historical and artistic value. Besides masterpieces of the eighteenth and early- to mid-nineteenth centuries, the museum also acquires studies, sketches and canvases by lesser-known artists, offering a deeper and more detailed insight into the history of Russian art.

### **The Russian School of Painting (Mid-Nineteenth to Twentieth Centuries)**



Even when it first opened back in 1898, the Russian Museum owned many canvases painted by such masters of the second half of the nineteenth century as Hovhannes Aivazovsky, Konstantin Makovsky, Ilya Repin, Vasily Polenov and Vasily Surikov. Although the selection of works before the revolution was often hampered by the conservative tastes of museum officialdom, the collection nevertheless grew in breadth thanks to the efforts of Alexander Benois, Albert Benois, Igor Grabar and Pyotr Neradovsky.

Placing great stress on acquiring works by contemporary artists, the Russian Museum often purchased paintings directly from exhibitions. Works were acquired from the posthumous shows of the works of Isaac Levitan (1901) and Vasily Vereschagin (1905). Other sources were the Travelling Art Exhibitions (Stanislaw Zukowski, Nikolai Kasatkin, Isaac Levitan and Vladimir Makovsky), New Union of Artists (Boris Kustodiev and Nikolai Fokin) and artist's studios (Alexander Golovin and Mikhail Nesterov).

In 1918, the Russian Museum inherited the collection of Prince Vladimir Argutinsky-Dolgorukov, including studies by Mikhail Vrubel and paintings by Konstantin Somov. The Yevgeny Tereschenko collection contained many works by *fin-de-siecle* artists, among them Mikhail Vrubel's *Bogatyr* and *Six-Winged Seraph*. The Alexander Korovin collection included



paintings by Valentin Serov, Philipp Malyavin, Mikhail Nesterov, Konstantin Korovin and members of the World of Art, Blue Rose and the Jack of Diamonds.

In 1926, the Russian Museum opened a Department of Modern Art, embracing all twentieth-century movements and associations. The curators were particularly interested in the members of such groups as the Jack of Diamonds, Blue Rose and the Union of Youth. Many canvases were acquired directly from the artists. The Russian Museum inherited over three-hundred canvases -- works by Wassily Kandinsky, Pyotr Konchalovsky, Pyotr Kuznetsov, Kazimir Malevich, Vladimir Tatlin, Robert Falk, Pavel Filonov and Marc Chagall -- when the Institute of Artistic Culture was closed down in 1926. Works by Natalia Goncharova and Aristarkh Lentulov were transferred from the Tretyakov Gallery in Moscow.

The collection of the painting of the second half of the nineteenth and early twentieth centuries continued to grow in the 1930s. Ilya Repin's *Centennial Sitting of the State Council* was acquired from the Museum of the Revolution. The Tretyakov Gallery donated a number of canvases by masters not fully represented in the Russian Museum, including Vasily Perov's *Lonely Guitarist* and *Portrait of Ivan Turgenev*, Nikolai Nevrev's *Self-Portrait*, Mikhail Vrubel's *Flying Demon* and Philipp Malyavin's *Peasant Women*. The Department of Modern Art attempted to reflect the contemporary art process, exhibiting the achievements of Soviet art. In 1932, the Russian Museum held an anniversary exhibition entitled *Artists of the RSFSR Over Fifteen Years*. More than two thousand works by over three hundred artists were shown in thirty-five rooms. The museum acquired many paintings directly from the exhibition.

The Russian Museum continued to collect works by both contemporary masters and artists who had begun their careers before the revolution. The museum acquired Isaac Brodsky's *Parade*, Fyodor Bogorodsky's *Homeless Waifs*, landscapes and portraits by Sergei Gerasimov and canvases by Kuzma Petrov-Vodkin and Alexander Samokhvalov. The Department of Modern Art curated such temporary shows as the First Exhibition of Leningrad Artists (1935). Several of the exhibits were acquired for the museum collection, including Arkady Rylov's *Lenin in Razliv*, Kuzma Petrov-Vodkin *Alarm. 1919* and Vasily Kuptsov's *Maxim Gorky ANT-20*.

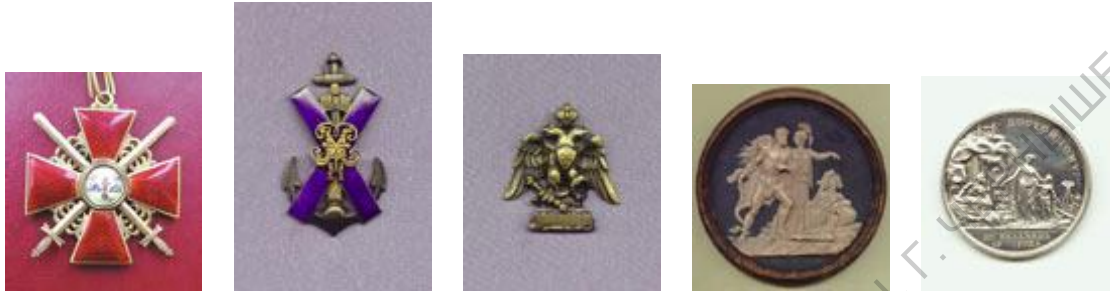
One of the most important events in the post-war history of the Russian Museum was the opening of a permanent exhibition of Soviet art in the Benois Wing. Such works of the 1940's and 1950's as Alexander Deineka's *The Defence of Sevastopole*, the Kukryniksy trio's *Nazis Retreating from Novgorod*, Sergei Gerasimov's *A Partisan's Mother* and Arkady Plastov's *A Fascist Flew Past* celebrated the victory over Germany in the Second World War. Some of the most outstanding works of the 1960's and 1970's were painted by Helium Korzhev, Victor Ivanov, Pyotr Ossovsky, Pavel Nikonov, Victor Popkov, Yevsei Moiseyenko, Boris Ugarov and Pyotr Fomin.

### Sculpture of XVIIIth - Early XXth Centuries



The Russian Museum's collection of sculpture began with the transfer of several works from the Hermitage and the Academy of Arts in 1897 and 1898. A century later, its fund of eighteenth to twentieth century sculpture now comprises more than 4,000 works. The collection of sculpture contains the creations of masters working in the eighteenth, nineteenth and twentieth centuries. These range from their first studies, which record the initial germination of the artistic idea, to the finished product, executed in the most diverse materials: plaster, terracotta, marble, bronze, wood and metal.

### Numismatics



The history of the formation of the collection of numismatics is closely tied in with the founding of the museum itself. Coins were already being acquired back in 1897 for the Alexander III Memorial Department in the future museum. These included medals and coins minted during his reign. The sphere of interests of the department was, however, later extended. Additions to its rich collection continue to this day. It now boasts some 70,000 coins and banknotes, as well as medals and orders produced from the fifteenth century onwards.

### Folk Art



The heart of the collection of folk art, formed in March 1937, is comprised of the collections of the local Museum of Handicraft and the School of Folk Art, as well as works from the museums of the Baron Stieglitz School of Technical Drawing and the Society for the Protection of the Arts. The new department increased its collection in its early years by acquisitions from exhibitions and artists' studios. Academic expeditions to various parts of the country played an important role in forming the collection. The collection now covers all forms of folk art, including both domestic peasant works and art handicraft.

### Modern Art



The Department of Contemporary Art was opened at the Russian Museum in the late 1980s. The department collects and exhibits new and often unconventional art forms -- installations, objects, assemblages, video art, photography and photo-based art. Many works find their way into the collection directly from exhibitions. The first major acquisition was in 1990, following the *Territory of Art* show curated by the Russian Museum in collaboration with the Institut des Hautes Etudes et Arts Plastiques.

The Russian Museum not only displays modern art; it also plays a fundamental role in the contemporary art process. The museum has always aimed to be in the thick of events, reflecting the diversity of modern art in its own collection. One of the main tasks of the Russian Museum is now to fill in the gaps still existing in its collection, acquiring works that were either banned or officially frowned upon during the Soviet period.

## Text

### Best Museums In The World

The following is the list of the 10 best museums from around the world. They show very different exhibits but they all have one thing in common – they are all definitely worth your time! The list was chosen by the very knowledgeable guys over at National Geographic.

1. **Smithsonian Institution, Washington, D.C, United States** – The Smithsonian is the world’s largest research and museum complex: it has 19 museums and galleries, the National Zoological Park, and several research stations. In all, over than 137 million objects detailing America’s story are housed there.



Best Museums In The World: The Smithsonian



2. **Le Louvre, Paris, France** – The Louvre, originally a medieval fortress, became a museum two centuries ago. The museum exterior is world famous due to the pyramid in the main entrance that was added in 1989. The museum’s collections are among the most important in the world but the most famous attraction is without a doubt Leonardo da Vinci’s “Mona Lisa”.



Best Museums In The World: Le Louvre, Paris, France

3. **The Acropolis Museum, Athens, Greece** – The Acropolis Museum is an archaeological museum focused on the findings of the archaeological site of the Acropolis of Athens. The museum was built to house every artifact found from the Greek Bronze Age to Roman and Byzantine Greece. It also lies on the archaeological site of Makrygianni and the ruins of a part of Roman and early Byzantine Athens. The ground floor is transparent glass that provides a walk over an amazing history with a view of the archaeological excavation of the Acropolis itself.



Best Museums In The World: The Acropolis Museum, Athens, Greece



4. **State Hermitage, St. Petersburg, Russia** – A museum of art and culture. It is one of the largest and oldest museums in the world. It was founded in 1764 by Catherine the Great and has been open to the public since 1852. It holds over three million items, including the largest collection of paintings in the world. The collections occupy a large complex of six historic buildings along Palace Embankment, including the Winter Palace.



Best Museums In The World: State Hermitage, St. Petersburg, Russia

5. **The British Museum, London, England** – The largest museum in Britain. It looks after the national collection of archaeology and ethnography. It holds more than 8 million objects.



Best Museums In The World: The British Museum

6. **The Prado, [Madrid](#), Spain** – The main Spanish national art museum. It features one of the world's finest collections of European art, from the 12th century to the early 19th century, based on the former Spanish Royal Collection, and unquestionably the best single collection of Spanish art.



Best Museums In The World: The Prado, Madrid



7. **The Metropolitan Museum of Art, [New York City](#), New York, United States** – Also known as The Met, the Metropolitan Museum of Art is the largest museum in the Western Hemisphere. Its collection of more than two million items from all over the world and from all eras is incredible. Just for example: Its European paintings include works by Botticelli, Rembrandt, Vermeer, Degas, Rodin, and others. The Egyptian Collection showcases the tomb of Perneb and the Temple of Dendur.



Best Museums In The World: The Met, NYC

**8. The Vatican Museums, Vatican City, Italy** – The Vatican Museums are the museums of the Vatican City and are located within the city's boundaries. They display works from the immense collection built up by the Roman Catholic Church throughout the centuries including some of the most renowned classical sculptures and most important masterpieces of Renaissance art in the world. It was founded in the early 16th century. The Sistine Chapel with its ceiling decorated by Michelangelo and the Stanze della Segnatura decorated by Raphael are on the visitor route through the Vatican Museums. The Vatican Museums broke attendance records in 2011 with just over 5 million people.



Best Museums In The World: The Vatican Museums



9. **The Uffizi Gallery, [Florence](#), Italy** – The Uffizi is one of the oldest and most famous art museums of the Western world. It holds the world's finest collection of Renaissance paintings. All the famous and important Italian artists are there, from all eras.



The Uffizi Gallery, Florence

10. **Rijksmuseum, [Amsterdam](#), the Netherlands** – A Dutch national museum dedicated to arts and history. The museum has on display 8,000 objects of art and history, from their total collection of 1 million objects from the years 1200–2000, among which are some masterpieces by Rembrandt, Frans Hals, and Johannes Vermeer.



Rijksmuseum, Amsterdam, the Netherlands

### Text

## Long Night of Museums | Museums (at) Night

Every year Europe and most of the World celebrates culture in this Long Night of Museums. This spectacular cultural and party event is sometimes called Museums at Night.

### **What is Night of Museums?**

...Also called Museums at Night, or Museums night.

[Night in Museums](#) is unique cultural event during which over 4000 European museums stay open late into the night celebrating culture this way and giving more time for its visitors to see all the exhibits and manifestations. This is annual manifestation in honor of culture which happens every May. This year (2012), Night of Museums takes place on 19th May in most of the countries. In other, like Germany, it takes place later in the Summer.

It is unique night, in which many museums in Europe and in some other parts of world are treating their visitors with free pass, lots of exhibits, concerts, performances etc. All major cities provide free transportation to their largest museums in this night.

In most museums, visitors are offered to stay camping in their galleries, offering them this way one special night in these temples of art and culture.

### **Where did Night of Museums Start? The History of This Cultural Event!**

Spending late-night hours experiencing this nocturnal adventure in worlds greatest museums is not a new thing.

It all starting in one of the European most important cultural capitals, St. Petersburg: at the time capital of Russian Empire. This is one of the most northern cities in Europe, and in the Summer months it is affected by phenomenon called White nights. During Summer time, days become really long due to its vicinity to Northern Pole. At this period of year, cultural elite from this Russian metropolis used to spend extra time in galleries, museums, concert halls... At the time, it was common thing to visit these events on regular basis, which is unfortunately forgotten value in modern age.

No, Russians didn't bring Night of Museums (Museums at Night) to Europe and later to world!

First event of this kind took place in Berlin, Germany in 1997. By the year 2005 over 150 000 visitors per year were attracted to museums and galleries. It seems we all love art, but we love it more during the night. This was unique way to promote culture and to bring it closer to wider public. It was also smart way to attract younger people to these facilities by offering concerts of world famous bands, movie projections, theater performances, light shows...

After this happened in Berlin, it spread across the Germany, but didn't affect the Europe. Later, Paris was the city that popularized European Night of Museums. by this year, more than 4000 museums across the world opened their doors to late-nigh exhibits and sleepover.

### **Spend Wonderful Night in Museums: Have Fun and Learn About Art!**

We would be amazed by the number of young college boys and girls that come to spend night in museums. There is no official data about how many of art lover use this opportunity to come and see favorite pieces of art for free in night of fun, good music and the best art!

I remember that every year, in this time, sun shines more than ever, and brings us warm night. Perfect atmosphere for enjoying in the nice company, some good rock concert, and performances of course!

In Sarajevo, which is city where I am going to spend this night in their National museum, 19th May night is going to be rich in all sorts of festivals, concerts, exhibits and theater plays. I will try to see that botanical garden too this time, maybe even set a camp somewhere near it. If you [travel to Sarajevo](#) in May, this is something you cannot afford to miss!

I wish you all to grab this unique opportunity to enrich your cultural life for free and to spend some quality time with your dear people out. Millions of other people will! I live for Night of Museums, and look forward to it every year! Finally it arrived!

<https://wizzley.com/long-night-of-museums-museums-at-night/>

## The dialogue All Those Museums

ALL THOSE MUSEUMS!

ПОБРОДИМ ПО МУЗЕЯМ!

Tracy. What's eating you, Jack?

- Чем ты недоволен, Джек?

Jack. Ah! Never mind. Just a slight headache.

- Да не обращайтесь внимания. Просто слегка болит голова.

Rona. He is never well when museums are on the schedule.

- Он всегда болен, когда в программе дня музеи.

J. The attic of the nation are all those museums, aren't they?

- Все эти музеи - это чердак нации, не так ли?

T. Take it easy Jack, relax.

- Не расстраивайся, Джек, расслабься.

J. If I could I would. It's annoying when you can't have fun from something, isn't it?

- Если б я мог! Досадно, когда не получаешь удовольствия от чего-то.

R. Fun? Museums are educational establishments for advancing and diffusing knowledge. You are not expected to have fun with it like dog shows or flower exhibitions.

- Удовольствия? Музеи - это образовательные учреждения, предназначенные для увеличения и распространения знаний. Ты и не должен там развлекаться, как на выставке собак или цветов.

J. What a bore!

- Ну зануда!

Henry. A picture gallery is no less enjoyable than a dog show. Stick to me, Jack, and you'll find it terrific, I promise you.

- В картинной галерее не менее интересно, чем на выставке собак. Держись меня и ты увидишь, что это потрясающе, обещаю тебе.

J. Do you? We shall see. (In the museum each visitor is offered a cassette player and earphones to listen to a recorded guide's commentary.)

- Да? Посмотрим. (В музее каждому посетителю предлагают плеер с наушниками для прослушивания записи комментария гида.)

Voice on the audio tape.

Голос на пленке.

We are in the hall of colonial portraits of the National Portrait Gallery. The Permanent Collection of the Museum represents portraits of heroes and villains, thinkers and doers, conservatives and radicals. Most of them are taken from life-sittings. You will see George Washington, Abraham Lincoln, the artist Mary Cassatt...

- Мы находимся в зале колониальных портретов Национальной портретной галереи. В постоянной выставке музея представлены портреты героев и простолюдинов, мыслителей и воплощи-телей, консерваторов и радикалов. Большинство портретов написаны с натуры. Вы увидите Джорджа Вашингтона, Авраама Линкольна, художницу Мэри Кассат...

J. Heavens, what sparkling eyes that lady on the colonial portrait has! And what a graceful pose!

- Боже, какие живые глаза у этой дамы на колониальном портрете! И какая грациозная поза!

Maggy. Isn't it lovely! Her face is gentle, she looks as if she was alive.

- Это просто загляденье! Лицо нежное, как живое.

J. And the texture of her dress! It looks so soft and silky as if you could feel it with your hand.

- А материал ее платья! Чувствуешь его мягкость и шелковистость, как будто трогаешь рукой.

H. You like realist portraits, don't you?

- Тебе нравятся портреты в реалистической манере?

J. What I really like about the 19th century ladies are their fashions and hairdos. They were gorgeous, weren't they?

- Что мне нравится, так это мода и прически женщин XIX века. Они великолепны, правда?

Audio-loop voice.

Голос из наушников

You are standing before the portrait of Mrs Alexander Hamilton, painted in 1787 by Ralph Earl. Ralf Earl began his career as an artist on the eve of the American Revolution

- Вы стоите перед портретом миссис Александер Гамильтон, написанным в 1787 г. Ральфом Эрлом. Ральф Эрл начал свою карьеру художника накануне Американской революции и



to become a painter of exceptional breadth and power. Earl captured on canvas the many faces of the young republic...

(In the National Museum of American Art.)

J. Seriously, I like pictures that are true to life, where every leaf and flower is depicted exactly.

Steve. Like in still life? Look, here is one by Raphaelle Peale. Flowers in a vase, watermelons, grapes and cherries. Doesn't it look nice?

J. Not at all! The peel of the grapes and cherries is so transparent that their juice seems ready to burst out. Wow, it makes me feel really hungry. Do we call this art realist, Henry?

H. Well, realist artists' ideal was a truthful account of what lay before their eyes and precise drawing of a landscape, a portrait or a record of those events around them.

Olivia. There is nothing like landscapes to me. I like nature depicted as mysterious and majestic.

H. You seem to like romanticism, don't you?

O. How can you tell a realist landscape from a romantic one?

J. I can tell you easily, Olivia. Wherever you see a romance on a picnic - it's romantic style.

O. Stop pulling my leg, Jack. I am serious.

H. Nature in romanticism is personified, it appears as a grand all-pervading force, indifferent to man but with a life of its own. Romantic artists used exaggerations: the hills and trees are higher, the sea is bluer than in real life. Artists stressed the rugged character of the country and the drama of contrasts.

O. Look at the "Cliffs of the Upper Colorado River" by Thomas Moran. They are fantastically magnificent beneath that formidable cloudy sky.

стал живописцем исключительной широты и силы. Эрл запечатлел на холсте множество лиц молодой республики...

- (В Национальном музее американского искусства.)

- Серьезно, мне нравится в картинах жизнеподобие, чтобы каждый лист и цветок был выписан четко.

- Как в натюрмортах? Посмотри, вот один Рафаэля Пила. Цветы в вазе, арбузы, виноград и вишни. Не правда ли, чудесная картина?

- Это бесподобно! Кожица винограда и вишен так прозрачна, что, кажется, вот-вот брызнет сок. Ух, это пробуждает во мне реальный голод. Это такое искусство мы называем реалистическим, Генри?

- Ну, идеалом художников-реалистов был правдивый отчет о том, что лежит перед глазами, и точный рисунок пейзажа, портрета и запечатление происходящих вокруг событий.

- По-моему, ничего нет лучше пейзажей. Люблю, когда природу изображают таинственной и величественной.

- Кажется, тебе нравится романтизм, да?

- Как ты отличаешь реалистический пейзаж от романтического?

- Это очень просто, Оливия. Где увидишь любовный эпизод на пикнике, там и романтизм.

- Кончай дурачиться, Джек. Я серьезно.

- В романтизме природа одухотворена, она является как всепрони-кающая сила, безразличная к человеку, живущая своей собственной жизнью. Художники-романтики использовали преувеличения: холмы и деревья выше, море синее, чем в жизни. Художники подчеркивали дикий характер местности и драму конфликтов.

- Посмотри на «Скалы в верховьях реки Колорадо» Томаса Морана. Они фантастически величественны под этим небом в грозных тучах.

- R. My god, it's perfectly great! It's even hard to say what these cliffs inspire in me: awe, delight, admiration or craving.
- J. Crying, aren't you?
- R. Why are you being so unbearable, Jack?
- Ulaf. No hard feelings, guys. Look over there. That serene sea shore will make you feel better.
- Albert. Let me read, Childe Hassam, "The South Ledges: Appledore, 1913".
- Richard. Here the colours create a totally different mood, don't they? The rocks and blue water are flooded with sunlight. And the delicate white figure of a lady in the wide-brim hat conveys the spirit of leisure, harmony and optimism.
- Frank. And I see the brushwork here is unlike those we have seen. The trace of the brush is left and the character of the work is rapid and sketch-like.
- H. Naturally, another style - another expression. This is piece of impressionism. Impressionists sought to capture one instant in time.
- J. The moment, stop! You are a wonder!
- H. Right you are. Emphasis is placed on capturing the first impression of the subject, it was painted on the spot, in a state of great emotional excitement at the sight of a wonderful world.
- J. That's just to my liking. Leisure and pleasure - what a treasure!
- M. Just compare these works of the American Renaissance with modern art! I don't like it. It has neither sense nor content, only form which is distorted and ugly in most cases.
- H. What's your idea of modern art? If you mean abstract art you are right, for it really rejects depicting real objects and phenomena. Abstractionists sought to express spontaneity and the unconscious
- Ей-богу, это действительно великолепно! Трудно даже сказать, какие чувства эти скалы во мне вызывают: благоговейный 'страх, восторг, преклонение или непреодолимое влечение.
- Скажи лучше рыдание.
- Почему ты такой несносный, Джек?
- Не будем о мрачном. Посмотрите вон туда. От этого безмятежного берега моря вам станет легче.
- Дай прочесть: Чайлд Хассам, «Южный выступ. Эплдор, 1913».
- Краски здесь создают совсем другое настроение, да? Скалы и синяя вода залиты солнцем. А изящная белая фигура женщины в широкополой шляпе передает настроение праздности, гармонии и оптимизма.
- И живописная манера здесь, я вижу, не похожа на те, что мы видели. След кисти оставлен, работа носит характер беглого наброска.
- Естественно, другой стиль - другие средства выражения. Это произведение импрессионизма. Импрессионисты стремились показать мгновение времени.
- Остановись, мгновение! Ты прекрасно!
- Именно. Делался акцент на то, чтобы поймать первое впечатление от природы, ее писали спонтанно, в состоянии сильного эмоционального возбуждения от видения прекрасного.
- Вот это мне по вкусу. Праздность, наслаждения - это сокровище.
- Разве сравнишь эти произведения американского Возрождения с современным искусством? Я не люблю его. В нем нет ни смысла, ни содержания, одна форма, да и та искажена и уродлива.
- Что ты имеешь в виду под современным искусством? Если абстракционизм, то ты права, он действительно отвергает реальные объекты и явления. Абстракционисты стремились выразить спонтанность и бессознательность творчества в

aspect of creating by colour patches and lines.

R. And what about the African-American artist William H. Johnson? Remember him who gave in his pictures the story of the Negro as he had existed? His paintings remind me of children's drawings.

H. He is considered a primitivist, and has contributed much to American modernism.

Richard. Say, Henry, contemporary art doesn't only consist of modernists' works, does it?

H. Of course not. There are a great number of styles both of realistic and formalistic trends, and a great deal of masterpieces.

T. We'll see some of them in the Hishhorn Museum and Sculpture Garden, I believe.

цветных пятнах и линиях.

- А как насчет афро-американского художника Вильяма Х. Джонсона? Помните, тот, который дал в картинах историю жизни негра. Его картины напоминают детские рисунки.

- Он считается примитивистом, который сделал большой вклад в американский модернизм.

- Слушай, Генри, ведь современное искусство состоит не только из произведений модернистов?

- Конечно, нет. В нем много стилей как реалистического, так и формалистического направлений и много шедевров.

- Мы и увидим некоторые из них в музее Хишхорна и в саду скульптур, правда?

<http://lenglish.com/dialogs/dialog-1.html>

## Vocabulary

## А

abstract	абстрактный
admire	восторгаться, восхищаться
aesthetic	эстетический, эстетичный
aisle	крыло здания, флигель
ancient	древний
amber	янтарный, желтый
antiquity	древность, античность, антиквариат
applied arts	предметы прикладного искусства
archeology	археология
archeologist	археолог
architect	архитектор
archive	архив
art	1) искусство, мастерство, творчество 2) художественный, творческий
art lover	любитель, ценитель искусства
artifact	артефакт
artist	1) художник, мастер 2) артист
artistry	1) артистизм 2) мастерство, искусство 3) артистичность 4) художественность
artwork	произведение искусства
attraction	достопримечательность
audioguide	аудиогид
authentic	подлинный, аутентичный
avant-garde art	авангардное искусство

## В

badge	значок
band	оркестр, ансамбль
Baroque style	стиль барокко
basilica	базилика
bronze	бронза
Bronze Age	бронзовый век
building	здание

## С

canvas	холст, полотно, картина
capital	капитель
carving	резьба, вырезание, гравировка
cathedral	собор
ceramics	1) керамика 2) гончарное производство
ceremonial	1) церемониальный 2) обрядовый
chamber	1) палата 2) комната
chandelier	люстра, канделябр, светильник
chapel	часовня, церковь, капелла
charitable	благотворительный

church	церковь
civilization	цивилизация, культура
coin	монета, медаль, деньги
collection of antiquities	коллекция древностей
colourful	красочный, цветной, колоритный
column	колонна
combine	сочетать, объединять
comprise	включать, содержать
concert hall	концертный зал
contain	содержать, включать, вмещать
contemporary art	современное искусство
copy	1) копия 2) рукопись
create	творить, производить
creative	творческий, креативный
creation	произведение, творчество
cultural capital	культурная столица
D	
date from	датировать
decor	декор, оформление, интерьер,
Decorative Arts	Декоративно-Прикладное Искусство
decorate	украшать, декорировать, оформлять
decoration	украшение, декоративное оформление
design	дизайн, оформление
display	демонстрация, выставка
drawing	рисунок, эскиз, графика
Dutch masters	голландские мастера
E	
engravings	гравюры
enrich	обогащать
ethnic	этнический, национальный
ethnography	этнография
excavations	раскопки
exhibit	выставлять, экспонировать
exhibition	выставка, экспозиция
expedition	экспедиция
exponent	образец
Expressionism	экспрессионизм
exterior	1) экстерьер 2) наружная сторона
F	
facade	фасад
face-to-face	лицом к лицу
famous	знаменитый, выдающийся
festival	1) фестиваль 2) праздник
figurative art	1) фигуративное искусство 2) изобразительное искусство

fine arts	произведения изобразительного искусства
folk	народный, фольклорный
Folk Art	народное художественное творчество
furniture	мебель, обстановка, фурнитура

## G

gallery	галерея
gold	золотой
Gothic	готический стиль
graphics	графика
granite	гранит
guide	1) путеводитель 2) гид, экскурсовод

## H

handicraft	1) ручная работа, рукоделие 2) народный промысел
heritage	наследие, достояние
hieroglyphic writing	иероглифическая письменность
highlight	1) световой эффект (в живописи) 2) основной момент, факт
hi-tech	хай-тек

## I

icon	икона
icon-painter	иконописец
icon-painting	иконопись
iconography	иконография
Impressionism	Импрессионизм
impressive	впечатляющий, поразительный
inscriptions	надписи
install	устанавливать, инсталлировать
installation	инсталляция
interior	интерьер, салон
Iron Ages	Железный Век
item	изделие, предмет, объект, вещь
ivory	слоновая кость

## J

jewels	драгоценности
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## K

## L

landscape	пейзаж
landmark	достопримечательность, памятник

## M

marbles	мраморная скульптура
master	мастер, специалист
masterpiece	шедевр, произведение, творение
Medieval	средневековый



Middle Ages	средние века
modern art	современное искусство
monastery	монастырь
monk	монах
mummy	мумия
museological	музееведческий
Museum of Ornamental Art	музей декоративного искусства
musician	музыкант, композитор, исполнитель
	N
nave	<i>архит.</i> неф, корабль (церкви)
neoclassical	неоклассический
Neo Gothic	Нео Готический
numismatic	нумизматический
	O
object	1) объект, предмет, вещь 2) цель
oil painting	картина маслом
Old Russian art	древнерусское искусство
Oriental Art	Искусство Востока
origin	происхождение, источник
original	оригинальный, исходный, подлинный
ornament	украшение, орнамент, узор
ornate	украшенный, декоративный, нарядный
outstanding	выдающийся, знаменитый
	P
painter	художник
painting	картина, полотно, рисунок, живопись
palace	дворец
pedestal	пьедестал, постамент
performance	выступление, представление
permanent display	постоянная экспозиция
permanent exhibition	постоянная выставка
piece	предмет, изделие, произведение
pillar	колонна, опора
place of interest	достопримечательность
porcelain	фарфор
portal	портал, ворота
portrait-painter	портретист
portraiture	портретная живопись
Post-Impressionism	Постимпрессионизм
precious	драгоценный, дорогой, ценный
prehistoric	доисторический, первобытный
preservation	сохранение, хранение, предохранение
private collection	частная коллекция
produce	производить, создавать
public display	публичный показ, демонстрация

## Q

## R

rebuilt	перестроенный, восстановленный
reconstruct	реконструировать, восстанавливать
rectangular	прямоугольный, четырехугольный
relics	1) мощи 2) реликвии
remarkable	замечательный, выдающийся
Renaissance	эпоха возрождения
renowned	известный, знаменитый
represent	представлять
restoration	реставрация, реконструкция
restore	восстанавливать, реставрировать
restorer	реставратор
ritual	ритуальный, обрядовый
Rococo	Рококо
root	1) корень 2) причина, источник
rotunda	ротонда
ruins	развалины, руины

## S

sarcophagus	саркофаг
sketch	эскиз, набросок, рисунок, чертеж
sculptor	скульптор, ваятель
sculpture	скульптурное произведение
selection	подборка, набор
showroom	выставочный, демонстрационный зал
silver	серебро
silverware	изделия из серебра
Sistine Chapel	Сикстинская капелла
statuary	скульптурный
statue	статуя, изваяние
stone	камень
storage	хранение, хранилище
storeroom	складское помещение, запасник
surrealism	сюрреализм

## T

technique	метод, техника, технология
temple	храм, Темпл
theater play	театральная постановка, пьеса
thematic	тематический
tour	тур, поездка, экскурсия
tourist attraction	достопримечательность
tower	башня
treasure chamber	сокровищница
treasure store	сокровищница

## U

unique	уникальный
	V
valuable	ценный, важный, значимый
vase	ваза
visitor	посетитель
on view	для обозрения
	W
wall paintings	настенные росписи
watercolour	акварель
wax	воск
weapons	оружие
woodwork	изделия из дерева
world-famous	всемирно известный
	X
	Y
	Z

## Keys:

The Museums of the United Kingdom. Text 1. Art Galleries.

I. 1. The National Gallery; 2. The Tate Gallery; 3. 1838; the Old Masters; an English private collector; 4. The Tate Gallery; 5. masterpieces; 6. water-colours; sculptures; 7. Turner; Old Masters; new styles; 8. Impressionism

II. 1. the arts; 2. art; 3. the arts; 4. arts; 5. art; 6. art; 7. arts; 8. art

III. 1. in; 2. with; 3. of; 4. in; 5. for; 6. from; 7. to; 8. between; 9. in; 10. in; 11. of; 12. in; 13. to; 14. of; 15. From; 16. to; 17. on; 18. of; 19. of; 20. of

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