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ENGLISH FOR ART STUDENTS



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АНГЛІЙСЬКА МОВА ДЛЯ СТУДЕНТІВ ТА АСПІРАНТІВ ВИЩИХ МИСТЕЦЬКИХ НАВЧАЛЬНИХ ЗАКЛАДІВ

Рекомендовано Міністерством освіти і науки України як підручник для студентів вищих навчальних закладів

Передмова

Одним з важливих аспектів підготовки фахівців є засвоєння лексики, що забезпечує спілкування у сфері спеціальності. Актуальним лишається спеціальний підручник як форма тематичної організації навчального матеріалу, системи прийомів роботи, поетапний рівень оволодіння мовою і професійні інтереси тих, хто навчається.

Пропонований підручник "English for Art Students" призначено для розвитку навичок професійного орієнтованого спілкування у студентів і аспірантів мистецьких вузів (спеціальності: архітектура, малярство, скульптура, мистецтвознавство, графіка, дизайн, реставрація). Практичну мету реалізовано у змісті і побудові підручника. Він складається з двох частин, тематика яких охоплює різні види, напрями, стилі, персоналії світового образотворчого мистецтва (більш як 40 країн) від часів Стародавнього Риму і Стародавньої Греції. Оригінальний підбір текстів не тільки задовольняють комунікативні потреби студентів, але й сприяють розвиткові їхнього освітнього рівня. Навчальний матеріал подається за принципом концентризму і ступенем складності.

Першу частину підручника представлено 18 уроками, які призначені для роботи над термінологічною і професійною лексикою на початковому етапі. Послідовність роботи: слово – словосполучення (у тому числі стійкі) – речення (фраза) – міні-текст (як модель ситуативного висловлювання). Друга частина, яка складається з двох розділів, представлена 40 уроками. 24 тексти першого розділу за своїм змістом певною мірою висвітлюють історію світового мистецтва. 16 текстів другого розділу присвячено окремим сторінкам живопису, скульптури, архітектури. Вони спрямовані для роботи зі студентами на більш високому рівні володіння мовою, а також для аспірантів для підготовки до складання кандидатського мінімуму з англійської мови

Система вправ спрямована на активізацію засвоєної лексики в мові, створення асоціативних зв'язків, формування лексичних навичок продуктивного творчого мовлення в умовах професійного спілкування; подальше вдосконалення лексичних навичок відбувається на наступних етапах роботи, коли розширення лексичного запасу і мовленнєвої компетенції спонукають студентів до мовної активності.

Підручник розрахований на 240-300 годин аудиторної роботи та на таку ж саму кількість годин самостійної роботи.

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Part 1

ART VOCABULARY IN USE

I. WORDS FOR DISCUSSING ART AND ARCHTECTURE

A. Words for Discussing Art

Unit 1

PERSPECTIVE

Let's put things in **perspective** — a point of view that shows the relationship between one thing and another. The word is used for objects and scenes depicted so that they appear to the eye to have the appropriate relationship and proportion to everything else in the painting. If a barn is depicted in the painting, the cows and sheep grazing near it will be proportionally smaller than the barn. As they paint, artists imagine converging lines invisible to the viewer of the painting.

WORDS IN CONTEXT: - *In the fifteenth century, Filippo Brunelleschi led a group of artists to creating* ***perspective*** *through manipulating vanishing points in a painting; thus, art for the first time became three-dimensional.*

CHIAROSCURO

The use of light and shade in a painting and the skill displayed by the painter in the management of shadows.

WORDS IN CONTEXT: *Rembrandt was a master of* ***chiaroscuro*** *in his paintings, which show figures in sunlight and shadow.*

ETCHING

The art of engraving with acid on metal. The print taken from the metal plate is also called an **etching.** A needle is used to scratch a design on the metal plate; this design is filled with ink. The plate and paper are then put into a press, which transfers the pattern to the paper. There are many variants of this process, but it appears to have been developed in Germany about 1515.

WORDS IN CONTEXT: *The artist Albrecht Dürer made* ***etchings*** *on iron between 1515 and 1518, probably the earliest examples of this art. Other artists who used the process include Rembrandt, Goya, and Whistler.*

MEZZOTINT

A method of engraving that leaves the impression of light and shadow or **chiaroscuro** on the final print after the artist scratches the surface of a copper or steel plate with a saw-toothed tool. The soft effect in the print can show every degree of light and shade from black to white without leaving a sharp line as in an **etching.**

WORDS IN CONTEXT: ***Mezzotint****, an engraving showing light and shadow, was invented by a Dutchman, Ludwig von Siegen, in 1640, but the process came into wide use in England in the early eighteenth century.*

After studying the definitions above, use these new words in the sentences below.

1. The most popular work of Albrecht Dürer was a(n) _____ of a pair of hands, palms held together in prayer.

2. Art lovers visit the Rijksmuseum in Amsterdam to see Rembrandt Van Rijn's The Night Watch, in which the artist uses _____ to light the figures that appear to emerge out of shadows with a dramatic effect.

3. A method of engraving that gives the effect of light and shade is called _ _____.

4. Artists use a technique called _____ to create the illusion of three-dimensional space on a flat surface.

Test Yourself: Write the letter next to the number to match word and meaning.

1. chiaroscuro	a. creating appropriate relationships in art
2. perspective	b. blending light and shade in paintings
3. etching	c. an engraving showing light and shadow
4. mezzotint	d. created by plate, paper, and press

On a separate sheet of paper, write a sentence using each of these new words.

DID YOU KNOW?

Illuminated manuscripts are those produced by European monks during the Middle Ages using bright colored paints and very small ornamental decorations. The Bible and other precious books were made more visually beautiful in this manner.

Unit 2

PALIMPSEST

Manuscripts inscribed on parchment in ancient Egypt were written on both sides (*recto*—front, and *verso*—back). These pages, often erased and reused, were called **palimpsests.**

WORDS IN CONTEXT: - *Some artists in contemporary times still create* ***palimpsests*** *by using both sides of their papers and then erasing the image so that the papers may be used again. The residue of the first image sometimes leaves an interesting pattern when the paper is reused.*

PENTIMENTO

This is a painter's word for the evidence that an original work of art has been altered. Often the paint with which the artist has covered a mistake or a change of mind will become transparent. The original work will then become visible through the final composition. This creeping through of an image is sometimes compared to a **palimpsest.**

WORDS IN CONTEXT: *A famous example of* ***pentimento*** *is El Greco's* Laocoon *in the National Gallery in Washington, D.C. There, a bodyless head that had been painted out was at some time repainted as o full-length figure. This was uncovered when the work was cleaned.*

FRESCO

In Renaissance Italy **frescoes** — the word means *fresh* in Italian — were created by painting on damp lime plaster. The dampness and the lime created an element that, as the wall dried, held the paint and color magnificently. All colors are not

lime-proof, so the colors an artist could use were limited, but those that the wall held are clear and luminous. Da Vinci's *Last Supper* is a **fresco.**

WORDS IN CONTEXT: - *Minoans in Knossos, Greece, and Romans in Pompeii created* ***frescoes*** *in the fifteenth century. Because the art is successful only in dry climates,* ***frescoes*** *are rare in Northern Europe. Diego Rivera revived the art form in Mexico in the twentieth century.*

TEMPERA

A painting method used in mural painting, usually applied to dry walls. **Tempera's** advantage is that it produces clear, pure colors. It is also used in combination with oil paint.

WORDS IN CONTEXT: *In modern times, Ben Shahn and Andrew Wyeth revived an interest in* ***tempera.*** *In industrial art, a simplified* ***tempera*** *(pigment mixed with egg yolk, called* distemper) *is often used for posters.*

After studying the definitions above, use these new words in the sentences below.

1. The restoration of the painting revealed _____, indicating that the artist had at one time painted over the original work.

2. The_____ was painted on a damp, lime plaster wall.

3. The monk erased the original manuscript and reused the parchment, thereby creating a _____.

4. The bright, clear mural on the dry wall was painted with _____ combined with oil paint.

Test Yourself: Write the letter next to the number to match word and meaning.

1. tempera	a. the erased first image left a pattern on the paper
2. fresco	b. alteration of the original painting
3. pentimento	c. in dry climates this technique is successful
4. palimpsest	d. this element mixed with egg yolk creates distemper

On a separate sheet of paper, write a sentence using each of these new words.

DID YOU KNOW?

Most viewers believed that Michelangelo used muted and somber colors when he painted the Sistine Chapel in the Vatican, but when the mural was cleaned, people were startled to discover that the artist had used bright, clear colors. Grime and candle smoke had dimmed the murals.

Unit 3

POINTILLISM

The technique of painting with dots of color to create an image. The French painter Georges Seurat (1859-1891) used dots of primary colors to execute an enormous painting, *Sunday Afternoon on the Island of Grande Jatte.*

WORDS IN CONTEXT: *The Broadway musical* Sunday in the Park with George *took as its subject the work of Georges Seurat, whose huge painting done entirely in* ***pointillism*** *hangs in the Art Institute of Chicago.*

MOSAIC

Art made by setting small colored pieces of glass, stone, or marble in mortar to create a picture.

WORDS IN CONTEXT: *Roman artists created mosaics using marble; later Byzantine artists in the sixth century composed pictures using small cubes of colored glass, which, in reflected light, produced a dazzling effect.*

GENRE PAINTING

A realistic style of painting in which everyday life forms the subject matter, as distinguished from religious or historical painting.

WORDS IN CONTEXT: - *Dutch painter Jan Vermeer (1632-1675), who painted peasants, women in their kitchens, and other ordinary life scenes, might be called a genre painter because of his choice of subjects. However, his use of light and original interlocking shapes raises his genre work to another level.*

COLLAGE

A composition made with cut and pasted pieces of material, sometimes scraps combined with objects painted into a picture.

WORDS IN CONTEXT: - *For his beach house, the artist composed a collage of seashells, driftwood, and white pebbles.*

After studying the definitions above, use these new words in the sentences below.

1. The gold pictorial wall in the ancient palace was a _____ composed of glittering glass cubes.

2. The painting of farmers along with cows grazing in the fields beyond was an example of _____ .

3. The _____ on her wall was constructed of bits of boot leather, pieces of an old barn door, and several horseshoe nails.

4. The _____ was executed by the artist using small colorful dots to create the image of a house.

Test Yourself: Write the letter next to the number to match word and meaning.

1. mosaic	a. artwork created with scraps and bits of materials
2. pointillism	b. an image created entirely with dots

3. collage	c. a picture composed of colored glass bits
4. genre painting	d. a painting depicting realistic life forms

On a separate sheet of paper, write a sentence using each of these new words.

DID YOU KNOW?

The painting by American artist James McNeill Whistler (1834-1903), popularly known as *Whistler's Mother,* was actually given the less personal title by the artist of *Arrangement in Black and Grey, No,* 7. It hangs in the Musée D'Orsay in Paris.

Unit 4

CAVE PAINTINGS

The earliest European painters depicted animals, such as wild boar and buffalo, on the walls of caves more than 20,000 years ago. Two examples of cave paintings are found in Lascaux, France, and Altamira, Spain.

WORDS IN CONTEXT: *The cave paintings in Lascaux, in the Dordogne region of southern France, are such a popular attraction that a replica of the cave has been made to preserve the original cave.*

BYZANTINE

An art style developed after Byzantium became the capital of the Roman Empire (c. 330). With monumental, stylized, rigid images set on gold backgrounds, this art appears in religious mosaics, panel paintings, and manuscript illuminations.

WORDS IN CONTEXT: *Byzantine art was also created in Italy, Syria, Greece, Russia, and other Eastern countries under Byzantine influence.*

GOTHIC

A movement begun in France with sculpture (c.1200) followed by Gothic painting *(c.1300)*. These art forms had been preceded by Gothic architecture; the first landmark structure is part of the abbey of Saint-Denis. This is a graceful, linear, elegant style more naturalistic than earlier European forms and far less rigid than Byzantine art.

WORDS IN CONTEXT: *Tapestry, sculpture, and stained glass assumed importance in the soaring ribbed vaults of Gothic churches. The* Pieta *of the Avignon school was noted for its delicacy of expression.*

ROMANESQUE

A style that emerged in France (c. mid-eleventh century). Ornamental, stylized, and complex in both sculpture and painting. Often used in huge Romanesque churches with massive barrel vaults and few wall openings, which encouraged monumental frescoes—of animal, vegetable, and religious motifs.

WORDS IN CONTEXT: - *Roman architecture was the main inspiration for Romanesque design, but Byzantine and Eastern influences were incorporated. The large walls of churches encouraged fresco.*

After studying the definitions above, use these new words in the sentences below.

1. The first known European paintings depicted animals. Called _____ _____ this art was discovered in France and Spain.

2. _____ churches with massive walls are often decorated with monumental frescoes.

3. _____ art created in a graceful, linear style, followed architecture and sculpture of the same style in thirteenth-century France.

4. _____ art has a gold background and is sometimes composed of mosaics.

Test Yourself: Write the letter next to the number to match word and meaning.

1. Gothic	a. characterized by stylized figures on a luminous gold background
2. Romanesque	b. French movement characterized by grace and elegance
3. Byzantine	c. monumental, complex, and ornamental art and sculpture
4. Cave paintings	d. earliest known art, composed of animal figures

On a separate sheet of paper, write a sentence using each of these new words.

DID YOU KNOW?

Hieronymus Bosch (c. 1450-1516) was a Dutch painter of fantasy in the late Middle Ages. He filled a colorful canvas with weird, misshapen figures conducting themselves sinfully in *Hell;* in *Ship of Fools* he painted on allegory of humanity's immorality.

Unit 5

CLASSICISM

Ancient Greek and Roman art, which emphasized harmony, proportion, balance, and simplicity. Generally, **classicism** refers to art, architecture, and sculpture based on accepted standards of beauty. The elegance, symmetry, and repose of **classical** art are usually seen as the opposite of art of the romantic school (see below).

WORDS IN CONTEXT: ***Classicism*** *in art denotes the absence of emotionalism, subjectivity, and excess enthusiasm. Artists of this school looked back in admiration to Greek and Roman models.*

RENAISSANCE

European art, c. 1400-1600. **Renaissance** art began in Italy and stressed the forms of classical antiquity, which emphasized a realistic use of space, scientific perspective, and secular subjects. Early **Renaissance** artists were Leonardo da Vinci and Donatello; artists of the later or High **Renaissance** were Michelangelo, Raphael, and Titian.

WORDS IN CONTEXT: ***Renaissance*** *means* rebirth *in French and describes the rich development of* Western *civilization that marked the transition from the Middle Ages to the modern age. It was a period of brilliant accomplishment in all the arts, literature, science, and scholarship. The humanist emphasis on* the *individual was typified in the* ***Renaissance*** *man —* a *man of universal genius — represented by Leonardo da Vinci.*

BAROQUE

A style developed in Europe and Latin America during the seventeenth and eighteenth centuries. Works in all the arts were produced on a grand scale with a high sense of drama. In painting, deep *perspective* was developed, *chiaroscuro* was intensified, color was superbly exploited, and artists often showed a fascination with intense emotional states.

WORDS IN CONTEXT: *Some of the artists working in the early (1590-1625), high (1625-1660), and late* ***baroque*** *(1660-1725) periods were Caravaggio, La Tour, Rembrandt, Vermeer, Rubens, and Claude Lorraine. The buildings in Versailles are examples of* ***baroque*** *architecture. In the late* ***baroque,*** *Italy lost its dominant position to France, with painters using lighter colors and softer forms, and* ***baroque*** *gave way to the rococo.*

ROCOCO

In reaction to the grandeur and massiveness of the baroque, artists working in the **rococo** style used highly decorative, refined, and elegant forms. This style spread through eighteenth-century Europe. Parisian tapestries, furniture, and bronze art became delicate. Shells, scrolls, branches, and flowers appeared on furnishings.

WORDS IN CONTEXT: *The major French painters of the* ***rococo*** *period were Watteau, Boucher, and Fragonard. In England, the furniture of Chippendale was* ***rococo.***

After studying the definitions above, use these new words in the sentences below:

1. _____ is executed on a grand scale and exhibits high drama and emotion using perspective and chiaroscuro.

2. Art that emphasizes the harmony and balance of the art of ancient Greece and Rome is called _____ art, a word that means "rebirth."

3. _____ is the term given to the art of antiquity that set the standards for beauty and good taste.

4. Highly decorative art featuring refined forms and often incorporating flowers and branches is art of the _____ style.

Test Yourself: Write the letter next to the number to match word and meaning.

1. rococo	a. art on a grand scale, with emotional intensity and drama
2. baroque	b. art that looked back to ancient Greece and Rome
3. Renaissance	c. refined and decorative-delicate flowers and branches
4. classicism	d. marked the transition between the Middle Ages and now

On a separate sheet of paper, write a sentence using each of these new words.

DID YOU KNOW?

Some of the earliest Roman fresco figure paintings (c. 30 B.C.) are found on the walls of the Villa of Mysteries, a house located in the ancient city of Pompeii, which was covered by volcanic ash when Mount Vesuvius erupted in 79 A.D. The ash protected the site until it was discovered and excavated in the eighteenth century.

Unit 6

REALISM

The nineteenth-century art movement developed in reaction to the idealistic subject matter of the French art academy in favor of commonplace, everyday, even ugly subjects.

WORDS IN CONTEXT: *Realism, broadly, is the representative, unembellished rendering of natural Forms. Major realists include Courbet, J. F. Millet, and Daumier.*

ROMANTICISM

A European movement (late eighteenth to mid nineteenth centuries) that rejected a return to the classical ideals of *neoclassicism.* Romanticism emphasized emotion and spontaneous expression over reason. The subject matter was dramatic and usually painted in energetic, brilliant colors.

WORDS IN CONTEXT: *Romantic artists were Delacroix, Gericault, Goya, Turner, and Blake.*

IMPRESSIONISM

A late nineteenth-century French school that emphasized transitory visual impressions often painted directly from nature. Impressionists focused on the changing effects of light and color on natural objects.

WORDS IN CONTEXT: *Monet, Renoir, and Pissarro were important impressionists.*

SYMBOLISM

A painting movement that emerged in Paris in the 1880s. Subject matter was suggested, rather than presented directly, in stylized, evocative images.

WORDS IN CONTEXT: *Symbolism grew out of literature in France in reaction to realism. Baudelaire was leader of the movement in poetry. Other symbolists included Mallarme, Rimbaud, and Verlaine; Maeterlinck in drama; and Debussy in music. (Debussy was also considered to be a musical impressionist. Such terms may have slightly different connotations when describing different forms of artistic expression.}*

After studying the definitions above, use these new words in the sentences below.

1. A decorative painting movement in France opposed to realism was called _____ .

2. The work of artists who often worked outdoors, painting natural forms and emphasizing light and color was called _____ .

3. _____ artists such as Goya and Turner valued emotion more than reason and worked spontaneously.

4. _____ is a nineteenth-century French art movement that rejected idealized subject matter and took ordinary, everyday objects, people, and scenes as its subject.

Test Yourself: Place the letter next to the number to match word and meaning.

1. romanticism	a. poets led the way to this evocative art
2. symbolism	b. a French school of artists who loved light and color
3. impressionism	c. art painted from ordinary, natural forms
4. realism	d. spontaneous, emotional art, dramatic and bright

On a separate sheet of paper, write a sentence using each of these new words

DID YOU KNOW?

Vincent van Gogh (1853-1890), the great Dutch artist who experimented with color and loaded his canvases with layers of pigment using a palette knife, sold only one of his paintings during his lifetime. His paintings that now sell for millions of dollars include *The Potato Eaters, Starry Night, Sunflowers* (several versions), *The Small House of Vincent in Aries, Self Portrait, Man with Ear Cut Off,* and others.

Unit 7

CUBISM

A revolutionary movement begun by Picasso and Braque in Paris (c. 1907). In revolt against sensual, emotional art, **cubism** fragments the subject and shows it from multiple points of view simultaneously. Early works of the movement, sometimes called *conceptual realism,* show subjects as the mind, not the eye, perceives them.

WORDS IN CONTEXT: ***Cubism*** *appeals to the intellect, creating a three-dimensional image as a puzzle. Other artists who worked in this style were Marcel Duchamp and Ferdinand Leger. Picasso's Damoiselles d'Avignon (1907) is a fine example of* ***cubism.***

SURREALISM

A movement originating in France in the 1920s that explored the unconscious by using dreamlike images, spontaneous techniques, and surprising juxtapositions of objects. Whether humorous, eerie, or disorienting, these paintings pushed the boundaries of art.

WORDS IN CONTEXT: *Influenced by psychoanalyst Sigmund Freud,* ***surrealism*** *expressed the imagination as revealed in dreams without the conscious control of reason. Joan Miro used images from the subconscious, while Rene Magritte and Max Ernst juxtaposed incongruous elements painted in a realistic manner. Salvador Dali used images inspired by dreams, notably in his famous painting of melting clocks.*

ABSTRACT EXPRESSIONISM

Emphasizing spontaneous personal expression and the act of painting itself, this movement, begun in New York City in the 1940s, ignored accepted artistic values and called attention to the surface of the painting—brush strokes and texture. **Abstract expressionism** was the first important American school of painting to influence art abroad. Major artists: Jackson Pollock, Willem de Kooning, Robert Motherwell, Hans Hoffman, Franz Kline, and Robert Rothko.

WORDS IN CONTEXT: ***Abstract expressionism*** *greatly influenced the art that followed it, especially in the way material and color were used. Pollock (1912-1956), who dripped house paint on huge canvases, achieved lyrical and dramatic artwork using this technique.*

MINIMALISM

Painting and sculpture reduced to pure forms and strict, systematic compositions. The movement originated in the United States in the early 1960s.

WORDS IN CONTEXT: *In reaction to the subjectivity of* ***abstract expressionism,*** *artists such as sculptors Donald Judd and Carl Andre created impersonal, precise, primary structures in their work. The* ***minimalism*** *of Ellsworth Kelly, Kenneth Noland, and Frank Stella employed monumental, geometric forms and pure colors that had no references beyond the works themselves.*

After studying the definitions above, use these new words in the sentences below.

1. Freud influenced the movement in art called _____.

2. Works of _____ appeal to the intellect and often present an image from several points of view.

3. Jackson Pollock's vigorous drip paintings are important in the _____ _____ movement.

4. The artistic technique of _____ s trips art down to its basic shapes and forms.

Test Yourself: Write the letter next to the number to match word and meaning.

1. surrealism	a. art stripped to the basics
2. minimalism	b. art that presents the mind with a puzzle
3. cubism	c. emphasizes texture and brush strokes
4. abstract expressionism	d. dreamlike images from the subconscious

On a separate sheet of paper, write a sentence using each of these new words.

DID YOU KNOW?

The Armory Show was an art exhibition in 1913 in New York City at the 69th regiment armory. It included works of the European avant-garde seen for the first time by most Americans who were startled by such work as Duchamp's *Nude Descending a Staircase.* The Armory Show created a sensation and

introduced modern art to the United States, an important event that changed the direction of American art.

B. Words for Discussing Architecture

Unit 8

ICONOGRAPHY

The study and interpretation of the symbolic meanings of images or representational figures. For example, in Christian **iconography**, the figure of the dove signifies the Holy Spirit, and the figure of a fish symbolizes Jesus. Each epoch develops its own **iconography** as, for instance, images of Buddha in Buddhism or Shiva in Hindu **iconography**.

WORDS IN CONTEXT: *The study of* ***iconography*** *attempts to uncover the origins of symbols and the conventions from which the images* arose so *as to interpret them. It is essentially the study of icons — recognizable symbols.*

VAULT

This is basically a curved ceiling over a room made of brick, tile, blocks, or concrete. A **vault** can take several forms: *Roman vaults* were perfectly rigid and could be placed over vast spaces. Medieval systems favored the *barrel vault,* which spanned two walls in a continuous arch. The *groined vault,* at the intersection of two barrel vaults, forms four arched openings.

WORDS IN CONTEXT: *Curved "ribs" to strengthen the groins and sides of a* ***vault*** *appeared in the eleventh century and became the supporting skeleton of Gothic architecture.*

MULLIONS

Slender vertical bars that divide panes in windows.

WORDS IN CONTEXT: *Tudor buildings (see below) of the fifteenth and sixteenth centuries in England often used* ***mullioned*** *windows to give manor or country houses a warm, domestic look.*

BUTTRESSES

Projecting supports built into or against the external wall of a building to strengthen it, particularly when a vault or arch places a heavy load on one section. A *flying buttress* is a masonry arch that transfers the weight or thrust of a vault to a lower support. Buttresses were often ornamented with gables and sculpture.

WORDS IN CONTEXT: *In cathedrals such as Notre-Dame de Paris,* ***buttresses*** *give the appearance of* a *"flying structure" and express the elasticity and equilibrium of Gothic architecture.*

After studying the terms above, use these new words in the sentences below:

1 _____ are *an* architectural element that include barrel, ribbed, and groined.

2. _____ support and strengthen massive arches or vaults so as to transfer the weight to a lower support.

3. The study of the history and symbolic meanings of images and figures is called _____.

4. A _____ is one with many panes divided by strips of wood.

Test Yourself: Write the letter next to the number to match word and meaning.

1. buttress	a. strips of wood or other material that divide window panes
2. vault	b. arch or vault supports designed to transfer weight
3. mullions	c. study of symbolic images or figures
4. iconography	d. curved ceiling over a space; there are several forms

On a separate sheet of paper, write a sentence using each of these new words.

DID YOU KNOW?

Notre-Dame de Paris (1200-1250 in the making) is a cathedral constructed of nine squares (three-times-three to represent the Holy Trinity) that create a geometric pattern and blend architecture and sculpture. Its two towers with a band of sculpted figures or gargoyles bind the immense Rose Window to the rest of the facade. In addition: Many contemporary homes built in a "traditional" style have paned windows influenced by the mullioned windows of the Tudor epoch.

Unit 9

BYZANTINE

Dating from the fifth century, a style of the Byzantine Empire after it became the capital of Rome (330 A.D.) This style was constructed with masonry around a central plan. The style made use of domes, ornamental forms, gold, stylized figures, and icons.

WORDS IN CONTEXT: ***Byzantine*** *architecture consisted of a blend of Greek and Oriental traditions. Interiors were often decorated with mosaics and frescoes.*

ROMANESQUE

The style of European architecture of the eleventh and twelfth centuries that was based on Roman style with round arches; massive, thick walls; and austere interiors. Huge west facades were crowned by a tower, or sometimes by twin towers.

WORDS IN CONTEXT: ***Romanesque*** *churches were massive enough to sustain large barrel vaults, which created a somberly impressive atmosphere.*

NORMAN

This style was developed from 1066 to 1154 in areas conquered by the Normans: France, England, Italy, and Sicily. In France and England, Norman buildings were based on Romanesque architecture. These churches, castles, and abbeys were huge and sparsely decorated. English and French churches were cruciform (shaped like a cross) and had square towers. Often carved moldings were used along with grotesque animal sculptures.

WORDS IN CONTEXT: *In England, the only remaining* ***Norman*** *architecture is the small St. John's Chapel (c. 1087) at the tower of London; in France,* ***Norman*** *architecture includes the earliest constructed par's or Mont-Saint Michel and two abbeys at Caen.*

TUDOR

Architectural style in England prevalent during the 1485-1556 reign of the Tudors, Henry VII, Henry VIII, and Mary I. Used predominantly in manor or country houses, this style combined brickwork with half-timbers, gables, and many chimneys and emphasized a domestic look inside.

WORDS IN CONTEXT: *Fine examples of the* ***Tudor*** *style are Hampton Court Palace and some colleges at Oxford and Cambridge. For private houses, think of sketches of Shakespeare and Anne Hathaway's home in Stratford-on-Avon.*

After studying the definitions above, use these new words in the sentences below:

1. Patterned after the Roman style, these _____ buildings were massive in size, had thick walls, and round arches, and the interiors were spare.

2. Based on *Romanesque* architecture, these churches and castles in the _____ style were huge, sparsely decorated, and sometimes contained sculptures of grotesque animals and carved panels.

3. Brickwork, half-timbers, square mullioned windows, and many chimneys characterize the _____ style of architecture.

4. A central plan, domes, gold, ornament, and stylized figures characterize the _____ style.

Test Yourself: Write the letter next to the number to match word and meaning.

1. Tudor	a. do as the Romans do: spare interiors, massive size
2. Romanesque	b. do as Will and Anne do: brick below, timber above

3. Byzantine	c. do as Romanesque does, animal carvings
4. Norman	d. do as the Greek and Oriental architects do

On a separate sheet of paper, write a sentence using each of these new words.

DID YOU KNOW?

One of Italy's best-known groups of structures has a marble exterior and sits on a grassy piazza. Its cathedral, baptistry, and tower are fine examples of Romanesque architecture, but its major claim to fame among tourists is its campanile, whose angle continues to amaze viewers. What could this awesome piece of architecture be? ANSWER: The Cathedral at Pisa (begun in 1063) with its startling leaning bell tower (campanile).

Unit 10

GOTHIC

A style employed in Europe in the thirteenth, fourteenth, and fifteenth centuries characterized by pointed arches, ribbed vaults, and buttresses to support its heavy stone construction.

WORDS IN CONTEXT: *In addition to the cathedral of Notre-Dame, the magnificent cathedral at Chartres, also in France, is a High* ***Gothic*** *masterpiece (begun after 1194).*

RENAISSANCE

This European style of the fifteenth and sixteenth centuries began in Italy. Symmetry, simplicity, and precise mathematical relationships of the ancient Romans (and especially the concepts of the architect Vitruvius) were adapted for contemporary use.

WORDS IN CONTEXT: *The rebirth* ***(renaissance)*** *of classical architecture began in Italy and spread through Europe, virtually ending the dominance of the* ***Gothic*** *style. Brunelleschi was the first great architect of the Renaissance, bringing back the domes, vaults, and arches used in Roman antiquity.*

BAROQUE

During the seventeenth and eighteenth centuries in Europe and Latin America, architecture as well as art was produced on a grand scale, emphasizing drama, energy, and mobility of form. **Baroque** buildings (Versailles, for example, and the churches of Christopher Wren) imposed order on many different forms such

as complex ground plans, fountains, waterfalls, and facades that appeared to change in the light.

WORDS IN CONTEXT: ***Baroque*** *architecture took on the plastic aspects of sculpture and was enhanced by the chiaroscuro effects of painting to emphasize unity and balance of diverse artistic parts.*

GEORGIAN

The prevailing style of architecture in England during the reigns of George I, II, and III (1714-1830). Architects looked back to the principles of Andrea Palladio, the Italian Renaissance architect, whose formally classic buildings were primarily palaces and villas near Venice. His country houses employed a classic temple front; inside was a central hall surrounded by rooms laid out symmetrically.

WORDS IN CONTEXT: *The* ***Georgian*** *architect, Palladio, was influenced by the Italian Vitruvius; Palladio later influenced the English architect Inigo Jones.*

After studying the definitions above, use these new words in the sentences below:

1. Architecture on a grand scale employing dramatic forms and diverse components is called _____.

2. _____ architecture was the result of a rebirth of interest in classical Roman forms, and it revived domes, vaults, and other features of antiquity.

3. A classical style characterized by a symmetrical floor plan with a central hall was _____ architecture.

4. _____ architecture incorporated ribbed vaults, pointed arches, and buttresses — some of them flying.

Test Yourself: Write the letter next to the number to match word and meaning.

1. Gothic	a. placed order on fountains, waterfalls, and diverse forms
2. Georgian	b. looked back on the classical forms of antiquity with favor
3. Baroque	c. influenced the architects of Versailles
4. Renaissance	d. palaces and villas with temple fronts and formal floor plans

On a separate sheet of paper, write a sentence using each of these new words.

DID YOU KNOW?

Monticello, Thomas Jefferson's home in Virginia, and other manor houses of Southern plantations were influenced by Georgian architecture of eighteenth- and nineteenth-century England. In addition: The "five and ten cent store" building on Broadway in Lower Manhattan, completed in 1913, and until 1920 the tallest building in the world, was inspired by the Gothic Houses of Parliaments in London. The architect was Cass Gilbert (1859-1934). Can you

guess what building this is? ANSWER: The Woolworth Building, still standing and still beautiful.

Unit 11

ROCOCO

A style that originated in France (c. 1720) and developed from the more grandiose baroque style. **Rococo** was characterized by refined use of various materials including stucco, metal, and wood, and it employed brilliant and delicate ornamentation.

WORDS IN CONTEXT: *In contrast to the grand drama of the baroque style,* ***rococo*** *was linear and exquisitely refined. The major French architect was Gabriel. Italian* ***Rococo*** *was associated with Tiepolo, who used bright, delicate decorations.*

CLASSICAL REVIVAL

The architectural movement in England and the United States in the late eighteenth and early nineteenth centuries that "revived" the traditions of Greek and Roman antiquity. This movement is sometimes called *neoclassical.* The buildings constructed in this style partly resulted from architects' enthusiasm for archeological knowledge stimulated by the excavation of Pompeii and by investigations of features of ancient Greece.

WORDS IN CONTEXT: *Ancient Roman influence predominated in the* ***classical revival*** *of this era in the United States, as seen in the design of the Virginia capital building created by Thomas Jefferson in 1785.*

BAUHAUS

The style of the **Bauhaus School,** founded in Germany by Walter Gropius in 1919. A radical departure from earlier design styles, the teaching in this school

emphasized functional skills and craft as these applied to industrial problems of mass production.

WORDS IN CONTEXT: ***Bauhaus*** *concepts, which focused on severe economic, geometric design, were greatly controversial. Seen as too radical, they were banned by the Nazis in 1933. However, the style found international acclaim and had enormous influence on architecture, furnishings, and typography. It flourished in the United States, especially at the Chicago Institute of Design.*

INTERNATIONAL STYLE

A movement in the 1920s in the United States and abroad led by Mies van der Rohe, Le Corbusier, and Walter Gropius, and later practiced by Philip Johnson, the **International Style** became the dominant style of the mid-twentieth century. Architects used glass, steel, and other modern materials and focused on structure and function.

WORDS IN CONTEXT: ***The International Style*** *opposed decorative details and incorporated sleek, simple lines and respect for modern materials. An extreme example of* ***International Style*** *is Philip Johnson's* Glass House *in New Canaan, Connecticut (1949), which consists of a glass box, a steel frame, and a brick floor.*

After studying the definitions above, use these new words in the sentences below:

1. Emphasizing function, lightening the mass of buildings, and employing glass, _____ architects grew out of the Bauhaus movement, which furiously disdained decoration and ornamentation.

2. Literally translated as "house for building," the _____ movement in Germany after World War I stripped architecture of frills and brought the concept of mass production to the world of design and building.

3. _____ departed from the baroque style by streamlining designs and adding delicate ornamentation.

4. _____ looked back with favor on the traditions of Greek and Roman antiquity following the uncovering of the buried city of Pompeii.

Test Yourself: Write the letter next to the number to match word and meaning.

1. rococo	a. revived the traditions of Greek and Roman antiquity
2. Bauhas	b. school that influenced twentieth-century architecture
3. classical revival	c. refined, delicate, and ornamental style
4. International Style	d. steel and glass, focus on structure and function

DID YOU KNOW?

The faculty at the Bauhaus, which began in Weimar, Germany, included artists and architects who would become world renowned figures: Paul Klee, Lyonel Feininger, Wassily Kandinsky, László Moholy-Nagy, and Marcel Breuer, along with Walter Gropius. In addition: Moholy-Nagy founded the Chicago Institute of Design after the Bauhaus was closed by the Nazis.

Unit 12

ANDREA PALLADIO

(1508-1580): Influential Italian Renaissance architect whose drawings of Roman architecture and his own plans were published in *The Four Books of Architecture* (1570). He designed formally classic buildings, palaces, and villas, and his symmetrical country houses incorporated classic temple fronts.

WORDS IN CONTEXT: ***Palladio*** *used the classical temple motifs in three famous churches in Venice: San Francisco della Vigna, San Giorgio Maggiore, and Il Redentore. He had a great influence on British and U.S. architecture.*

GIOVANNI BERNINI

(1598-1680): The dominant figure of Italian baroque architecture, he produced dramatic works of architecture enhanced with sculpture. In 1629, he became architect of St. Peter's Cathedral in Rome and designed interior details and the great piazza in front of St. Peter's.

WORDS IN CONTEXT: ***Bernini*** *produced* David *for Cardinal Borghese (c. 1620),* Rape of Proserpine *(1622), and* Apollo and Daphne *(1625) — all in the Borghese Gallery in Rome.* ***Bernini*** *(called Gianlorenzo) designed chapels, churches, fountains, monuments, tombs, and statues for popes.*

SIR CHRISTOPHER WREN

(1632-1723): British architect, mathematician, and astronomer, Wren designed St. Paul's Cathedral in London (1675-1710) and 52 other churches in London. He also designed Trinity College Library at Cambridge University (1679-1684) and the Sheldonian Theatre at Oxford (1664-1669).

WORDS IN CONTEXT: *After the great fire in London in 1666,* ***Sir Christopher Wren*** *designed a plan for rebuilding London. It was never carried out, though he did design many London structures. Wren's designs, in which he incorporated elegant spires, were greatly influential.*

FRANK LLOYD WRIGHT

(1867-1959): This great American architect respected nature and organic forms. He felt that structures should fit into their environment, take advantage of their natural settings, and be constructed of the same materials they sit on: if the setting was natural limestone, the structure should be of natural limestone. He also viewed houses not as a series of spaces but wished to "destroy the box," making the spaces flow openly from room to room.

WORDS IN CONTEXT: ***Frank Lloyd Wright*** *designed* The Robie House *in "the Prairie Style," in Chicago (1909), his own home,* Taliesin, *in Spring Green, Wisconsin (1911, twice rebuilt),* Taliesin West, *home and school, Scottsdale, Arizona (1937), the famous* Fallingwater, *cantilevered over a water fall, taking advantage of the natural environment of its surroundings in Bear Run, Pennsylvania (1935), the Solomon R. Guggenheim Museum in New York City (1956), with its innovative spiraling ramp, and Marin County Civic Center, Marin, California (1957).*

After studying the names above, use them in the sentences below.

1. The major Renaissance architect who revived classical symmetrical forms and the Roman temple pillars on the fronts of structures was _____ .

2. As great a sculptor as he was architect,_____ worked in and around St. Peter's, and other works of his can be seen in the Borghese Gallery in Rome.

3. _____ designed St. Paul's Cathedral in London.

4. _____ integrated materials and environment into architectural expression and was innovative in open planning, eliminating traditional room divisions in favor of fluid inner space.

Test Yourself: Write the letter next to the number to match man and work.

1. Sir Christopher Wren	a. David, Rape of Proserpine — and churches, too
2. Giovanni Bernini	b. formal, classic palaces and villas, he liked symmetry
3. Andrea Palladio	c. is known for *Fallingwater*
4. Frank Lloyd Wright	d. noted British architect of London structures

DID YOU KNOW?

The 210-foot tower of Duke Chapel, a majestic structure whose stained glass windows contain more than one million pieces of glass, and which dominates the neo-Gothic West Campus of Duke University, was designed by African-American architect Julian Abele (1881-1950) in the mid-1920s.

Unit 13

STANFORD WHITE

(1853-1906) An American architect whose work with C. F. McKim and William R. Meade influenced New York City architecture at the turn of the twentieth century. Still standing are his Washington Memorial Arch in Washington Square Park and the elegant Century Club. His special interests were in interior design and decorative arts.

WORDS IN CONTEXT: *The first Madison Square Garden in New York City was designed by* ***Stanford White*** *and his partners. White's building was more graceful than his life: He was shot and killed in Madison Square Garden by a jealous husband, Harry K. Thaw, over an affair* ***White*** *was having with Evelyn Nesbitt, Thaw's wife — an incident depicted in the film* The Girl in the Red Velvet Swing.

LUDWIG MIES VAN DER ROHE

(1886-1969) Commonly referred to as Mies, this German-American architect was a founder of modern architecture. He took over as director of the Bauhaus from Walter Gropius; later he moved to Chicago to teach in what is now the Illinois Institute of Technology. He pioneered internal structures that could support buildings made entirely of glass, the structural skeletons of buildings being one of his major interests.

WORDS IN CONTEXT: *Known for his maxims, as well as for creating the vocabulary of modern architecture,* ***Mies van der Rohe*** *coined the phrases, "Less is more," "God is in the details," and "Form follows function."*

LE CORBUSIER (1887-1965) Born Charles-Edouard Jeanneret-Gris, this Swiss architect worked in France; his book *Towards a New Architecture* (1923) had a revolutionary effect on international development of modern architecture. Drawing inspiration from industrial forms, he produced radical schemes for houses and apartments.

WORDS IN CONTEXT: ***Le Corbu,*** *as he was often known, built a villa near Paris in 1923 and another,* Villa Savoie, Poissy, *in 1929. His plan for a "vertical city" was partially realized in the* Unité d'Habitation, *Marseilles (1942-1952).* ***Le Corbusier*** *also designed the Visual Arts Center at Harvard University (1961-1962).*

I. M. PEI

(1917-) A Chinese-American architect, Pei integrates structure and environment, favoring glass, stone, concrete, and steel. A champion of light, view, and public space, Pei is known for designing giant atriums — and for the design of the huge, glass Pyramids at the Louvre in Paris (1983).

WORDS IN CONTEXT: Among *the structures designed by* ***I. M. Pei*** *are the East Wing of the National Gallery of Art, Washington, D.C. (1978), the West Wing of the Museum of Fine Arts in Boston (1981), and the Rock and Roll Hall of Fame in Cleveland (1996).*

After studying the architects above, use their names in the sentences below.

1. Despite his tabloid personal life, _____ will be remembered by those who admire the Washington Square Arch in New York's Greenwich Village.

2 His goal being bringing nature, people, and architecture together in a "higher unity," _____ declared that "less is more."

3. Fallowing his principles in *Towards a New Architecture* _____ designed a villa at Vaucresson, near Paris, in 1923.

4. _____ favors glass, steel, stone, and concrete — and public space.

Test Yourself: Write the letter next to the number to match man and work.

1. Mies van der Rohe a. designed the Pyramids at the Louvre

2. Le Corbusier	b. lived and died by the first Madison Square Garden
3 Stanford White	c. designed the Visual Center at Harvard
4. I. M. Pei	d. took over the Bauhaus from Gropius

On a separate sheet of paper, write a sentence using each of these names.

DID YOU KNOW?

Who designed the U.S. Capitol in Washington, D.C., setting the model for capitols throughout the United States?

ANSWER: Charles Bullfinch (1763-1884) of Massachusetts.

Unit 14

EERO SAARINEN

(1910-1961) A Finnish-American architect who also was noted for his furniture design, particularly chairs. His concrete-domed structures were innovative and influential. His projects included The Massachusetts Institute of Technology (1953-1956), Dulles International Airport (1958-1962), and the Gateway Arch in St. Louis (1959-1964), the last two were finished posthumously.

WORDS IN CONTEXT: ***Eero Saarinen*** *studied and worked with his father, architect Eliel (Gottlieb) Saarinen. Together, the two designed the Berkshire Music Center in Tanglewood, Massachusetts. The younger Saarinen also designed the swooping Trans World Airlines Terminal in New York City.*

FRANK GEHRY

(1929-) A Canadian architect, who has vaulted to the top of every list of major architects since the turn or the twenty-first century with his design of the Guggenheim Museum in Bilbao, Spain. A titanium structure composed of sleek, curving, sensuous, and fanciful shapes; the Bilbao captures and reflects the light from every angle. Using unconventional materials, he breaks the mold of architecture as we have known it.

WORDS IN CONTEXT: ***Frank Gehry*** *has been called more a sculptor than* an *architect, though his astonishing structures are considered technically masterful. In addition to the Bilbao, his work includes the Gehry House in Santa Monica, California (1978), and the Disney Concert Hall in Los Angeles (1997).*

ROBERT VENTURI

(1925-) An architectural theorist, **Venturi** is a *postmodernist* (a leader in a style that emerged in then 1970s, characterized by references to and evocative of past styles, especially of the classical tradition). **Venturi's** work is often colorful and witty. In his books, *Complexities and Contradictions in Modern Architecture* (1966) and *Learning from Las Vegas* (1972), he advocates an unorthodox, eclectic, and humorous new vocabulary of architecture, illustrating the validity and high spirits of advertising, roadside signs, and strip malls.

WORDS IN CONTEXT: *A&P parking lots have vitality and are* a *part of American culture, says* ***Robert Venturi,*** *whose colorful high-rises in Florida attest to his appreciation of "the kitsch of high capitalism."*

ROBERT A. M. STERN

(1939-) Another *postmodernist* whose work favors architecture preceding the Bauhaus and International Style. His large, private homes with porches and many windows in East Hampton, New York, and other locations incorporate traditional styles along with light and open spaces.

WORDS IN CONTEXT: *Celebration, Florida, shows the handiwork of* ***Robert A. M. Stern.*** *This small community, created by the Walt Disney Company and coplanned by Stern, looks back to Main Street America* — a *tranquil, homey, pristine world that is an experiment in planned living.*

After studying the architects above, use their names in the sentences below:

1. _____ designed the Gateway Arch in St. Louis and the Trans World Airlines terminal in New York City.

2. The work of _____ harkens back to small-town America and planned communities. (His work could have been the model for the film, *The Truman Show.)*

3. _____ wrote the book advocating that Americans look at their current architectural environment and find vital, vibrant, and amusing patterns in the kitsch around them.

4. The architect who is breaking the mold of architecture in the twenty-first century with his unconventional materials and sculptural forms is _____ _____.

Test Yourself: Write the letter next to the number to match man and work.

1. Eero Saarinen	a. look to him for a pristine, gated community
2. Robert Venturi	b. architect of the astonishing Bilbao
3. Robert A.M. Stern	c. his work reflects popular culture, wit, and color
4. Frank Gehry	d. swooping arches and concrete domes

DID YOU KNOW?

Leonardo da Vinci (1452-1519) was not only a masterly painter and sculptor, but he was also a scientist, engineer, and architect. He worked on the Milan Cathedral and at least two others. He served as architect and engineer in Milan for Louis XII beginning in 1506. Leonardo also worked on several projects for the Vatican between 1513 and 1515.

II. ART VOCABULARY

A. Colour: Range and Intensity

Unit 15

A

Words and expressions for specific colours

pitch black: intensely black, used about darkness, night, etc. (**pitch** is an older word for tar)

jet black: intensely black, used about hair, eyes, etc. (**jet** is a black semi-precious stone)

scarlet: brilliant red, the colour of traditional British letter boxes

crimson: strong deep red

shocking pink: an extremely bright pink

ginger: orangy red, used about hair and cats

navy: dark blue, used about clothes, not eyes

turquoise: greenish blue, used about fabrics, paint, sea, etc. but not usually eyes

beige: a light creamy brown

mousy: a light not very interesting brown, used only about hair

chestnut: a deep reddish brown, used about hair and horses

auburn: a red-brown colour, usually used about hair

B

Words for talking about colour

Red, blue and yellow are **primary colours**, by mixing them together you can make other colours. **Pastel colours** are pale shades of colour - pink, mauve [pale purple] and pale yellow, for example. **Strong colours** are the opposite of pastels. **Vivid colours** are strong, bright colours like scarlet or turquoise.

Fluorescent colours are very bright colours which seem to glow in the dark. **Electric** blues or greens are extremely bright blues or greens. If white has a **tinge of** green, there is a very slight shade of green in it. If something is **monochrome**, it uses only one (or shades of one) colour, e.g. black, white and grey. The suffixes **-y** and **-ish** show that a colour is partly present, e.g. **bluey green, reddish brown.**

C

Colour metaphors

blue = depression (to **feel blue**); pornographic or indecently referring to sex **(blue movie, blue joke)**; physical or unskilled **(blue-collar workers)**

red = anger (to **see red** = to be very angry); danger **(red alert,** a **red flag)**; special importance (The royal visitor was given **red carpet** treatment. The day we met will always be **a red-letter day** for me.); left-wing in politics **(red point of view)**

green = nausea (to **look green;** People who are seasick often **turn/go green** and sometimes vomit.); envy (She turned **green with envy** when she saw her friend's diamond engagement ring.); care for the environment **(green tourism;** the **Green Party)**

black = depressing or without hope (a **black future)**; anger (to look **as black as thunder);** illegality or incorrectness **(black market, black sheep of the family, black mark)**. During the war people bought many goods on the **black market.** If **I** don't finish this report in time, that'll be another **black mark** against my name. My brother was the **black sheep** of the family and left home at seventeen.

grey = lack of clarity (a **grey area)**; brains **(grey matter, grey cells)**

white = purity **(white as snow, whiter than white);** being pale (She was afraid and went

white as a sheet; a **white knuckle** [terrifying] ride at a theme park); office workers **(white-collar workers)**

Exercises

1. Look at A and answer these questions.

1. Which four of these colours can be used to describe hair?
2. Which three of these colours might be used to describe an animal?
3. Which of the shades of red would you be most likely to use about the sky at sunset?
4. Which four of these colours are the most vivid?
5. Which of the blue and brown colours are used about shoes?
6. What colour is the traditional London bus?
7. Would you prefer to have mousy hair or auburn hair? Why?
8. When you are outside at night and you can't see, how can you describe the darkness?

2. Look at C. Match the situation on the left with the response on the right.

1. That child looks a bit green.	No, they make me feel sick.
2. He's always in a blue mood these days.	Yes, it's not at all clear what we should do.
3. That TV programme always makes him see red.	Yes, but they need qualifications.
4. It's a bit of a grey area, isn't it?	I think he's going to be sick.
5. They seem to be trying to blacken his name.	Yes, they want to do their bit for environment.
6. Do you like white knuckle rides?	Yes, he can't stand the presenter.
7. White-collar workers earn more.	Yes, ever since his wife left him.

8. They're going to vote for the Greens.	I wonder what they've got against him?

3. Look up the colours below in an English learner's dictionary. Write down any new and useful expressions in example sentences of your own.

black white red blue yellow green

4. Advertisers often use exotic words with special associations to indicate colour. Look at the words in the box and answer the questions. Use a dictionary if necessary.

magnolia	strawberry	violet	ruby	emerald
burgundy	forget-me-not	jade	amber	cornflower
poppy	sapphire	turquoise	lime	coral

1. Which of the words in the box refer to precious or semi-precious stones?
2. Which of the words in the box refer to flowers?
3. Which of the words in the box refer to food or drink?
4. Which of the words in the box would be used to describe pastel shades?
5. Divide the words in the box into the basic colours that they refer to:

pink/red *blue* *green* *other* (specify colour)

6. Which two of the precious stone words are most likely to be used to describe the sea?
7. Which two of the flowers words is a romantic novelist most likely to use to describe his heroine's eyes?
8. Which of the words are (a) purplish red (b) creamy white and (c) yellowy orange?

5. Choose ten words or expressions that you particularly wish to learn from this unit and write them down in sentences of your own.

B. The Plastic Arts

Unit 16

A

Read this extract from an article about the British public's attitude to modern art.

You have heard it so often, that all those modern artists are only **pulling the wool over** the public's **eyes**[1], and it is easy to laugh, in a superior kind of way, both at the more extreme examples of contemporary art and at the apparent **philistinism**[2] of its **detractors**[3]. But, almost by stealth, the British public has discovered it perhaps does like modern art after all. Has the public **wised up**[4], or has the art **dumbed down**[5]? If people find that contemporary art is not so difficult or complicated or highbrow and impenetrable as they once thought, it could also mean that art is somehow becoming less intelligent, less sophisticated than it was.

[1] deceiving

[2] inability to appreciate art or culture (disapproving)

[3] critics

[4] become more sophisticated

[5] become less intellectual (usually to appeal to a mass audience)

B

The same article puts the attitudes to contemporary art in a historical perspective.

The current enthusiasm for modern art - there are more people visiting **Tate Modern**[1] every week than there were people in Florence at the height of the **Renaissance**[2] - appears to be more than a **fad**[3]. If people got nothing from what they see there, they would **vote with their feet**[4]. At the end of the 19th century a

lot of people had problems with **Impressionism**[5], and, later, when confronted with **cubist**[6] paintings, the gallery-going public had problems with those too. The **surrealists**[7] were often **deemed**[8] mad, but liking **surrealism**[9] is perfectly sane and acceptable, and it appears everywhere, from posters to advertising campaigns. As a result, we are all now more **visually literate**[10] than before, more **immune to**[11] shocks, **inured to**[12] surprises.

[1] new modern art gallery in London

[2] period of new interest in the arts in Europe in the 14th to 16th centuries, especially in Italy

[3] a short enthusiasm for something (disapproving)

[4] stop coming

[5, 6, 7, 9] types and artist and schools of art of the last 150 years

[8] considered (formal)

[10] educated with regard to art

[11, 12] not affected by

C

Here are some words that can be used to comment on art. The opposites are in brackets.

highbrow: intended for educated, intelligent people, disapproving **(lowbrow)**

impenetrable: extremely difficult to understand **(transparent)**

sophisticated: showing advanced skills and understanding **(primitive)**

challenging: demanding considerable effort to be understood **(undemanding)**

dazzling: inspiring great admiration because it is brilliant in some way **(pedestrian)**

evocative: calling up images and memories **(uninspiring)**

exquisite: having rare beauty or delicacy **(clumsy)**

intriguing: interesting because it is strange or mysterious **(dreary)**

peerless: better than any other **(run-of-the-mill)**

tongue-in-cheek: not intended to be taken seriously despite appearing serious **(earnest)**

D

Words whose first association is with the arts are also often used metaphorically.

The writer **paints** his hero in a fascinating **light.** Minor characters are more **shadowy** but they are also **depicted** quite powerfully even though the **focus** is, inevitably, on the two central characters. These are **portrayed** with great sensitivity. The heroine is particularly **colourful** and we see how her character is **shaped** and **moulded** by events. Some say the author **illustrates** his **motifs** in a **black-and-white** fashion but the **images** he creates to **illuminate** the evils of slavery will remain with me forever.

Exercises

1 Are the following statements true or false according to the texts in A and B?

1. Most modern art is amusing.
2. Attitudes to modern art are changing in Britain.
3. People may be becoming more sophisticated or art may be becoming simpler.
4. Not many people visit modern art exhibitions in London these days.
5. People have often found it hard to accept new trends in art.
6. People don't have so much exposure to art these days.

2 Choose a word or phrase from A or B to complete these sentences.

1. Although some people liked the exhibition there were far more .... than enthusiasts among the reviewers.

2. When the price of cinema tickets doubled, the public simply .... and audiences declined dramatically.

3. Politicians have accused TV companies of ..... their news broadcasts with the result that there is less public interest in political issues.

4. Every year there seems to be some new food ..... that is quickly forgotten when the next thing comes on the scene.

5. Rick managed to ..... his wife's ..... for several years before she found out about his affair.

6. After spending such a long time camping, they have become .... to the discomfort of living in such a confined space.

3 Look at the twenty adjectives in C. Divide them into categories:

usually positive associations *usually negative associations*

negative or positive associations

4 Choose one of the words from each pair of opposites in C and think of a work of art (of any kind) that you could apply it to. Write a sentence explaining why you think it applies.

Example I think that the poetry of the 17th century English poet, John Milton, could be called highbrow because you need to be able to understand his classical allusions.

5 Circle the correct underlined word to complete these sentences.

1. I think that the artist's cartoons are usually rather highbrow/dreary/lowbrow as they are intended to appeal to a mass audience.

2. When an artist sent in an ordinary red brick to an exhibition, no one was sure whether it was impenetrable/run-of-the-mill/tongue-in-cheek or intended as a serious statement.

3. Although these cave paintings were made thousands of years ago they are in some ways very primitive/pedestrian/sophisticated.

4. I find those painter's pictures of dull grey street scenes rather dreary/peerless/dazzling.

5. The design on that china plate is earnest/exquisite/transparent - however did they manage to paint such fine detail?

6. Although his photographs are quite challenging/evocative/intriguing, it is worth making the effort to understand them.

III. IDIOMS FROM COLORS

Unit 17

Reading

Read the story. Then discuss the questions.

IN THE RED

The letter came **out of the blue!** I wasn't expecting it. But there it was **in black and white,** signed by the bank manager. I had no money in my checking account. I was **in the red.**

I couldn't believe it. So I went to see the manager. We looked at the problem together. The bank had made a mistake. It had put ten dollars into my account instead of one thousand dollars!

Because it was the bank's mistake, there was no delay reopening my account. The manager cut through all the **red tape.** Now I had money in my account. And I had **the green light** to write checks again.

1. Does in **the red** mean to have enough money or to not have enough money? When a company is in the red, is it in trouble?
2. When you learn something **out of the blue,** is it a surprise?
3. If doing something takes a lot of **red tape,** is it easy to do? Sometimes getting papers from the government takes a lot of red tape. Can you think of some examples of things that take red tape?

Meanings

Each example has an idiom with a color word. Read the example carefully to find the meaning of the idiom. Then look at the definitions that follow the examples. Write the idiom next to its definition.

the black market

You can go to the bank to change dollars. But if you change money on **the black market,** you often get more money for each dollar.

to feel blue

I was alone on my birthday and **feeling blue.** Then Anny called and invited me out, and I felt better.

the green light

The bank has given us the money. Now we have **the green light** to start the project.

green with envy

I was **green with envy** when I learned that Luis had won a trip to Europe.

in black and white

I couldn't believe it, but there it was **in black and white,** as clear as it could be. The letter said that I had won a trip to Europe.

in the black

Theo earns a thousand dollars a week. He doesn't have to worry about having enough money. He's always **in the black.**

in the red

I never have enough money to pay my bills. I'm always **in the red.**

out of the blue

The news of the factory's closing came **out of the blue.** No one was expecting it.

the red carpet

When the movie star visited, our town rolled out **the red carpet.** There was a parade and a special dinner in her honor.

red tape

Every time you want to get a new passport, you have to go through a lot of **red tape.** It's not easy and it takes a lot of time.

a white lie

I didn't feel like going out. So I told **a white lie,** and I said I didn't feel well.

1. _____ by surprise, unexpectedly
2. _____ very clear and easy to understand
3. _____ owing money, in debt
4. _____ complicated official procedures and forms
5. _____ the okay to start something
6. _____ special honors for a special or important person
7. _____ the market not controlled by the government, where things are sold in private and often against the law
8. _____ something that is not true but that causes no harm
9. _____ jealous of someone else's good fortune
10. _____ to feel sad
11. _____ having money

Practice

A.

Answer each question with yes ***or*** no. ***Explain your answer.***

1. My boss just gave me a raise in salary. Am I feeling blue?
2. I took my driver's test and passed. Then in less than half an hour I had my driver's license in my hand. Was there a lot of red tape?
3. My friend Jack asked if I liked his new purple tie. I didn't really like it, but I said that the tie was nice. Did I tell a white lie?
4. I always like to keep some extra money in the bank for an emergency. Am I in the black?
5. My boss said he had to talk to two other managers about my project. Did I get the green light?
6. They said it was in the contract, but I never saw it. Was the contract in black and white?
7. If I write this check, I won't have enough money in my account to cover it. Will I be in the red?
8. We had no idea at all. He told us he was leaving the company. Was the news out of the blue?
9. When the famous general came to town last year, we even had a special parade and fireworks show. Did the town roll out the red carpet?
10. When I exchange foreign currency at the bank, do I get it on the black market?
11. Sam wanted the job as manager of the store, but another employee got it. Might Sam be green with envy?

B.

Each example has the correct idiom, but there is one error with each idiom. Find the error and correct it.

1. I got the news from the blue.

2. The rules for the contest were in black or white.

3. They were green for envy when their friend won the lottery.

4. Tony loves to shop, so he is always on the red.

5. You must go through a lot of red tapes to get a visa in some countries.

6. They rolled out the red carpets when he came.

7. Yuri does not have a problem with money. He's in black.

8. Pam was feeling in blue because she had to stay home.

9. I told white lie. I said I couldn't come to the party because I had other plans.

10. The city has the green lights to build a new highway.

11. The tourists bought some money on the black.

Conversation

Practice each conversation with a partner.

SITUATION 1

Tom is talking to his friend.

TOM: I just got a call from my brother.

CAROL: HOW is he?

TOM: Out of the blue he told me he just got married.

SITUATION 2

Jenny is feeling lonely.

LUCIA: YOU don't look very happy, Jenny.

JENNY: I'm just feeling blue. I guess I feel lonely.

LUCIA: Don't feel lonely. I'm your friend! That's why I came to take you out.

SITUATION 3

Nancy is talking to her husband.

NANCY: Let's go to a nice restaurant for supper.

MATT: Is there something special to celebrate?

NANCY: No, but I just finished doing our expenses for the month, and we're in the black. Let's spend some of our extra money.

On Your Own

Work with a partner. Choose three idioms. Write a short conversation for each idiom. Then act out your conversations.

Discussion

Work with a partner or in a small group. Do the following activities.

1. The idioms in this unit all use color words. What other idioms with color words in English do you know?
2. Are there idioms with colors in your native language? Are any idioms like the ones in English?
3. We use **out of the blue** when something unexpected happens. Tell a story using this idiom.

IV. CONVERSATION AND DISCUSSION

PAINTING

*Unit 18**

Topical Vocabulary

1. Painters and their craft: a fashionable/self-taught/mature artist, a portrait/landscape painter, to paint from nature/memory/ imagination, to paint mythological/historical subjects, to specialize in portraiture/still life, to portray people/emotions with moving sincerity/with restraint, to depict a person/a scene of common life/the mood of..., to render/interpret the personality of..., to reveal the person's nature, to capture the sitter's vitality/transient expression., to develop one's own style of painting; to conform to the taste of the period, to break with the tradition, to be in advance of one's time, to expose the dark sides of life, to become famous overnight, to die forgotten and penniless.

2. Paintings. Genres: an oil painting, a canvas, a water-colour/ pastel picture; a sketch/study; a family group/ceremonial/intimate portrait, a self-portrait, a shoulder/length/half-length/knee-length/full-length portrait; a landscape, a seascape, a genre/historical painting, a still life, a battle piece, a flower piece, a masterpiece.

3. Composition and drawing: in the foreground/background, in the top/bottom/ left-hand corner; to arrange symmetrically/asymmetrically/in a pyramid/in a vertical format; to divide the picture space diagonally, to define the nearer figures more sharply, to emphasize contours purposely, to be scarcely discernible, to convey a sense of space, to place the figures against the landscape background, to merge into a single entity, to blend with the landscape, to indicate the sitter's profession, to be represented standing.../sitting., /talking..., to be posed/ silhouetted against an open sky/a classic pillar/the snow; to accentuate smth.

* Використано матеріали підручника: Практический курс английского языка. 3 курс / Под ред. ВД. Аракина.- М.,1999.- С.161-173

4. Colouring. Light and shade effects: subtle/gaudy colouring, to combine form and colour into harmonious unity; brilliant/low-keyed colour scheme, the colour scheme where ... predominate; muted in colour; the colours may be cool and restful/hot and agitated/soft and delicate/dull, oppressive, harsh; the delicacy of tones may be lost in a reproduction.

5. Impression. Judgement: the picture may be moving, lyrical, romantic, original, and poetic in tone and atmosphere, an exquisite piece of painting, an unsurpassed masterpiece, distinguished by a marvellous sense of colour and composition.

The picture may be dull, crude, chaotic, a colourless daub of paint, obscure and unintelligible, gaudy, depressing, disappointing, cheap and vulgar.

1. Read the following text for obtaining its information:

Thomas Gainsborough was born in Sudbury, Suffolk, in 1727, the son of John Gainsborough, a cloth merchant. He soon evinced a marked inclination for drawing and in 1740 his father sent him to London to study art, He stayed in London for eight years, working under the rococo portrait-engraver Gravelot; he also became familiar with the Flemish tradition of painting, which was highly prized by London art dealers at that time. "Road through Wood, with Boy Resting and Dog", 1747 is a typical 'genre painting', obviously influenced by Ruisdael. In Many aspects this work recalls Constable's "Cornfield".

In 1750 Gainsborough moved to Ipswich where his professional career began in earnest. He executed a great many small-sized portraits as well as landscapes of a decorative nature. In October 1759 Gainsborough moved to Bath. In Bath he became a much sought-after and fashionable artist, portraying the aristocracy, wealthy merchants, artists and men of letters. He no longer produced small paintings but, in the manner of Van Dyck, turned to full-length, life-size portraits. From 1774 to 1788 (the year of his death) Gainsborough lived in London where he divided his time between portraits and pictorial compositions, inspired by Geiorgione, which Reynolds defined as "fancy

pictures" ("The Wood Gatherers", 1787). As a self-taught artist, he did not make the traditional grand tour or the ritual journey to Italy, but relied on his own remarkable instinct in painting.

Gainsborough is famous for the elegance of his portraits and his pictures of women in particular have an extreme delicacy and refinement. As a colourist he has had few rivals among English painters. His best works have those delicate brush strokes which are found in Rubens and Renoir. They are painted in clear and transparent, in a colour scheme where blue and green predominate.

The particular discovery of Gainsborough was the creation of a form of art in which the sitters and the background merge into a single entity. The landscape is not kept in the background, but in most cases man and nature are fused in a single whole through the atmospheric harmony of mood; he emphasized that the natural background for his characters neither was, nor ought to be, the drawing-room or a reconstruction of historical events, but the changeable and harmonious manifestations of nature, as revealed both in the fleeting moment and in the slowly evolving seasons. In the portrait of "Robert Andrews and Mary, His Wife", for example, the beauty of the green English summer is communicated to the viewer through the sense of well-being and delight which the atmosphere visibly creates in the sitters. Gainsborough shows the pleasure of resting on a rustic bench in the cool shade of an oak tree, while all around the ripe harvest throbs in a hot atmosphere enveloped by a golden light.

Emphasis is nearly always placed on the season in both the landscapes and the portraits, from the time of Gainsborough's early works until the years of his late maturity: from the burning summer sun in "Robert Andrews and Mary, His Wife" to the early autumn scene in "The Market Cart", painted in 1786 — 1787, a work penetrated throughout by the richness and warmth of colour of the season, by its scents of drenched earth and marshy undergrowth.

It is because his art does not easily fall within a well-defined theoretical system that it became a forerunner of the romantic movement, with its feeling

for nature and the uncertainty and anxiety experienced by sensitive men when confronted with nature: "Mary, Countess Howe" (1765), "The Blue Boy" (1770), "Elizabeth and Mary Linley" (1772), "Mrs. Hamilton Nisbet" (1785).

The marriage portrait "The Morning Walk", painted in 1785, represents the perfection of Gainsborough's later style and goes beyond portraiture to an ideal conception of dignity and grace in the harmony of landscape and figures.

Gainsborough neither had not desired pupils, but his art — ideologically and technically entirely different from that of his rival Reynolds — had a considerable influence on the artists of the English school who followed him. The landscapes, especially those of his late manner, anticipate Constable, the marine paintings, Turner. His output includes about eight hundred portraits and more than two hundred landscapes.

2. Answer the following questions:

1. How did Gainsborough start his career?
2. What is known about the Ipswich period of his life?
3. What kind of practice did Gainsborough acquire in Bath?
4. What is a self-taught artist?
5. What do you know about the Flemish tradition (school) of painting?
6. What contribution did Van Dyck make to the English school of painting?
7. What are Rubens and Renoir famous for?
8. Why did Gainsborough place the sitter in direct contact with the landscape?
9. How is his conception of the relationship between man and nature reflected in the portrait of "Robert Andrews and Mary, His Wife"?
10. What distinguishes "The Market Cart"?
11. What do you know about the portrait of Jonathan Buttall ("The Blue Boy")?
12. Who was Sir Joshua Reynolds? What role did he play in the history of English art?
13. How did Constable and Turner distinguish themselves?

3. Summarize the text in three paragraphs specifying the contribution Gainsborough made to the English arts.

4. Use the Topical Vocabulary in answering the questions:

1. What service do you think the artist performs for mankind?
2. Historically there have been various reasons for the making of pictures, apart from the artist's desire to create a work of visual beauty. Can you point out some of them?
3. How does pictorial art serve as a valuable historical record? What can it preserve for the posterity?
4. There are certain rules of composition tending to give unity and coherence to the work of art as a whole. Have you ever observed that triangular or pyramidal composition gives the effect of stability and repose, while a division of the picture space diagonally tends to give breadth and vigour? Be specific.
5. The painter who knows his own craft and nothing else will turn out to be a very superficial artist. What are some of the qualities a true artist must possess?
6. Why does it sometimes happen that an artist is not appreciated in his lifetime and yet highly prized by the succeeding generations?
7. The heyday of the Renaissance is to be placed between the 15th and 16th centuries. Artists began to study anatomy and the effects of light and shadow, which made their work more life-like. Which great representatives of the period do you know?
8. What national schools of painting are usually distinguished in European art?
9. Classicism attached the main importance to composition and figure painting while romanticism laid stress on personal and emotional expression, especially in colour and dramatic effect? What is typical of realism/impressionism/cubism / expressionism/surrealism?
10. What kinds of pictures are there according to the artist's theme?
11. Artists can give psychological truth to portraiture not simply by stressing certain main physical features, but by the subtlety of light and shade. In this

respect Rokotov, Levitsky and Borovikovsky stand out as unique. Isn't it surprising that they managed to impart an air of dignity and good breeding to so many of their portraits?

12. Is the figure painter justified in resorting to exaggeration and distortion if the effect he has in mind requires it?

13. Landscape is one of the principal means by which artists express their delight in the visible world. Do we expect topographical accuracy from the landscape painter?

14. What kind of painting do you prefer? Why?

5. Give a brief talk about an outstanding portrait painter. Choose one you really have a liking for.

6. You are an expert on an outstanding landscape painter. Note down about five pieces of factual information and five pieces of personal information. Your fellow-students will ask you questions to find out what you know about it.

7. Make a note of the title of the picture that is reasonably well known. Tell the others in the group about the picture. See if they can guess the title.

8. You are an expert on the Peredvizhniki/the Society of Travelling Art Exhibitions. Your partner is a foreigner who is completely ignorant of this period in Russian history.

9. A painting can be studied on several levels and from a variety of perspectives. Here are a few examples of how pictures can be described, analyzed, interpreted and evaluated. Use the following texts for making imaginary dialogues about the pictures and act them out in class.

A

"Lady Elizabeth Delmé and Her Children" by Reynolds is a typical family group portrait in the Grand Style of English portrait painting. Lady Delmé was the wife of a Member of Parliament and belonged to the privileged class of the landed nobility. Here, with an air of apparently casual informality, she is shown on the terrace before her country-house, while behind stretch the broad acres of her family estate.

Reynolds has taken care that the gestures, facial expressions, and poses of his subjects are appropriate to their age, character, and social status. "The joy of a monarch," Dryden once wrote, "for the news of a victory must not be expressed like the ecstasy of a harlequin on the receipt of a letter from his mistress." So, in this portrait, Lady Delmé is dignified and gracious, secure in the knowledge of her beauty and wealth. Her son John, aged five, as if sensing the responsibilities of manhood, gazes sternly toward the distant horizon. Her other son, Emelias Henry, in unmasculine skirts as befits his three years, is coy and winsome. The fourth member of the group, the unkempt Skye terrier, is the embodiment of loyal affection. Note the simplicity of the pyramidal design and the low-keyed colour scheme. These features were for Reynolds symbols of dignity and good taste.

B

The "Mrs. Sarah Siddons" by Gainsborough has the distinction of being not only a remarkable work of art, but a unique interpretation of a unique personality. It is not only one of the artist's finest portraits, but also one of the best of the many likenesses of the great tragic actress, who sat to most of the celebrated masters of her day. It was painted in 1783 — 1785, when the queen of the tragic drama was in her twenty-ninth year and at the zenith of her fame.

An enthusiastic admirer who saw it in the Manchester exhibition of 1857 wrote as follows: "The great tragic actress, who interpreted the passions with such energy and such feeling, and who felt them so strongly herself, is better

portrayed in this simple half-length in her day dress, than in allegorical portraits as the Tragic Muse or in character parts. This portrait is so original, so individual, as a poetic expression of character, as a deliberate selection of pose, as bold colour and free handling, which it is like the work of no other painter.

C

"Dedham Lock and Mill" (1820)

This is a brilliant example of Constable's view painting at its complete maturity. The salient features of the landscape are treated in sharp relief — even those not strictly necessary — yet they merge perfectly under a serene, perfect light. This painting contains, in synthesis, all the elements of landscape which Constable loved best: the river, the boats, the soaked logs, the river vegetation, the sun shining through the foliage of the tall trees, the scenes of rural life and, above all, Dedham Mill. The cultural origins of this work are apparent in the traditional composition, in the use of chiaroscuro, in the way the landscape fades into the distance, after the Dutch manner, and in the complex, laboured palette. The compact tree mass in the foreground is blocked in against a sky filled with movement, reflected in the calm and transparent waters over which plays a pallid sun, as we find in Ruisdael.

D

For Constable I have an affection that goes back to my earliest recollections. In the first years of my childhood, there hung in the halls of my father's house a large steel engraving of "The Cornfield". Often in the long hot summers of the Middle West, I used to lie on the floor, gazing for hours into this English landscape carried from the dry and burning world around me into a vista of blessed coolness, thick verdure, dampness and everlasting peace. I lived in that picture. To me it was more beautiful than a dream: the boy, flat on the ground drinking from a running brook; the sheep dog waiting patiently with

turned head; the ambling flock; the old silent trees; the fat clouds reeking moisture...

Some years later, when I went to London to study pictures, I saw "The Cornfield" and many others by Constable, and my first impressions were confirmed. In his grasp of the stable, one might almost say formidable, repose that man feels in the presence of nature, and in communicating the spiritual contentment induced by companionships with nature. Constable is the master of the English school.

E

Constable never travelled outside England. He was slow to develop as an artist, and slow to become famous. In all these things he was the very opposite of Turner. If he was Wordsworthian in his attitude to nature, Turner was Byronic. The elements which seem so domesticated in Constable's pictures are at their most extreme and battling in Turner's grandest pictures. The large "Fire at Sea" depicts man's hopeless fight amid storm and disaster. Human beings are literal flotsam in a raging sea. Turner himself actually experienced the "Snowstorm: Steamboat off a Harbour Mouth" in which wind and snow and spray sport with the unfortunate steamboat until it is barely visible except for a straining mast. There is a tremendous exhilarating terror in this moment when all nature's forces are unleashed. Something of the same drama is in "Rain, Steam, and Speed", where the glowing train forces its way over the high viaduct through the driving mist and rain — and here man is winning through, thanks to the newly invented steam engine. But Turner's intense receptivity to nature's moods made him able to capture also moments of utter tranquility. In the "Evening Star" there is nothing but the merging of sea and sky, day and night, as evening slowly sucks the colour from things; and only the diamond point of the single star shines out, caught tremblingly on the dark water. The same poignancy hovers about "The Fighting Temeraire" in which between dusk and day an old ship is tugged to its last berth. The ghostly hulk floats over the calm glassy sea, and the sun sinks like a bonfire in the west, seeming a symbol of the

life that is ended, stirring us to a quite irrational sadness for days gone by. Such is Turner's poetry.

10. Select a reproduction of a portrait painting and discuss it according to the following outline:

1. The general effect. (The title and. name of the artist. The period or trend represented. Does it appear natural and spontaneous or contrived and artificial?)
2. The contents of the picture. (Place, time and setting. The age and physical appearance of the sitter. The accessories, the dress and environment. Any attempt to render the personality and emotions of the model. What does the artist accentuate in his subject?)
3. The composition and colouring. (How is the sitter represented? Against what background? Any prevailing format? Is the posture bold or rigid? Do the hands (head, body) look natural and informal? How do the eyes gaze? Does the painter concentrate on the analysis of details? What tints predominate in the colour scheme? Do the colours blend imperceptibly? Are the brushstrokes left visible?)
4. Interpretation and evaluation. (Does it exemplify a high degree of artistic skill? What feelings, moods or ideas does it evoke in the viewer?)

11. Because of their special environment, museums and picture galleries offer the kind of conditions that allow a student to experience the intrinsic qualities of the art object. The atmosphere of museums evokes marvel. When our emotions are roused, we are more sensitive; we openly explore, make discoveries , and ultimately are more receptive to the learning experience. Enlarge on the benefits of museums and picture galleries.

12. Give an account of your own visit to a picture gallery.

13. Communication Work:

a) Get your fellow-student to give you information about his/ her favourite museum. Try to get as many details as you can.

b) You are a novice teacher getting ready to take your charges to the Tretyakov Gallery/the Russian Museum/the Hermitage. Ask for advice and suggestions from an expert.

c) Persuade your partner to agree with your opinion that life is made much more colourful if you regularly visit art exhibitions.

d) One of you has recently returned from England. The other is questioning him/her on the impressions of the National Gallery/ the Tate Gallery.

e) The great value of visiting a museum and studying works of art first-hand is that one becomes aware of the qualitative difference between original art and photographic reproductions. Work in pairs and enlarge on this statement.

14. Read the following dialogues. The expressions in bold type show the WAYS ENGLISH PEOPLE EXPRESS LIKES AND DISLIKES. Note them down. Be ready to act out the dialogues in class:

— **Isn't that lovely?**

— **What a dull** picture! **Why, there's no** colour **in it.**

— That a dull picture! **Why, it's beautiful, it's perfect,** if it had any more colour it would be wrong.

— But 1 don't think so. Each to our own opinion, dear Simon.

— …Forgive me, darling. To lose my temper because you **didn't like** that picture, how childish!

— Yes, you were funny; I have never seen you like that before, quite a baby, Simon. If I really thought you liked that thing, Simon, I'd begin to wonder at your taste.

— **But I did like it. I haven't** seen **a picture for** years I have **liked so much.**

***

They paused before the prizewinner.

— **I think that** one's **got something.** For once I believe that I'd agree with the judges.

— **I hate it like hell.**

— **What don't you like about it?**

— Everything. To me it's just phoney. No pilot in his senses would be flying as low as that with thermo-nuclear bombs going off all around.

— It's got good composition and good colouring.

— Oh, sure. But the subject's phoney.

15. Discussing and evaluating things often involves stating your preference. Here are some ways of expressing likes and dislikes. Notice that you need to be very polite when criticizing things in English — even speaking to someone you know quite well.

Expressing likes

I like ... very much indeed.

I (really) enjoy...

I've always liked/loved ...

There's nothing I like/enjoy more than ...

I'm (really) very fond of ...

... is (really) terrific/great, etc.

It's too lovely for words.

Expressing dislikes

(I'm afraid) I don't like ...

I've never liked ..., I'm afraid.

... is not one of my favourite ...

I (really) hate...

I think ... is pretty awful/really unpleasant.

I'm not (really) very keen on ...

... is ghastly/rubbish.

I can't say ... appeals to me very much.

I must say I'm not too fond of...

16. Work in pairs, a) Find out each other's feelings about these subjects. Use the clichés of likes and dislikes:

1. An art book for a birthday present. 2. Snapshots from a family album. 3. Pupils' drawings for the school exhibition. 4. Your grandma's picture postcards. 5. A guided tour of a museum. 6. Landscape painting. 7. Impressionism. 8. Genre painting. 9. Animals in art. 10. Still life.

b) Report your partner's opinion to the students in another group.

17. Read the following text. Find in it arguments for including popular arts in the art curriculum and against it. Copy them out into two columns (I — "for", II — "against"):

A new issue in aesthetic education today has to do with the choice of art examples to use in the classroom, specifically, whether they should be restricted to recognized works of fine art or allowed to include such art forms as posters, album covers, billboards, and particularly cinema and television.

Since the popular arts are a reflection and product of popular culture, exploring the popular culture should be a valid method of inquiry. Popular arts are already a part of the children's lives and they enable the teacher to "start where the kids are". Further, they facilitate the responses the children are already having with their preferred art forms rather than imposing adult middle class standards on them. We know also that art which students encounter in schools — the official or high art embodied in the official curriculum — stands in an

adversary relation to the media of popular entertainment. A critical analysis of the forms reflected in popular art is imperative if we want to elicit meaningful dialogue about art.

Not all writers in art education have taken a positive position in regard to the popular arts. An opinion exists that fine art objects are the only objects with the power to impart a markedly aesthetic aspect to human experience. Certain scholars "refuse to cheapen art's magnificent and supreme excellence by comparing it to comic strips and other essentially vulgar commodities", claiming that popular culture was the result of the public's inability to appreciate high art. Even those who recognize popular arts as art forms suggest that the schools should go beyond them, because "serious art" makes more demands on the viewer.

Some art educators argue that concepts of fine art and popular art are relative and that the distinction between the two is slight if not illusory. What we see in art museums and art galleries includes a lot of different things from all over the world, from cultures and periods of time in which the concept of art, as we know it, did not exist. In their original contexts, such objects often served a variety of functions, such as magical, ritualistic, narrative, or utilitarian but almost never aesthetic.

It is well known that many of the things we regard so highly today, such as Gothic cathedrals, El Grecos, Rembrandts, Goyas or Cezannes, were ignored or scorned at different periods of time. Many things we ignore or scorn today, such as the work of the ' French or Royal Academies in the 19th century, were at one time highly regarded. A work's reputation can be affected precipitously by the accident of reattribution. A highly regarded Rembrandt subsequently discovered to be not by Rembrandt drops in value immediately. The same thing can happen in reverse. Finally, there are cases in which objects have lost not only their monetary and intrinsic value, but also their status as art objects because they are fakes.

18. Discuss the text in pairs. One partner will take the optimistic view and insist that popular arts should be included in the art curriculum. The other will defend the opposite point of view.

Consider the following:

For:	Against:
1. The differences between popular and fine art are often matters of classification.	1. Fine arts in each epoch supplied the models from which the rules and principles were derived.
2. Popular art facilitates the aesthetic experience and therefore is appropriate for study in the field of art education.	2. Fine arts are more noble, more worthy than all the other opportunities available for visual aesthetic experience around us.
3. The content of the popular arts is of relevance to the students and, through art criticism, can lead to a more penetrating analysis of these and other art forms.	3. Tastes should be developed through images of high artistic culture, whereas works of popular culture as a rule meet consumer's tastes.
4. The popular arts allow students to talk about emotionally meaningful experiences.	4. Excellent or fine art is better than poor art for providing students with a strong personal and cultural awareness.
5. They can aid the student's understanding of his culture as well as the cultures of other peoples.	5. A lot of popular art is debased and meretricious.
6. Once the teacher is able to establish a trusting relationship and a rapport with his students, the students might be more responsive to the forms of art which the teacher wishes to introduce.	6. We have no right to "condemn" students to the easily comprehensible forms of popular art. Any student can develop an appreciation of the fine arts.
	7. The habit of looking at good pictures is in itself a means by which taste can be formed.

Part 2

TEXTS ON ART

I

Unit 19

TEXT

Harappan artisans are among the first to combine words and images

Cities sprang up along the Indus Valley in India and Pakistan beginning around 3000 BCE. Distinctive seals produced there are some of the most sophisticated of the world's early works of art.

The achievements of the Indus Valley civilization are as mysterious as they are impressive. First discovered less than a hundred years ago, they seemed to be the stuff of legend because many archaeologists doubted that there were actual civilizations dating back that far in this area. Then in the 1920s, excavations revealed a huge, sprawling network of cities, stretching across present-day India, Pakistan, and Afghanistan. It became clear that these settlements were highly organized and that their inhabitants had developed to a level of sophistication that included their own form of writing. Scripts discovered there remain one of the great mysteries of the ancient world since no one has been able to decipher their meaning. Debate still rages over why, and how, this civilization suddenly disappeared.

The twin capitals were Harappa, in the Indian Punjab, and Mohenjo Daro, on the west bank of the Indus River in Pakistan. Excavations of Mohenjo Daro show evidence of urban planning, including the earliest known example of a grid street plan. The rectangular houses enclosed a central courtyard, and the broad avenues of the city contained elaborate drainage systems. The settlement was dominated by a large citadel, which encircled the main public buildings, an assembly hall, a sizeable granary, and a great bath that was probably used for rituals. Most surprising to archaeologists are the things that were *not* found—no magnificent temple, no grand palace, nor any evidence of military activity.

It seems that the citizens of these early cities led peaceful, well-ordered lives, based around agriculture and trade. In fact, trading prompted the cities to produce their most notable artworks—small stamp seals made out of steatite (a type of soapstone). These seals are roughly square and feature simple images, together with a brief inscription. They are one of the world's first examples of combining pictures and writing.

The designs were incised or carved into the surface so that the image could be transferred when the seal was pressed into a soft material, such as wax or clay. They were clearly linked with the city's trading activities, since seals have also been found in Mesopotamia, where the merchants of the Indus Valley had established trading links. The most likely explanation is that they were used to identify goods and to show who owned them, either stamped onto merchandise or onto identification tags. Most seals have a perforation at the back, where a cord can be attached. They were produced in large numbers—more than 4,200 seals have been recovered.

Most of the designs portray animals. Often, these are domestic creatures, such as humped cattle, but others are more exotic, and some appear to be mythical, such as a creature resembling a unicorn. Some seals display miniature scenes of activities such as wrestling and the sport of bull-vaulting, whereby men attempted to leap over bulls. The most remarkable examples depict religious icons and rituals, including a goddess supervising an animal sacrifice, a beast with three heads, and a horned man seated in a yogic position, who has been interpreted as an early prototype of the Hindu god Shiva.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. When did cities spring up along the Indus Valley in India and Pakistan?
2. When were the achievements of the Indus Valley civilization first discovered?
3. What were the twin capitals of the Indus Valley?
4. What do excavations of Mohenjo Daro show?
5. How was the settlement dominated?
6. What things were not found by archaeologists?
7. How did the seals look like?
8. How many seals have been recovered?
9. What do most of designs portray?
10. What do the most remarkable examples of seals depict?

3. Give Ukrainian equivalents of the following words and phrases:

to spring up .....

distinctive seals .....

sophisticated .....

excavations .....

to reveal a huge sprawling network .....

to decipher meaning .....

to show evidence .....

to contain elaborate drainage system .....

magnificent temple .....

to produce the most notable artworks .....

to incise and carve into the surface .....

to portray animals .....

domestic creatures .....

to appear to be mythical .....

to resemble .....

to depict religious icons and rituals .....

4. Give English equivalents of the following words and phrases:

поєднувати слова та образи .....

виникати .....

відмінні печатки .....

відкривати величезну мережу .....

високоорганізований .....

розшифровувати значення .....

показувати підстави .....

розкішний храм .....

вести мирне добре зорганізоване життя .....

.....

створювати найбільш видатні твори мистецтва .....

.....

короткі написи .....

м'який матеріал .....

встановлювати торгові зв'язки .....

малювати портрет .....

бути схожим .....

показувати мініатюрні сцени .....

зображати ритуали .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to spring up	to determine the meaning of
distinctive	splendid or impressive in appearance
sophisticated	a living being
to decipher	to possess some similarity to, be like
magnificent	serving to identify
surface	the act of offering something to a deity in propitiation
creature	the exterior face of an object
to resemble	to appear
to display	having acquired worldly knowledge or refinement
sacrifice	to show or make visible

7. Summarize the text in English.

Unit 20

TEXT

The Chinese perfect the art of bronze casting

During the Bronze Age, people in many regions of the world generated metal tools for the first time, but in China artworks of the highest order were produced.

Ancient people across the globe cast simple tools and weapons in bronze, a major breakthrough for human development. When the technique was developed in China it inspired far more than mere blades. Bronze Age craftsmen there created bronze castings of elegant shapes adorned with detailed patterns.

The finest of these castings are the ritual vessels that were produced during the era of the Shang rulers, the first major Chinese dynasty, who came to power in about 1500 BCE. These lavish objects contained offerings of food and drink during ceremonies where rulers and ancestors were worshiped. Large numbers of these vessels, filled with sacrificial offerings for the afterlife, were buried in tombs alongside the dead. It was hoped that the spirits of the dead would watch over the fortunes of their descendants.

These elaborate ritual ceremonies reflect the power and political organization the Shang rulers imposed in an era when most of the world's peoples were just beginning to form structured communities. The materials used in China were scarce and costly, and the casting process was labour-intensive and required highly skilled craftsmen. Varied ranges of vessel designs were used. More than twenty different types have been identified. The shapes of many of the ritual vessels were based on everyday utensils, often originally made in earthenware, that had been in use since Neolithic times. These simple objects were transformed into sophisticated artworks. The *ding* — a form of cauldron — eventually became the most important. The shape appears to have originated as a pottery basin. At a later stage, three legs were added to the basin, so that it could be heated over a fire. The other types of vessels included a *xian* (steamer), a *yu* (bucket), and a *gu* (goblet).

Chinese craftsmen developed a distinctive bronze alloy, adding lead to the usual mixture of copper and tin. This endowed the finished article with an attractive grey sheen. Their preferred technique was piece-mold casting. In this process, a model was initially fashioned out of clay. From this, a number of molds were taken. After the original model was released, molds were reassembled to form a final mold, into which the molten bronze was poured. The piece-mold technique was time-consuming, but it allowed craftsmen to carve or stamp decorative elements directly onto the inner surface of the mold, enabling them to achieve an unparalleled degree of sharpness in their intricate designs.

The decorations on Shang bronze-ware are both complex and mysterious. Many are based on animal forms. Some are highly naturalistic and related, perhaps, to the creatures that were sacrificed in the ceremonies. Others are far more symbolic—strange birds with hooks along their plumage, the dragon-like *kui,* and the all-pervasive mythical beast *taotie,* usually seen on masks, with its bulging eyes and fierce, protruding jaws. Many of the Shang vessels feature brief, dedicatory inscriptions. In addition to providing invaluable information about the owners and the purpose of the objects, these inscriptions also constitute some of the earliest known examples of Chinese writing.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Where were artworks of the highest order produced during the Bronze Age?
2. What did Bronze Age craftsmen create?
3. What was the name of the first major Chinese dynasty?
4. What do the elaborate ritual ceremonies reflect?
5. What were the shapes of many of the ritual vessels based on?
6. What does "ding" refer to?
7. What was Chinese craftsmen preferred technique?
8. What did the piece-mold technique allow craftsmen?
9. What are the decorations on Shang bronze-ware based on?
10. What do many of the Shang vessel feature?

3. Give Ukrainian equivalents of the following words and phrases:

to generate metal tools .....

ancient people .....

major breakthrough .....

to inspire .....

to come to power .....

to contain offerings .....

to watch over the fortunes of descendants .....

.....

to reflect the power .....

cauldron .....

at a later stage .....

to develop a distinctive bronze alloy .....

.....

piece- mold casting .....

time-consuming .....

to enable .....

intricate design .....

complex and mysterious .....

dedicatory inscriptions .....

invaluable information .....

4. Give English equivalents of the following words and phrases:

удосконалити .....

головний прорив .....

розвиток людства .....

створювати лиття .....

детальні візерунки .....

приходити до влади .....

жертовне підношення .....

спостерігати за долею нащадків .....

.....

формувати структуровану громаду .....

.....

мати потребу в висококваліфікованих майстрах .....

.....

розвивати відмінний бронзовий сплав .....

.....

давати можливість досягнути ступінь гостроти .....

.....

бути характерною рисою .....

на додаток до .....

забезпечувати безцінною інформацією .....

.....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to perfect	to provide with or bequeath a source of permanent income
breakthrough	any object used as a container
vessel	a significant development or discovery
to worship	to have all essential elements
elaborate	job involving the maximum use of time or other resources
labour-intensive	having great value that is impossible to calculate
to endow	to cut or chip in order to form something
to carve	to make up, form, compose something
invaluable	planned or executed with care and exactness
to constitute	to show profound religious devotion and respect to

7. Summarize the text in English.

Unit 21

TEXT

In Ancient Greece artists create ideal human figures

The Greek quest to define the ideal proportions of the human body formed the basis of the classical tradition and changed the course of Western art.

Ancient Greece entered a golden age in the fifth century BCE. In order to win a lengthy war against the Persians, the Greek states formed an alliance for the first time. This resulted not only in the defeat of their enemies but also in a period of national self-confidence. Athens became the dominant city-state. Democracy was born in this era and the arts flourished. The outstanding intellectuals remain cultural icons to this day: Aeschylus, Sophocles, and Euripides, the dramatists; Plato and Socrates, the philosophers; and Herodotus and Thucydides, the historians. This was also the classical period of Greek art and the exceptional work of Greek artists set the standard by which fine art and architecture has been measured in the West ever since. The Greek statue was perhaps the pinnacle of their achievement.

The kouros, nude male figure, and the kore, draped female figure, were already established in Greek sculpture and often used as grave markers. Though beautifully crafted, the poses were rigid and symmetrical. Sculptors of the classical era dramatically improved on these figures and altered forever the way the human form was treated in art. They understood anatomy and how the human body moved, so could make their figures fluid and natural. Yet they wanted to achieve more than mere naturalism. The search for an ideal human form was linked to important philosophical debates in this period. Artists were inspired to analyze and define the nature of ideal beauty, using the human figure as their template.

The high level of intellectual inquiry through philosophy, science, and mathematics affected all areas of the arts in Greece. Major artists such as the influential sculptor Polyclitus of Argos, who was active in the mid-fifth century BCE, contributed as well as reacted to the debates. He wrote a defining treatise

on proportion and harmony, *The Canon,* in which he stresses the importance of using a system of mathematical proportions *(symmetria).* He is reported to have said "beauty does not consist in the elements but in the symmetry of the parts, the proportion of one finger to another, of all the fingers to the hand..." His statue of the *Doryphorus* (Spear Carrier) is a perfect example of the classical proportions he defined.

Polyclitus chose an athlete to demonstrate his ideal body. The Greeks highly valued physical and sporting prowess and athletes competed to achieve the ultimate human physique. Sporting events were staged as part of religious festivals, and statues of victorious sportsmen were frequently sited in temple precincts, dedicated to the gods. The most celebrated games were the Olympics, which were held in honour of Zeus, but similar events took place in all the major cities. The frieze on the Parthenon, produced under the supervision of Phidias, depicts a scene from the Panathenaea, the festival devoted to the goddess Athena. This section features Poseidon, Apollo, and Artemis, who are among the deities watching the procession, which includes the popular spectacle of athletes leaping on and off a moving chariot. The figures combine vitality with an air of serene majesty, and they conform to the ideal the Greeks had established for the human form.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. When did Ancient Greece enter a golden age?
2. What outstanding intellectuals remain cultural icons to this day?
3. What was established in Greek sculpture?
4. What did Greek sculptors want to achieve in their art?
5. What were artists inspired to do?
6. What affected all areas of the arts in Greece?
7. Who stressed the importance of using a system of mathematical proportions in art?
8. What did the Greeks highly value?
9. What does the frieze on the Parthenon depict?
10. What do the figures of Poseidon, Apollo, and Artemis combine?

3. Give Ukrainian equivalents of the following words and phrases:

to create ideal human figures .....

to define the proportions .....

in order to .....

national self-confidence .....

to flourish .....

outstanding .....

to set the standard .....

rigid and symmetrical .....

to alter .....

the high level of intellectual inquiry .....

influential sculptor .....

defining treatise .....

to stress the importance .....

to value physical and sporting prowess .....

.....

to dedicate to the gods .....

to depict a scene .....

to devote to .....

to combine .....

vitality with an air of serene majesty .....

.....

.....

4. Give English equivalents of the following words and phrases:

створювати людські фігури .....

.....

шукати визначення .....

період національної самовпевненості .....

.....

мистецтво розквітло .....

встановлювати стандарти .....

негнучкий та симетричний .....

надихнути .....

високий рівень інтелектуального дослідження .....

.....

.....

впливовий .....

підкреслювати важливість .....

складатися із елементів .....

присвячувати богам .....

погоджуватися з .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to quest	to estimate the worth
self-confidence	capable of flowing and easily changing shape
to flourish	to devote wholly to a special purpose or cause
to alter	to give something for a common purpose or fund
fluid	a gauge or pattern, cut out in wood or metal
template	physical or mental vigour, energy
to contribute	to go in search for
to value	to thrive, to be at the peak of condition
to dedicate	to make or become different in some respect
vitality	confidence in one's own powers, judgment

7. Summarize the text in English.

Unit 22

TEXT

The Buddha is carved for the first time in human form

Buddha's followers were reluctant to produce realistic images of their holy leader. It was more than 500 years after his death that artists took the giant step of portraying him in human form.

Early Buddhist artists represented his being rather than depicting the Buddha himself. They showed the bodhi tree, one of his stupas, the soles of his feet, or an empty throne. Each of these had a specific relevance to his life and teaching. He was seated under a bodhi tree when he attained a state of enlightenment. The stupas were symbolic structures that housed relics of Buddha himself or of one of the great Buddhist teachers. In common with Vishnu, Buddha was frequently represented by the soles of his feet, usually adorned with the "Wheel of the Law" — the symbol of Buddha's teaching. Buddha's footprints were also used, and a small stool bearing the Buddha's footprints often accompanied the symbolic empty throne. The prints were highly stylized, with toes of precisely the same length.

The historical Buddha was Siddhartha Gautama, who was born c. 563 BCE. Little is known in detail about his life, other than that he lived in northern India and was a member of the Shakya tribe. The transition that led to human depictions of the Buddha was aided by the fact that he was, to his followers, a man rather than a god. The reluctance to show him as mere man, however, can be easily understood. Artists were anxious to ensure that his image could not be confused with that of an ordinary mortal. They were assisted in this by the thirty-two *lakshanas* — distinguishing features — specified in early Buddhist texts. Artists were able to incorporate them into their carvings as stylized, symbolic features that identified the Buddha and set him apart.

The *lakshanas* included the *ushnisha,* a distinctive cranial bump on the top of the head, signifying both wisdom and spiritual enlightenment. On some occasions, a small flame rather than a bump represented this. The *urna,* a small

tuft of hair between the eyebrows, was another mark of wisdom. Buddha was also portrayed with long, slender earlobes. This feature was derived from the ancient Indian rulers, who wore heavy earrings that stretched the lobes. Further aspects of the Buddha's teaching were symbolized by his *mudras* (hand gestures) and his *asanas* (postures). In any single statue, enormous meaning was instilled through the Buddha's pose and his features.

Human images of Buddha were pioneered in two main areas: the Mathura region, in northern India, in the vicinity of Agra, and the vast Gandhara region, in present-day Afghanistan, northwest India, and Pakistan. The Gandhara figures, such as this one, were undoubtedly influenced by the art of the classical world. Alexander the Great brought his armies here in the fourth century BCE, and local artists inherited the classical techniques of presenting the human figure and its garments in a strikingly realistic yet posed style. As a result, Gandharan sculptures are significantly different from the Mathuran sculptures, which show a portly, relaxed figure, in the Indian tradition. In Gandharan statuettes, Buddha is elegantly slim, is often shown wearing a classical toga, and his hair is usually arranged into wavy curls and lacks the traditional cranial bump on his forehead.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. When did the artists take the giant step of portraying Buddha?
2. How did early Buddhist artists portray Buddha?
3. Who was the historical Buddha?
4. What were artists anxious to insure?
5. What does the "ushnisha" mean?
6. What were the marks of Buddha's wisdom?
7. What were long, slender earlobes in Buddha's statues derived from?
8. Where were human images of Buddha pioneered?
9. What did local artists inherit in the fourth century BC?
10. How are Gandharan sculptures of Buddha different form Mathuran ones?

3. Give Ukrainian equivalents of the following words and phrases:

to be reluctant to .....

holy leader .....

to represent .....

to have a specific relevance .....

in common with .....

to know in detail .....

to lead to human depictions .....

to be anxious to .....

to be assisted in .....

distinguishing features .....

to set somebody apart .....

to signify wisdom and spiritual enlightenment .....

.....

to derive from .....

enormous meaning .....

undoubtedly influenced by .....

to inherit the classical techniques .....

significantly different from .....

4. Give English equivalents of the following words and phrases:

послідовник .....

бути неохочим до .....

зробити гігантський крок .....

досягнути стан освіченості .....

прикрашати .....

високо стилізований .....

справжній чоловік .....

палко бажати .....

звичайний смертний .....

відмінні риси .....

означати мудрість .....

у деяких випадках .....

походити від .....

прокладати шлях .....

зображувати людське тіло та одежу .....

.....

як результат .....

показувати огрядну розслаблену фігуру .....

.....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
reluctant	exactly, in a precise manner
relevance	the act or means of giving information or understanding
to attain	to include as a part
to accompany	to receive something by succession or under a will
precisely	an article of clothing
anxious	not eager; unwilling
to incorporate	to go along with
enlightenment	having direct bearing on the matter in hand
to inherit	to achieve or accomplish(a task, goal, aim etc.)
garment	worried and tense because of possible misfortune, danger

7. Summarize the text in English.

Unit 23

TEXT

Roman painters master a naturalistic approach to painting

Although the Greeks are documented as having created naturalistic paintings, few of these works survive. It is in Roman examples that we find the first visual evidence for a highly naturalistic style that will become such an important part of the Western tradition of painting.

Roman artists owed a great debt to the Greeks. They inherited a dynamic and sophisticated approach to art from them, as well as techniques and styles that continue to have an impact on art and architecture to the present day. Painting in a natural style was by no means a Roman invention. In the late fifth century BCE the celebrated Greek artist Zeuxis challenged his rival Parrhasius to see which of them could produce the most natural painting. Zeuxis painted a bunch of grapes so realistic birds tried to peck at them. Triumphantly, Zeuxis turned to his rival and invited him to draw back the curtain from his painting. His joy turned to despondency, however, when he realized that the curtain itself was a painting. Gloomily, he was forced to admit defeat. Sadly, no paintings by either artist have survived. However, the Romans certainly saw, and were highly influenced by, such works.

Painting was a popular and well-respected art form in Roman times. They produced both murals and panel paintings, although virtually none of the latter has survived. The wall paintings feature a broad range of subjects, from historical and mythological subjects to still lives, landscapes, and portraits. To modern eyes, some of the most striking Roman paintings are still lives of fruit and other food. These have freshness and a feeling for detail that would not be matched until the golden age of Dutch painting, 1,600 years later. When Greek artists had painted similar subjects of still life, they were dismissed as low art. Piraeicus, a specialist in this field, was given the nickname Rhyparographos, or "painter of sordid subjects." Roman taste was far more relaxed and still life developed into an important art form.

Roman artists loved to place their images of food in ingenious, trompe-l'oeil settings as an early form of interior decoration used in the villas of prominent citizens. This example, which was discovered at Herculaneum, shows faux shelves with green peaches and a beaker of water. It would not look out of place in a modern kitchen. Still life artists also portrayed writing implements, theatrical masks, purses, and torches. Occasionally they added the natural touch of a living creature: a cat stealing some fish, a mouse scurrying along a ledge, a rabbit nibbling its food.

While naturalistic still life certainly has its roots in Greek art, there is little evidence that the Greeks applied this style to portraiture. The Romans broke with the Greek tradition of idealizing their figures, preferring instead to strike a more realistic note. In part, this was due to one of their funerary practices. Highborn families used to take death masks of their loved ones, preserving them on shrines within their homes. These masks were carried in procession at funerals, to emphasize the ancestral achievements of the family. They were made of perishable materials, such as wax or plaster, so almost none survive. Portraits created as part of wall paintings were less common but several notable examples survive at Pompeii, and these provide clear evidence of highly naturalistic Roman portraits.

TASKS.

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Who did Roman artists owe a great debt to?
2. What was special about works of Greek artist Zeuxis?
3. What sort of painting did Roman artists produce?
4. What do Roman wall paintings feature?
5. How was Roman taste to art different from Greek one?
6. Where did Roman artists love to place their images of food?
7. What did Roman still life artists portray?
8. What traditions of idealizing the figures did the Romans break with the Greek?
9. What were death masks in Ancient Rome used for?
10. Were portraits as part of wall painting common in Roman art?

3. Give Ukrainian equivalents of the following words and phrases:

naturalistic approach	.....
to survive	.....
to owe a great debt to	.....
to have an impact on	.....
by no means	.....
invention	.....
to challenge rival	.....
to turn to despondency	.....
to admit defeat	.....
well-respected	.....
murals and panel paintings	.....

still life .....

similar subjects .....

sordid subjects .....

interior decorations .....

prominent .....

implement .....

to add the natural touch of a living creature .....

.....

to have roots .....

to break with .....

due to .....

highborn family .....

to emphasize the ancestral achievements .....

.....

perishable materials .....

wax .....

plaster .....

to provide clear evidence .....

4. Give English equivalents of the following words and phrases:

наближення .....

незважаючи на те .....

багато заборгувати .....

успадковувати .....

поштовх .....

викликати суперника .....

похмуро .....

однак .....

широкий ряд суб'єктів .....

золота ера .....

подібні сюжети .....

художник брудних сюжетів .....

розміщати зображення .....

видатний громадянин .....

не на своєму місці .....

час від часу .....

мати коріння .....

завдяки .....

підкреслювати родові здобутки .....

вціліти .....

видатні зразки .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to survive	to remove or discharge from employment or service
to owe	to stress
impact	lacking hope or courage
rival	a large painting or picture on a wall
despondency	the limits within which a person or thing can function effectively
mural	a piece of equipment, tool or utensil
range	a person that is considered the equal of another
to dismiss	to be under the obligation to pay someone to the amount of
implement	impression made by an idea, cultural movement etc.
to emphasize	to continue in existence or use after something

7. Summarize the text in English.

Unit 24

TEXT

Early Christians depict Christ as a Good Shepherd

By the later Middle Ages, the Christian Church was the greatest patron of Western art. Yet Christian painting and sculpture prior to this period reflect the humble status of Christian art.

During the early years of its existence, Christian art was discreet in part because followers of Christ lived under the shadow of persecution. Martyrdom was commonplace under Roman rule, and this situation did not improve until 313 when Constantine granted full religious freedom to Christians throughout the Roman Empire.

Early Christian art developed in the catacombs, subterranean burial galleries located outside Rome. The images were very simple, often little more than symbols — a fish, a dove, an anchor, a vine, a lamb, the sign of the Cross. These stemmed from passages in the Bible. The anchor, for instance, came to represent the Christian promise of salvation: "Which hope we have as an anchor of the soul, both sure and steadfast" (Hebrews VI: 19). The vine symbol derives from Christ's comment: "I am the true vine" (John XV: 1).

The modest scale of early Christian art reflected the way the religion developed. Services were held in secret, inside private houses, using portable altars. Prior to the reign of Constantine from 313, those linked to the religion would find their career ambitions and social standing threatened. As a result, most Christians had neither the finances nor the incentive to commission artworks. Also, since there were no public places of worship, art could not be displayed.

The visual image of Christ was slow to evolve. In common with the artists of several other religions, Christians were initially wary of depicting God in human form; for fear that this might be interpreted as idolatry. In addition, there was a strong reluctance to portray the Crucifixion, the central episode of the faith, since there was such a stigma attached to this type of execution. It was

reserved for slaves and non-Romans. The identification of Christ as the Good Shepherd marked a significant first stage in depicting the messiah. The Christian adoption of a man carrying an animal on his shoulders is in stark contrast to its appearance in Mesopotamian and Hittite art, in which the animal is intended for sacrifice. This statue of the Good Shepherd is based on a classical god—Hermes, the protector of flocks, who carried a ram on his shoulders. Yet, unlike the idealized statues of classical deities, this figure portrays Christ in a plain, naturalistic manner, as a beardless youth, and conveys Christ's role as the shepherd of his flock rather than glorifying him as a god.

The Good Shepherd illustrates the parable of the lost sheep (the repentant sinner) brought back into the fold. "And when he hath found it, he layeth it on his shoulders, rejoicing" (Luke XV: 5). At the same time, sheep were closely associated with the themes of sacrifice and redemption. Christ himself was described as "the Lamb of God, who takes away the sin of the world" (John 1:29). At this time it also symbolized Christ's role as "psychopompus" (the soul's guide in the afterlife), although this task was soon transferred to the archangel Michael. The Good Shepherd proved a popular image, and is found not only in sculptures, but also in paintings, mosaics, and carvings on sarcophagi.

TASKS.

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Why was Christian Art discreet during the first years of its existence?
2. Where did early Christian art develop?
3. What were the images in early Christian art like?
4. What did the modest scale of early Christian art reflect?
5. How did Christians depict God?
6. Why was there a strong reluctance to portray the Crucifixion?
7. What is the statue of the Good Shepherd based on?
8. What does the Good Shepherd illustrate?
9. What were sheep closely associated with?
10. How was Christ himself described?

3. Give Ukrainian equivalents of the following words and phrases:

to reflect the humble status of Christian art .....

.....

existence .....

to live under the shadow of persecution .....

.....

to stem from passages .....

for instance .....

promise of salvation .....

portable altars .....

incentive .....

visual image .....

to evolve .....

in addition .....

attached to .....

stark contrast .....

to be intended to sacrifice .....

to glorify .....

at the same time .....

to be closely associated .....

to prove a popular image .....

4. Give English equivalents of the following words and phrases:

захисник .....

попередній .....

під час існування .....

обережний .....

ситуація покращилася .....

гарантувати повну свободу .....

походити від .....

представити .....

відображати .....

тримати у таємниці .....

пов'язаний з релігією .....

загрожувати .....

як результат .....

розвивати .....

зображати розп'яття .....

мати намір .....

ясна манера .....

прославляти .....

в той же час .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
humble	a motivating influence, stimulus
shadow	a section of a written book
to grant	to declare the intention to inflict harm, pain
passage	the act of preserving
salvation	a dark image cast on a surface by the interception of sun rays
to threaten	flat or smooth
incentive	conscious of one's feelings
to evolve	to consent to perform or fulfill
to intend	to develop or cause to develop gradually
plain	to plan to do something

7. Summarize the text in English

Unit 25

TEXT

The Teotihuacan civilization develops outstanding ritual sculptures

The great Central American city of Teotihuacan, with its magnificent religious architecture and exceptional sculpture, reached a peak of creativity from the fifth century.

The ancient city of Teotihuacan is one of the most important archaeological sites in Mexico. Situated to the northwest of the modern town of Puebla, the settlement dates back to around the second century. It developed rapidly and, at the peak of its influence (c. 550), it was believed to be home to as many as 200,000 people, which would have made it the sixth largest city in the world at the time. Teotihuacan remained a dominant force in the region until c. 800, when it was largely abandoned. Even as a ruin, though, it exerts a powerful influence on the imagination. The Aztecs incorporated it into their mythology, and it became a place of pilgrimage for their rulers.

Despite extensive excavations, there are still many unanswered questions about the nature of the earliest settlement. The ethnic origins of the inhabitants are unclear, while the name of the city and its buildings have only been filtered down through the records of the Aztecs. Even so, it is evident that the city functioned primarily as a religious centre. Teotihuacan means "the place of those who have the road to the gods." A long, straight avenue, known as the Way of the Dead, linked its three main buildings — the Pyramid of the Sun, the Pyramid of the Moon, and the Temple of the Plumed Serpent. This avenue was evidently used for ritual processions, and was also deliberately aligned toward Cerro Gordo, a mountainous, dead volcano.

At Teotihuacan, archaeologists have identified the workshops of around 500 craftsmen, who produced goods that were exported throughout Mexico. The city itself was notable for its brightly painted murals and its sculpture, representing religious practices, which revolved around the gruesome business of human sacrifice.

The iconic figure Xipe Totec, "our lord the flayed one," was the god of Spring, linked primarily with the renewal of crops. As such, the rituals surrounding his worship were designed to ensure the fertility of the land. During the second month of the year, the *Tlacaxipehualiztli,* "the flaying of men," the priests sacrificed their victims by removing their hearts. The bodies were then flayed and the skins dyed yellow. These "golden clothes" *(teocuitlaquemitl)* were then worn by young devotees, until they rotted away. The idea behind this was to mimic the growth of a maize kernel, with the new plant emerging from the husk of an old seed.

These sacrificial practices were reflected in the many cult images of Xipe Totec, which usually take the form of masks or statues, such as this one. Invariably, they show the god or one of his priests wearing the skin of a freshly flayed victim. Artists took delight in highlighting the gory details. The closed lips of the figure are often visible behind the gaping mouth of the pelt. Similarly, the flayed hands of the victim are often depicted dangling limply from the wrists of the wearer, so that the figure appears to have an extra pair of hands.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Where is the city of Teotihucan located?
2. When did Teotihucan reach a peak of creativity?
3. Where did the Aztecs incorporate Teotihucan?
4. How did Teotihucan function?
5. What does "Teotihucan" mean?
6. What have archaeologists identified at Teotihucan?
7. What was the city of Teotihucan notable for?
8. What were the rituals surrounding Xipe Totec worship designed for?
9. Where were sacrificial practices reflected?
10. How did the figure of Xipe Totec look like?

3. Give Ukrainian equivalents to the following words and phrases:

magnificent religious architecture .....

to reach a peak of creativity .....

to remain a dominant force .....

to exert a powerful influence .....

extensive excavations .....

to filter down .....

to be deliberately aligned .....

to be notable for .....

to revolve .....

to ensure the fertility .....

invariably .....

to take delight in .....

visible .....

similarly .....

4. Give English equivalents to the following words and phrases:

розкішний та винятковий .....

стародавній .....

брати початок .....

залишатися домінуючою силою .....

відмовлятися від .....

очевидно .....

навмисне .....

жахливий .....

оточувати .....

забезпечувати достаток .....

здирати шкуру .....

гинути .....

відчувати захоплення .....

кровопролитний .....

жертва .....

зап'ясток .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
creativity	removing by digging
site	the ability to produce offspring
to remain	to forsake completely, desert, leave behind
to abandon	to stay behind or in the same place
excavation	a person ardently enthusiastic about or devoted to something
deliberately	always, without exception
fertility	the ability to create
devotee	the central or essential part of something
kernel	the piece of land where something was intended to be located
invariably	carefully thought out in advance

7. Summarize the text in English.

Unit 26

TEXT

The style of the ancient Celts influences Northern European artisans

The Celts were one of the many peoples of central and northern Europe whose artistic traditions were overshadowed by the classical art of the Greeks and Romans. Yet the richness and diversity of their style was widely influential and is important to the evolution of western art.

From the sixth century BCE, central Europe was a cultural melting pot of tribes and settlers with ancestry and traditions from both the east and west. The dominating culture to emerge was that of the Celts. At their peak, these powerful people managed to occupy Rome (386 BCE) and Delphi (279 BCE) but, as the Roman Empire expanded, the Celts were pushed westward, until they settled on the fringes of the continent in Ireland, Scotland, Wales, and Brittany in present-day France. Their artistic heritage is as rich, complex, and enduring, as the people who created it. When Northern Europeans produced superbly crafted ornaments and accessories in the seventh century, their work reflected a style inherited from the Celts, and is quite distinct from the influence of the classical ancient civilizations.

The style is essentially abstract, full of densely packed spirals, knots, and mazes interlaced to form hypnotic patterns. Stylized heads with bulging eyes were another feature, and this may reflect their practice of headhunting. Ribbon-like creatures with fierce, snarling jaws were images from their own fables, which brought the fire-breathing dragons of the east into western mythology. These patterns had important symbolic meanings. Spirals are linked with sun worship and thought to represent the motion of the sun as it passes through the sky. They are found on ancient tombs known to have solar alignments. Knot designs were used to offer protection against curses and spells, and were believed to be particularly effective in warding off the evil eye. The more complicated the knot, the greater the degree of protection it provided, so it was common to wear a complex knot design as a clasp or buckle. Examples of fine

Celtic metalwork have been found buried in graves, or deposited in lakes and rivers, where they were given as offerings to the gods.

The abstract nature of the designs meant that they could easily be absorbed into very different cultures contemporary to the Celts, including Anglo-Saxon, Scandinavian, and Germanic tribes. In England, the discovery of two remarkable ship burials at Sutton Hoo in East Anglia yielded a rich array of armour and jewellery. These Anglo-Saxon artifacts had many affinities with Celtic designs, as is particularly noticeable in this sumptuous golden buckle buried with a king. The Celtic influence is seen in the coiled interlacing and stylized bird-heads. Similar designs using motifs of this type are also common in Scandinavia.

The wide diffusion and enduring nature of this style was due, above all, to its adaptability. The ancient Celts may have focused initially on metalwork, but their descendants adapted the patterns to use on a wide variety of artwork. In Britain and Ireland, Celtic interlace was featured on crosiers, chalices, stone crosses, and Biblical manuscripts. While the components of barbarian ornament came from pagan beliefs and had magical overtones, Christian Celtic artists were happy to claim them for their own. Giraldus Cambrensis wrote in the thirteenth century of one Celtic piece: "Here you will see intricacies so fine and subtle, so exact and yet so rich in detail, so full of knots and coils, with colours so bright and fresh, that you will not hesitate to declare that you have gazed upon the work not of man, but of angels."

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1: What art were Celts artistic traditions overshadowed by?

2. Was Celtic art important to the evolution of western art?

3. What countries did Celts manage to occupy?

4. How does Celtic artistic heritage look like?

5. How does Celtic artistic style look like?

6. What meanings did Celtic patterns have?

7. What were knot designs used for?

8. Where have examples of fine Celtic metalwork been found?

9. Where is the Celtic influence seen?

10. Where was Celtic interlace featured in Britain and Ireland?

3. Give Ukrainian equivalents of the following words and phrases:

artisan .....

to be overshadowed .....

widely influential .....

melting pot .....

to manage to .....

artistic heritage .....

to produce superbly crafted ornaments .....

.....

quite distinct from .....

to form hypnotic patterns .....

to represent the motion of the sun .....

the degree of protection .....

offerings to the gods .....

contemporary .....

to yield .....

wide diffusion .....

enduring nature .....

wide variety .....

in detail .....

4. Give English equivalents of the following words and phrases:

багатство та різноманітність .....

впливовий .....

розширяти .....

художня спадщина .....

відмінний від .....

вплив стародавніх цивілізацій .....

істотно .....

формувати візерунки .....

вузловий дизайн .....

особливо ефективний .....

заплутаний .....

підношення богам .....

сучасний .....

велика кількість .....

особливо помітний .....

вагатися .....

вдивлятися на .....

5. Make up sentences of your own with the given words and phrases:

6. Match a line in A with a line in B.

A	B
to overshadow	to take in, to assimilate
diversity	in a fundamental or basic way
heritage	a decorative design
essentially	thickly
densely	a natural liking ,taste, or inclination towards a person or thing
pattern	the state or quality of being different or varied
to absorb	to give forth or supply
to yield	to hold back or be slow in acting; be uncertain
affinity	something received from a predecessor
to hesitate	to render insignificant or less important in comparison

7. Summarize the text in English.

Unit 27

TEXT

Calligraphers use their artistic skills to communicate the Word of God

The first books were written and illustrated by hand. Many of the most exquisite examples with detailed illustrations were designed for religious use, expressing the Word of God. Those who wrote these books, called calligraphers, were extremely accomplished and highly valued for the skills they developed.

For centuries, the art of calligraphy was one of the most important of all human skills. The ability to communicate through writing carried enormous power and influence. Small elite could read and even fewer could write. To have the ability to write beautifully was to have a very high status. Books were extremely rare, and with the development of the major religions, those rare books that contained the Word of God were considered to be sacred objects.

The codex, a precursor to the book, was made from specially prepared animal skins, known as vellum or parchment. Extremely expensive to create, the skin of a single animal, such as a sheep, provided just one double sheet of the codex, so a sizeable flock was required for a complete book. They were magnificently hand bound in leather, metal, ivory, and other precious materials and were often embellished with jewels, gold, and silver.

Decorations were added to the text to highlight the calligraphy. This helped the readers to find their way around the lengthy texts. In the case of the Bible, for example, the division of the text into chapters and verses did not appear until the thirteenth century, so the use of large, ornamental initials was extremely helpful. Similarly, in manuscripts of the Qu'ran, the earliest adornments were decorative markings, separating the verses. These were followed by designs at the head of individual *Surahs* (chapters), and to emphasize important passages.

Decorative calligraphy also stressed the importance of the individual letters and words placed on the page. These words were the basis of belief and the unifying factor in many religions. The aim of the calligrapher was to stress

the beauty and importance of the words, by making them appear as sumptuous as possible. Sacred books were designed to create a sense of awe, rather than simply to be read. This was especially true in the Qu'ran, since for Muslims the words themselves are divine and immutable. The act of reciting from the Qu'ran became a specialized art form in its own right, and calligraphic sections of text were used as decorative panels in Islamic architecture. In some early versions of the Bible, the decoration on individual letters is so extravagant that they are sometimes almost illegible to all but those who created and used them. With Hebrew books, the scribe, or *sofer,* designed the layout of the entire manuscript, while the artist who embellished his work played a secondary role. For Muslims, too, calligraphers were far more important than mere artists, and their work fetched high prices.

The example illustrated here comes from the surviving pages of an early tenth-century Qu'ran, which was probably produced in Iraq. In 911, the book was presented by 'Abd al-Mun'im ibn Ahmad to the Great Mosque of Damascus. The text is written on vellum, using Kufic lettering (the oldest form of Arabic script). The elaborate calligraphy is in gold, outlined in black, with pyramids of six gold disks marking the end of each verse. This particular sheet depicts the heading of *Surah* 29 of the sacred text.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What were the first books designed for?
2. How were the people who wrote the first books called?
3. Why was the art of calligraphy one of the most important of all human skills?
4. How were the first rare books considered to be?
5. What was the codex, a precursor to the book, made from?
6. Why were decorations added to the text?
7. What did decorative calligraphy also stress?
8. What was the aim of the calligrapher?
9. How did the calligraphy look like in Qu'ran?
10. How did the calligraphy look like in Hebrew books?

3. Give Ukrainian equivalents of the following words and phrases:

artistic skills .....

by hand .....

exquisite examples .....

to be extremely accomplished .....

rare .....

sacred objects .....

to be required .....

precious materials .....

to be embellished .....

chapter .....

adornment .....

the basis of belief .....

to appear .....

divine and immutable .....

illegible .....

entire .....

mere artists .....

to fetch high prices .....

elaborate calligraphy .....

to outline .....

4. Give English equivalents of the following words and phrases:

художні здібності .....

надзвичайно цінний .....

на протязі сторіч .....

величезний вплив .....

попередник .....

тонкий пергамент .....

шкіра .....

коштовні матеріали .....

прикрашати .....

корисний .....

уніфікований фактор .....

розкішний .....

відчуття благоговіння .....

незмінний .....

нерозбірливий .....

створювати .....

писар .....

рукопис .....

грати другорядну роль .....

вцілілі сторінки .....

старанно розроблений .....

строфа .....

священний .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
skill	a major part of the tusks of elephants
exquisite	not widely known, not frequently used or experienced
to accomplish	to improve or beautify by adding detail or ornament
rare	possessing qualities of unusual delicacy and fine craftsmanship
ivory	the arrangement or plan of something
to embellish	to go after or bring back
aim	special ability in a task
layout	short subdivision of a poem
to fetch	to manage to do, achieve
verse	the action of directing something at an object

7. Summarize the text in English.

Unit 28

TEXT

The Chinese paint landscapes for spiritual inspiration

In the tenth century, Chinese artists perfected a new form of landscape, one that transcended a straightforward copy of a scene to emphasize more profound philosophical associations.

The Daoist beliefs that dominated Chinese culture placed great emphasis on harmony with the natural world. The term for landscape was composed of the two characters for mountains and water. These same symbols also represented the male and female—the yang and the yin. Written together, the characters signified a balance in nature. Landscape was considered to be sacred, symbolic, and charged with spiritual meaning. As the painter Guo Xi declared: "The virtuous man above all delights in landscapes."

Chinese landscape art was not intended to record a specific place or depict a pleasant scene. It had a far higher prestige than that of a mere picture. Its purpose was to provide an aid to contemplation and meditation. The paintings were designed to enrich the spirit of the individual who looked at them by revealing the essence of a universal, natural order. For this reason, landscape painters avoided bright colours, which were deemed too sensual and transitory. Instead, their pictures were notable for their muted tones and were sometimes almost monochromatic.

In seeking to probe beneath the surface of things, landscape painters shunned the use of a single, fixed perspective, opting instead to create multiple viewpoints within the picture. This encouraged the eye to move around the composition, exploring individual highlights, similar to a traveller passing through a country scene. The Chinese described this approach to landscape with the term *woyou,* which means "wandering while lying down."

Chinese landscapes were created to be handled and used in rituals. They were painted on silk and mounted on hand scrolls or hanging scrolls. These could be rolled up and stored away, ready to be brought out during festivals and

other special occasions. The unrolling process itself was often carried out in a dignified, ceremonial fashion. As each new section was revealed, the previous one was covered up. This meant, once again, that the landscape was experienced as a type of journey.

With its spiritual status, the art of landscape painting was an important part of life for those in the higher ranks of society. Apart from scrolls, landscapes were also produced on fans and albums. These were generally painted as gifts, and often featured inscriptions from friends and family. The combination of painting and calligraphy worked well as, in China, these two art forms were very closely related. A certain type of leaf, for example, would always be represented by a specific brushstroke, with the same precision that a calligrapher would employ when depicting a character from the Chinese alphabet. In albums, landscapes were often accompanied by poems with as much emphasis on the quality of the calligraphy as on the beauty of the painting.

The painters themselves were frequently also poets and enjoyed a high status in Chinese society. They earned their living as imperial court officials, but were respected principally for their artistic and intellectual gifts. Their paintings were not purchased or commissioned, but were created as gifts for educated elite, who alone would be able to appreciate their value.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. When did Chinese artists perfect a new form of landscape?
2. What was the term for landscape composed of in Chinese art in the tenth century?
3. What was landscape considered to be in Chinese art in the tenth century?
4. What was not Chinese landscape art intended to record?
5. What were the paintings designed for?
6. Why did landscape painters avoid bright colours?
7. What encouraged the eye to move around the composition?
8. How were Chinese landscapes painted?
9. What art forms were closely related in China?
10. How did the painters themselves earn their living?

3. Give Ukrainian equivalents of the following words and phrases:

spiritual inspiration .....

to transcend a straightforward copy .....

.....

to signify .....

to charge with .....

contemplation .....

to enrich .....

to avoid bright colours .....

in seeking to .....

to create multiple viewpoints .....

to explore individual highlights .....

to wander .....

unrolling process .....

to carry out .....

to cover up .....

higher ranks of society .....

apart from .....

to be closely related .....

certain type .....

frequently .....

to respect .....

to be created as gifts .....

to appreciate value .....

4. Give English equivalents of the following words and phrases:

глибока асоціація .....

складатися .....

ціль .....

міркування .....

відкривати сутність .....

вважати .....

досліджувати поверхню речей .....

уникати .....

вибирати .....

заохочувати .....

подібний до .....

супроводжувати .....

якість .....

заробляти на життя .....

поважати .....

високо цінувати .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to transcend	to increase the wealth of
profound	recurring at short intervals
to signify	to go above or beyond as in degree or excellence
contemplation	words carved or engraved on a coin etc.
to enrich	to indicate, show or suggest
to deem	to inspire someone with the courage or confidence to do something
to encourage	to obtain by payment
inscription	thoughtful or long consideration or observation
frequently	penetrating deeply into subjects or ideas
to purchase	to judge or consider

7. Summarize the text in English.

Unit 29

TEXT

Italian artists develop and master the use of the rules of perspective

The ability to give works of art an illusion of perspective enables artists to show the world as it appears. When systems for understanding perspective were devised in the early fifteenth century, they paved the way for the immense artistic achievements of the Renaissance.

When we talk about "getting things into perspective" we mean seeing issues in proportion and understanding how one thing relates to another. The same is true in art. A vast mountain is diminished in stature if it is in the distance while a small child can dominate a composition if placed at the front. Using laws of perspective means that the world can be depicted as spacious and with figures, structures, plants, and objects that fit realistically into their setting. There is a sense of depth, and landscapes stretch away to the horizon.

Great artists in the ancient world followed rules of proportion but they rarely took on large scenes with distant landscapes. Throughout the middle ages, Christian art was dominant in the West and artists were focussed on the symbolic meanings of their work rather than on depicting reality. As the subjects of art became broader and religious constraints less rigid, artists became more interested in showing the world as it actually appears. It was not until the fifteenth century, however, that the "laws" of perspective were codified for artists to follow. As soon as they were devised, artists began to use them and Western art was transformed.

The invention of a reliable system of perspective is credited to the Florentine architect Filippo Brunelleschi. He demonstrated his ideas in two celebrated pictures of local buildings. Brunelleschi's theories were adapted for painters by another architect, Leon Battista Alberti, in his famous treatise *On Painting* (1435). Alberti translated space into a graph in which a series of diagonal lines converged on a single point called the vanishing point. These diagonals were combined with parallel horizontal lines to create a geometric

graph with which artists could estimate the correct size and position of objects within their pictures.

One of the first artists to use the new system was the Florentine sculptor Donatello. In his *Feast of Herod* it is clear that the artist is fascinated with the new techniques. Herod receives the head of John the Baptist on a platter, while Salome dances on the right, but this is not the usual Biblical scene of this period. The table slopes forward and Herod's outstretched hands push out dramatically from the scene. Strong architectural features are used to show the room diminishing into the distance. This is further emphasized by the heads of the musicians in the adjoining chamber becoming smaller the further away they are placed, as well as by the converging lines of the stone slabs on the floor.

The tightly knit artistic circle in Florence soon ensured that the principles of perspective were eagerly taken up. Artists regarded them as if a magic formula. In a letter, German artist Albrecht Diirer described how he travelled to Bologna to learn "the secret art of perspective." Once they had acquired this crucial technique, Renaissance painters were able to use their new vision of the world.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What does the ability to give works of art an illusion of perspective enable artists?
2. When were systems for understanding perspective devised?
3. What do we mean when we talk about "getting things into perspective"?
4. What does using laws of perspective mean?
5. How did great artists in the ancient world follow the rules of proportion?
6. When did the artists begin to use the "laws" of perspective?
7. Who is the invention of a reliable system of perspective credited to?
8. Who was one of the first artists to use the new system of perspective?
9. What did the tightly knit artistic circle in Florence ensure?
10. Where did German artist Albrecht Dourer learn 'the secret art of perspective"?

3. Give Ukrainian equivalents of the following words and phrases:

to enable .....

to pave the way .....

immense artistic achievements .....

to see issues in proportions .....

vast .....

to dominate a composition .....

spacious .....

to stretch away .....

to follow rules of proportion .....

distant landscape .....

to devise .....

reliable system .....

celebrated pictures .....

to converge .....

vanishing point .....

to create the geometric graph .....

to estimate the correct size .....

to diminish into the distance .....

to converge lines of the stone slabs .....

4. Give English equivalents of the following words and phrases:

здатність .....

давати можливість .....

вигадувати .....

пов'язуватися .....

просторий .....

зменшуватися .....

просторий .....

зображати реальність .....

релігійний тиск .....

вигадувати .....

знаменита картина .....

що зникає .....

зачарований .....

простягати руки .....

суміжний .....

плита .....

палко .....

розглядати як .....

набувати .....

бути здатним .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to enable	to cover with a firm surface suitable for travel, as with paving stones or concrete
to devise	to provide somebody with adequate power, means, opportunity, or authority to do something
to pave	to move or cause to move towards the same point
immense	far away or apart in space or time
vast	able to be trusted; predictable or dependable
distant	attracted and delighted by arousing interest or curiosity
reliable	unusually large in size, extent, degree, or number
to converge.	to work out, contrive, or plan something in one's mind
fascinated	unusually large, huge
to acquire	to get or gain something

7. Summarize the text in English.

Unit 30

TEXT

Oil provides artists with a magnificent new type of paint

Easily blended, long lasting, slow drying, and offering a far broader range of colours than had previously been possible, oil paint was one of the cornerstones of the Renaissance artistic revolution.

Artists are as dependent upon the materials they use as they are on their talents, training, and technical skills. Paint is basically tiny particles of colour, the pigment, held together by a binding substance. The two are mixed and applied to a surface when wet then left to dry. Tempera, which is made by mixing pigments with egg yolks or gum, was the main type of paint in use until the fifteenth century. It is easy to imagine the consistency of beaten egg, mixed with coloured powder, and then allowed to dry. It was effective but highly restrictive to use. Colours could not be blended on the picture surface, but were mixed ahead of time, then used swiftly before they dried. The artist had to decide precisely which colour went where, and the speed at which work had to be completed was often achieved only with teams of assistants.

Finding a slower drying, more flexible alternative to the egg was a major challenge. Oil that blended when liquid but hardened when dry seemed the perfect solution. Almond and olive oil proved unsatisfactory because they did not become sufficiently hard. Other oils caused the paint to become too hard and were prone to cracking. Poppy, walnut, and sunflower oil worked reasonably, but linseed oil worked far more effectively than any other. It was easy to blend with pigments, and it dried without direct heat or sunlight to a strong, lasting finish. In addition, colours did not alter significantly when the paint dried. Artists could mix the paint on the surface as they worked, knowing that when they were dry the appearance would be as they intended. This enabled far more creativity, as painters could work with the paint as they applied it.

Oil paint became established first in Northern Europe and was vital to the style of painting that emerged in the Low Countries during this period. Jan Van

Eyck mastered the use of oil with a skill that was unsurpassed. This portrait of a couple seems to comment on the sanctity of their union through their stern expressions and a range of religious symbols. Using oil, the artist could show these symbols in minute detail. These include the scenes of the Passion of Christ around the mirror, the carving of St. Margaret, the patron saint of childbirth, on the top of the chair, and the single marriage candle, which was used in processions, in the chandelier. With oil paints Van Eyck also had the flexibility to produce ingenious effects, incorporating the finest brushwork and layers of translucent glazes. He could show the subtlest alteration in a ray of light as it enters the room. He was able to depict contrasting textures, including rich fabrics, burnished brass, the grain on the wooden floor, and the dog's shaggy coat. With oil he could add a virtuoso flourish to his work by depicting the reflection in the mirror. It captures the scene in curved reverse, revealing two figures coming through the door, one of them perhaps the artist himself.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Why was oil paint one of the cornerstones of the Renaissance artistic revolution?
2. What do artist depend on in their work?
3. What is Tempera made by?
4. What was the main type of paint in use until the fifteenth century?
5. What was a major challenge in finding more flexible alternative to Tempera?
6. Where did oil paint become establish first?
7. Who mastered the use of oil with a skill?
8. What is special about "The Portrait of Giovanni Arnolfini and His Wife" by Jan Van Eyck?
9. What did Jan Van Eyck show owing to the oil paints?
10. How did the oil paints change art in general?

3. Give Ukrainian equivalents of the following words and phrases:

blended .....

previously .....

blinding substance .....

left to dry .....

consistency .....

coloured powder .....

highly restrictive .....

ahead of time .....

flexible alternative .....

major challenge .....

perfect solution .....

sufficiently .....

to cause .....

in addition .....

to alter significantly .....

vital .....

unsurpassed .....

range of religious symbols .....

to have flexibility .....

translucent .....

to depict contrasting textures .....

curved reverse .....

4. Give English equivalents of the following words and phrases:

довготривалий .....

наріжний камінь .....

залежати від .....

дуже маленька частка .....

змішувати .....

обмежувальний .....

заздалегідь .....

швидко використовувати .....

гнучкий .....

ставати твердим .....

ідеальне рішення .....

доводити незадоволення .....

достатньо .....

спричиняти .....

на додаток .....

значно змінюватися .....

давати можливість .....

неперевершений .....

суворий .....

майстерний ефект .....

тонка зміна .....

багаті тканини .....

відшліфована мідь .....

зігнутий .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
range	a person or thing of prime importance, basis
cornerstone	essential to maintain life
restrictive	superior in achievement or excellence to any other
to blend	to succeed in presenting or describing
vital	adaptability, variability
unsurpassed	possessing or done with ingenuity; skilful or clever
sanctity	the limits within which a person or thing can function effectively
flexibility	the condition of being sanctified; holiness
ingenious	confined or kept within certain often specified limits or selected bounds
to capture	to mix or mingle components together thoroughly

7. Summarize the text in English.

Unit 31

TEXT

Printing makes art accessible to a wider audience

The invention of printing had a profound impact on culture. It enabled the transmission and communication of ideas through the printed word. Artists could share their work with one another as well as with a far wider audience than had previously been possible.

Until artists were able to make prints, the only pictures that most people were able to see were those on display in local churches. For aspiring artists, aware only of the works of the master who trained them, the lack of exposure to the work of other artists was a major obstacle to their development. A small and privileged minority was able to travel—a dangerous, expensive, and time-consuming undertaking-in order to expand their knowledge. The Northern Renaissance artist Albrecht Dürer made the artistic pilgrimage—in his case travelling twice from his native Germany to Italy—to experience the work of the High Renaissance masters. His journeys had a significant influence on him. His figures became more solid and monumental, his colours became brighter, and he became aware of the laws of perspective and proportion.

Dürer was also privileged in being exposed to printing techniques. He grew up in Nuremberg, a major centre for printing. His godfather, Anton Koberger, was a leading publisher. His teacher, Michael Wolgemut, pioneered the use of woodcuts for book illustrations. Dürer soon adopted printing as part of his repertoire and his first great success was *The Apocalypse* (1498), a series of fifteen large woodcuts. It had enormous appeal since many people feared that the world would end in 1500. His prints were also appealing in terms of technique. Prior to that time the woodcut process had been used mainly for cheap religious prints and playing cards. The *Apocalypse* series raised woodcut prints into a genuine art form because Dürer's were unusually large and exquisitely detailed, displaying all the skills he had acquired on his travels Dürer then perfected his abilities in a more sophisticated printing method, that of

copper engraving. With woodcuts, the blank area was cut away, leaving the area that was to be printed standing out on the woodblock. This method worked well for book illustrations, since they could be printed together with text. With engravings, the printed area is incised into the copper plate and has far greater artistic potential, as the stronger surface allows the engraver to produce more subtle details. With this new technique the artist could, in effect, draw on copper and reproduce his drawings time and time again.

Artists were now able to see their fellow artists' work. Dürer's wife sold his prints in the market square in Nuremberg, as well as at fairs in other German cities. One contemporary noted "the merchants of Italy, France, and Spain are purchasing Dürer's engravings as models for the painters of their homelands." A great painter, Dürer now turned down commissions for paintings, preferring to work on prints. In a letter he explained that this was "because it is much more profitable." Artists were becoming independent and able to stand aside from the church and wealthy patrons. They could work for themselves, producing the art they wanted to create, reaching an audience who had not before been able to afford to buy art. And if the artists were outstanding, they also reached aspiring young painters and sculptors, eager to learn without the need to travel.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What did the invention of printing enable?
2. What pictures could the most people see until artists were able to make prints?
3. What was a major obstacle to the development of artists?
4. Why did the Northern Renaissance artist Albrecht Durer travel to Italy twice?
5. How did Durer's trips to Italy change the style of his works?
6. Why was Durer privileged in being exposed to printing techniques?
7. What was the first Durer's great success in printing?
8. What more sophisticated printing method did Durer invent?
9. Why were not artists able to see their fellow artists' work?
10. Why did Durer prefer to work on prints?

3. Give Ukrainian equivalents of the following words and phrases:

accessible .....

to share work .....

aspiring artists .....

lack of exposure .....

major obstacle .....

privileged minority .....

time-consuming .....

to expand knowledge .....

native .....

to become aware of .....

to grow up .....

a series of woodcuts .....

appealing .....

copper engraving .....

to incise .....

subtle details .....

to purchase .....

to turn down commissions for paintings .....

.....

profitable .....

to stand aside .....

4. Give English equivalents of the following words and phrases:

глибокий вплив .....

давати змогу .....

попередньо .....

обізнаний .....

головна завада розвитку .....

дізнатися про закони перспективи та пропорції .....

.....

гравюра на дереві .....

вибрати друк .....

бути привабливим .....

піднімати .....

гравюра на міді .....

торець .....

зображати витончені деталі .....

відтворювати малюнки знову і знову .....

відмовитись від комісійних .....

заможний клієнт .....

дозволяти собі .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
accessible	having knowledge, cognizant, informed of current situations
aspiring	easy to approach, enter, or use
lack	a block of wood cut along the grain and with a design or illustration
to expand	to make an earnest request for relief, support
aware	possessing qualities of unusual delicacy and fine craftsmanship
woodcut	an insufficiency, shortage, or absence of something required or desired
to appeal	to reject or refuse
exquisite	the art of inscribing something onto something by carving, etching with acid, or other process
engraving	yearning or having a powerful or ambitious plan, desire or hope
to turn down	to make or become greater in extent, volume, size, or scope

7. Summarize the text in English.

Unit 32

TEXT

Queen Idia of Benin is commemorated in an idealized African sculpture

The brass heads produced in the kingdom of Benin are one of the highlights of early African art. They display a calm grandeur that reflects their purpose as symbols of both royal and spiritual power.

The kingdom of Benin, situated in the southern part of present-day Nigeria, produced some of the earliest surviving masterpieces of African art. The most imposing pieces were designed for altars and shrines devoted to ancestor worship. Among other things, these included decorated ivory tusks, bronze plaques of historical scenes, and, most impressive of all, large brass heads of royal figures.

The technique of brass casting is said to have come from the neighboring Ife people in the late thirteenth century, although the earliest surviving Benin heads appear to date from the early fifteenth century. Initially, most of the heads were thought to have represented the leaders of fallen enemies. Soon, however, artists began to portray the heads of the *oba,* or ruler, of the kingdom of Benin. These sculptures were designed to symbolize the wisdom, power, and destiny of these authority figures.

The sculptures of Idia have a special place within this tradition. Historically, she was the first woman in Benin to enjoy wide-ranging political privileges, through her position as the *iyoba* or "queen mother." Idia was the mother of Oba Esigie, whose rule in the early sixteenth century was threatened by civil war, following an uprising by his brother Aruaran in the city of Udo. At the same time, tribesmen from the neighboring Igala region took advantage of the situation by launching an invasion, hoping to seize Benin's northern territories. However, Esigie managed to counter this dual threat and re-establish royal control over the country. He dedicated these victories to Idia, believing that her wise counsel and her magical powers had been responsible for his

success. Her contribution was also commemorated in the saying: "Women do not go to war, apart from Idia."

As a reward, Esigie created the new post of *iyoba* for Idia within the court. She was given a private palace, along with the right to commission her own ritual objects. Images of the *iyoba* were incorporated into royal ceremonies designed to dispel evil forces. These images usually took the form of ivory masks worn as pendants, hanging from the hip. After Idia's death, a memorial head was cast in brass and placed, along with carved ivory tusks, on the royal, ancestral altar. This became a tradition, followed by later *iyobas.*

These heads are not straightforward portraits. Most have serene expressions that have been compared with the idealizing tendencies of Western, classical art. They also feature a number of symbolic elements, underlining the protective role of the *iyoba.* Depictions of Idia usually show her with two vertical scarification marks between her eyebrows. These scars were filled with medicinal charms, which were thought to be the source of her mystical powers. Royal figures were also shown with iron irises, indicating that their power had divine origins and referring to the notion that royal leaders conveyed their authority through a mystical stare. Idia's distinctive headgear of a peaked crown of coral beads, known as a "chicken's beak," was another royal emblem. Overall, the sculptures of Idia's head serve as reminders of her achievements, while also acting as a bridge between the spirit realm and the ordinary world.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What is regarded as one of the highlights of early African art?
2. What do the brass heads display?
3. Where were some of the earliest surviving masterpieces of African art produced?
4. What were the most imposing pieces of art designed for?
5. When did the technique of brass casting start?
6. What did the sculptures symbolize?
7. What did the images of iyoba take the form of?
8. What do the heads look like?
9. What do the heads underline?
10. How were royal figures shown?

3. Give Ukrainian equivalents of the following words and phrases:

to commemorate .....

brass heads .....

calm grandeur .....

spiritual .....

shrine .....

ancestor worship .....

ivory tusks .....

plaques .....

wisdom and destiny .....

wide-ranging .....

to take advantage of .....

to seize .....

to dedicate to .....

to be responsible for .....

contribution .....

as a reward .....

to dispel evil forces .....

serene expressions .....

to feature a number of symbolic elements .....

.....

to be compared with .....

to refer to .....

4. Give English equivalents of the following words and phrases:

шанувати пам'ять .....

основні моменти .....

показувати величність .....

відображати ціль .....

шедевр .....

датувати .....

символізувати мудрість та долю .....

загрожувати .....

повстання .....

повстання .....

починати вторгнення .....

відновлювати королівську владу .....

.....

внесок .....

об'єднувати .....

підкреслювати .....

боже походження .....

взагалі .....

слугувати нагадуванням .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to commemorate	to take hold of quickly, grab
imposing	an ornament that hang from the piece of jewellery
destiny	the act of entering the country with armed forces
invasion	advice or guidance on conduct, behaviour etc.
to seize	to disperse or drive away
counsel	fate, fortune
to dispel	to honour or keep alive the memory of
pendant	a field of interest, study
serene	grand or impressive
realm	peaceful or tranquil, calm

7. Summarize the text in English.

Unit 33

TEXT

Italy witnesses an explosion of artistic excellence

During the Renaissance, painters, sculptors, and architects returned to, and revived, the lessons of the classical age. Using inspiration from a glorious past coupled with important new techniques, artists reached a pinnacle of creativity.

Renaissance means "rebirth," lending its name to the momentous upsurge in all branches of the arts. This movement reached a crescendo in the early years of the sixteenth century, the High Renaissance period. The Renaissance centered on an interest in the culture of the classical ancient world. It is no accident that this explosion of creativity occurred in Italy, where Roman architectural remains were a constant reminder of past glories. Many believed that this golden age could be restored. The revival of interest in all things classical was heightened by the rediscovery of ancient texts in the fourteenth century, which, as a result of the invention of printing, became widely available.

Artists were awakened to the wonders of the classical world, and sought not only to emulate them but also to better them, using new techniques, including perspective and oil paint. As ancient statues were unearthed, painters and sculptors mimicked the heroic poses. This in turn gave rise to the study of anatomy, and the nude quickly became a staple feature of Renaissance painting.

For centuries, the Church had been the principal patron of the arts, but now the wealthy ruling families of Italy's city-states were keen to be at the forefront of the latest intellectual trends, and to display their power by dominating artistic patronage. There was a growing tendency toward secular subjects and portraits became important. Biblical scenes remained prominent, often featuring the leading members of society, but patrons also commissioned paintings of mythological subjects for their sumptuous private villas. Some of these were straightforward illustrations of classical texts, while in other cases the legends were used as a pretext for complex, philosophical allegories.

The glorification of classical, even pagan, themes was perfectly respectable, even in Church circles. Raphael's *School of Athens* was designed for one of the papal apartments in the Vatican. In essence, it is a tribute to the learning of the ancient world. At the heart of the composition are Plato and Aristotle, the two giants of Greek philosophy. Around them, scientists and mathematicians—including Euclid, Pythagoras, and Ptolemy — discuss their theories.

The *School of Athens* dates from the heady period when Rome had become a magnet for the leading artists of the day, drawn by the patronage of Pope Julius II. Within a five-year period, between 1504 and 1509, he commissioned the great architect Donato Bramante to rebuild Saint Peter's Basilica, Michelangelo to paint the Sistine Chapel ceiling, and Raphael to create other paintings in the Vatican.

The status of the artist had risen dramatically. Before this time, even the greatest painters had been regarded as craftsmen, but now the notion of genius came into play. Raphael did not hesitate to equate the great thinkers of antiquity with major Renaissance artists. In the *School of Athens,* Plato is thought to bear the likeness of Leonardo, and the brooding figure in the foreground is Michelangelo, while Raphael himself is the youth standing second from the right.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. When did artists return to the traditions of the classical age?
2. What does "Renaissance" mean?
3. What did Renaissance center on?
4. What served as a constant reminder of past glories?
5. What caused the revival of interest to classical art?
6. What became a staple feature of Renaissance painting?
7. Who was at the forefront of the latest intellectual trends?
8. What is portrayed in Raphael's "School of Athens"?
9. Who commissioned Bramante, Michelangelo and Raphael to create masterpieces of Italian Renaissance art?
10. How did the status of artists rise in Renaissance?

3. Give Ukrainian equivalents of the following words and phrases:

witness .....

to revive the traditions .....

pinnacle of creativity .....

branches of art .....

to reach a crescendo .....

to occur .....

to remain a constant reminder of past glories .....

.....

rediscovery .....

to become widely available .....

to emulate .....

staple feature .....

to be keen .....

to be at the forefront of the latest intellectual trends .....

.....

straightforward illustrations .....

.....

perfectly respectable .....

in essence .....

to rise dramatically .....

to regard as .....

to equate .....

foreground .....

4. Give English equivalents of the following words and phrases:

бути свідком вибуху художньої майстерності .....

.....

.....

повернутися до класичного періоду розвитку мистецтва .....

.....

.....

використовувати вплив славного минулого .....

.....

.....

досягнути вершини творчості .....

.....

значне піднесення .....

архітектурні залишки .....

відновити золоту еру мистецтва .....

.....

підвищуватися .....

пробуджувати .....

в свою чергу .....

спричинити підйом .....

мирські сюжети .....

передній план .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to revive	to attempt to equal or surpass
pinnacle	a gift or statement made in acknowledgment, gratitude, or admiration
to occur	to bring or to be brought back to life, consciousness, or strength
available	expensive or extravagant
to emulate	to make or regard a equivalent or similar in order to compare
staple	heathen, irreligious
sumptuous	obtainable or accessible, capable of being made use of, at hand
pagan	of prime importance, principal
tribute	the highest point or level of fame, success, etc.
to equate	to happen, take place, come about

7. Summarize the text in English.

Unit 34

TEXT

Dutch art reflects the society's joy in everyday life

With the rise of the Dutch republic, new forms of art became popular. The emergent wealthy merchant class chose to spend their money on portraits, landscapes, scenes of Dutch life, and still-life pictures.

The Netherlands had been part of the Spanish empire until the northern provinces finally gained independence in 1606. Holland, the richest of the provinces, rose rapidly, becoming a major maritime power in the seventeenth century, with extensive colonies. The Dutch spent much of their new wealth on the arts. Visitors to the country were amazed, both at the number of pictures that they saw, as well as the people who bought them. The diarist John Evelyn noted: "Tis an ordinary thing to find a common farmer lay out 2,000 or 3,000 pounds in this commodity; their houses are full of them." Another traveller observed: "All in general strive to adorn their houses, especially the outer or street room, with costly pieces."

The fact that owning art was commonplace had a profound impact on the type of art that was produced. Relatively few commissions came from powerful aristocrats or high-ranking churchmen, so there was little demand for the grandiose historical or allegorical scenes that filled the palaces in other parts of Europe. Calvinism, an austere form of Protestantism that opposed the decoration of churches with costly trappings, was the prevailing religion. Bourgeois patrons, who wanted comparatively small pictures, suitable for their modest town houses, dominated the art market instead. They preferred paintings that reflected their everyday lives and the world they inhabited.

Dutch landscape painting denied all forms of pretension, keeping as close as possible to nature itself. Dutch painters dispensed with idealized shepherds and architectural follies, spectacular panoramas and glowing sunsets. Instead, they concentrated on the simplest of scenes: a tranquil river, a field with cattle,

an avenue of poplars. They lavished the same care and attention on nature in a smaller scale. The term still life originated in Holland *(stilleven)* and some artists specialized in arrangements of fruit, fish, shells, breakfast tables, and banquet scenes. Passionate about horticulture, the Dutch invested huge sums of money in rare plants, and they adored flower arrangements, both real and pictorial. There may even be a grain of truth in the anecdote that flower still lives were popular because those who could not afford to buy the actual flowers commissioned them.

Portraiture was also important and the Dutch prized candour and vitality above dignity and grandeur in their portraits. The first Dutch artist to give his portraits a freshness, intimacy, and spontaneity was Frans Hals. His sitters appear relaxed, friendly, and approachable. They are often captured smiling or laughing, and he shows them turning around or looking up, as if he has just interrupted them. This *Group of Children* is typical of his work, depicting ordinary people and celebrating their joy of life. Hals perfectly reflected a society that was proud of its way of living and integrated art as an essential aspect of its way of life.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. When did new forms of art become popular in the Netherlands?
2. When did the Netherlands gain independence?
3. What sorts of painting did the Dutch bourgeois patrons prefer?
4. What did Dutch landscape painting deny?
5. What scenes did Dutch painters concentrate on?
6. Where did the term still life originate in?
7. Where did the Dutch invest huge sums of money in?
8. What did the Dutch prize in portraiture?
9. Who was the first Dutch artist to give his portraits a freshness, intimacy, and spontaneity?
10. What is depicted in Hals's work "The group of children"?

3. Give Ukrainian equivalents of the following words and phrases:

emergent .....

still life .....

to gain independence .....

extensive colony .....

to spend wealth on arts .....

commodity .....

to strive to adorn .....

high-ranking .....

comparatively small .....

to inhabit .....

to deny all forms of pretension .....

to dispense .....

spectacular panorama .....

glowing sunset .....

to lavish .....

passionate about horticulture .....

to adore flower arrangements .....

to prize candour and vitality .....

intimacy and spontaneity .....

4. Give English equivalents of the following words and phrases:

відображати .....

бути враженим .....

спостерігати .....

докладати зусиль .....

власне мистецтво .....

точна форма .....

коштовні прикраси .....

панівна релігія .....

зручний .....

бути як можна ближчим до природи .....

.....

архітектурні примхи .....

замість .....

невелика доля правди .....

відвертість та життєздатність .....

гідність та величність .....

досяжний .....

приваблювати .....

бути гордим .....

5. Make up the sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to gain	to give out or issue in portions
amazed	extremely large in size, amount or scope
to strive	to acquire, obtain, improve, increase
austere	filled with incredulity or surprise, astonished
to dispense	to make a great and tenacious effort
to lavish	to succeed in representing or describing
huge	physical or mental vigour, energy
vitality	a formal stately, or grave bearing
dignity	stern or severe in attitude or manner
to capture	to give, expand, apply abundantly, generously or in profusion

7. Summarize the text in English.

Unit 35

TEXT

Using a camera obscura enables artists to represent reality as never before

The use of mechanical aids has always been a controversial issue in the art world. Jan Vermeer created paintings of exceptional, almost photographic, clarity. Did he use a device called a camera obscura?

Enormous speculation surrounded Jan Vermeer in his own lifetime, when his work was valued for its superb detail and clarity. He was secretive about his own techniques, however, and there is no hard evidence that he owned a device called a camera obscura, but the quality of his work certainly is in keeping with the use of the invention. Two hundred years later, after the invention of photographs, critics consistently commented on his work's photographic quality. In 1861, the Goncourt brothers described him as "the only master who has made a living daguerreotype."

Camera obscura, meaning a "dark chamber," refers to the discovery that, when a tiny hole is made in the wall of a darkened room, under certain lighting conditions an image of the scene outside will be formed, upside down, on the opposite wall. This basic principle had been known since antiquity by astronomers, who used it to observe the sun safely. In the sixteenth century, scientists experimented by placing a glass lens across the hole. The results were startling. The lens inverted the image so that it was right side up, and also brighter and sharper. The "camera" itself came in various shapes and sizes. Some, such as tents, booths, or shuttered rooms, genuinely resembled a chamber. The more practical, portable version of the instrument that was developed later came in a rectangular box, and the image was viewed from above.

A Dutch art lover who witnessed the device in action in 1622 said, "All painting is dead in comparison, for here is life itself, or something more elevated, if only there were words for it. Shape, contour, and movement come

together naturally, in a way that is altogether pleasing." It would be centuries before those fleeting images could be captured and preserved as a photograph. However, by using a mirror artists could project an image onto a canvas and trace their chosen scene or subject with incredible accuracy. Vermeer almost certainly did so.

Vermeer would have had access to the latest optical devices, as he knew Anton van Leeuwenhoek, the pioneer of the microscope. No preliminary drawings or sketches for many of Vermeer's finest paintings have been found, which is a surprise, given the complexity of his compositions. Some details in his paintings are amazingly sharp, while others have a blurred, soft-focus appearance, in keeping with viewing a subject through a lens. In *The Lacemaker* this contrast between soft focus and sharp details is noticeable in the threads hanging from the cushion. The way the shadow and light fall show an extraordinary level of observation. It seems that Vermeer was able to build up his pictures in light and tone, rather than relying solely on drawing. All evidence suggests the use of a camera obscura.

This does not undermine Vermeer's brilliance as an artist. For him the camera was far more than a copying device. It gave him a different view of the natural world and he used this to extraordinary effect. His skill is not only in his painting but his composition, his subject matter, and his delicate sensitivity to the everyday and the ordinary.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Who created paintings of almost photographic clarity?
2. What were Jan Vermeer's works valued for?
3. How was Jan Vermeer described by the Goncourt brothers?
4. What does "camera obscura "mean?
5. Who used the basic principle of camera obscura since antiquity?
6. What did a Dutch art lover Jan Vermeer say after he had witnessed the device of camera obscura in action in 1622?
7. What could artists do by using a mirror?
8. Why did Vermeer have access to the latest optical devices?
9. How does the picture "The Lacemaker"by Vermeer look like?
10. How did camera exert influence on art of Jan Vermeer?

3. Give Ukrainian equivalents of the following words and phrases:

to enable artists to represent something.....

.....

a controversial issue .....

enormous speculation .....

to be valued for something .....

a living daguerreotype .....

a tiny hole .....

upside down .....

to invert the image .....

to resemble .....

fleeting images .....

incredible accuracy .....

to have access .....

preliminary drawings .....

to have blurred appearance .....

evidence .....

delicate sensitivity .....

4. Give English equivalents of the following words and phrases:

змальовувати реальність .....

створити картини виключної прозорості .....

.....

цінуватися .....

володіти пристроєм .....

послідовно коментувати .....

головний принцип .....

приголомшливі результати .....

перевертати зображення .....

бути свідком .....

підносити .....

приваблювати .....

проектувати зображення на полотно .....

.....

дивовижно гострий .....

рівень спостереження .....

покладатися виключно на .....

підривати яскравість художника .....

5. Make up the sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
clarity	the act of approaching or entering
enormous	beyond belief or understanding
to observe	to turn or cause to turn upside down or inside out
startling	unusually large in size
to invert	to possess some similarity to; be like
to resemble	to succeed in representing or describing
to capture	to weaken gradually or insidiously
incredible	causing surprise or fear, astonishing
access	clearness, as of expression
to undermine	to see, perceive, notice

7. Summarize the text in English.

Unit 36

TEXT

In Britain, satirical art is used to comment on social behaviour

In an era when political and moral satire became a popular subject for writers, William Hogarth took the mood of the times and created a new kind of satirical art, combining topical subjects with biting humour and moral indignation.

The withering satire on contemporary life found in John Gay's *The Beggar's Opera,* first performed in London in 1728, was both phenomenally successful and highly influential. During the same period, the popular satirical verse of Jonathan Swift and Alexander Pope was widely distributed. The artist William Hogarth was to do for art what these authors had done for literature. Hogarth originally aspired to produce grandiose history paintings, but he found that there was little interest in this type of subject in Britain at the time. The public was clearly more interested in the present than in the past. Hogarth was particularly impressed by Gay's work, which inspired him to create a new type of art form—a sequence of pictures that told a story in a way he described as "similar to representations on the stage."

In parodies on one of the most famous books in the English language, John Bunyan's *The Pilgrim's Progress* (1678), Hogarth ventured into satire with a series entitled *A Harlot's Progress* and *A Rake's Progress.* While Bunyan described a progress to faith and spirituality, Hogarth's sequences tell of the journey into moral decline. The rake is Tom Rakewell, who inherited a fortune from his miserly father, squandered it thoughtlessly, was imprisoned for debt, and ended up in a madhouse. In this, the second of eight scenes, Tom has just received his inheritance, and is immediately surrounded by a bevy of people ready to relieve him of his money. A dancing master, a fencing master, and a landscape gardener, among others, surround him, coaxing him into wasting his inheritance on indulgent, fashionable pursuits.

Hogarth devised a novel way of financing this type of project. Customers were invited to buy a subscription ticket in advance, at a cost of 10 guineas (a guinea was a pound and a shilling) for the full series of eight engravings. The artist first produced the scenes as paintings, which then became the basis for the prints. Hogarth displayed the paintings in his studio to boost the sale of tickets, but otherwise made no great effort to sell the original paintings. He kept the *Rake's Progress* paintings for a decade before selling them at auction, where they fetched only a fraction of the amount he had earned from the prints. Hogarth sought to maximize his income by campaigning vigorously for a copyright act, which would protect prints from being pirated. This legislation, for a time known as "Hogarth's Act," was finally passed in 1735, just as *A Rake's Progress* was being published.

Hogarth was able to incorporate an enormous amount of humorous detail in his work, while still ensuring that the overall scene looked fairly realistic, and was executed with care and skill. Prints were important, as they enabled artists to earn a decent living without having to rely on state commissions or wealthy patrons. With this came the independence they needed to select their own subjects, and comment on society as they chose.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Who created a new kind of satirical art in Britain?
2. What did the artist William Hogarth do for art?
3. What sort of art was British public more interested in?
4. Whose works was Hogarth particularly impressed by?
5. What way of financing his projects did Hogarth devise?
6. What did Hogarth first produce?
7. Where did Hogarth display his paintings?
8. How much did Hogarth get for the "Rake's Progress"?
9. When was the legislation for a copyright act for Hogarth's works pass?
10. What did the prints enable artists to do?

3. Give Ukrainian equivalents of the following words and phrases:

social behaviour .....

mood .....

moral indignation .....

withering satire .....

widely distributed .....

to aspire .....

sequence of pictures .....

to venture .....

faith and spirituality .....

moral decline .....

miserly .....

to squander thoughtlessly .....

to relieve .....

to coax .....

in advance .....

to boost .....

otherwise .....

to make an effort .....

income .....

legislation .....

decent living .....

to rely on .....

4. Give English equivalents of the following words and phrases:

створити новий вид мистецтва .....

поєднати сатиричні сюжети .....

гострий гумор .....

обурення .....

сучасне життя .....

ряд творів .....

давати заголовок .....

зібрання людей .....

поблажливий прагнення .....

заздалегідь .....

гравюра .....

об'єднувати .....

загальний пейзаж .....

уявно реалістичний .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A and a line in B.

A	B
indignation	physical or mental exertion
contemporary	showing or characterized by indulgence
to distribute	to work out, contrive, or plan something in one's mind
faith	anger or scorn aroused by something felt to be unfair, unworthy, or wrong
indulgent	the amount of monetary or other returns, either earned or unearned, accruing over a given period of time
to devise	to defend from trouble, harm, attack etc.
effort	strong or unshakeable belief in something
income	polite or respectable, proper, adequate
to protect	to give out in shares, dispense
decent	belonging to the same age, living or occurring in the same period of time

7. Summarize the text in English.

Unit 37

TEXT

Japanese colour woodblock prints depict the real world with great technical expertise

Representing scenes from everyday life, artists of the Edo period elevated the technique of woodblock printing to a pinnacle of Japanese artistic achievement. These prints were later to exert a profound influence on artists in the West.

Printmaking developed in Japan during the peaceful Edo period, which lasted from 1615 until the middle of the nineteenth century. The usual method was woodblock printing. The artist copied the original design onto transparent paper, and an artisan carved it on one or more blocks of cherry wood. A publisher then printed the impressions on a robust type of paper called *hosh,* made from the bark of the mulberry tree.

The favoured subjects in the eighteenth century, when the art of printmaking reached a pinnacle of excellence, were those called ukiyo-e, or "pictures of the floating world." This refers to the transient pleasures of everyday life, described at that time as "living only for the moment... taking pleasure in the moon, the sun, the cherry blossoms, and the maple leaves, singing songs, drinking wine, and diverting ourselves by just floating... like a gourd floating along with the river current." These pleasures were to be found most easily in the bustling cities of Edo (now Tokyo), Osaka, and Kyoto, in tea houses, theatres, and brothels, and it was these locations that featured in the most popular prints. The rise of Kabuki, Japan's popular theatre, led to a craze for prints of actors and scenes from the latest plays. Prints of beautiful women, usually courtesans and often shown with their lovers, were also popular.

One of the finest artists was Kitagawa Utamaro, who captured female beauty in all its forms. His publisher used powdered mother-of-pearl and gold dust to heighten the glamour of his prints. He also produced magnificent

illustrations of insects, birds, and shellfish, though his career ended in controversy, after he was accused of political satire.

Suzuki Harunobu was noted for his pictures of women and lovers, and was one of the first Japanese artists to use strongly contrasting light and shade when depicting snow scenes and nocturnal images. He perfected the techniques of colour printing, with a separate woodblock prepared for each colour. In *Hunting for Insects* he used a style that was highly regarded—a strong velvety background was produced through overprinting several times, and against this the two lovers and their lantern are enhanced. His frail and graceful females were inspired by a waitress called O Sen.

Japanese prints began filtering through to the West in the 1850s, when the country's cultural isolation was finally broken, and by the following decade there were specialist shops in Paris selling exotic Japanese wares. Claude Monet bought his first print in 1856, and his enthusiasm was shared by Edgar Degas, James Whistler, Edouard Manet, Mary Cassatt, and many others. They adopted in their own work many of the outstanding features of the prints, including the dramatic treatment of space and form, which ignored the laws of perspective; the celebration of modern city life; the clear outlines and emphasis on graphic contrast; and the use of flat areas of colour and patterns. Vincent Van Gogh said, "I envy the clarity of the Japanese.... Their work is as simple as breathing.... They do a figure in a few sure strokes, with the same ease as buttoning your coat. "

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What technique did artists of the Edo period in Japan elevate?
2. When did printmaking develop in Japan?
3. What was the procedure of woodblock printing?
4. What were the favoured subjects in Japanese art in the eighteenth century?
5. What does the term "pictures of the floating world" refer to?
6. What led to a craze for prints of actors and scenes?
7. What is Kitagawa Utamara famous for?
8. What was Suzuki Harunobu noted for?
9. What style did Suzuki Harunobu use?
10. What was the influence of Japanese art to the Western art?

3. Give Ukrainian equivalents of the following words and phrases:

woodblock print .....

to exert a profound influence .....

transparent paper .....

robust type of paper .....

bark .....

pinnacle of excellence .....

to take pleasure .....

to float .....

bustling city .....

to lead to a craze .....

to heighten the glamour of prints .....

to be accused of .....

nocturnal images .....

strong velvety background .....

frail and graceful .....

dramatic treatment of space and form .....

to ignore the laws of perspective .....

sure stroke .....

4. Give English equivalents of the following words and phrases:

підносити техніку гравюри по дереву до вершини розвитку.....

.....

прозорий та міцний папір .....

кора дерева шовковиці .....

зображення мінливого світу .....

швидкоплинні радощі повсякденного життя.....

.....

порошкоподібний перламутровий пил.....

.....

суперечка .....

використовувати контраст світла та тіні.....

.....

ліхтар .....

тендітний та витончений .....

чіткі контури .....

використання пласких площ кольору та шаблонів.....

.....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to elevate	to succeed in representing or describing
to exert	to move to a higher place, to raise in rank or status
robust	dispute, argument, or debate
transient	strong in constitution, hardy, vigorous
to capture	to use(influence, authority etc.) forcefully or effectively
glamour	a preliminary or schematic plan, draft, account etc.
controversy	intensified or increased in quality, value, power, improved
enhanced	for a short time only, temporary
outline	a mark, flourish, or line made by writing implement
stroke	charm and allure, fascination

7. Summarize the text in English.

Unit 38

TEXT

The invention of photography changes the role of the artist

The invention of photography challenged artists to find new ways of expressing their ideas and offered them both assistance and inspiration.

By the 1830s, early daguerreotype photographs were demonstrating the potential of this amazing new invention. Some artists believed it would fundamentally undermine painting. J.M.W. Turner declared, "This is the end of Art. I am glad I have had my day." Paul Delaroche echoed this remark, saying, "From today, painting is dead!" Yet, from the outset, artists derived positive benefits from the invention. It could be more effective and cheaper to work from a photograph, rather than a model. Artists such as Eugene Delacroix, Gustave Courbet, and John Millais began using photographs from as early as the 1850s.

Painters were also fascinated by what a photograph could capture. Early cameras required a long exposure, so anything that moved would appear blurred, or would leave a ghost image on the photograph. The crowds in Claude Monet's bustling street scenes are indistinct, while the foliage in Camille Corot's romantic landscapes is slightly out of focus, as if gently stirring in the breeze. These effects were inspired by "halation," in which a bright light blurs the forms of surrounding, darker shapes, as happens in photographs of sunlight filtering through leaves.

The length of exposure time reduced as photographic technology advanced and this enabled artists to see things that were not visible to the naked eye. For generations, artists had conveyed the speed of a racehorse running at full tilt by showing it with all four legs off the ground. This "flying gallop," shown vividly in the Theodore Gericault's painting of the *Epsom Derby,* became a cliché of racing and hunting pictures. However, Eadweard Muybridge's pioneering, frame-by-frame studies of moving animals, *A Horse in Motion* (1878) and *Animal Locomotion* (1887), proved that this was a fallacy, and artists were able to paint animals with new insight and naturalism. The same was true

of the movement of the human figure, which was studied in photographic sequences of athletes by Eadweard Muybridge and Thomas Eakins, among others.

Photography also altered the way that painters constructed their compositions. Previously, artists had treated their pictures as self-contained units, in which the subject was presented in a clear and balanced manner. As instant photographic images became available, however, some painters adopted a more informal approach. Edgar Degas's figures are often cropped at the painting's edge, their heads are hidden behind posts, or they gaze at something unseen, beyond the confines of the picture. These images are framed fragments of a larger reality and reflect the sorts of images captured with a camera.

One of the most important impacts of photography was its ability to capture detail. Until the middle years of the nineteenth century, artistic skill was judged by the level of detail achieved. Artists were expected to finish their work to a realistic perfection. Now that cameras could achieve this, artists were able to paint in ways that produced alternative images of the world. At first the Romantics and Impressionists were deemed incompetent by many critics because they seemed to have failed to finish their work sufficiently. In time, however, their looser style and ability to offer their own interpretations of reality were valued above mere naturalism. Because photographers could capture the real world, artists were now free to change reality.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What did the invention of photography challenge artists to do?
2. What did J.M.W. Turner declare after the invention of photography?
3. What were positive benefits from the invention of photography?
4. What could a photograph capture?
5. What does "halation" mean?
6. What enabled artists to see things that were not visible to the naked eye?
7. How did artists' animal painting improve due to photography?
8. How did photography alter the way of constructing painters' compositions?
9. How did Edgar Degas often depict human figures in his art?
10. What was one of the most important impacts of photography?

3. Give Ukrainian equivalents of the following words and phrases:

daguerreotype photographs .....

amazing invention .....

to undermine painting .....

to echo remark .....

to be fascinated by .....

foliage .....

halation .....

to convey .....

insight and naturalism .....

sequence .....

to alter the way .....

self-contained unit .....

clear and balanced manner .....

instant .....

to adopt a more informal approach .....

to gaze at .....

to capture detail .....

sufficiently .....

loose .....

mere naturalism .....

4. Give English equivalents of the following words and phrases:

кидати виклик .....

допомога та натхнення .....

руйнувати живопис .....

проголошувати початок .....

здобувати позитивну користь .....

затьмарений .....

невиразний .....

рухатися обережно .....

бути невидимим для неозброєного ока .....

яскраво показувати .....

помилковість .....

змінювати напрям .....

образи сконцентровані на краю картини .....

.....

художня майстерність .....

вважати некомпетентним .....

згодом .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to undermine	to have need of, depend on, to make necessary
outset	made or become vague or less distinct
to derive	to weaken gradually or insidiously
to require	to judge or consider
blurred	very brightly
bustling	an incorrect or misleading notion or opinion based on inaccurate facts or invalid reasoning
vividly	a limit, boundary
fallacy	hurrying or causing to hurry with a great show of energy
confine	a start , beginning
to deem	to draw or be drawn in source or origin, to obtain by reasoning

7. Summarize the text in English.

Unit 39

TEXT

The impressionists change the way artists paint the world around them

By going into the landscape to paint, the Impressionists were able to create new, fresher depictions of nature.

Prior to the nineteenth century, paintings were mainly produced in the artist's studio. Artists might sketch individual details outdoors, but these were only used as part of the preparatory process. Back in the studio, these details were carefully rearranged to form a realistic, highly finished, well-balanced composition.

Gradually, painters began to want to represent precise effects of light and weather. In the 1820s, John Constable sketched a detailed series of cloud studies, noting down the time of day and the prevailing wind to pinpoint the precise weather conditions. J. M. W. Turner asked to be lashed to a ship's mast in a storm to get a real sense of the sea at its wildest. Eugene Boudin argued that artists should paint outdoors, because "everything painted on the spot has a strength, a power, a vividness that cannot be recaptured in the studio."

Boudin was a friend and mentor of the young Claude Monet, who adopted the practice of open-air painting with enthusiasm, making it one of the cornerstones of his style and that of the other Impressionists. It appealed, above all, to their desire for a direct approach to nature. They avoided historical scenes or moral messages in their canvases, insisting that artists should concentrate on capturing the colour intensity of the visual world before their eyes.

The Impressionist artists were fortunate that this belief coincided with the advent of technological advances that simplified painting outdoors. The availability of zinc paint tubes transformed their working methods. Previously, artists had been obliged to mix their own pigments and oils in small batches that dried up if not used quickly. The new, readymade colours were both easy to use and portable. In addition, the spread of the railways enabled the Impressionists to make day trips out of Paris, in search of suitable settings for their pictures,

along the banks of the Seine. Bright colours had been expensive, but as a result of the commercial production of synthetic pigments they became affordable and enabled the artists to capture the intensity of colour created by strong sunshine.

Painting outdoors presented certain problems. Conditions changed so quickly that it was hard to capture an image before it effectively disappeared. The only satisfactory solution to this was to work fast. There was no time to depict clear, well-defined contours. Instead, the Impressionists used short, fragmentary brush strokes to convey form, and graded tones to suggest perspective. Everything was condensed to its simplest visual form. In addition, they focused on the process of change itself. Rather than labouring over the physical appearance of a tree or a building, they preferred to celebrate the ways that light and colour in nature were constantly changing, depicting ripples and reflections in water, or a shaft of sunlight filtering through trees.

When the Impressionists exhibited their paintings, they were received with a storm of protest. Art lovers were accustomed to seeing pictures in which even the tiniest detail was clearly defined. The work of these newcomers seemed like rough sketches. Critics condemned them as feeble "impressions"—an insult that actually gave the group its name. This hostile attitude was short-lived. Within a few years, the public had adjusted to the radically different appearance of these paintings, recognizing them as the masterpieces of a new style.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What were the Impressionists able to create?
2. Where did artists produce their paintings prior to the nineteenth century?
3. What painters began to represent precise effects of light and weather?
4. What was one of the cornerstones of Impressionists style?
5. What did the Impressionists avoid in their art?
6. How did the advent of technological advances influence on the Impressionists?
7. What problems did painting outdoors present?
8. What changes in nature did the Impressionists prefer to depict?
9. Why were the Impressionists received with a storm of protest when they exhibited their paintings?
10. How did critics condemn the Impressionists?

3. Give Ukrainian equivalents of the following words and phrases:

depiction of nature .....

to sketch individual details .....

gradually .....

to pinpoint .....

to paint on the spot .....

above all .....

to avoid moral messages in canvases .....

to coincide .....

to simplify painting outdoors .....

readymade colours .....

affordable .....

satisfactory solution .....

well-defined contours .....

to convey form .....

to grade tones .....

to depict ripples .....

hostile attitude .....

to adjust to .....

4. Give English equivalents of the following words and phrases:

підготовчий процес .....

сформувати добре збалансовану композицію .....

.....

поступово .....

точні ефекти .....

домінуючий .....

відтворити в майстерні .....

наставник .....

пряме наближення до природи .....

уникати історичних сцен .....

спрощувати .....

задовільне рішення .....

мазок пензлем .....

промінь сонячного світла .....

засуджувати .....

нікчемні враження .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
gradually	very small
to pinpoint	to make an earnest request for relief, support etc.
spot	an arrival or coming esp. one which is awaited
to appeal	to reduce or be reduced in volume or size
advent	a ray of light
well-defined	in the habit of
to condense	to locate or identify exactly
shaft	a small mark on a surface
accustomed	clearly delineated, described, or determined
tiny	occurring, developing, moving etc. in small stages

7. Summarize the text in English.

Unit 40

TEXT

The emergence of Cubism marks a revolution in Western art

For decades, artists had been moving away from trying to make their pictures look as naturalistic and detailed as possible. The Cubists took this a stage further and depicted the world in a completely new way.

Many consider the Cubist movement to be the dawn of Modern Art, overturning the rules that governed painting. It grew out of the work of the Postimpressionists and the Fauves, but its radical departure with artistic conventions came about through a partnership between two remarkable artists, Pablo Picasso and Georges Braque. They met in Paris in 1907 and immediately struck up a friendship. Both men were anxious to experiment with new ideas. Picasso was working on *Les Demoiselles d'Avignon,* a revolutionary painting in which he abandoned conventional notions about form and space and based his angular figures on Iberian and African carvings. Braque was approaching his work from a different direction, through his interest in Paul Cezanne's technique of building up landscape with blocks of colour. Cezanne's influence was crucial, for he had treated objects as geometric shapes, and showed elements separated by great distance on the same plane, already challenging ideas on the relationship between form and perspective.

Picasso and Braque enjoyed rowdy evenings in Montmartre cafes, and dressed in each other's clothes for fun, but their art was at the heart of their relationship. The two men competed and bounced ideas off each other, aware that they were working in uncharted territory. Picasso gave Braque the nickname of "Vilbure," inspired by the aviator Wilbur Wright, to emphasize his friend's pioneering qualities. Braque described how they created their new style "like mountaineers roped together." During this phase it is difficult to tell their paintings apart.

Picasso and Braque discarded totally the principles that had governed Western art since the Renaissance. They replaced a fixed perspective with

multiple viewpoints. There was little modelling or shading, and no real attempt to create a sense of distance, or make the figures appear solid. Colour was restricted and space flattened. Yet neither Picasso nor Braque was seeking to produce non-objective or non-representational art. The idea was to go beyond reproducing what the eye sees and to bring together on one canvas several different aspects of a subject that could not be viewed in a single glance. As Picasso explained, "I paint objects as I think them, not as I see them."

When the first results of this collaboration were shown in 1908 the critic Louis Vauxcelles noted how all the elements in the paintings were reduced "to cubes." This comment gave birth to the term Cubism, which rapidly became the accepted name for the style. The art dealer Ambroise Vollard, a tireless advocate of avant-garde painting, showcased the work of Cezanne, Picasso, and Matisse in his Paris gallery. This portrait dates from the early phase of the movement, which is generally known as Analytical Cubism. Here, natural forms were broken down, or analyzed, and then rearranged, creating a new vision of the original subject. This approach became increasingly abstract and was superseded from about 1912 by Synthetic Cubism. The new style showed an image created in collage, using familiar, everyday elements, such as stencilled lettering, a torn piece of newspaper, a fake wood-grain pattern, or a wallpaper swatch.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What is the origin of the Cubist movement?
2. Who were two founders of the Cubist movement?
3. What artwork influenced Picasso's artistic style?
4. What artistic approach did Braque follow?
5. How did Picasso and Braque develop their friendship and create new art?
6. What new artistic strategies were applied by Picasso and Braque in painting?
7. How did the new approaches change Western art?
8. When was the first collaborative work created by to artists shown to critic?
9. What is the title of the early phase of the Cubist movement?
10. What new artistic approach was superseded after Analytical Cubism?

3. Give Ukrainian equivalents of the following words and phrases:

emergence .....

remarkable artist .....

strike up a friendship .....

to be anxious .....

to abandon conventional notions .....

angular figure .....

to discard principles .....

to replace a fixed perspective with multiple viewpoints .....

.....

single glance .....

collaboration .....

accepted name .....

to showcase the work .....

to supersede .....

familiar .....

a fake wood-grain pattern .....

a wallpaper swatch .....

4. Give English equivalents of the following words and phrases:

зображати світ зовсім по-різному .....

початок сучасного мистецтва .....

критичний .....

однакова площина .....

хвалитися ідеями один перед одним .....

.....

не позначений .....

прізвисько .....

відкидати принципи .....

створити відчуття відстані .....

обмежений колір .....

рівний простір .....

співробітництво .....

невтомний .....

виставляти на показ .....

трафаретний надпис .....

5. Make up sentences of your own with the given words and phrases.

6. Match a word in A with a word in B.

A	B
dawn	a hasty or brief look, peep
anxious	involving a final or supremely important decision or event, decisive, critical
crucial	limited or confined
uncharted	to try to find by searching, look for
to discard	worried and tense because of possible misfortune, danger, etc., uneasy
restricted	not yet mapped, surveyed, or investigated
to seek	to take the place of
glance	daybreak, sunrise, the beginning of something
collaboration	the act of working with another or others on a joint project
to supersede	to get rid of as useless or undesirable

7. Summarize the text in English.

Unit 41

TEXT

The new science of psychoanalysis inspires artists to paint from their imaginations

The theories of Sigmund Freud were intended primarily for the medical world, but they also had an important impact on many artists, who used them to create images to suggest the inner workings of the human mind.

Sigmund Freud, the founder of psychoanalysis, stressed the importance of exploring childhood memories and the unconscious mind, believing that these could provide the key to identifying repressed desires and alleviating neuroses. He developed a number of methods for probing the unconscious, most notably by looking for the hidden meaning in dreams, and using the technique of free association.

Freud's radical ideas and insights inevitably affected the work of artists, and particularly those in the Surrealist movement. Andre Breton, the author of the Surrealist manifesto, visited Freud in Vienna in 1921. He became fascinated by the creative possibilities of releasing the unconscious mind and he hoped that artists would merge "the previously contradictory conditions of dream and reality into an absolute reality, a super-reality." Freud used dream images as a means of decoding past experience, while for Breton the dream *was* the experience. The Surrealists experimented with "automatic" art, trying to suppress conscious control over the hand, while drawing or painting. They hoped this would enable the unconscious mind to take over, as in the psychoanalyst's technique of free association. They also tried to tap into what they saw as non-rational sources of imagery by studying the art of children and the mentally disturbed.

Of all the Surrealists, Salvador Dali derived the most from Freud. He read Freud's *The Interpretation of Dreams* as a student, hailing it as "one of the capital discoveries of my life." He devised a special technique for creating his

"hand-painted dream photographs." In what he called his "paranoiac-critical" method, he tried to simulate the mental confusion of a paranoiac, in order to to bring out the hidden meanings behind his dreams and memories.

Many of Dali's paintings possess a dreamlike quality of flux and distortion, although it is unclear just how intentionally he was striving for this effect. In *The Persistence of Memory,* for example, the imagery came from a variety of different sources, and was built up over a period of time. By the artist's own account, the painting began as a landscape of a stretch of coastline close to his home. For a while, Dali's imagination stalled. Then one evening, after eating a ripe Camembert cheese with some friends, the idea of the soft watches suddenly came to him, and he was able to finish the picture quickly. The insects stemmed from a childhood memory, when he witnessed a swarm of ants consuming the decomposing body of a lizard. This image of decay is echoed in the melting watches, which also allude to the passage of time, and with it the fading of memories.

Some of Dali's imagery hinted at more sexual Freudian themes. The lurid, mouthless face, partly a self-portrait and partly a copy of a local rock formation, had already appeared in an earlier painting, *The Great Masturbator.* In addition, the flaccid forms of the watches, and the broken, phallic stump of the olive tree, have been interpreted as symbolic of the artist's fear of impotence.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What studies and methods did Sigmund Freud stress and develop in psychoanalysis?
2. What particular art movement was influenced by Freud's ideas?
3. Who was the author of the Surrealist manifesto?
4. What possibilities for the artists did Andre Breton recognize in Freud's radical ideas?
5. What images did Freud use as a means of decoding past experience?
6. Why did surrealists experiment with "automatic art"?
7. In what ways did Freud's studies influence Salvador Dali's paintings?
8. How did Dali begin and develop "The Persistence of Memory" painting?
9. What symbolic images did the artist use in "The Persistence of Memory" painting to depict decay?
10. How were the various forms used in painting interpreted?

3. Give Ukrainian equivalents of the following words and phrases:

to inspire artists .....

to suggest the inner workings .....

unconscious mind .....

repressed desires .....

alleviating neuroses .....

hidden meaning .....

insights .....

creative possibilities .....

to decode past experience .....

to suppress conscious control .....

to devise a special technique ..... шу. техніку

to simulate the mental confusion ..... уловку спантеличення

in order to ..... для того щоб

flux and distortion ..... потік і перекручення (викривлення)

to stall ..... застопоритись

the fading of memories ..... поступове погасання спогадів

4. Give English equivalents of the following words and phrases:

призначатися ..... to intended

мати важливий вплив ..... to have important impact

внутрішній ..... inner

досліджувати ..... explo

розвинути низку методів ..... to develope methods

впливати неминуче .....

в особливості ..... particulary, notably.

поглинати ..... marge

розшифровувати минулий досвід ..... to decode

приховане значення ..... hidding mening

володіти фантастичними якостями ..... dreamlike.

незрозуміло ..... unclear

навмисне ..... intent.

низка різноманітних джерел ....

на власну думку художника ..... by the artist own account.

поступове згасання .....

натякати на щось ..... hind at

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

	A	B
1	inner	lacking normal sensory awareness of the environment, 2 insensible
2	unconscious	a flow or discharge, continuous change 5
3	inevitably	the act or an instance of twisting or pulling out of shape 6
4	to suppress	easy, fine, light, smooth 8
5	flux	1 being or located further inside
6	distortion	unavoidably, certainly 3
7	to strive for	to refer indirectly, briefly, or implicitly 9
8	soft	to suggest or imply indirectly 10
9	to allude	to make a great and tenacious effort 7
10	to hint	to put an end to, prohibit 4

7. Summarize the text in English.

text, news round up 5
copy (modul
Cropean.

Unit 42

TEXT

Pop Art deflates the pretensions of the art world

Pop Art came out of a desire to undermine the art establishment. No one warmed to this task more than Andy Warhol. In his pictures of soup cans, comic strips, and movie stars, he fashioned new icons for the age of consumerism.

For centuries, there were accepted hierarchies in Western art. Certain categories of painting were deemed more prestigious than others, certain styles more skilled, and certain places of exhibition more important. The Impressionists and other pioneering groups challenged these divisions, and with the rise of avant-garde movements in the early twentieth century, conventions were gradually swept away. By the 1960s, any artwork, however shocking, was considered acceptable. The artist Roy Lichtenstein has said of this period that, "It was hard to get a painting which was despicable enough so no one would hang it. Everyone was hanging everything." One kind of artistic snobbery remained unchallenged — that a piece of art that hung in a gallery was superior to the commercial art featured on food packaging, album covers, or billboards. This assumption was also overturned by a new movement, Pop Art, and most famously by the American artist Andy Warhol.

In common with many of the important figurative painters of the twentieth century, including Edward Hopper and Rene Magritte, Warhol began his career as a commercial artist, producing illustrations for magazines and advertisements. Warhol was painfully aware of the stigma attached to this. When he first brought dealers or gallery owners to his studio, he made sure that his commercial designs were "absolutely buried in another part of the house," because he feared that his other work would not be taken seriously. Warhol took his commercial roots with him, though, and said of his work that he "did images that anybody walking down Broadway could recognize in a split second — comics, celebrities, refrigerators, Coke bottles—all the great modern things that the Abstract Expressionists tried so hard not to notice at all."

Warhol's images of the actress Marilyn Monroe epitomized the new style. He produced his first versions in 1962, shortly after her suicide. His image started with a publicity photograph taken to promote the film *Niagara*. Warhol cropped the image and translated it into a silkscreen, using different colours and formats to emphasize the various aspects of her reputation. He placed a single head against a gold background so that the image resembled a religious icon, echoing the adoration that Marilyn inspired during her lifetime. He also alluded to her being turned into a commodity, and being packaged for the mass market, by making multiple images of her head in monotonous, rectangular grids, depersonalizing her face. He used an industrial process for his art, the silkscreen printing technique, which was widely used in the production of commercial textiles. The resulting crude slabs of colour highlight Marilyn's cosmetic allure — her peroxide hair, strong eye shadow, bright red lipstick — to give the images the quality of being easily repeated, and utterly disposable.

Characteristically, Warhol was eager to take advantage of any outrageous event for publicity. In 1964, a woman calmly wandered into The Factory, his home and studio, pulled out a gun, and fired a bullet into a stack of Marilyn pictures, leaving a hole right between the eyes. Once these had been repaired, they were marketed as the *Shot Marilyns*.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Why did the Pop Art movement come out?
2. What divisions in art were challenged by the Impressionists and other art groups?
3. What type of art became acceptable by the 1960's?
4. Which assumption was overturned by the Pop Art movement?
5. How did Andy Warhol begin his artistic career?
6. What modern images did Warhol employ in his paintings?
7. When did Warhol produce the first version of image of the actress Marilyn Monroe?
8. What changes did the artist make to the photograph of Monroe?
9. What printmaking technique did Warhol use to create Monroe's portrait?
10. Why were the pictures of Marilyn Monroe once marked as the "Shot Marilyns"?

3. Give Ukrainian equivalents of the following words and phrases:

to deflate — заперечувати / спростувати

to undermine the art establishment — підривати основи мист. / підривать основи мистецтва

gradually — поступово / поступово

to sweep away — змітати / змітать

to consider acceptable — вважати прийнятним / вважать прийнятними

to remain unchallenged — залишатись безперечним / залишатись безперечними

album cover — обкладка диску

figurative painters — фігуративні художники

attached to — прихильний до / прихильний до

to epitomize the new style — втілення нового стилю / втілення нового стилю

to crop the image	обрізати зобр обрізання зображення
to resemble a religious icon	нагадувати релігійну ікону
to turn into a commodity	перетворювати в товар
silkscreen	шовкографія
crude slabs of colour	сирі шари фарби
utterly disposable	крайньо дотупні
to be eager	бажати / прагнути
to take advantage of	використовувати привілеї

4. *Give English equivalents of the following words and phrases:*

спростовувати	to deflate
відчувати інтерес до цього завдання	to warm to this task
епоха споживання	the age of the consumerism
підйом авангарду	rise of avant-garde
вважати прийнятим	to consider acceptable
нікчемний	despicible
художній снобізм	artistic snobery
припущення	supposition
ганьба	stigma
уособлювати новий стиль	epitomize a new style
нагадувати	to resemble
обожнювання	adoration
посилатися на	to allude to
прямокутні грати	rectangular grids
широко використовувати	to use widely
зачарування	allure
скандальна подія	outrageous event

5. Make up sentences of your own with the given words and phrases.

6. *Match a line in A with a line in B.*

A	B
to deflate 1	to be a personification of, typify 7
to undermine 2	to refer indirectly, briefly, or implicitly 9
acceptable 3	worthy of being despised, contemptible 4
despicable 4	fond of, full of regard 6
assumption 5	the act of taking something for granted, possession of something 5
ached 6	designed for disposal after use, available for use 10
to epitomize 7	to weaken gradually or insidiously 1
to resemble 8	to take away the self-esteem or conceit from, to collapse 2
to allude 9	to possess some similarity to, be like 8
disposable 10	satisfactory, adequate 3

7. Summarize the text in English.

12 травня на 12⁰⁰

II

Unit 43

TEXT

Leonardo da Vinci (1452-1519)

The coming of the sixteenth century saw the rise of great artists in Italy — Raphael, Michelangelo and Leonardo da Vinci, Their names have never lost their enormous fame.

High Renaissance style was founded by one of the most gifted individuals ever born. Leonardo da Vinci, who has always been famous because of the fantastic range of his genius, fulfilled the Renaissance ideal of the Universal Man. He was not only a great painter and sculptor, but also an outstanding architect, an inventor, an engineer, a musician, and the leading physicist, botanist, anatomist, geologist and geographer of his time.

Leonardo's fame as an artist is based on eighteen paintings that came down to us, some of them incomplete, some damaged as a result of his experimental techniques. Leonardo's art surpassed the achievements of his time. In an era when the; continuing power of the Church competed in men's mind with the revived authority of Classical antiquity, for Leonardo there, was no authority higher than that of an eye, which he characterized as «the window of the soul». When Leonardo began his campaign to modernize painting the artist was still a craftsman and a guild member; before the High Renaissance; was over, a great master could live like a prince.

Leonardo da Vinci was born in Tuscany. By 1469 he was Verrocchio's apprentice. In Verrocchio's workshop Leonardo obtained the best education of his time.

The Adoration of the Magi is Leonardo's first masterpiece. It was commissioned in 1481 for a church outside Florence. It was never carried any further than the monochrome underpaint. Leonardo used the pyramidal

composition. The groups are based on the actions of the component figures and dissolve as soon as they move. Leonardo did not know it, but this discovery was made in Greece in the 5-th century B.C. In this work Leonardo started with the moment of feeling, form came next.

The Madonna of the Rocks, of 1483, is one of the earliest and the most famous Leonardo's pictures. It was intended for the Oratory of the Immaculate Conception in Milan. The doctrine of the Immaculate Conception means that the Virgin was freed from the taint of the Original Sin. Leonardo has interpreted this doctrine dramatically. He represented Mary in the midst of a dark world of rock forms. In this strange rocky grotto, where the sun never seems to strike and the plants grow thick but colourless, the Christ Child manifests his Divinity as he blesses the infant St. John, himself taken under the Virgin's protection. And, like a prophecy of the Baptism of Christ by St. John in the Jordan, a river winds away among the pale peaks. This painting makes Leonardo a typical artist of the High Renaissance.

The Madonna and Saint Anna was designed in Florence in 1501 and completed many years later in Milan. It represents a revolutionary rethinking of the conventional theme of the Holy Family. Leonardo intertwined the figures to form a pyramidal composition. Leonardo makes the Virgin sit on her mother's lap and merges their bodies in such a way that their heads are like twin heads rising from a single trunk. St. Anna's head mirrors her daughter's image. The Virgin, as in traditional representations of this subject, is shown reaching for the Christ Child, who in his turn attempts to ride upon a lamb, the symbol of his sacrificial death. The background is one of the most impressive mountain pictures ever painted. Valleys, rocks and peaks diminish progressively into the bluish haze of the distance until they can no longer be distinguished.

Leonardo's power as an artist and thinker is evident in the *Supper* and the *Mona Lisa,* his two most famous works. Leonardo's *Last Supper* was painted on the end wall of the refectory of the Monastery of Santa Maria delle Grazie in Milan in 1495. In the fresco Christ discloses to his followers that soon one of

their number will betray him and their cause. The composition is the product of the moment of action and meaning. The Apostles are presented in four groups of three each. Each of these numbers has many meanings: the multiplication of the Gospels by the Trinity is only one, and twelve itself is not merely the number of the Apostles but of the months of the year and the hours of the day and of the night. The numerical division helps to throw the fundamental character of each of the Apostles into full relief, from the innocence of John on Christ's right to the horror of James on his left and to the protestation of Philip, who placed his hand on his breast. Only Judas knows, and the light does not shine upon his face. The *Last Supper* is a humanistic interpretation of the narrative. Leonardo has painted a higher reality, thus making a complete break with the Early Renaissance and establishing the ideal world in which Michelangelo and Raphael later operated. Leonardo painted his masterpiece in an oil-and-tempera emulsion on the dry plaster, and it began rapidly to peel off. As a result the surface is severely damaged.

Although Leonardo's paintings are badly preserved, they are all fascinating. Leonardo created an enigma to which he gives no answer.

From 1503 until 1506 Leonardo was painting a portrait of the wife of the prominent Florentine citizen. The painting is known today as the *Mono Lisa.* The figure sits in a relaxed position, with hands quietly crossed, before one of Leonardo's richest and most mysterious landscape backgrounds, traversed by roads that lose themselves, bridges to nowhere, crags vanishing in the mists. This attitude of total calm became characteristic for High Renaissance portraits. The face has suffered, in the course of time but nothing has spoiled the sad half smile that plays about the lips.

For a year or (two Leonardo worked for the notorious Cesare Borgia, designing battle engines, siege devices and making maps. The Florentines commissioned Leonardo to paint the *Bottle of Anghiari* on a wall of a newly constructed Hall of Five Hundred in the Palazzo Vecchio. This painting depicted

an event from 15th century history. It was pail of a general programme to celebrate the newly revived republic.

Leonardo's later life was a succession of trips between Florence, Milan and Rome. He painted little in his later years. At his death Leonardo's artistic influence was immense, but much of his scientific work had to await later rediscovery.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. How did Leonardo fulfill the Renaissance ideal of the Universal Man?
2. What does Leonardo's reputation as an artist rest on?
3. What is Leonardo's first masterpiece?
4. In what work of art has Leonardo interpreted the doctrine of the Immaculate Conception?
5. What does the Madonna and Saint Anna represent?
6. What compositional form dominates in Leonardo's works?
7. What is pictured in "The Last Supper"?
8. What is "The Mona Lisa" famous for?
9. What else did Leonardo create in Florence?
10. What did Leonardo do in his later life?

3. Give Ukrainian equivalents of the following words and phrases:

an apprentice .....

to surpass the achievements of the time .....

the Oratory of the Immaculate Conception .....

a monochrome under paint .....

to take somebody under protection .....

to betray the cause .....

to create an enigma .....

a characteristic device .....

on the end wall of the refectory .....

to make a complete break with .....

to suffer in the course of time .....

total calm .....

on the dry plaster .....

4. Give English equivalents of the following words and phrases:

пірамідальна композиція .....

взяти під заступництво .....

традиційне зображення звичайної теми .....

.....

одноколірний начерк .....

символ жертовної смерті .....

вселенський спокій .....

на глухій стороні трапезної .....

сумна посмішка грає на її губах .....

мати погану славу .....

типовий прийом .....

суха штукатурка .....

відродити авторитет класичної античності .....

.....

пророцтво хрещення Христа .....

проявити божественність .....

визначити досягнення свого часу .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
gifted	the quality or state of being blameless, free
to fulfill	to unite or be united by twisting or twining together
to obtain	to make or become smaller, fewer or less
to intertwine	to make information known, to allow to be seen
to diminish	to finish or reach the end of
haze	the way a person views something or tends to behave towards it
to disclose	to gain possession of, acquire, get
innocence	unusually large, huge, vast
attitude	reduced visibility in the air
immense	having or showing natural talent or aptitude

7. Summarize the text in English.

Unit 44

TEXT

Flemish Painting (15-th and 16-th centuries)

It is a pity that Fifteenth-century Low Countries painting is often called 'Flemish primitive', because calling it 'primitive' makes us think of something at its outset which, in turn, gives rise to the notion of first steps being taken and this, alas, suggests that this something might still be rather raw, awkward, naive, or lacking in polish. Which is exactly and for long enough what more than one intended 'primitive' to mean when the Flemish School was spoken about, for it was being compared with Renaissance ideals of Art by people still hidebound in the belief that all things medieval had ever to be gothicly gloomy and ignorant in their every aspect. For such luminaries, this school's period had been no more than an interlude of charming artists who painted on wood and, fine craftsmen that they were, had even managed to invent oil painting, but, when considered as a school, had fallen so very far short of that perfection, that sense of perspective, that rightness which was the hall mark of the Italian Renaissance. Which is, of course, nothing but nonsense. By the time this splendid school came into its own, the Low Countries had already long enjoyed an artistic tradition that could boast Romanesque illuminated books and 'international' Gothic amongst its own and the World's major achievements.

To add insult to injury, even today we persist in our use of the term 'Flemish' even though Flanders is but that part of the Low Countries where the important cities of Bruges and Ghent stand. Brabant is in no wise Flanders, yet Antwerp and Brussels, even s'Hertogenbosch, the town where Hieronymus Bosch was born and grew up in, form part of it. Robert Campin and Weyden were both from Hainault. A part is plainly being taken for the whole, and this 'whole' should be properly called the Low Countries or Netherlands. But in Spain and many places else, the term 'Flemish' has been used since the 16th century which would make changing it a bind though it would be as well to bear

in mind that, when using it, we are displaying an ignorance which, for once, is not gothic.

The Low Countries in the 15th Century combined a series of factors that played their part in giving rise to an important school of painting there. The country, originally a patchwork of minor states, gradually fell under the sway of the Duke of Burgundy. One of Europe's most densely-populated areas at the time, it also had a higher-than-average number of city dwellers. Bruges, Ghent, Amsterdam, Tournai, and Brussels were wealthy urban centres blessed with merchants of repute and outstanding craftsmen in many different trades. When Philip the Good inherited the duchy after his father John the Fearless's violent death, he had the capital moved from Dijon in Burgundy up to the Low Countries. Prior to this and from about 1 380 onwards, it now seems clear that a host of artists (painters, miniaturists, sculptors) had not only worked in the Low Countries themselves, but had been busily spreading their influence out to the great northern European centres of Paris and Dijon. With the fall of Paris to the English in the Hundred Years' War however, it ceased to be the great artistic capital it had once been, and a similar fate befell Dijon once the Duke moved his residence up to the northern cities. As a result, those who had once been tempted south stayed put and worked for the dukes and their court, the urban middle class, or for the great European dealers (in the main Spanish or Italian) who were coming to value their style more and more.

At this time Robert Campin was living in Tournai as was Hubert van Eyck in Ghent. Jan van Eyck, Hubert's younger brother, was soon to make his appearance on the scene. It was they more than anyone else who revolutionized the painting of their times by perfecting the use of oils, an advance that had profound and lasting consequences for the finished work by making possible the use of colour tones of such purity and intensity that astonishing light effects, hitherto impossible, became part of their stock in trade. These giant strides in both technique and the uses to which it was put found no equal in the self-absorbed and intellectual nature of what was going on at the same time in

Tuscany. Up north, there was no yearning for the models of Antiquity, anymore than there was any questioning of the notion that an artist was, first and foremost, a master craftsman whose output was still to be approached as it had been in its late medieval sense. True, Jan van Eyck had a lively sense of his own importance as a master craftsman and did sign almost all of his paintings while the rest of his European counterparts, including the Tuscans, as yet did not. His art was indeed very conceptual and crammed with symbols at times disguised by a veneer of everyday simplicity but never privately so. His main clients were Philip the Good and those around him although he did work for many others, including Italian merchants who kept a house in Bruges, the place he himself lived in longest.

Another artist who seemed to be a contemporary of the van Eycks and to be in close contact with Roger van der Weyden was long known as the Master of Flemalle. With time, he was gradually identified as Robert Campin, a painter from Tournai and van Weyden's master. Though older than Jan van Eyck, he outlived him by several years. There is no general agreement about his identity even nowadays and his work is still anonymously attributed, mainly because his paintings tie in more with Brussels than Tournai. He chose to paint for the Tournai middle class rather than its great families. The Prado has four of his works, three of which are undoubtedly his and cover the artist's earliest efforts on through to his more mature later paintings which share certain qualities to be found in the work of younger artists such as Eyck and Weyden.

In the next generation, Petrus Christus is to be found living in Brussels and following in van Eyck's footsteps. Tournai lost artistic standing when its best painter, Roger van Weyden, moved on to Brussels. As time went by, this city was quickly to become an important art centre even though Bruges was still the focus of international trade. Weyden was made Official Painter to the city which added much to the prestige of that post. While van Eyck was known for making art symbolic, complex, and intellectual, van Weyden lent it his immediacy, expressivity and feelings. Many of his compositions became models

of reference throughout the Low Countries as they later were to do throughout Europe. He was very highly esteemed in Spain where, by the 1440's, the king, Juan III of Castile, already owned one of his major works: the *Miraflores Triptych.* After his death, his official post went to an obscure artist called Vrancke van der Stockt, some of whose paintings were long mistaken for van de Weydens, which speaks well for their quality.

Bouts, coming down from the north, set up in Louvain, where he was honoured with a post like that given Weyden in Brussels. The *Triptych of the Last Supper* at St. Peter's Cathedral in Louvain and the paintings for the town hall are amongst his finest works, while the Prado's early *Polyptych of Christ's Childhood is yet another.*

The last thirty years of the century saw the flourishing of still more artistic centres and the host of artists who worked in them. Few further advances were made on the work of the founding masters (van Eyck, Campin, Weyden), who were still held up as models to revere and even imitate. At best, a few changes in the concept of landscape are worthy of note but even these are not because any more profound effects honed on the feelings, as in van Eyck's work, but rather to different kinds of light becoming used to catch different times of the year or even hours of the day. Memling was by then the most popular artist of his age, choosing Bruges as his workplace and this despite its steadily growing signs of economic decline. His art is simple, warm, and clean toned, not overdramatic and highly attractive but in no wise truly original.

It was not until the turn of the century that artists began to be brushed by the winds of change of the Italian Renaissance which, burgeoning now from Florence and out into Tuscany could by then truly be called Italian. A few from the North (such as Weyden) had already travelled to Italy but had not been over receptive to what they saw there whereas Italian customers and even some painters had been awed by the great skill of these visitors' works. Much else had also undergone great changes. Upon Charles' the Fearful death, the duchy of Burgundy had been dissolved as such, the Low Countries suddenly found

themselves but a part of a Central European empire, due to marriage of the late duke's daughter to Emperor Maximillian I. The marriage of two of the sons of this match to two of Ferdinand and Isabella's children was soon to increase Castilian influence in the Low Countries even further. Apart from the effect this was to have on Spanish painting, it had tremendous consequences for the northern countries.

During the reign of Emperor Charles V, Lutheran reform found willing adepts among a few intellectual circles whose brand of humanism differed sharply from that of the Italians and is best typified by that of Erasmus of Rotterdam. Furthermore, urban development no longer followed the lines of that of the first half of the 14th Century. Antwerp and Brussels had become great cities with their own specific weight in all things, be these political or artistic. This was most patent in the fields of sculpture and tapestry-making, the centre of which had shifted first from Arras to Tournai, and then to Brussels to the virtual exclusion of everywhere else.

The Renaissance was accepted in fits and starts. The great influence of the immediate past made change come about slowly. Artists started to realize the advantages to making a journey to Italy, either at their own expense or as part of the entourage of some important person. Others, less fortunate, learnt of what was happening there through Italian painters (such as Solario and Vincidor) who came north to settle or spend some time in the cities, or through such paintings, tapestries and drawings as were brought back from the Italy by those who had travelled. Nevertheless, some artists whose Italian sketchbooks and notebooks showed their openness to new ideas, still remained faithful in their works to their own rich Flemish tradition and this should never be understood as a failing on their part. Even those artists who spearheaded change never fully gave upon their native craftsmanship nor that taste for fine detail and realism that so often distinguished both their portraits and landscapes.

Gerard David, who was still at Bruges in the first two decades of the 16th century, was still essentially a 15th-century artist. He was a vastly successful

and had an ample catalogue of paintings to his name. Hieronymus Bosch was indeed a man apart, but even his vision of the world was beyond question medieval and his technique stayed true to its glorious Flemish traditions.

Another painter who is at times linked with Bosch, and this although he lived in Antwerp and was more a friend of Metsys's than this master's, was Joachim Patinir. Patinir was a highly personal painter and one of the first to specialize in landscapes. While in some ways quite traditional, in others he was an frontrunner in bringing genre paintings into fashion. As an artist, he was both highly refined and poetic.. Some artists carried on in the tradition until well into the 16th century. Adrian Isenbrandt and Ambrose Bensen were two of these who, perhaps for exactly this reason, were highly regarded in Spain where they thus enjoyed very prolific careers.

When change came, perhaps its prime movers were Quentin Metsys or Massys, Jan Gossaert Mabuse, and Berend or Bernard van Orley. Mabuse was the first to paint mythologies. Metsys, who never travelled to Italy, had however seen Solarius's work and knew Erasmus. Van Orley added Flemish mannerism to the brew. All these artists are represented by excellent paintings; albeit some of these are not representative of the genres they are most renowned for (Mabuse). Metsys concentrated on lay subjects which, nevertheless, he loaded with heavy censure. Marinus van Reymerswaele more than anyone, and van Hemesen to a lesser degree, followed on in his wake. Van Reymerswaele's work clearly stands in the late-Gothic tradition with its close attention to precise detail, as it does in his attitude to his craft, he being nothing loath to repeating the same piece over and over again at a patron's request.

As the 16th century wore on, society became split between those who remained true to Roman Orthodoxy and those who were turning towards the Reformation. Their stance in doing so was not only religious, but likewise political, as they were furthermore standing out against Spanish domination. This uneasy state of affairs affected painters as much as anybody else, some even being driven away from their workplaces. The whole nasty business came

to a head in a war which brought about the final splitting up of the Northern provinces.

The greatest artist of the second third of the century was Pieter Brueghel the Elder. Though always recognized for his talents, he was perhaps subject to much misunderstanding until only quite recently. *The Triumph of Death,* perhaps one of h is harshest works, contrasting as it does so bitterly with others of the sort that made him famous, such as his pieces celebrating droll local customs. With Brueghel, Flemish art became highly secularized for all its roots in the past. Meanwhile, Italian mannerism or roman influences in general were going from strength to strength in the work of artists who had made the artistic pilgrimage to Italy. In fact, one of the most outstanding of these was Brueghel's father-in-law, Pieter Coecke van Aelst. Others, such as Scorel and Jan Massys, took the trend even further. Michel Coxcie was one of the period's most successful and prolific painters. His work was readily accepted in Spain. Coxcie spent time in Italy, where he studied Raphael's work with admiring attention. As the years of the century ran on, many artists were able to pick and choose among genres. Adriaen Cronenburgh and Anthonis Mor (known as Antonio Moro in Spain) worked almost exclusively on portraits. Lucas van Valckenborch did landscapes. Mor was especially significant for having been Charles V's court painter as well as for having worked for Philip II. His work was sometimes copied by Alonso Sanchez Coello and was the touchstone of Spanish court portraiture up till Velazquez.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What does calling Flemish art of the 15-th century "primitive" make us think of?
2. Where was the term "Flemish" used?
3. What did the Low Countries combine in the 15-th century?
4. How did Robert Campin, Hubert van Eyck and Jan van Eyck revolutionize the painting of their times?
5. What were the main concepts of Jan van Eyck's art?
6. What artist was long known as the Master of Flemalle?
7. What was van Weyden known for?
8. What was Joachim Patinir famous for?
9. How did the society become split as the 16-th century wore on?
10. What changes did Pieter Brueghel bring to Flemish art?

3. Give Ukrainian equivalents of the following words and phrases:

in turn .....

to invent oil painting .....

to add insult to injury .....

outstanding craftsman .....

purity and intensity .....

conceptual and crammed with symbols .....

.....

to tie in more .....

to revere .....

truly original .....

virtual exclusion .....

in fits and starts .....

to remain faithful .....

to spearhead change .....

refined and poetic .....

nevertheless .....

to load with heavy censure .....

droll local customs .....

meanwhile .....

to take the trend .....

prolific painter .....

touchstone .....

4. Give English equivalents of the following words and phrases:

сирий .....

незграбний та наївний .....

похмурий та нетямущий .....

світило .....

проміжний епізод .....

відчуття перспективи .....

тримати в розумі .....

мішанина .....

густонаселений .....

вище ніж середній .....

розповсюджувати вплив .....

вдосконалювати використання олійних фарб .....

.....

глибокі та тривалі наслідки .....

вражати світловими ефектами .....

занурений в себе .....

зовнішній лиск повсякденної простоти .....

непомітний художник .....

.....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
awkward	even though
to persist	to have great respect or high regard for
hitherto	gradual deterioration or loss
to esteem	to be in awe of and respect deeply
to revere	to lead or initiate
decline	a criterion or standard by which judgment is made
to spearhead	to continue steadfastly or obstinately despite opposition or difficulty
ample	more than sufficient, abundant
albeit	lacking dexterity, proficiency, or skill
touchstone	until this time

7. Summarize the text in English.

Unit 45

TEXT

Museu Nacional do Azulejo

The museum is housed in the old **Convent of Madre-de-Deus** in Xabregas, founded by Queen Leonor in 1509. It is an open and bright place, cool and silent. During construction, the waters of the river came so close that for a long time, they threatened both the building work and the faithful. It has undergone several changes and restoration projects in its time, mainly during the reign of King João III, and in the eighteenth and nineteenth centuries, when under the direction of architect João Maria Nepomuceno, the Manueline facade, which had disappeared, was reconstructed. The portico is decorated with small, twisted columns crowned with pinnacles and trilobite arches, featuring a pelican and a shrimp net - symbols of the founder and her husband, King Joao II. It is in fact a replica of the original, which was inspired the Santa Auta panels, in which the early church figured in the background.

The convent contains vivid examples of the history of sacred art and of course *azulejos*. It also has within its confines the **Church of Madre-de-Deus,** one of the most beautiful in Lisbon. The church is decorated with rich gilded wood carvings and has fine paintings and panels of blue and white ceramic tiles from Holland. The interior of the convent is divided into rooms ranged around the two cloisters, built and altered as the convent grew. This, and the museum's collection from down the ages, shows the history of tile art in Portugal.

The museum is relatively recent. In 1959, in the wake of works to prepare for an exhibition on Queen Leonor, the founder of the convent, the idea was mooted to use the space as a tile museum and take advantage of the many panels of *azulejos* in the convent. The museum opened its doors in 1965 under the guidance of João Miguel Santos Simões, an expert in the field, and with the help of the Calouste Gulbenkian Foundation.

In its early years, the museum functioned as merely a section of the National Museum of Ancient Art. The bulk of its acquisitions were tiles made

before the nineteenth century. In any case,the nineteenth century tiles were nearly all to be found on the facades of private houses, and sold exclusively according to the will of the owners. In 1980, the museum acquired the status of national museum, and the following years were spent organising it, and researching and recording the history and value of the collection of this quintessentially Portuguese art form, which now includes contemporary work.

The museum illustrates how the five-thousand-year-old art evolved in Portugal, from the glazed tile work from Granada and the *cuerda seca* of Hispano-Arabic tile art, to the current day, demonstrating the main techniques of manufacture.

Ceramic tiles were used in several countries in Europe, even before Portugal, but it was here that they became fashionable in ornamental art. They have evolved and changed throughout the centuries, adding grandeur and character to other arts, especially architecture.

Portuguese tile work has had several influences, examples of which can all be found at the museum. Tiles only began to have truly Portuguese characteristics during the sixteenth century. Since then, they have been used on a much wider scale, and it is almost impossible to find major buildings which do not have at least one example of tile work in their decoration. The Italian renaissance is one of the first European influences to have reached the peninsula. Then followed influences from Seville and Talavera in Spain, where the first imitations of rich cloth were made, as well as altar frontals - ceramic copies of the luxuriant textiles that covered the altars in churches. Also to be found in the museums are examples of the Oriental and Flemish arts, the latter of the sixteenth and seventeenth centuries, showing how tiles have evolved. This ran be seen both in the panels created by gifted painters, or through the simple designs of modest artisans. The different colours used up to the end of the seventeenth century show the freedom of design from the manganese patterns, and the purely blue and white tiles of Flemish influence, dating from the return of the masters to the authored panel. It was in the eighteenth century that

Portuguese ceramic tile art really became established in its own right. Brazilian gold was lining many people's pockets, and secular architecture in this period competed with and sometimes surpassed religious, architecture in splendour. Among the artists who painted mythological scenes, scenes from the Restoration of Independence and paintings depicting everyday life - typical of the Baroque period - António tie Oliveira Bernardes deserves special mention. The museum contains several examples of these panels, which celebrate life as the most important art. They are adorned with curtains, like stages depicting scenes of hunts, court life, stories and landscapes.

There are many pieces on display, including the noted sixteenth-century retable, thought to be dedicated to *Nossa Senhora da Vida* and a panoramic panel of Lisbon. The former, probably by Marçal de Matos using the *maiolica* technique, is made up of 1,384 polychrome tiles, covering an almost square-shaped surface of *23* square metres. St. Gabriel, the Virgin of the Anunciation, the Adoration of the Shepherds, St. John the Evangelist ,and St. Luke all figure in the Mannerist style panel. The panel of Lisbon features a detailed panoramic view of the city between Cruz Quebrada and Xabregas, prior to the great earthquake. It is made up of 1,300 blue and white ceramic tiles and is approximately *23* metres long.

The museum also contains examples of post-earthquake tiles, which are simpler and feature repetitive motifs. Towards the end of the eighteenth century, colour began to feature again in ceramic art, and has stayed to the present day. Despite the fact that famous names in the nineteenth century, such as Jorge Colaço and Rafael Bordalo Pinheiro, only touched upon tile work, preferring instead other forms of art, the twentieth century brought a new interest in ceramics. In fact, contemporary Portuguese ceramic art has been (created by prestigious artists such as Jorge Barradas, Mariaa Keil, Almada Ncgieiros, Cargalerio, Querubim Lapa, Carlos Botelho, Sá Nogueira, Júlio Pomar, Eduardo Nery, Joào Abel Manta, Lima de Freitas and Vieira da Silva, among others. One

example of the recent renewed interest in the art of the *azulejo* can be seen in the Lisbon Underground, where the stations are decorated in contemporary style.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Where is the museum housed?
2. How does the portico look like?
3. When was the museum opened?
4. What does the museum illustrate?
5. Where were ceramic tiles used before Portugal?
6. What influences did Portuguese tile work have?
7. When did Portuguese ceramic tile art really become established in its own right?
8. Who was one of the most famous Portuguese artists who painted mythological scenes?
9. What does the panel of Lisbon feature?
10. Who was contemporary Portuguese ceramic art created by?

3. Give Ukrainian equivalents of the following words and phrases:

to threaten .....

to undergo changes .....

portico .....

trilobite arch .....

ranged around the cloister .....

relatively recent .....

tile museum .....

the bulk of acquisitions .....

to include contemporary work .....

to evolve .....

to follow influences from .....

altar .....

to show the freedom of design .....

manganese pattern .....

to deserve special mention .....

to feature repetitive motifs .....

4. Give English equivalents of the following words and phrases:

зазнавати змін .....

під час царювання .....

шпіц .....

точна копія оригіналу .....

яскравий приклад .....

святий .....

позолочене дерев'яне різьблення .....

обговорювати ідею .....

набувати статус .....

глазур .....

кахель .....

поточний час .....

розвиватися .....

додавати велич .....

світська архітектура .....

незважаючи на факт .....

сучасний стиль .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to undergo	to get or gain something
portico	magnificence, splendour
relatively	clean
to moot	to experience, endure, or sustain
to acquire	to develop or cause to develop gradually
grandeur	an ornamental screen like structure above and behind an altar
to evolve	to be entitled to or worthy of
pure	in comparison to something else, not absolutely
to deserve	to suggest or bring up for debate
retable	a covered walkway in the form of a roof supported by columns or pillars

7. Summarize the text in English.

Unit 46

TEXT

The Duomo Cathedral

The religious heart and symbol of the city of Milan, the Duomo, dedicated to the birth of the Virgin Mary, stands on the 19th-century square of the same name which houses the bronze *statue of Victor Emmanuel II on horseback* (Ercole Rosa, 1878). Built in marble in the late Gothic style, its size is spectacular (158 m long and a maximum width of 93 m for a total surface area of over 11,000 square metres). The 17th-century facade is divided into five bays with six buttresses decorated with statues and crowned by spires. The support plinths are decorated with biblical or symbolical reliefs (17th-19th centuries). Above each of the five entrance portals (17th century) is a 17th-century window: the one above the largest portal, with a 1790 balcony, has in turn, like the two adjacent ones, another large 19th century Gothic window above it. The portals are decorated with reliefs created between the 16th and the 17th centuries to drawings by Cerano, while the bronze doors are the work of Italian artists of the 19th and 20th centuries. The sides of the building, built between the 15th and the 18th centuries, are also cadenced by buttresses with spires and tall windows. The part corresponding to the transept has additionally, compared to the rest of the building, two double buttresses with internal staircases. The top is cadenced by sloping roofs and with an evocative sequence of rampant arches. From the terraces, which provide a splendid view of the city and surrounding plain, the octagonal lantern by Amadeo (15th-16th century) can be admired, surmounted in the 1860's by a spire (108.5 m) on which the gilded statue of the "Madonnina" (small Madonna) by Giuseppe Perego (1774) was later placed. The great polygonal apse (end of the 14th - beginning of the 15th century) is the oldest part of the Duomo: flanked by the two sacristies, it has three large windows whose thin marble ribbing (early 15th century) form a huge rose-window in each ogive. The sides and the apse of the Duomo offer a comprehensive overview of the art of statues from the 14th to the 19th centuries with more than two

thousand sculptures and as many as 135 spires (the oldest, the *Carelli spire,* dating back to the early 15th century), mostly by Lombard and other Italian artists, but also by foreign masters.

The interior which, as deemed by Charles Borromeo, reflects the rules of the Counter-Reformation, is in the form of a Latin cross with five naves (the central one is double the width of the others) and comprises a transept with three naves and a presbytery flanked by two rectangular sacristies. The space is divided up by fifty-two gigantic clustered columns most of which are crowned by capitals with niches for statues of saints in turn crowned by pinnacles with statues of prophets. The windows are decorated with polychrome glass windows. The floor in marble and stone, begun in 1585 and only finished in the mid-20th century, is decorated with polychrome inlaid patterns.

The counter-façade is dominated by the main central door (17th-19th centuries) with the statues of St. Ambrose and St. Charles on both side and plaque commemorating the two consecrations of the Duomo in 1418 and 1577. A narrow staircase leads to the area of the archaeological excavations which brought to light remains of pre-existing churches and paleochristian relics (4th century).

In the left nave, with altars which date back to various periods (16th-19th centuries) and which house notable Italian works of art (including two marble slabs with figures of apostles of the 12th century and the wooden crucifix carried in a procession by St. Charles during the plague in 1576), there is the 16th-century baptistery, originally situated in the central nave and transferred in the 17th century. The font is an antique Roman trough. The glass windows date back to the 16th century, except for those of *"St. Michael the Archangel" and "Stories of St. Ambrose"* (20th century).

The right-hand nave houses sarcophagi and sepulchres of archbishops and benefactors (including the *"Sarcophagus of Marco Carelli"*, decorated in 1406 by Jacopino da Tradate) and comprises altars in which important fourth and

sixth-century works of art arc placed. Most of the glass windows were made in the 15th century by Lombard, Flemish and Rhenish artists.

The transept, decorated with glass windows, altars, statues and works dating back to various periods (15th-19th centuries), houses in the right-hand nave the memorial to Gian Giacomo Medici, known as *"Il Medeghino"* (Leone Leoni, 1560) and in the left-hand one the *"Candelabro Trivulzio"* (early 13th century).

In the middle of the Pellegrini presbytery (second half of the 16th century), raised and surrounded by carved wooden choir-stalls, is the sanctuary. The high altar (13th century), consecrated in 1418, has at its top a 16th-century pavilion crowned by a statue of the *"Triumph of Christ"* beneath which is the tabernacle decorated in relief and supported by four bronze angels. Another tabernacle, at the top of the vault, holds the *"Holy Nail of the Cross"*. Beneath the sanctuary we can see the beautiful circular crypt by Pellegrini, which leads to the *"Scurolo di S. Carlo"* (1606), an octagonal chapel which holds the glass urn with the relics of St. Charles.

The great windows in the apse show the major renovation work carried out during the last century.

On each side of the presbytery arc the two sacristies: the southern sacristy, with a 14th-century portal, and the northern sacristy, whose portal (1389) represents the first sculpture of the Cathedral. Leading off opposite the portal of the first sacristy is the Treasury of the Duomo, which houses exhibits of immense value, such as the silver *"Capsella"* of the 4th century donated by the Pope to St. Ambrose, ivory objects, gilded and set with precious stones, silver statues and precious tapestries.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Who was the Duomo dedicated to?
2. What style was the Duomo built in?
3. What is the size of the cathedral?
4. How are the portals of the cathedral decorated?
5. When were the sides of the building built?
6. What is the oldest part of the Duomo?
7. What does the interior of the Duomo reflect?
8. When do the glass windows of the cathedral date back?
9. When was the high altar consecrated?
10. What is located on each side of the presbytery?

3. Give Ukrainian equivalents of the following words and phrases:

dedicated to .....

marble .....

a total surface area .....

buttress .....

entrance portal .....

internal staircase .....

sloping roofs .....

rampant arches .....

flanked by sacristies .....

marble ribbing .....

clustered columns .....

inlaid patterns .....

to commemorate .....

notable works of art .....

wooden crucifix .....

antique Roman trough .....

benefactor .....

glass urn .....

immense value .....

ivory objects .....

precious tapestries .....

4. Give English equivalents of the following words and phrases:

вражаючий розмір .....

контрфорс .....

ніша .....

шпиль .....

підтримуючий цоколь .....

прилеглий .....

створений .....

поперечний неф .....

повзуча арка .....

увінчувати .....

позолочена статуя .....

стрілчасте склепіння .....

апсида .....

відображати правила .....

охоплювати .....

вівтарна частина церкви .....

статуї пророків .....

почесний знак .....

гробниця .....

величезна цінність .....

5. Make up the sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
surface	the rectangular slab or block that forms the lowest part of the base of a column, statue, pedestal, or pier
buttress	a structure on top of a dome or roof having openings at windows to admit light or air
plinth	a construction, usually of brick or stone, built to support a wall
adjacent	a framework or structure of ribs
spire	a large bowl for baptismal water
lantern	to include, contain, consist of
ribbing	a storage place for wealth and riches
to comprise	a tall structure that tapers upwards to a point, esp. one on a tower or roof
font	the exterior face of an object or one such face
treasury	being near or close

7. Summarize the text in English.

Unit 47

TEXT

An outline of English painting

Some of the greatest foreign masters were attracted to England loaded with honours and even in sonic some received into the nation by the titles of nobility conferred upon them. Holbein, Antonio More, Rubens, Van Dyck, were almost English painters during a longer or shorter period of their lives. The last named in particular, called in England Sir Anthony Van Dyck, who married the daughter of a lord, and died in London is really the father of the English portrait school. He trained a few English pupils, Dobson, Jameson and the miniaturist Cooper. Nevertheless his principal imitators and successors were like himself foreigners settled in London; the German Kneller, and especially the Dutchman Van der Faes who became in England Sir Peter Lely (1617—80). Not until William Hogarth (1697—1764) do we find a painter truly English, indeed violently so. Van Dyck was the father of the English portrait school and set before it an aristocratic ideal: Hogarth was a printer's son, uneducated but a curious observer of men and manners, who with his frank, robust personality brought strength to the stripling's grace. His first works date from 1730. For rather more than a century England was to see a brilliant succession of geniuses, Reynolds, Gainsborough, Lawrence, Constable and Turner, responding to her highest aspirations. No country has had so exclusive and strongly marked a love of the portrait. England and Holland alike were deprived of the religious painting by the Reformation, and mythology met with no better fate. Scarcely any decorative painting is found, and what little survived is-mediocre. Holland compensated by inventing the small genre picture, street scene or interior which it brought to an unheard of pitch of refinement. But England practiced genre painting only from the beginning of the nineteenth century, in imitation, moreover, of the Dutch, though diluted with sentimentality and humour in the little School of anecdotal painters Newton, Leslie, Morland, Wilkie and

Mulready. The three last named are the best, by reason of their preference for rustic scenes combined with landscape.

Now, if portrait painting is one of the glories of English art, landscape is another; in both directions it rose to supreme heights. Nevertheless, the current of sentimental and anecdotal painting, in spite of the many ways in which it is opposed to a strong and healthy conception of art is not as artificial in England as it would be elsewhere, in France, for example. In England this sentimentality, humour, and even this rather theatrical setting interest us, not only because the artists who made themselves its interpreters were not without real pictorial qualities, but above all because we see in the very spirit, however open to criticism, of their little pictures, a sincerity springing from the depths of the national temperament and an inheritance, emasculated but indubitable, of the great Hogarth.

The third characteristic of the English school is the moral strain emanating from the old Puritan tradition. It sometimes favours a conception of art closely akin to that of the novel which from the eighteenth century onwards is *so living* and original a part of English literature. Sometimes it leans towards the pamphlet, which is, moreover, often one of the forms of the English novel, or else towards caricature. Sometimes it inspires visions by turn angelic and apocalyptic, but always with a profound moral aim; and, finally, sometimes results in movement which is to all appearances entirely poetic, like that of the Pre-Raphaelites, but with a poetry that is more literary than plastic and in which the idea of purification is applied almost as much to the intentions of art as to its specific processes and sensible effects.

This moral spirit alternating between utilitarian moralism and poetic fantasy has produced two men incontestably original in their force and singularity and quite unparalleled elsewhere: Hogarth and Blake.

It may be said that Reynolds was, in his fashion, the legitimate heir of Hogarth, not of Hogarth the moralist and satirist, but Hogarth the portrait painter. The author of *Marriage á la Mode* and *The Shrimp Girl* gave with his

strong rough lands the decisive impetus to the national temperament. Reynolds was never a pupil of Hogarth's, but certainly owes more to him than to the estimable Thomas Hudson (1701—1779), his official master, who has no other title to fame. But his debt to the great masters of the past, Titian, Rembrandt, and even Raphael, Michelangelo and the Bolognese, not to mention Rubens and Van Dyck, is still greater. In his writings, he evolved a doctrine of imitation, a fact with which he had sometimes been reproached, but wrongly so, since he succeeded — without perceptible effort — in making his borrowings his own and giving to a composite creation a homogeneous, personal-and national character.

His best paintings do not resemble the ceremonial portraits painted according to formula yet imposing and magnificent, in which the French excel. The supremely aristocratic quality of his art was to endue all the luxury and elegance with an air of familiarity - of pleasant ease and romance.

One day this man of learning seems to have forgotten all his calculations and abandoned himself to inspiration which created a masterpiece of poetic spontaneity, one of the most perfect paintings in which a great artist has enshrined his dream of woman, *Nelly O'Brien*.

Thomas Gainsborough (1727—1788), few years younger than Reynolds, rivalled him in fame. He had nothing of the theorist, the teacher the leader of a school, he never thought of combining in his art skilful borrowings from the greatest artists of various foreign schools. Unlike Reynolds he never left England. He is a poet, and a poet by instinct, quivering with sensitiveness, capricious and fantastic but always natural. Although he painted some good portraits of men he is *par excellence* the painter of women and children. A profound admirer of Van Dyck, he took him for his model; but this admiration does not detract from his originality, which has a unique quality of seductiveness. On Van Dyck's themes — such as that of the boy clad in costly satin, with the woman's face, long and delicate — tie composed entirely new variations, a word here employed in all the, fullness of sense attributed to it by

musicians. There is some music of the sweetest, most winning, and most subtle kind in Gainsborough's best canvases.

Almost inadvertently and with no thought except to satisfy his love of the country he is the veritable creator of the great English school of landscape painters, no less a source of glory to their native land than are her painters of portraits.

England had long shown a great love of natural beauty. The connoisseurs had collected in their London salons and the galleries of their country houses the works of Ruysdael, Cuyp, Canaletto, Guardi, Claude; but no work bearing an English signature was ever seen there. It was still in imitation of Canaletto that Samuel Scott the companion of Hogarth, painted his views of London, so precious as historical records, lie was one of the founders of the Society of Water-Colour Painters which was to have such important developments. The real creators of English landscape, however, are Wilson and Gainsborough.

Richard Wilson (1714—1782) took to landscape somewhat late, having first devoted himself with success to the portrait, whereas Gainsborough, on the contrary, started as landscape painter. It was at Rome, where he lived for six years, that encouraged by Zuccarelly and Joseph Vernet, Wilson painted his first landscapes. Having returned to England he pursued his career as a landscape painter, in the Roman style, sometimes interrupting his reminiscences of Italy to paint the beauties of Wales, where he was born. In spite of certain monotony we must concede to Wilson's works the charm of noble serenity, especially when his wide skies shed a limpid light upon the waters of a lake surrounded by the harmonious lines of mountains. Gainsborough also began by imitating the Dutch when he painted Harwick Harbour or the county around Sudbury. But from the start he announced much more clearly than Wilson the road to be followed by English landscape. His canvases painted between the age of 20 and 25 already herald Constable's earliest works.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Who was the father of the English portrait school?
2. When did Hogarth's first works date from?
3. What artists are regarded as geniuses of English art?
4. What genre of painting was so exclusive and strongly marked in England?
5. What English painters are the best, by reason of their preference for rustic scenes combined with landscape?
6. What is the third characteristic of the English school?
7. What artists produced the moral spirit alternating between utilitarian moralism and poetic fantasy?
8. Who painted the pictures "Marriage a la Mode" and "The Shrimp Girl"?
9. Who did Thomas Gainsborough take for his model?
10. What is Richard Wilson famous for?

3. Give Ukrainian equivalents of the following words and phrases:

outline .....

the titles of nobility .....

in particular .....

to bring strength to the stripling's grace .....

.....

to deprive of .....

to dilute .....

rustic scenes .....

to rise to supreme heights .....

artificial .....

indubitable .....

moral strain .....

to emanate .....

closely akin .....

to lead towards .....

profound moral aim .....

sensible effects .....

to evolve a doctrine of imitation .....

perceptible effort .....

to rival somebody in fame .....

veritable creator .....

on the contrary .....

to pursue the career as landscape painter .....

.....

noble serenity .....

4. Give English equivalents of the following words and phrases:

надавати .....

відверта та міцна особистість .....

відповідати прагненням .....

ступінь удосконалення .....

сцени сільського життя .....

брати початок із глибин національного темпераменту .....

.....

безсумнівний .....

ідея очищення .....

незаперечно оригінальний .....

законний спадкоємець .....

рішучий поштовх .....

завдячувати гідному поваги художнику .....

.....

відчутна спроба .....

обдаровувати розкішшю .....

втілювати мрію .....

майстерне запозичення .....

чутливість .....

створити зовсім нові варіанти .....

ненавмисно .....

справжній творець .....

спогади .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
outline	clear or transparent
to confer	to issue or proceed from or as from a source, emit
indubitable	to place or enclose in as if in a shrine, hold as sacred
to emanate	a preliminary or schematic plan, the important features of a theory et
akin	any person or thing that carries on some tradition etc.
heir	related by blood, having similar characteristics
to endue	to inspire with courage or confidence to do something
to enshrine	to grant or bestow
to encourage	to invest or provide, as with some quality or trait, to clothe
limpid	incapable of being doubted, unquestionable

7. Summarize the text in English.

Unit 48

TEXT

Goya: Black Paintings

The "Black Paintings" is the name given to that series of oils that Goya painted directly onto the walls of two of the rooms of his country house between 1819-20 and 1823 and that by which they have come to be known, albeit this overall title for them can only be authenticated for the 20th Century. Whether or not they were previously so called, we do not know. Of all Goya's works, these have, perhaps, the most immediate impact for us and this not only for the nature of their subject matter or the sombre, blackened and overpowering way in which this is conveyed but as much again for their starkly arresting visual punch and the power of their expressivity to button hole our responses across the ages. These are no commissioned stuff, in these works Goya bowed to no one's taste but his own and so put down his thoughts on Man's estate and the World. His influence upon contemporary Expressionism and Surrealism has been gigantic and his delineating of things absurd, violent and irrational has become a model that bestrides modern culture. The paintings come from two rooms of similar size but differing layout, one upstairs, the other down, in the house bought by the artist in 1819 and which he left to his grandson in 1823 when he was driven away to France. The meaning of the works has been the subject of much lively debate and as yet there is no general agreement among the various schools as to the same and so it would be as well to have all the facts to hand before making a go at an explanation of them.

The first fact is Goya's buying his country house, "La Quinta del Sordo" (The Deaf Man's Place). Why he bought an out of town house-close to the present day Paseo de Extremadura - and made it his permanent residence can be explained in the light of various factors and the first of these must be political. After the Peninsular War, the restored King Ferdinand VII let lose an absolutist repression upon Madrid life and especially against any such who, like Goya, had had pro-French or liberal friends and were thus seen askance by the Inquisition.

Then personal considerations must be borne in mind, the artists' age, his poor health and even, perhaps, the affair he might have been having with Leocadia Zorrilla, not to mention, though we must, the taste he had acquired for comfortable middle class living for which the new house made a very worthy setting. Professionally, there is the fact the Goya had been gradually easing up on his activity as Painter to the Royal Household, his obligations here being met, more and more, by Vicente Lopez. This is by no means to say the Goya renounced his post as the king's painter however, for he held on to this even after his flight to France.

These self same factors also serve to allow for a discussion of the drives that gave rise to the works themselves, for they are shot through with a sharp disdain for institutions like the Inquisition, scorn both violence and empty habit, are soaked in an overall air of airlessness and gloom, an air that echoes the toll of the painter's aging and recurrent illness - which went through a turn for the worse in late 1819-as it does his state of mind and of heart. Pictures he would have found it hard to have done had he been fully busied with fulfilling his duties as Painter Royal. Be all this as it might be, it is as true that the tremendous physical outpouring that the "Black Paintings" represent is not commonly found among the depressed. His scorn for the Inquisition is against a body formally abolished in March 1820 in a moment of hope for the liberals who had made Ferdinand VII submit to swearing the Constitution of 1812. To this must be added the fact that the works were conceived as "General (pictorial) Reflexions" and not as representing any concrete or special events. This leads to think of the "Black Paintings" as being the outcome of a process of drawing overall conclusions or summing up both from the political march of events and the artist's private and professional experiences and, as such, of them as not being tied in with giving shape to things specific but rather as representing new insights into a world seen as essentially tragic.

Goya painted fourteen oils in all directly on to the walls of two rooms, rooms which measured approximately 9.02 x 4.51 metres and differed as to the surfaces available. In each of the side walls of the lower room there were two gaps that thus imposed a broad horizontal composition between them, whereas in the upper room, there being but one gap, two compositions, likewise horizontal though smaller, were called for. The remaining, vertical format works were done on either side of the rooms' doors. The original placing of each work has long taxed the historian, as this is seen as being one of the keys to the overall development of images undertaken by the artist.

They were executed between 1819/20 and 1823 and their existence was attested by Antonio Brugada in his inventory of the effects made on the painter's death (1828). They stayed where they were but none too well looked after until the last owner of the house, Baron F.E. d'Erlanger called in Salvador Martinez Cubells, the then restorer to the Prado Museum, to lift them and re-back them on canvas in 1874. After being shown at the Paris World Fair of 1878, they were made over to the State in 1881 and thus came to us at the Prado Museum.

Transferring them to canvas entailed changes in their size, some damage, some touching up and re-painting despite which the works were not robbed of their aesthetic impact or their power of suggestion. X-ray study has revealed that they are painted over other, unfinished, works that were in the main, brighter landscape studies with small figures much more in keeping with the decoration for a country house. When he painted these pictures why he painted them over or out is, likewise, unknown to us as if why he at times retained parts of them at others obliterated them altogether or why he always altered their mood. Some idea of them can be had from the background landscape to *The Single Stick Duel* and the left background to *The Pilgrimage to Saint Isidro's Spring the* artist in both cases here leaving in part of his first work as valid.

It should always be remembered that these are a linked series of works, a whole, and that there is much relevant interplay between them.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What Goya's series of oils are entitled as the "Black Paintings"?
2. When did Goya paint the series of oils "Black Paintings"?
3. Why do "Black Paintings" have the most immediate impact for us?
4. Why has the meaning of "Black Paintings" been the subject of much lively debate?
5. What factors serve to allow for a discussion of the drives that gave rise to Goya's works?
6. How are the "Black Paintings" considered by public?
7. How many oils did Goya paint in his series "Black Paintings"?
8. When were the "Black Paintings" re-backed on canvas?
9. What did the transfer to canvas cause Goya's works?
10. What are the titles of works included in the series of oils "Black Paintings"?

3. Give Ukrainian equivalents of the following words and phrases:

series of oils .....

to authenticate .....

immediate impact .....

overpowering way .....

starkly arresting visual punch .....

to bow to taste .....

delineating of things .....

to bestride modern culture .....

differing layout .....

lively debate .....

personal consideration .....

to ease up on activity .....

by no means .....

sharp disdain .....

to fulfill duty .....

to draw overall conclusions .....

to represent new insight .....

transferring to canvas .....

power of suggestion .....

4. Give English equivalents of the following words and phrases:

загальна назва .....

залежний зміст .....

сила виразності .....

наданий матеріал .....

вплив на сучасний експресіонізм та сюрреалізм .....

.....

загальна згода .....

домогтися успіху .....

пояснювати у світлі різноманітних факторів .....

.....

дивитися з підозрою .....

послідовно .....

зрікатися від посади .....

давати підйом .....

величезний фізичний вплив .....

роботи були задумані .....

по суті трагічний .....

широка горизонтальна композиція .....

зберігати та знищувати роботи .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
overall	a passionate or exaggerated out burst, effusion
starkly	occurring, in small stages
to delineate	to have an idea, to imagine, to think
gradually	desolately, absolutely
to renounce	to bring about or impose by necessity
disdain	including or covering everything
outpouring	reciprocal and mutual action and reaction
to conceive	to give up
to entail	to trace the shape or outline of
interplay	a feeling or show of superiority and dislike

7. Summarize the text in English.

Unit 49

TEXT

The National Museum of Le Bardo

With probably the world's best display of mosaic and certainly North Africa's best Roman collection, the National Museum of Le Bardo is well worth the short sortie from Tunis.

The suburb of Le Bardo sprawls around its palace. The Hafsites first built here but little remains of the vast beylical complex that subsequently grew. In the 1860s the travel writer Hesse-Wartegg found it 'a town of marble palaces... partly in the Renaissance, partly in the Oriental style'... with 'a line Eastern bazaar for the inhabitants... whose number amounts to two thousand'... and with sentries who 'crouch on the ground, knitting in hand'. Self-contained with barracks, mosques and even its own judge, Le Bardo saw the signing in 1881 of the treaty establishing the French protectorate, and remained the beys' main residence until 1957. The present palace, built in 1882, now houses the National Museum and, until recently, Parliament. Stone lions line the staircase of the less imposing *Majlis en-Nuwwab* (the now-relocated Chamber of Deputies) to the left of the entrance portico of pink columns and white arches.

Stripped of its stele and sarcophagi, (the now-empty entrance hall culminates in a bookshop and cafe. To the right, the Punic Rooms start with walls and ceiling covered in prehistory display-panels. The *hermaïon* here, from 40,000 BC and considered 'the world's first known monument of religious inspiration', is a pile of flints, bones and chipped pebbles from El-Guettar. There follow stele and earthenware from the tophets of Carthage and Sousse (8th-2nd century BC); terra-cotta figurines, toiletry trinkets, beads and seals in precious stone or bone, many of obviously Egyptian origin; bronzes, a beautiful alabaster urn, an ostrich's egg and oil-lamps (old men's heads with beards for wicks). A showcase at the end contains terracotta masks, grinning, leering, ferocious or twisted.

Left of the entrance hall, the Christian Room's font, tomb covers and mosaics have less sophistication but more impact: Daniel in the lions' den, builders at work and the Christian hall-marks of doves, grapes, labarum-signs and Dog Latin. Off this is the Bulla Regia Room: massive, exquisite statues of gods and emperors it must have been a joy to unearth (one Captain Benet had the privilege in 1906) and a 2nd-century AD mosaic of Perseus and Andromeda partly defaced but superb by any standard. The final room displays ten remarkably lifelike emperors' heads.

The broad staircase up from the Christian Room is flanked by mosaics, many from Tabarka. To the left of the Apollo at the top, the sight is suddenly beautiful after the business-like ground floor. The upper patio of the palace - grilled windows, colonnades, galleries, pendant arches and a ceiling almost Baroque in pink, green and gilt - has a magnificent array of antiquity. The inner area of mosaics is bordered by thirteen fine Roman statues. In the cases and corners around are smaller busts (the first century AD Utica woman with an Afro - historians date statues by their knowledge of Roman coiffures - and Lucius Verus realistic even to his eyeballs).

The ceiling of the Sousse Room, the former banqueting hall, splendidly complements its 'documentary' mosaics of Roman farm buildings and country-life scenes (plus the head and feet of a gigantic Jupiter, from Thuburbo Maius). Smaller rooms beyond display, between superb mosaics and painted-wood ceilings, a scale model of Dougga, hunting scenes from El-Jem and 3rd-century wrestlers from Gigthis, all detailed in fine tesserae. The next chamber is usually thronged thanks to the much-reproduced mosaic of Ulysses resisting the Sirens.

Across the patio lies the former Music Room, with galleries and painted-wood ceiling again delightful but mosaics perhaps less impressive. The dais at the head of the patio gives onto a perfect Tunisian chamber of tiled walls and sculpted plaster cupolas, in which stands the famous 3rd-century mosaic of Virgil and the muses Clio and Melpomene (from Sousse).

A vestibule of Punic jewellery leads back to the patio and the Mahdia Rooms. In or about 81 BC a galley-load of Grecian treasures sank in a storm three miles off Mahdia. The wooden ship rotted but its bronze and stone cargo, hall buried in the sea-bed, was spotted by a sponge-diver in 1907. It took until 1913 to raise this unique treasure trove: in metal, from 1500-lb anchors to bronze bed fittings and dwarf and hermaphrodite miniatures; in stone, from barnacle pock-marked capitals to still-shapely urns. Busts of Eros (I25 BC), and of a bearded Dionysus are the masterpieces of the collection, which since 2000 is displayed in sidelit cases like dioramas and called 'The Ship Hall', 'The Medallions Hall' etc.

Adjacent to these submarine relics are a patio of ancient Greek *cratera-*bowls draped with phoney foliage, and halls of massive mosaics, many with marine scenes, from Utica, Carthage and Rades. The Oudna Room, the dining-room of the palace, has a fine painted ceiling, plus Orpheus, Bacchus and a mosaic menagerie of elephants, bears, lions and other animals long since confined to sub-Saharan Africa.

Stairs to the next floor climb between walls tapestried with mosaics. Here room after room is floored and walled with mosaics depicting contemporary beasts and beliefs, and graphically - often heroically -recording Roman tastes, activities and life-styles. Beneath the gilded arches of the patio's upper gallery the display-cases are too frequently changed to be described.

Beyond the Apollo at the head at the first stairs, the Arab Museum occupies a small beylical palace older (1831) than the main building which it adjoins. The premises are as tasteful as the contents: beneath sculpted cupolas, unusually inlaid with colour and offset by the paler pastel wall-tiles, are collections of illuminated Qorans, copperware, costumes and regional jewellery, and an end-room rather bleak with glassware, ceramics and inscriptions. Across the courtyard with its spiral fluted columns, the T-shaped chamber is a traditional *qbu,* reception-room.

From the ground-floor entrance hall, the Punic and Christian rooms, the last lap is along the Corridor of Stele and Sarcophagi. These, funerary statues in marble and the roped off mosaic of two podgy, naked boxers (from Thuburbo Maius) are some compensation for the sculpted couple cuddling on a stele and now prudishly removed. The final Thuburbo Maius Room is currently closed; so frequently is the adjacent Islamic exhibition of principally ceramic plaques and pottery.

TASKS

1. Read the text and translate it English.

2. Answer the following questions:

1. Where is the National Museum of Le Bardo located?
2. How did the travel writer Hesse-Wartegg find the suburb of Le Bardo?
3. When was the present palace where Le Bardo is located built?
4. What is considered "the world's first known monument of religious inspiration?
5. What is located in the Christian Room's font?
6. What does the upper patio of the palace look like?
7. What does the ceiling of the Sousse room complement?
8. What busts are considered the masterpieces of Bardo's collection?
9. What does the Arab Museum occupy?
10. What is the importance of the National Museum of Le Bardo for the history of world art?

3. Give Ukrainian equivalents of the following words and phrases:

worth .....

to sprawl .....

to amount to .....

prehistory display-panels .....

exquisite statues of gods and emperors .....

to unearth .....

partly defaced .....

remarkably lifelike .....

to flank .....

to have a magnificent array of antiquity .....

.....

to spot .....

adjacent to .....

to confine to .....

tapestried with mosaics .....

to adjoin .....

bleak .....

glassware .....

funerary statues .....

prudishly .....

ceramic plaques and pottery .....

4. Give English equivalents of the following words and phrases:

залишки величезного байського комплексу .....

.....

згодом виросли .....

забезпечений усім потрібним .....

купа кременю .....

стругана галька .....

гончарні вироби .....

статуетка .....

туалетні дрібнички .....

очевидно єгипетського походження .....

.....

ознака .....

вишукані статуї .....

нависаюча арка .....

доповнювати .....

кубик в мозаїці .....

межувати .....

канатна мозаїка .....

надмірно делікатно .....

5. Make up the sentences with the given words and phrases.

6. Match a line in A with a line in B.

A	B
remains	vessels, etc. ,made of baked clay
subsequently	savagely fierce or cruel
earthenware	a small or worthless ornament or piece of jewellery
trinket	an ornament that hangs from a piece of jewellery
ferocious	valuable articles found hidden in the earth or elsewhere of unknown ownership
to unearth	to be located at the side of
to flank	to stand firm against
pendant	occurring after
to resist	to dig up out of the earth
treasure-trove	any pieces, scraps, fragments, etc. that are left unused or still extant, as after use, consumption, the passage of time

7. Summarize the text in English.

Unit 50

TEXT

James McNeill Whistler

An American-born artist who remained an expatriate throughout most of his life, James McNeill Whistler was one of the most original and influential artists of his time. He was a leading figure in the aesthetic movement in America and Europe and an innovator whose quasi-abstract works and experimental techniques had a profound impact on the artists of his era. Whistler's tremendous contribution was acknowledged in 1907 by the American critic Charles Caffin who wrote, "He did better than attract a few followers and imitators; he influenced the whole world of art. Consciously or unconsciously, his presence is felt in countless studios; his genius permeates modern artistic thought."

In his day, Whistler was as famous for his personality as for his art. He not only fit the characteristics of the nineteenth-century dandy, but he also helped to establish its definition. Standing only five feet, four inches high (1.62 meters) and often dressed outlandishly in outrageous colors and patent leather pumps, he affected a style of self conscious eccentricity, projected an aura of confident self-importance, and gave off a cultivated air of aesthetic arrogance. These qualities made him a figure of public scrutiny, controversy, and outrage throughout his career. A century before Andy Warhol broke down the line between art and the commercial media, Whistler understood the value of self-promotion, and his fame and that of his art followed from the stir that he created by shocking the audiences of his time. Known for his sharp wit, he often delighted his friends and followers with clever quips, but just as frequently he alienated them with biting attacks and rebuffs.

Although Whistler clearly enjoyed his notoriety and delighted in seeing his exchanges with other public figures such as the Anglo-Irish author Oscar Wilde repeated in the press, he was utterly serious about art and about his own work. In his "Ten O'clock Lecture" of 1885, he railed against the popular art of his day and against ail with moral purpose. He called for art to be looked "at"

not "through," to be considered for a beauty that was not linked to virtue. He believed that it was necessary for the artist to go beyond a literal transcription of nature. Nature, he felt, merely contained the elements of color and form from which the artist was to pick and choose, arranging a work like a musician would compose "until he brings forth from chaos glorious harmony."

Whistler did not invent the idea of "art for art's sake," but he was one of the first to explore the idea in the visual arts, using tone and brush handling expressively to produce evocative "arrangements" from portrait and landscape subjects. At the same time, he had a deep love for nature, for the beauty of misty night skies and atmospheric sunsets. Never creating works that were completely abstract, Whistler explained that nature should always be the foundation lot of a work of art. In the "Ten O'clock Lecture" he slated, "In all that is dainty and lovable the artist finds hints for his own combinations and *thus* is Nature ever his resource and always at his service, and to him is naught refused."

Whistler was inspired by a range of sources, including the work of Velásquez and Rembrandt, Japanese prints, ancient Greek sculpture, and the English eighteenth-century portrait tradition. However, his works never include obvious references. He simplified his designs, omitting details to create an art of suggestion rather than of reportage. He wanted the expressive nature of tone, line, and form to speak for themselves, and he worked to achieve a look of effortlessness so that the viewer would not be distracted by trying to analyze how an image was created. Whistler expressed his dislike of works that revealed evidence of labor, stating in his 1890 book, *The Gentle Art of Making Enemies,* "A picture is finished when all trace of the means used to bring about the end has disappeared." Creating economical designs in which every stroke or element of color played a significant role, he produced elegant and refined works that are both decorative and poetic.

The story of how Whistler's famous butterfly signature evolved provides a key to his persona and his art. During the mid-1860s, Whistler's fascination with the potter's marks on the blue-and-white china he had begun collecting gave him

the idea of signing his name with his initials. Over time, he molded his, initials into the shape of a butterfly, an abstract, delicate pattern that became his monogram. This inscription evolved again in 1880. While staying in Venice, Whistler impaled a scorpion on a needle he was using to create etchings. Impressed with the way the scorpion continued to strike out viciously in all directions, he combined the tail of the insect, its stinger, with the graceful butterfly.

The resulting symbol, suggesting both fragility and aggression, sums up an art that was extremely gentle and subdued, yet had considerable shock value during an era when art was still judged by its ability to represent reality. The stinging butterfly also reflects Whistler's personal pugnacity, which masked a sensitive nature that responded to poetic qualities in the places he portrayed and was caring toward the people close to him.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. How was Whistler regarded in his time by critics?
2. What was Whistler famous for in his day?
3. What did Whistler rail against in his "Ten O'Clock Lecture" of 1885?
4. How did he call for art to be?
5. How did Whistler consider "nature"?
6. What did Whistler use to explore the idea in the visual arts?
7. Who was Whistler inspired by?
8. What discerns Whistler from other artists?
9. What provides a key to Whistler's persona and his art?
10. What does Whistler's stinging butterfly reflect?

3. Give Ukrainian equivalents of the following words and phrases:

tremendous contribution .....

to permeate .....

to establish the definition .....

outrageous colors .....

to affect a style .....

aesthetic arrogance .....

to break down the line art and commercial media .....

.....

the value of self-promotion .....

to enjoy notoriety .....

utterly serious .....

to go beyond a literal transcription of nature .....

.....

to produce evocative "arrangements" .....

obvious references .....

to be distracted by .....

personal pugnacity .....

4. Give English equivalents of the following words and phrases:

залишатись вигнанцем .....

впливовий художник .....

глибокий вплив .....

усвідомлювати .....

дивно одягатися .....

самозвеличення .....

дослідження .....

полеміка .....

створити переполох .....

гострий розум .....

саркастичне зауваження .....

примушувати відвернутися .....

різка відмова .....

моральна ціль .....

невинність .....

чудова гармонія .....

мистецтво заради мистецтва .....

вишуканий .....

спрощувати .....

опускати деталі .....

виявляти докази .....

визначна роль .....

створити вишукані твори .....

створити гравюру .....

тендітність .....

5. Make up the sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
tremendous	extravagant or immoderate
to permeate	easiness
outrageous	vast, huge
arrogance	to shape or form
to alienate	to penetrate or pervade
glorious	delicate or elegant
dainty	illustrious, brilliantly beautiful
to omit	to cause somebody to become indifferent, unfriendly, or hostile
effortlessness	having or showing an exaggerated opinion of one's own importance
to mould	to neglect to do

7. Summarize the text in English.

Unit 51

TEXT

The painters of Skagen

Nature is greater and stronger than anything-millennia old yet always new. This is especially emphasized on Skagen. Here the sun has burnt and still burns, the sea has raged and still rages and the sand has whipped in over the land. Grenen (The northernmost spit of sand, where the Kattegat and Skaggerak meet. Both the peninsula from which it protrudes and the town there are called Skagen) once curved more to the south, then it aligned itself again to the east, as the undercurrents of the sea willed it. And out by the North Sea and to the west, the dunes drifted in new formations in over a landscape that is and always has been desolate and graced by an almost blinding light.

It is not clear how long people have lived upon this North Jutland tongue of land but the myths tell of human life on this spot in the 1200s, a life that must have been lonely and primitive. In 1413 the town was granted market town status and the story of Skagen begins there - of people in those formidable natural surroundings. It must not only have been lonely, it must also have been difficult, even very difficult, but it came off. Today the town in summer is clad in green like a garden city, the drift of the sand has long since been halted and the sea has difficulty in wresting land from the coast. If humanity is a tiny dimension in great Nature, here however it has understood how to stem her harsh caprices.

This confrontation between man and nature and its strange consequences is more fascinating than anything else on Skagen. Out of it came a lively, vital town, whose most distinguishing sign of life is the fishing, impressive with its hundreds of cutters in the harbour, the industrial fish processing and the work on the quays.

When the people of Skagen had mastered things and created shelter from the worst storms, then too were the gardens able to bloom around the cosy, little houses and summer guests began to come to the town to enjoy the sunshine and

the air on the beach. Now Skagen resembles a big city where life flowers on the quaysides, in the hotels, on the main street, in the hostelries, the gardens and the museums. As the sun here is never niggardly in summer, this life is realized in moods of the immediate present upon an ancient place, from the thirteenth century myths to reality today.

The artists on Skagen make up a relatively late chapter of this story, as none were known until the painter Martinus R0rbye first went to the town in 1833.

However, highly talented artists were there earlier and the witness to this is the tower of the silted-up St. Laurentius's church, a showpiece of Late Gothic architecture. The tower should be seen at close quarters. It has breadth and weight, a white cliff with its foot a good way down in the sand. Not just the tower, but the remaining furnishings of the church undoubtedly called in more artists in the course of the fifteenth century and later. To have built this church was in itself a great achievement.

The original houses of the town probably lay immediately around the church buildings, as was then usual in all towns but, long before the drifting sand had closed the church in 1795, it lay deserted in the landscape some distance away from the houses in the West Town.

As already mentioned, it is not known what artistic abilities there were on Skagen before R.Orbye went but the Skagen dwellers of the eighteenth century were not uncultivated people. Several of them had connections with the capital, amongst them the Brondum family. It is most probable; however, that Skagen, like other towns in Jutland, had seen nothing of pictorial art in the early decades of the nineteenth century. Before 1800, it was not usual for artists to go out into provincial Denmark in search of pictorial subjects. But then, however, something new happened. The Danish landscape and provincial Denmark came forward, so to speak, on an equal footing with the capital when it was a question of pictorial subjects.

The Norwegian J.C. Dahl, born in Bergen in 1788 and accepted by the Academy of Arts in Copenhagen in 1811, set the tone in earnest. In his student days, he travelled around Zealand, painting and drawing what he saw with his own eyes - landscapes, buildings and people, in Soro, Praesto, Roskilde and Mon. Two years before Dahl left Copenhagen in 1818, C.W. Eckersberg came home from Rome and continued with the subjects in Copenhagen and North Zealand he had had to give up when he went abroad. In these two artists lies the basis of an important side of the pictorial art of the Danish Golden Age; the depiction of the reality seen in the town and on the land, much as the Dutch had done centuries before in their own country.

On the island of Fyn, Jens Juel had made a tentative effort at something similar when, shortly before 1800, he had painted prospects of landscapes by the Little Belt but there this was more a question of ideal conceptions than the seen reality.

That leaves Jutland and there the first artist was the animal and landscape painter CD. Gebauer, who left Copenhagen in 1828 and settled in Aarhus, where he was visited the following year by his young friend, the painter Christen Kobke. One result of this visit was Kobke's masterpiece, the painting of the interior of Aarhus Cathedral, executed in 1830 when the artist was 20 years old. According to old Philip Weilbach the art historian, Kobke got "the urge to draw and paint from Nature in earnest" during his stay in Jutland in the summer of 1829.

The next famous artist is Martinus Rorbye. He first went to Jutland in May 1830, when he sailed on a ship that also had Hans Christian Andersen on board. Rorbye's journey had to do with a family visit; his aunt was married to the prefect in Thisted and that was his first goal. After landing at Aarhus, he then saw the *manor-houses of Rosenholm and Clausholm*, stayed several days in Tjele, drew in Viborg and then stayed more than two weeks in Thisted, where he painted Prefect Gerhard Faye's portrait, and then on to Frederikshavn via Aalborg. His brother, the attorney Ferdinand Christian Rorbye, lived there and

he stayed with him for ten days. Just as in Viborg and in Thisted, in Frederikshavn he made studies of the town market. His particular interest was figure and costume studies.

He next sailed to Norway, where he had been born in 1803 and where he had kin. He was away four months in all upon this, his first journey, of which two were spent in Jutland. He was industrious the whole time, drawing diligently and, on his return home, transforming several studies to paintings, one of the best known being *Market-day morning in Viborg,* which he sold to the Copenhagen Art Association. Incidentally, he had no difficulty in selling or in finding pictorial subjects. Even as a twenty-five-year-old, he understood how to depict architecture, landscapes, portraits and narrative genre scenes with a exquisite sense for the subject's particular atmospheric content, character and style.

It was this man who, as a thirty-year-old, was to become the first known pictorial artist on Skagen. His personality as an artist could have been a synonym for the Golden Age painter. Great architecture, the sunlight on a window sill, the wayside flora and man as an individual character, all this was something he could paint before he made his first visit to Skagen. Skagen has not seen such a breadth of artistic talent since.

The one who had depicted the Jutland landscape the earliest and with the greatest human and artistic maturity was, however, Dankvart Dreyer from Fyn. Strongly taken with the poetry of Steen Steensen Blicher, Dreyer travelled to Jutland for the first time in 1838, when he was 22 years old, and painted near Silkeborg - whence he returned several times.

Sometimes he depicted the hills and the heath in such a way that they brought to mind the windswept Scottish Highlands in the poems of Robert Burns so admired by Blicher. He got all the way over to the west coast of Jutland, even up to Bovbjerg. In all, Dreyer executed a score of paintings on the mainland, many of them extremely small but great in content. The Jutland-Scottish tone went so far that some of his landscapes from Fyn were also infected by it.

TASKS

1. Read the text and translate it Ukrainian.

2. Answer the following questions:

1. What is especially emphasized on Skagen?
2. When does the history of Skagen start?
3. What inspired artists to work in Skagen?
4. What is the witness of artists' interest to Skagen?
5. In what artists lies the basis of an important side of the pictorial art of the Danish Golden Age?
6. Who was the first Danish animal and landscape painter?
7. What artist painted the interior of Aarhus Cathedral?
8. What artist from Skagen was particularly interested in figure and costume studies?
9. Whose personality as an artist could have been a synonym for the Golden Age painter?
10. Who depicted the Jutland landscape the earliest and with the greatest human and artistic maturity?

3. Give Ukrainian equivalents of the following words and phrases:

millennia .....

to whip .....

to drift in new formations .....

to desolate .....

blinding light .....

formidable natural surroundings .....

tiny dimension .....

to stem harsh caprices .....

distinguishing sign .....

showpiece .....

to set the tone in earnest .....

the depiction of the reality .....

tentative effort .....

particular interest .....

to draw diligently .....

narrative genre scenes .....

wayside flora. .....

4. Give English equivalents of the following words and phrases:

вишиковуватися .....

безлюдний пейзаж .....

грізне природне середовище .....

мініатюрний вимір .....

дивовижні наслідки .....

опановувати .....

нагадувати велике місто .....

жалюгідний .....

життя уявляється у настрої .....

порівняно запізно .....

лежить основа .....

експериментальне зусилля .....

дбайливо змальовувати .....

винятковe відчуття .....

широта художнього таланту .....

художня зрілість .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
desolate	provisional or experimental; conjectural
consequence	anything displayed or exhibited
to master	the linear extent or measurement of something from side to side
showpiece	the state or quality of being fully developed
earnest	hard-working, diligent, or assiduous
tentative	uninhabited; deserted
industrious	serious in mind or intention a part or portion of something given in advance as a guarantee of the remainder
exquisite	to become thoroughly proficient
breadth	a result or effect of some previous occurrence
maturity	possessing qualities of unusual delicacy and fine craftsmanship

7. Summarize the text in English.

Unit 52

TEXT

The Barcelona of Gaudi

This is a Barcelona clearly differentiated from the Modernist, for Antoni Gaudi left his mark on the city so strongly as to transform it. In the words of Joan Bassegoda Nonell, a leading expert, "Gaudi experienced to the full the euphoria of the Renaissance and Modernism, but was a part of neither, for his peculiar vision of life and architecture kept him aloof from politics and the artistic movements in fashion".

A Gaudi itinerary through Barcelona, coming down from the mountain to the sea, would begin at the **Figueras House**, also known as Bellesguard due to its location at number 16 of the street of the same name on the site of a royal residence dating back to 1408 over whose ruins Gaudi built this mansion between 1900 and 1902, its elements clearly reminiscent of Gothic architecture. Its fine tower is crowned by a four-armed cross.

In Pedralbes avenue, not far from the monastery, are the **Güell Pavilions** (1884-1887), the stables and lodge of what was once the Güell family estate, now the gardens and dependencies of the Pedralbes Palace. The **Teresian College** is a singularly austere manifestation of the artistic vision of Gaudi, designed at the request of his friend and founder of the Order, Enric d'Ossó, between 1888 and 1889.

Above Lesseps square, **Park Güell** (Olot Street) is one of the marvels of Gaudi which, nevertheless, was never terminated. It has been a public park since 1923, owned by the city, as the original idea of Eusebi Güell to create a garden city on the Muntanya Pelada, following the English model, did not finally prosper. The steps at the entrance to the park immediately stir the imagination as we are greeted by a dragon centrally placed on the way to the large space known as the Salon of the Hundred Columns -though in reality there are but 84- which was to house the market-place of the projected community. The columns, Doric in form, support tiny spherical cupolas on which the upper square stands,

offering one of the most beautiful views of the city. This park, declared Patrimony of Mankind by UNESCO in 1984, is one of the most exceptional illustrations of the genius of Gaudi and his vision of architecture integrated with its natural surroundings. One of the two houses of the garden-city that was finished, the work of the architect Francesc Berenguer, 1906, became Gaudi's residence and today houses the **Gaudi House-Museum.**

At Carolines street numbers 18-24 is the **Vicens House** (1878-1885), one of the first works of this architect, in which straight lines and vertical tendencies still predominate.

Another of the greatest works of Gaudi is the **Mila House, La Pedrera** (1905-1910), in Passeig de Gràcia 92, also declared Patrimony of Mankind in 1984 by UNESCO. In 1986 it was restored by the La Caixa de Catalunya Foundation having the first floor fitted out as an exhibition room and the attic level and roof turned into an area dedicated to the artist, the **Espai Gaudi** (Gaudi Area).

The **Batllò House** (Passeig de Gràcia, 43), totally 1904 and 1906 by Gaudi is, a masterpiece of undulating artistry, of the rounded forms of the mature period of the architect, its interior a delight to the senses.

Calvet House was built between 1898 and 1900, its ground floor containing offices and furniture designed by Gaudi himself, today fitted out as a restaurant.

The southernmost point of this route is marked by the **Güell Palace** (Nou de la Rambla 3-5), close to the Ramblas. Built between 1886 and 1888, this is defined by Bassegoda Nonell as "Gaudi's first great work of architecture, in which his personal vision of architecture is made manifest".

But a tour of the works of Gaudi in Barcelona can only terminate in one place, the **Temple of the Sagrada Familia.** Here, we are confronted by the vision of the genius, by his mystical dream of redemption as he suddenly rediscovers forgiveness and grace for a people who wish to expiate their sins or render worship to the Creator. Gaudi, inspired by the medieval idea of religion,

dedicated his whole life to this project, bequeathing a colossal challenge to posterity which has still not been acquitted and which has been the cause of much controversy. The architect inherited the idea of a Neo-Gothic church, its crypt already at an advanced stage of completion, from Villar and Martorell, the latter involving the young Gaudi, who was just 31 when he put his visionary genius to the task of designing an awesome cathedral 110 metres in length and 45 high, with three fronts each bearing four soaring towers (a total of 12. dedicated to the Apostles), four monumental bell towers (one for each Evangelist) and two colossal domes, dedicated to the Virgin and to Christ respectively, the latter reaching a height of 170 metres. This "20th-century cathedral", as it is known, has a Gothic basilicas ground plan in the shape of a Latin cross, with five naves connecting with a transept from which stem another three naves, apse and ambulatory. The architect's awesome vision pursued a staggering sense of verticality, a meeting-point between the earth and the sky, between God and Humanity. The original idea of Antoni Gaudi for this tremendous undertaking included a universe of Christian symbols, of theological ideas and biographical references to Christ, an aspect which can be clearly seen in the fronts which, according to the plans, will be three, dedicated to the Birth, the Passion and the Death and the Resurrection. Work came to a halt in 1936 due to the outbreak of the Civil War, and Gaudi's study, containing his plans and drawings, as well as the crypt, were destroyed by fire. A start was made again in 1052, thanks to the persistence of his disciples and followers, using drawings and models saved from the fire, and in 1954 work began on the front of the Passion (west), with its four towers. This was completed in 1976 and decorated in 1987 by the sculptor Josep M. Subirachs.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What mark did Gaudi leave on the city of Barcelona according to Joan Bassegoda Nonell?
2. Where does a Gaudi itinerary through Barcelona usually begin?
3. What architecture does Figueras House in Barcelona represent?
4. What place in Barcelona is regarded as one of the marvels of Gaudi?
5. How does Park Guell in Barcelona look like?
6. What is one of the first works of Gaudi?
7. In which of Gaudi's work is his personal vision of architecture made manifest?
8. Where can a tour of the works of Gaudi in Barcelona terminate?
9. What style in architecture did Gaudi inherit designing the Temple of the Sagrada Familia?
10. How does the Temple of the Sagrada Familia look like?

3. Give Ukrainian equivalents of the following words and phrases:

to leave the mark on the city .....

peculiar vision .....

to keep aloof .....

itinerary .....

family estate .....

marvel .....

to prosper .....

to stir imagination .....

to support tiny spherical cupolas .....

to integrate with natural surroundings .....

straight lines .....

vertical tendencies .....

a masterpiece of undulating artistry .....

to terminate .....

redemption .....

an advanced stage of completion .....

awesome vision .....

tremendous undertaking .....

4. Give English equivalents of the following words and phrases:

розрізнятися .....

триматися осторонь .....

завдяки .....

особняк .....

чітко нагадувати .....

аскетичний прояв .....

природне середовище .....

завершити .....

стояти навпроти .....

прощення та милосердя .....

спокутувати гріхи .....

віддавати поклоніння .....

передавати нащадкам .....

справлятися .....

підстава для суперечок .....

неф .....

апсида .....

вражаюче відчуття .....

воскресіння .....

спалах війни .....

підземна усипальня .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
peculiar	astounding or overwhelming, shocking
itinerary	a space or room within a roof in the house
austere	vast, huge, very exciting
attic	strange or unusual, odd, special
undulating	stern or severe in attitude or manner
to terminate	to atone for or redress
to expiate	to pass on, as to following generations
to bequeath	to put an end
staggering	a plan or line of travel, route
tremendous	provision with a wavy form or appearance

7. Summarize the text in English.

Unit 53

TEXT

The Belated Arrival and Sombre Glories of Russian Art

Part I

There are important parallels between the two great emerging powers of the nineteenth century, the United States and Russia—their infinite vastness, consciousness of immanent strength, and nervousness in confronting omni-triumphant European culture. Both produced great art during this period, but whereas American achievements are at last beginning to be understood, in all their magnitude, the process of exploring Russian painting has scarcely started. This is all the more surprising in that the great Russian writers of the century, like Turgenev, Tolstoy and Dostoevsky, were read and recognised at the time, and composers like Mussorgsky, Tchaikovsky and Rimsky-Korsakov quickly became part of the international repertoire.

Although an academy was established at St Petersburg in 1757, it was primarily a place where neo-classical sculpture of the most derivative kind, and portraiture with lingering elements of iconism, were taught and practised. Russia was a country with a long and terrible past, but no history in the sense of a heritage being consciously studied and commented upon. The Americans had the heritage of Europe, above all of Britain, to cherish, argue with and repudiate. Russia merely had a 'dark backward and abysm of time'. It needed a great history painter to illuminate it, and by bringing certain specimens into the harsh light of modern vision, to encourage the nation to explore the rest of the forest. That is exactly what was done by Vasily Surikov (1848-1916). He came from Siberia, and he brought to academic life in the capital, and formal society in Moscow (where he received his first major commission to decorate the cathedral, in 1876), a sense of the illimitable space of Russia, reflected in the size, depth and heroism of his canvases. His work is mainly to be seen at the Tretyakov Gallery in Moscow, and shows that, right from the start, he was obsessed by the past: the Christian past, as in *Saint Paul Explains the Faith to*

Agrippa, and the conflict with paganism, in his study of rival marriage customs, *The Judgement of the Prince.*

In the 1880s, however, Surikov discovered and explored his real theme: Russia's struggle with its past in embracing Western civilisation. He did this by treating certain key episodes on the largest possible scale, by paying detailed attention to accuracy of costume, physiognomy, architecture and custom, and by ignoring completely everything which was going on in European art at the time, concentrating entirely on the most dramatic and vivid presentation. This made him, at a stroke, a great history painter. Indeed, he can be considered the last of the great history painters. His *Morning of the Execution of the Strel'tsy* (1881), the first of the series, presents the grim public execution, by Peter the Great, of the soldier-patriots, the Old Believers, who stood between the monarch and his plans for progress. The background is the tremendous shape of St Basil's Cathedral. The martyrs are bound and bitter, exalted and fearful of eternity, trying not to shiver in the icy cold. Their wives and families are weeping and shouting prayers. The soldiers and executioners are half-expecting a thunderbolt from Heaven, and terrified. Peter sits on his horse, determined to see the dreadful task through, but nervous and superstitious also. There are over a hundred figures in the picture, which is painted with tremendous panache and reckless theatricality. There is something of Tintoretto in Surikov's courage and unselfconsciousness.

Six years later Surikov brought off an even greater *coup de main.* The *Boyarynya Morozova* tells the story of a Christian princess and mystic who fell foul of the Church-state authorities and was condemned. Surikov shows her being sledged off to solitary confinement (and death by starvation), surrounded by a vast crowd of people, some laughing, others rejoicing, many drunk, but many also screaming and praying to Heaven for vengeance and divine intervention, as they kneel to receive the princess's blessing. Her face is a study in exaltation, and might have been sculpted by Bernini. This is another vast collection of figures, and it is remarkable how the artist managed to impose

order and instant recognition of his arguments on such a swarm of movement, for the whole canvas surges and shakes with powerful emotions. Here, Surikov is saying, is Russia, as she was, is and always will be: a theatre of tragedy, a cockpit of past and present, a brutal mingling of almost bottomless pathos and low comedy, with no winners—only losers—but somehow holy still. That is indeed a grand theme, and it is carried through to a tremendous climax as the saint on the brink of lunacy is borne off to death and eternity in the centre of the picture.

These are Surikov's two greatest works, but he painted others almost on the same level. His *oeuvre,* considering the time, care and preparation he devoted to each picture, is monumental. His *Subjugation of Siberia by Yermak* (1895), painted in a positive frenzy of emotion, shows the desperate crossing of a river by Russian troops faced with a heartbreaking display of savage resistance by tribesmen armed with arrows. Like all his work, it is wonderfully confident and well-organised, direct and vivid, suffused again with his tragic sense of doomed conflict between past and present. Progress moves forward like an unfeeling juggernaut over the crushed bodies of individuals who can do no other than to fulfil their historical destiny, of which in most cases they are unaware. In a sense, this is the same moral Tolstoy was illustrating in his stories: the helplessness of men and women in the grip of irresistible collective forces. It is not true, however, that there are no heroes or heroines in Surikov's work. He produced a wonderfully dashing picture (it actually took ten months) of a famous episode in Russian military history, *Suvorov's Army Crossing the Alps* (1899), in which the popular marshal is presented as a laughing, almost homely figure, in realistic contrast to David's absurd presentation of Bonaparte doing the same thing.

Surikov moved in close, for once, in his painting *Count Menshikov in Exile* (1883), which shows the former adviser to Peter the Great, in disgrace after Peter's death, crammed with his family into a small cabin in the Siberian outpost of Beryosovo. Unlike Surikov's open-air heroics, this painting, though

also big, generates powerful claustrophobia alongside its inevitable pain. Surikov was a wonderful man with a brush, employing huge, majestic strokes like Rubens. He was also exact, as his numerous fine and sensitive portraits demonstrated (the Tretyakov has a ravishing example, *Siberian Beauty),* and he operated brilliantly in watercolour, as some late landscapes of Italy prove. But what drove him, and made him a great painter, was overwhelming emotion: his canvases are passionate, outraged, fearful and angry, bold to desperation.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What are important parallels between the two great emerging powers of the nineteenth century, the United States and Russia?
2. When was the Academy of Art established in Russia?
3. What did Vasily Surikov bring to academic life in the capital of Russia?
4. What did Vasily Surikov discover and explore in the 1880s?
5. How can Vasily Surikov be considered?
6. What did Surikov take after Tintoretto in his work "Morning of the Execution of the Strel'tsy"?
7. What does Surikov show in his work "Boyarynya Morozova"?
8. What are the titles of other famous works by Surikov except for "Morning of the Execution of the Strel'tsy" and "Boyarynya Morozova"?
9. What does Surikov depict in his painting "Count Menshikov in Exile"?
10. What made Surikov a great painter?

3. Give Ukrainian equivalents of the following words and phrases:

belated arrival .....

sombre glories .....

infinite vastness .....

magnitude .....

the most derivative kind .....

"dark backward and abysm of time" .....

harsh light of modern vision .....

sense of the illimitable space .....

to concentrate entirely .....

tremendous shape .....

reckless theatricality .....

coup de main .....

to impose order and instant recognition .....

positive frenzy of emotion .....

heartbreaking display of savage resistance .....

.....

4. Give English equivalents of the following words and phrases:

впливова держава .....

притаманна міць .....

відображати в розмірі .....

бути переслідуваним минулим .....

досліджувати реальну тему .....

приділяти детальну увагу .....

яскраве представлення .....

жахливе хизування .....

бути засудженим .....

самітне ув'язнення .....

боже втручання .....

маса рухів .....

безмежний пафос .....

конфлікт долі .....

що впадає у вічі .....

невідворотній біль .....

величний мазок .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
sombre	disposed to believe in any irrational belief
infinite	an individual, object, or part regarded as typical of the group or class to which it belongs
to cherish	to preoccupy completely
specimen	capable of, revealing, or characterized by intense emotion
to obsess	to show great tenderness for
superstitious	having or showing no regard for danger or consequences
reckless	in distress and having a great need or desire
desperate	spirited, lovely
dashing	extremely or immeasurably great or numerous
passionate	dim, gloomy or shadowy

7. Summarize the text in English.

Unit 54

TEXT

The Belated Arrival and Sombre Glories of Russian Art

Part II

There is something of the same emotional dynamite, as it were, in the first of Russia's major landscape painters, who grasped the possibilities, open to them in showing raw Russian nature. Ivan Aivazovsky (1817-1900) came from the Crimea and was brought up on the Black Sea. He might technically be described as a marine painter, since perhaps two-thirds of his immense output of mainly large-scale works deals with the sea. But he is a marine painter only in the sense that Turner was one too. He is essentially, like Turner, a painter of nature's extremes: of those conjunctions or convulsions, of the seasons, of the times of day, of snow and ice, altitude, depth, wind and sun, which produce extraordinary sights. He achieved his first big popular success with *Daryal Gorge* (1862). This presents one of Eurasia's grandest natural phenomena, the equivalent of the Yosemite Valley (which Bierstadt was painting at exactly the same time), in all its staggering depth and precipitous, fear generating drama. Aivazovsky loved these freaks of nature, just as Constable loved sluggish streams, rotten posts and rushy backwaters. He sought them out in Central Asia, where he went by horse and camel, like Bierstadt with his mule-train, to explore, pinpoint nature's extravagance and catastrophes, and record them.

The sea, and its unfathomable rages, had the same kind of appeal to Aivazovsky. *The Maiia in a Gale* (1893) is one of the best renderings of a storm at sea done in the nineteenth century. In scale and movement it reminds one of Turner. Yet it is in no way Turneresque: this is a direct description of force, power and dynamism, not atmosphere, chemistry and elemental minglings. Ship, sea and sky do not dissolve into one continuum of varying light and colour, as with Turner. They are distinct and embittered protagonists; they fight each other with ferocity. Indeed, Aivazovsky aimed at clarity, in almost exactly the same manner as American marine artists like Lane. What he lacked, or repudiated,

was their sense of calm. Next to storms at sea, he loved moonlight, because it produced a fresh set of dramatic circumstances which could be carried to the limits of credibility. Hence his spectacular *The Black Sea at Night,* a large-scale work whose sheer intensity makes the moonlighters of the West—Wright of Derby, for example, and Claude Vernet (1714-1789)—seem close to unaudacious.

However, it must be said that the principal actor in Russia's theatre of nature is neither sea nor mountain, gorge nor storm, but the forest. It is ubiquitous, endless, heartless and alarming always, but variously beautiful in its seasonal cycles. Again, one must go to the Tretyakov Gallery to examine how Russian painters coped with this overwhelming presence. The largest stretches of Russian forest were primarily of birch, and this with its white-silver bark gave the Russian painter spectacular opportunities to create light-effects. For the birch forest can never quite extinguish the light, even in its deepest recesses, and when the sunlight blazes in summer, each tree becomes a kind of mirror or intensifier of light. In 1879, when Arkhip Kuindzhi (1841-1910) exhibited his *Birch Grove* at the Academy in St Petersburg, his virtuoso presentation of light reflected off the birch trunks, against a background and foreground of deepest green, excited and puzzled spectators. They crowded round the canvas, not believing that the source of light came merely from the cunning used by Kuindzhi in heightening the natural *chiaroscuro,* insisting it was some kind of trick. Some Russian artists painted forests and nothing else their entire career, and argued that the knowledge to be thus gained was infinite. A group of them, known as 'The Wanderers', promoted forest lore almost to the status of an artistic religion. Ivan Shishkin (1832-1898) helped to found it in 1871. He had trained in Germany as well as in Moscow and was an amateur botanist of the most fanatical kind, accumulating masses of books and specimens, and meticulous drawings of plants (and insects), which would have delighted Ruskin. He was called 'the Book-keeper of the Leaves'.

Shishkin did the forest (pine as well as birch) in all seasons, often spending the night alongside his equipment to get twilight or dawn effects. His *Pine Forest, Viatka Province* (1872) shows high summer. *Rain in an Oak Forest* (1891) is an astonishing virtuoso performance, presenting spring in saturated moisture and seeping, slithering, wetness and mud, as the downpour falls from the misty sky into the pattering leaves. His *Winter Pine* (1891), inspired by a verse of Lermontov, is a crunchy, moonlit December scene, the lone pine almost tottering from its weight of snow. *Winter,* painted the year before (St Petersburg, Russian Museum) conveys the claustrophobia of deep snow in limitless fir forest. It should be added, however, that Shishkin, like some of the Americans, liked to break out of the enclosing forest and show the sheer breadth and depth of the great land. One of his earliest successes came in 1866 with *Midday: Countryside Near Moscow,* where tiny peasants with scythes walk near a cornfield under a towering cumulus sky which occupies four-fifths of the work. In *Across the Vale* (1883, Kyiv Museum), he produced a gigantic canvas showing a lone high oak against a background of endless plain through which a river slowly curves. He gets the same effect of immense depth and distance in *On the Shore of the Gulf of Finland,* using grey-blue seas and skies, and the serrated cliffs over the beach, tiny figures walking along them. But in his last work, *Grove of Trees Like Masts* (1898; both Russian Museum), he is back in the forest again, in total silence, still light, infinite, semi-darkness, and stillness.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Who was in the first of Russian's major landscape painters?
2. How can Ivan Aivazovsky be described?
3. What picture did Ivan Aivazovsky achieve his big popular success with?
4. What is depicted in Aivazovsky's picture "The Maiia in a Gale"?
5. What is the principal actor in Russian's theatre of nature?
6. What tree played an important role in Russian art?
7. What was Arkhip Kuindzhi famous for?
8. How was Ivan Shishkin called?
9. What are the most famous pictures by Shishkin?
10. What is the last picture by Shishkin special for?

3. Give Ukrainian equivalents of the following words and phrases:

to grasp the possibilities .....

to bring up .....

marine painter .....

immense output .....

precipitous and fear generating drama .....

.....

unfathomable rage .....

distinct and embittered protagonist .....

.....

to produce a fresh set of dramatic circumstances .....

.....

to cope with overwhelming presence .....

to create light-effects .....

to get twilight or dawn effect .....

to get the same effect .....

semidarkness and stillness .....

4. Give English equivalents of the following words and phrases:

великомасштабна робота .....

висота .....

примха природи .....

повільні струмки .....

зображення шторму .....

відчуття спокою .....

межа можливого .....

всюдисущий .....

біло-срібна кора берези .....

гасити світло .....

світлотінь .....

ретельні малюнки рослин .....

отримати ефект сутінок та світанку .....

дивовижне та віртуозне виконання .....

глибока вогкість .....

передавати клаустрофобію .....

гігантські полотна .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to grasp	to go or cause to go into solution
altitude	having or seeming to have no end
to dissolve	to reject the authority or validity of
to repudiate	to gather or become gathered together in an increased quantity
credibility	water or other liquid diffused as vapour or condensed on or in objects
endless	having no limits or boundaries in time, space, extent, or magnitude
to accumulate	to walk or move in an steady manner, as from old age
moisture	the vertical height of an object above some chosen level
to totter	to grip something firmly with or as if with the hands
infinite	the quality of being believed or trusted

7. Summarize the text in English.

Unit 55

TEXT

The Belated Arrival and Sombre Glories of Russian Art

Part III

The only Russian painter to compare with Shishkin in depicting the forest was a Jew from Lithuania, Isaak Levitan (1860-1900), whom many, perhaps with justice, consider Russia's finest artist. He came from great poverty, was a lifelong depressive and suffered privation and internal exile during the worst pogroms of the 1880s and 1890s. In view of this, and his short working life, his record of achievement is noble. So is his versatility. Indeed, it is hard to think of any painter of nature, in any country or in any epoch, who grappled with such a wide range of subject matter, so confidently and well. In his forest scenes, Levitan moved in closer than Shishkin: his *Footbridge, Savvino Village* (1884) is almost a miniature of a village on the forest edge, and his *Birch Grove* (1885; both Tretyakov) is almost an orchard. He loved the autumn specially—it suited his sombre mood—and his September scenes, such as *Golden Autumn* (1895, Russian Museum), the *Vladimirka Road* (1892) and *Autumn* (1896; both Tretyakov), take us closer to the actual feel of a Russian village landscape near the end of the century than all the rest of the Russian school put together. He did some superb watercolours too, of which *Autumn Mist* (1899) and *Storks in Sky, Spring* (1884), are outstanding examples. Indeed the more one examines his work, the more one wonders at it, combining as it does all kinds of subject matter, all districts, all seasons, with impeccable virtuosity and genuine emotion—indeed love.

Levitan had no reason to love Russia or the Russians, but he did. And he celebrated his love in some magnificent canvases which used the beauty and grandeur of the Russian scene to express spiritual values hovering just beneath its surface. In the Russian Museum, St Petersburg, there is a superb, smallish canvas, *Golden Autumn in the Village,* showing a garden, manor house and farm sheds set against the background of the domes and spire of a monastery, with

two small blond children in the foreground, the whole bathed in brilliant sunlight. Here is Russia as Arcadia, but painted totally without sentimentality or unreason: all is truth, though it is only one truth. By contrast, in the Tretyakov, there is a big picture, one of a series which Levitan did to celebrate that other monstrous Russian phenomenon, the Volga: he called it *Eternal Rest,* and the painting shows a little church on a high bluff overlooking the immense waters, under a huge and threatening sky. What Levitan did here, and on other occasions during the 1890s, was to use both the immensities and the intimacies of the Russian landscape to hint or suggest—there is no tendentiousness or ideology—that Russia was a country where the dramas and mysteries of human life were played out on an unusually heroic scale, and against a background of unrivalled grandeur. Or was it unrivalled? One thinks again of the United States, and is led to compare Levitan's work with Church's, to contrast it and also to wonder that the Earth could contain two such gifted and monumental artists at the same time, each seeking *to use* sublime natural phenomena to uncover human depths.

Levitan was a close friend of Anton Chekhov and it is tragic that he did not provide us with a portrait of the enigmatic playwright. It is not surprising that first-class portraits of the ruling elite during the nineteenth century are so scarce, for after the Decembrist revolt of 1825, a gulf opened between the Russian governing class and its intelligentsia. But good portraits of the cultural elite are rare too, compared with the record in France and Britain and even in America. There are some exceptions. In 1872, Vasily Perov produced a fine head and shoulders of Dostoevsky. Then, in the Tretyakov, there is a fascinating small oil painting, done in 1887, of *Leo Tolstoy Ploughing.* The novelist has a massive beard, not yet entirely grey, and he wears a white peaked cap, to match his two white horses. He is bent to his task, concentrating hard, his face weather-beaten and determined. The artist was Ilya Repin (1844—1930), who along with Isaak Levitan is Russia's most significant painter. He did a number of sketches and watercolours of Tolstoy, and he also painted more formal portraits of

Mussorgsky (1881, Tretyakov), Borodin (1888) and Rimsky-Korsakov (1893; the last two in the Russian Museum, St Petersburg).

Repin came from the Ukraine, and was a citizen of the Russian Empire rather than Russia itself, spending his last years (after the Revolution) in what had been the Russian province of Finland, now safe and independent. But there can be no doubt about his attachment to the higher values of justice, freedom and fairness. He was first trained as an iconist, in St Petersburg, and his early works were religious in theme. It was when he became one of the Wanderers, and met other fierce intellectuals, like Modest Mussorgsky, that he turned to secular subject matter and began to speculate in paint on Russia's plight and her future. In the years 1870-73, he worked on, and finally unveiled, a large and carefully prepared painting, *The Boatmen of the Volga* (Russian Museum), which immediately established his position as a serious and formidable artist. As with Surikov, the theme is large, the conception heroic, there are many figures and the mood is dramatic. There is also much of Surikov's dynamism. But the subject is contemporary: the hardships and plight of a depressed class. The authorities chose to ignore this work; instead, they rewarded a Repin 'duty-picture', as he called it, *Raising the Daughter of Jarius* with a six-year bursary, much of which the artist spent in Paris. There he adopted open-air painting and did various landscapes but there is no other evidence that French art had any influence on his work.

Almost immediately on his return in 1876, Repin painted a striking picture, *On the Road of Mud, under Guard* (Tretyakov), showing a political prisoner, in a cart rilled with straw, and with helmeted soldiers, their swords drawn, on either side of him, being driven to the station to board a train which will carry him into Siberian exile. It is a study in misery. The horses are exhausted, for the mud is axle-deep; the carter flogs and curses them; the soldiers are bored and cold, the man himself sunk in despair. The colours are brown and black, with a touch of gold in the helmets—all the shame of Mother Russia is here displayed, as she sends another of her children to solitude and

death. Yet Repin painted other sides of the country too. In the years 1880-83 he produced what many judge his finest work: *A Religious Procession in Kursk Province.* It is huge, nearly 6 by 9 feet, with a multitude of figures, some garishly apparelled in vestments, others in rags, carrying high banners and immense golden reliquaries, scuffling up the dust under a brazen sun. All traditional Russia is there: madmen, cripples, insolent priests, credulous old women, ascetics, holy monks, the components of the fanatical mob which, Repin hints, follow God today but may turn to other leaders tomorrow. This great painting moves; it progresses, irresistible, almost menacingly.

Having finished this monumental work and taken it to St Petersburg for showing, Repin now openly associated with the opposition intelligentsia, and produced a monumental series of directly political paintings, which included *The Agitator's Arrest, The Refusal to Confess* and *Secret Meeting.* These fine works are highly personal, direct, beautifully painted, not at all documentary—impressions, rather—yet also with an icy edge, as of carefully controlled anger. Their great merit, springing from a skill which Repin possessed to a higher degree than any of his contemporaries (and which strongly reminds one of Caravaggio's best paintings), is the way in which the viewer is made to participate: he or she is actually in the room in which the events take place, or persuaded to feel so.

This feeling is particularly strong in the great work which Repin painted in 1884 (in its second version at the Tretyakov), *They Did Not Expect Him.* Here is the all-inclusive image of Tsarist Russia, an almost square (63 by 66 inches) painting which says it all. It is the drawing-room of a comfortable middle-class house. The servants have just admitted a ragged, emaciated, unshaven figure who advances into the centre of the room. His wife, facing us, looks up in astonishment. His children, doing their homework, are amazed, awed, beginning to shine with delight. In the centre is his elderly mother—is it, perhaps, the personification of Mother Russia?—who rises from her chair and fixes her gaze on her son. He has returned from Siberian exile. Characteristically the chaotic,

hopeless and grotesquely inefficient state has given his family no warning and they, having had no news of him for years, had given up hope. So here he is, raised from the dead like Lazarus; but there is no Christ to thank, and there is shock, surprise, bafflement, almost dread in the reactions—gratitude and happiness will come later. This is one of the greatest paintings produced in the nineteenth century—perhaps the greatest—which needs to be looked at again and again. The viewer is present behind the mother at the back of the room, and participates in this deep entry into the Tsarist state and society. It is a work people will turn to in hundreds of years' time, for an answer to the question 'What was it like?', as resonant in its own way as Tchaikovsky's *Symphonic Pathetiquc* or Dostoevsky's *The Brothers Karamazov.*

Having created this masterpiece, Repin concentrated on teaching and portraits. His later political works lack fire. It was as though the sheer hopelessness of doing anything effective to make Russia a happier and juster place had overcome him; he spent more and more time in Finland, where he bought a little estate and found a congenial companion, the writer Natalia Severova. A sketch of 1905 shows the kind of life they led: Maxim Gorky reading to a circle of friends his play *Children of the Sun.* Repin wisely stayed in this haven when the long-awaited deluge swept old Russia over the cataract of history—he had done his share. The house, 'Penaty', became a museum of his art.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. Who is the only Russian painter to compare with Shishkin in depicting the forest?
2. What are outstanding examples of Levitan's art?
3. What are the most famous works of Isaak Levitan?
4. Where did Ilya Repin come from?
5. What did Ilya Repin take after other famous Russian painters?
6. What are the titles of the most famous pictures by Repin?
7. What work immediately established Repin's position as a serious and formidable artist?
8. What did Repin depict in his striking picture "On the Road of Mud, under Guard"?
9. Why is "They Did Not Expect Him" so famous?
10. What did Ilya Repin concentrate on after creating his masterpieces?

3. Give Ukrainian equivalents of the following words and phrases:

great poverty .....

noble .....

wide range of subject matter .....

impeccable virtuosity and genuine emotion .....

.....

huge and threatening sky .....

unrivalled grandeur .....

to uncover human depth .....

enigmatic .....

ruling elite .....

values of freedom and fairness .....

to speculate in paint .....

striking picture .....

irresistible .....

great merit .....

to look up in astonishment .....

to shine with delight .....

to lack fire .....

4. Give English equivalents of the following words and phrases:

вважати найкращим художником .....

.....

зазнавати злиднів .....

похмурий настрій .....

грандіозні акварелі .....

відображати духовні цінності .....

неосяжність .....

прихильність до свободи .....

несамовитий інтелігент .....

злидні та стан пригноблюваного класу .....

.....

.....

засвоювання живопису просто-неба .....

.....

світитися від задоволення .....

створити шедевр .....

цілковита безнадійність .....

5. Make up sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
edge	worth or superior quality; excellence
impeccable	tending to inspire awe or admiration because of great size, strength, excellence, etc.
to hint	to be deficient or have need
unrivalled	of unwavering mind; resolute; firm
determined	not able to be refused; overpowering
formidable	unable to perform a task or function to the best advantage; wasteful or incompetent
irresistible	without flaw or error; faultless
merit	the border, brim, or margin of a surface, object, etc.
Inefficient	having no equal; matchless
to lack	to suggest or imply indirectly

7. Summarize the text in English.

Unit 56

TEXT

The Temples in Ukraine

Church construction takes its origin from the adoption and spreading of Christianity. Tendencies in the development of church structures depended to some extent on the material chosen. Most likely, at the initial stage churches were traditionally built of wood in Ukraine-Rus. Somewhat later, in particular after the official introduction of Christianity, stone churches appeared. The Church of the Tithes is considered the first known masonry church in Ukraine-Rus. To build it Prince Volodymyr invited Greek masters. The construction of the church in honour of the Holy Mother of God began in 989 and in 996 the church was consecrated. It is difficult to judge of the architectural aspect of the church because during the siege of Kyiv by Mongol-Tartars in 1240 the church collapsed. The notion of the appearance of the Church of the Tithes may be based to some extent on other Kyivan churches dating from the same historical period.

Church construction in the Kyivan Rus comprises three periods of development. The first one covers the late tenth-first half of the eleventh centuries. At that time the St. Sophia Cathedral in Kyiv and the Cathedral of the Transfiguration of the Saviour in Chernihiv were built.

The next period, the second half of the eleventh - early twelfth centuries, saw active church building in Kyiv: the Dormition Cathedral of the Kyiv-Pechersk Lavra, the Gate Church of the Trinity, the Cathedral of the Archangel Michael in the Vydubytsky Monastery, and the Church of Our Saviour at Berestove.

The third period in the history of Old Rus masonry church architecture, the twelfth - early thirteenth centuries, is marked by the appearance of different stylistic trends in ecclesiastical construction. The churches that have survived to our time provide an opportunity to judge of typological, construction, technological, and architectural-artistic distinctions between Kyiv, Pereyaslav,

Chernihiv, Volyn, and Halychyna schools. The Kyivan School is exemplified by St. George's Cathedral in Kaniv and St. Basil's Church in Ovruch. The Chernihiv School is represented by the Cathedral of St. Borys and St. Hlib, St. Elijah's Church, the Dormition Cathedral of the Yeletsky Monastery, St. Parasceve's Church. St. George's Chapel in Oster and the Dormition Cathedral in Volodymyr-Volynsky give an idea of the character of church construction in Pereyaslav and Volyn schools. The churches of St. Panteleimon in the village of Shevchenkove and St. Nicholas in Lviv have survived of the Halychyna School.

The structure of Old Rus churches is based on the cruciform system with three or five aisles that ensued from canons of Christian church and was adopted from Byzantine architecture. However, the volumetric-spatial and architectural-plastic solution of Old Rus churches is somewhat particular.

Ecclesiastical architecture of the first half of the eleventh century is characterised by construction of large five-aisled churches with a multi-tier system of domes with open galleries. Inside, over the narthex and side aisles, there were choir galleries whereto stairways of the side towers led. On the east side, churches had three or five apses.

In the latter half of the eleventh century, churches of Kyivan Rus were characterised by the diversity of planning and spatial solutions. A three-aisled, six-pier church with a single dome grew widespread. Churches structure became more defined by functional needs of church rituals.

In the twelfth - thirteenth centuries, along with six-pier cruciform structures, four-pier single-domed churches were popular as well. The parameters of churches diminished that can be explained by restricted economic possibilities of feudal property. The extant churches of the Kyivan Rus period indicate a high standard of stone construction. In the tenth - eleventh centuries, walls were made of natural stone and bricks (plinthoi) set in the lime mortar with additions of finely crushed bricks. In masonry, a layer of stone alternated with two or three layers of bricks. Masonry with "sunk" layers was also used, that is projecting and sunken layers of bricks alternated, the spaces being filled

with the mortar. The nave was most often covered by cylindrical vaulting with a system of wall arches that rested on piers, cruciform in plan, and wall pilasters. A dome on pendentives surmounted the crossing. The roofing was made of lead sheets.

In the latter half of the eleventh century, regional building traditions became more pronounced, and local materials were widely used for church construction. Thus, deposits of clay in the vicinities of Kyiv and Chernihiv promoted ceramic production and, accordingly, brick construction prevailed. The character of masonry also changed, it became equal-layered with mortar-bonded joints. In olden Halych, hewn blocks of local limestone were used for church building.

A correlation between the shape of a structure and its constructive system is a characteristic feature of architectural-plastic expressiveness of masonry church structures. Olden builders skillfully used constructive, artistic and plastic qualities of materials. Peculiarities of masonry technique defined largely its decorative character. The horizontal division of walls by alternation of stone and brick layers, and projecting and "sunk" layers of masonry emphasised the monumentality of church structures. Decoration of wall surfaces was often enriched with meander bands, zigzags, crosses, and solar signs laid out of plinthoi. The plasticity of walls was also enhanced by niches, pilasters and arcature bands.

The interior of Kyivan Rus churches was given special attention. The system of paintings borrowed from Byzantium was adapted to local conditions. Mosaics covered walls of sanctuaries and central parts of the church. The rest of the interior was decorated with frescos. The murals that have survived in the St. Sophia Cathedral are of exceptionally high artistic value. We should mention primarily a huge mosaic representation of Christ Pantocrator in the central cupola of the cathedral and the Virgin Orans (5.5 metres in height) in the chancel. Only an artist of the highest talent could execute such perfect works. The complexity of mosaic technique should be taken into account as well. The

masonry surface had to be smoothed with lime mortar. A future representation was made in contour lines on the second layer of plaster. Then small areas were covered with the third layer of plaster and small cubes of smalto stuck into the surface. Smalto was made by adding pigments to the melted glass. Then the mass was poured out in thin layers and, after hardening, chipped into small cubes. The colour palette of St. Sophia's mosaics is quite impressive, numbering more than 170 tints.

Fresco ornamentation and subject representations cover the vaults, the planes of blind arches and the walls of the St. Sophia Cathedral. Of special interest among the surviving frescos is the one representing the family of Prince Yaroslav the Wise. The process of fresco painting, i.e. painting on moist plaster, was rather complicated. The wall was first rough-plastered and then the second coating was applied. On this, the contour of the representation was traced. Then basic tones were applied and after that, several painters made more detailed work simultaneously on different parts of the wall. The work had to be done in one day because plaster hardened and it was impossible to paint on it. In the eleventh - early twelfth centuries other churches were also painted, in particular the Cathedral of the Transfiguration of the Saviour in Chernihiv, the Dormition Cathedral in the Pechersk Monastery and the Archangel Michael's Cathedral of the Golden Domes in Kyiv. The St. Sophia's frescos are distinguished for rich colouring, bright vividness, virtuoso lines and originality.

In the thirteenth century, Old Rus principalities weakened because of feudal strife could not repel the invasion of the Mongol-Tartars that delayed their economic and cultural development for a long time.

In the fourteenth - first half of the seventeenth centuries, on the devastated southern and southwest lands the Ukrainian people fought for independence against the Lithuanian and Polish feudal lords. At that time, under new historical conditions, the major features of the ecclesiastical construction were defined by the experience of masonry architecture of Kyivan Rus in combination with traditions of folk architecture.

The creative originality of regional schools can be traced in church architecture in Volyn, Halychyna, Podillya, and later Naddnipryanschyna and Northern Left-Bank Ukraine. Monasteries-fortresses sprang up everywhere. Churches built outside fortifications also acquired defence functions, like the Intercession Church-Fortress in the village of Sutkivtsi.

Certain changes developed in the volumetric-spatial treatment of stone and brick churches. Following the Kyivan Rus traditions of monumental construction (e.g., the cruciform, four-pier, three-aisled, five-domed Church of the Epiphany in Ostroh), new types of churches appeared as well, in particular a tripartite, one-aisled church with a vaulted or domed termination. The tripartite division of the plan made it possible to diversify the volumetric-spatial solution of structures. However, in general, the architecture of masonry churches in the fourteenth - early sixteenth centuries is rather limited in using the means of artistic expressiveness. The appearance of churches was defined, primarily, by the shapes and proportionality of volumes, their plasticity and organic blending of structures with surroundings.

In the sixteenth - first half of the seventeenth centuries, architecture of the Italian Renaissance exerted great influence on the development of ecclesiastical construction in Volyn, Podillia, and, especially, Halychyna. However, it was not a simple borrowing of stylistic peculiarities of the Renaissance. The creative reinterpretation of architectural and artistic devices of the new trend and their adaptation to local conditions made it possible to build such original structures as the Dormition Church and the Chapel of the Three Holy Hierarchs in Lviv. In their architecture, the order system was used and great attention was paid to the decorative-plastic treatment of details.

In general, Renaissance architecture contributed to the expansion of the range of devices and methods of architectural and artistic expression of church structures, to the perfection of stone treatment. At the same time, the Renaissance did not introduce major innovations in the development of the spatial structure of churches in Ukraine. Their architecture drew mainly on folk

traditions. Folk understanding of spatial organisation of an architectural form based on the experience of wooden construction is represented best of all in church construction at the turn of the eighteenth century in Naddnipriansсhyna and Left-Bank Ukraine. The economic upsurge and successes of the Ukrainian people in the national-liberation struggle created there conditions for wide-scope building activities. Based on the previous experience of stone church architecture and folk wooden construction traditions, the principles and devices of an architectural-artistic trend, later called the Ukrainian Baroque, were formed and embodied in a number of churches which are impressive even today. Among them, there are such widely known monuments as the Church of All Saints in the Kyiv-Pechersk Lavra, St. George's Cathedral of the Vydubytsky Monastery in Kyiv, St. Catherine's Church in Chernihiv, the Intercession Cathedral in Kharkiv, and the Resurrection Church in Sumy.

At that time, in Ukraine, not only new churches were built in the Baroque style but earlier structures acquired corresponding features because of reconstruction. Thus, the St. Sophia and the Dormition Cathedrals in Kyiv were renewed stylistically, as well as the Dormition Cathedral of the Yeletsky Monastery in Chernihiv, and others.

Baroque architecture that defined the image-bearing and artistic characteristics of masonry churches of Ukraine in the late seventeenth - last quarter of the eighteenth centuries was under the marked influence of both Russian (Moscow and St. Petersburg) and West-European schools, which found its reflection in the plastic treatment of churches in Slobozhanshchyna, Naddnipriansшchyna and Right-Bank Ukraine. Besides, expertise of professional architects became evident in church architecture of Ukraine at that period. Construction of many churches in the latter half of the seventeenth - eighteenth centuries is associated with the names of architects S. Kovnir, I. Hryhorovych-Barsky, J. G. Schadel, and B. Rastrelli.

At the initial stage of the establishment of Baroque architecture in Ukraine two trends of volumetric-spatial organisation of stone churches developed. The

structure of churches of the first trend was adopted from folk wooden architecture. In plan, they were tri-, quinque- or nonapartite structures with three, five, or nine terminations creating a pyramidal composition of the entire volume of the church. Compartments were covered with a system of truncated vaults creating a stepped shape of the termination like in wooden churches. The transition in plan from the square to the octagon was effected by pendentives. The Church of All Saints in the Kyiv-Pechersk Lavra and St. George's Cathedral of the Vydubytsky Monastery belong to this type.

The spatial and plastic solution of some churches was influenced by architecture of the Moscow Baroque (Church of St. Nicholas of the Cossacks in Putyvl).

The planning-spatial structure of churches of the other trend followed traditions of Old Rus construction. In the process of refurbishment of Kyivan Rus structures, the experience of the past was assimilated and recreated in new historical conditions. The Trinity Cathedral in Chernihiv is a typical specimen of this small group. In spatial structure, it is a three-aisled, six-pier church with a dome over the crossing and four smaller domes arranged diagonally. Rather restrained decoration is organised by the order system and plastic treatment of apertures. There were no serious changes in the spatial organisation of churches in the mid-eighteenth century. Nevertheless, the outlines of their plans became more complicated, their architectural aspect bearing the mark of the architect's individuality: St. Andrew's Church in Kyiv (architect B. Rastrelli), the Cathedral of the Nativity of Our Lady in Kozelets (architect I. Hryhorovych-Barsky), St. George's Cathedral in Lviv (architect B. Meretyn).

With the activation of monastery construction the volumetric and spatial role of some sacral structures, bell towers in particular, became more pronounced. In the early eighteenth century a multi-tier bell tower came into being. High-rise compositions of such structures as the Great Bell Tower of the Kyiv-Pechersk Lavra or the bell tower of the Trinity Monastery in Chernihiv played an important part in completing these ensembles.

Church interiors of that time deserve special mention. The formation of the inner space of churches was determined by the spatial treatment of a structure.

In the interior decoration, a significant role was played by decorative art objects, murals and, especially, by iconostases. Following and developing artistic traditions of Kyivan Rus, masters of monumental church painting of the Baroque age enriched them thematically and compositionally; they renovated and established a new iconographic system of painting. Among the seventeenth-century church painting, the murals in the Church of Our Saviour at Berestove in Kyiv have been preserved rather well; they cover the vaults of the chancel and the walls of other parts of the church. Here, the novel approach to painting lies primarily in the plastic modelling of subject representation. In this connection, the figure of the Metropolitan Petro Mohyla depicted in one of the compositions deserves special attention.

Monumental paintings surviving in the Gate Church of the Trinity in the Kyiv-Pechersk Lavra were executed by artists of the Lavra icon-painting shop. They make a great impression by their dimensions and original artistic solution. The St. Sophia Cathedral in Kyiv and the Trinity Church in the Hustynya Monastery were painted at the same time.

Iconostasis is a unique phenomenon in Ukrainian church art of the seventeenth - eighteenth centuries. As a coherent architectural and artistic system, the iconostasis came through a complex road of evolution from the altar screen of Kyivan Rus times. The strict architectonic symmetrical system with a prescribed tier arrangement of icons is created by architectural elements, mostly columns and cornices covered with an intricate openwork carving.

Iconostases could differ in their parameters and the character of carvings, though their structure remained stable, typical, and obligatory for all churches. As a rule, the iconostasis had five tiers, and the order of icons was unchangeable. In the centre, the lower tier had the Holy Gates, to the north and south there from the images of Our Lady and of Christ were located. To the left

and right of those images were the gates to the vestry and the diaconicum, and further - the patron icons. The Vernicle icon was situated over the Holy Gates.

The second, Feast, tier comprised twelve icons (The Nativity of Our Lady, The Presentation of the Virgin, The Nativity of Christ, The Epiphany, The Presentation of Christ in the Temple, The Annunciation, The Entry into Jerusalem, The Resurrection, The Ascension, The Pentecost, The Transfiguration, and The Dormition), six to the right and six to the left of The Last Supper that stood in the centre.

Over the Feast tier came the representations of the twelve apostles and the Deesis in the centre. The uppermost tier had icons of the twelve prophets, six on either side of the Virgin of the Sign in the centre, The Crucifixion with the Intercessors being above.

Despite the established scheme of the iconostasis organisation, church architects succeeded in synthesizing the arts of architecture, decorative plastics and painting, in creating unique, compositionally coherent images that impress us not only with the skill of their execution but enrich us spiritually. Among the outstanding artistic attainments of the Ukrainian people we can mention iconostases of the Dormition Cathedral of the Yeletsky Monastery in Chernihiv, the Church of the Transfiguration of the Saviour in the village of Velyki Sorochyntsi, St. Andrew's Church in Kyiv, the Cathedral of the Nativity of Our Lady in Kozelets, and St. Parasceve's Church in Lviv.

Architecture of masonry churches of the seventeenth - eighteenth centuries followed to some extent traditions of folk wooden architecture. Nevertheless, the construction of churches of wood based on the deep roots of folk traditions was also a widespread phenomenon in all regions of Ukraine at that period.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. What did the tendencies in the development of church structures in Ukraine depend on?
2. When did the construction of the church in honour of the Holy Mother of God begin?
3. How many periods of development does church construction in the Kyivan Rus comprise?
4. What is the structure of Old Rus churches based on?
5. Why did Old Rus principalities weaken in the thirteenth century?
6. What did Renaissance architecture contribute to Ukrainian architecture?
7. What was the baroque architecture in Ukraine influenced of?
8. What churches belong to the initial stage of Baroque architecture in Ukraine?
9. What is a unique phenomenon in Ukrainian church art of the seventeenth-eighteens centuries?
10. What iconostases can we mention among the outstanding artistic attainments of the Ukrainian people?

3. Give Ukrainian equivalents of the following words and phrases:

to take origin .....

to some extent .....

in particular .....

stylistic trends .....

to provide an opportunity .....

cruciform system .....

spatial solutions .....

restricted economic possibilities .....

peculiarity .....

masonry surface .....

to cover the vaults .....

moist plaster .....

bright vividness .....

volumetric - spatial treatment .....

artistic expressiveness .....

stepped shape .....

sacral structures .....

to renovate a system of painting .....

coherent images .....

4. Give English equivalents of the following words and phrases:

розповсюдження християнства .....

кам'яна церква .....

важко оцінювати .....

випливати з канонів .....

зменшуватися .....

існуюча церква .....

пілястри стін .....

відповідність між формою будівлі та її конструктивно-технічною структурою .....

.....

.....

взаємозв'язок .....

пристосовувати до місцевих умов .....

сприяти розширенню діапазону прийомів і засобів архітектурно-художньої виразності .....

.....

.....

початковий період становлення архітектури бароко.....

.....

.....

планувальна і просторова структура храмових споруд.....

.....

.....

.....

5. Make up the sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to consecrate	to include; contain
to comprise	to follow; come next or afterwards
masonry	a mixture of cement or lime or both with sand and water, used as a bond between bricks or stones or as a covering on the wall
to ensue	to force or drive back somebody or something
mortar	the part of a church containing the altar, sanctuary, and choir, usually separated from the nave and transepts by a screen
pendentive	capable of logical and consistent speech, thought, etc.
chancel	an achievement
to repel	to make or declare sacred or holy
coherent	stonework or brickwork
attainment	any of four triangular sections of vaulting with concave sides, positioned at a corner of a rectangular space to support a circular or polygonal dome

7. Summarize the text in English.

Unit 57

TEXT

The Masterpieces of Ukrainian Icon Painting

Icon, as a major kind of medieval painting, made great advance in Ukraine. Like many Slavic countries, Ukraine belonged to the area of cultures which grew from the common Byzantine root. Maturing under the spiritual protection of Byzantium, assimilating its aesthetic and artistic ideals, Ukrainian icon developed gradually its own style, its artistic peculiarities and grew into an independent national school which took its own niche among other European schools of the Middle Ages.

The sources of Ukrainian icon go back to the time of Kyivan Rus, which inherited high artistic achievements of Byzantium. In this young state, general artistic standards and forms were developed for all its lands. Kyiv became the main centre of icon painting where the majority of icons of the pre-Mongol period, known now, were created.

With the adoption of Christianity, first Greek icons came to Kyiv. Chronicles gave many facts of bringing in icons from Byzantium, which began during the reign of Prince Volodymyr the Great and went on under his descendants. Famous icons *The Virgin Eleusa* (of Vladimir) and *The Virgin Hodegetria (Pyrogoscha,* now lost) were taken to Kyiv from Constantinople by Prince Mstyslav Yaroslavych. In 1155 Prince Andrei Bogoliubsky transferred *The Virgin of Vladimirto* his capital city of Vladimir-on-Klyazma, later it was taken to Moscow where it has been kept to the present.

Local artists studied brilliant examples of Byzantine painting and gained experience, adopting aesthetic and artistic canons new for them. Some of them achieved considerable success. Of that time we know only the name of Alimpy, an artist from the Kyiv-Pechersk Lavra. The Kyiv-Pechersk Paterikon glorified him as a great icon painter who excelled his Greek teachers in mastery.

Communicating with Byzantine culture, the Kyivan state simultaneously assimilated antique heritage. The association with Byzantine art, with its

classical traditions can be traced in the relief icon *St. George with Scenes from His Life* (12th c.). Its provenance is related with the medieval Crimea, i.e. with St. George's Monastery in Balaklava near ancient Chersonesus which played a major part in the cultural mediation between Constantinople and Kyiv. At that time, the iconography of St. George as a Roman warrior in military garb was canonized in Byzantine art. Such representation of St. George was introduced into art of Kyivan Rus and other Slavic states and became one of the most widespread and venerated images. Kyivan princes also approved of the establishment of the cult of St. George in whom they saw a patron in war affairs. This explains the wide penetration of this image into all spheres of art: in the 11th—13th centuries it was represented in cathedral frescoes, icons and figurines, signets-molibdulae, and princely utensils.

The relief with the representation of St. George embodies classical Byzantine samples which local masters followed. In the icon's perfect carving, in the Hellenistic character of St. George's figure with its beautiful proportions and refined outlines you can feel the echo of antique sculpture. The carving's vividness is emphasized, first of all, by the successful use of the potentialities of the medium itself — wood, as well as polychromy discovered during the restoration of the relief in the 1960s. Though polychromy has been preserved incompletely, it nevertheless gives an idea of the light pure colours with predominating gold, which lends the representation a noble and refined air. This relief is an example of an early hagiographic icon. Hagiographic cycles became widespread in Kyivan Rus art from the 11th century. Samples of Byzantine relief wooden icons are very rare now. So, the relief is a unique monument of the Middle Ages.

The small icon *The Intercession* of the turn of the 13th century from Eastern Halychyna draws attention with its unusual iconography and is, perhaps, one of the early versions of this subject. The Byzantine origin of the legend of the miracle at the Blachemae Church of Constantinople gives grounds to think that the first Intercession icons appeared there, though they have not come down

to our time. It is considered that in Kyiv, along with the consolidation of the Intercession cult, the formation of the iconography of this subject was going on, and the Halych icon is similar to it. By its iconography, it differs from the generally known composition of the Intercession which later was widespread in Ukraine: St. Mary sits on the throne with the child in her bosom and angels hold the pall over them. The rare iconography of the Halych icon whose old age is confirmed by its palaeography as well, testifies to its proximity to the primary source. Its painterly solution, however, is devoid of the plastic refinement of Byzantine icons. Linear, simplified forms and expressive images mark the manner of a local master. This icon is a single monument of Halych painting of the pre-Morigol period.

Having adopted the Byzantine religious system, Kyivan Rus strove, however, for independence and originality of its culture. It introduced its own church festivals (like the Intercession) and sanctified Rus saints. The first of them became Borys and Glib, sons of the Grand Prince Volodymyr, who were treacherously killed in the internecine struggle for the Kyiv throne. They were revered both as martyrs and as warriors, defenders of the native land. The canonization of Borys and Glib took place in 1072, and it was then that first images of the princes were created. One of the early-known icons, *Sts. Borys and Glib,* dating to the 13th century, from St. Sawa-of-Vishera's monastery near Novgorod, has Kyiv roots and a certain "historical" background. It approaches, most likely, the olden prototype —the icon at the Vyshgorod Church near Kyiv.

In the mid-13th century the upsurge of Kyivan Rus art was suddenly interrupted: the mighty Kyivan state perished under the blows of the Mongol-Tartar hordes. Nevertheless, its cultural tradition did not disappear but kept on living and became a forceful incentive for the origin of new Slavic cultures. Thus, the Halych-Volynian principality appeared as a direct heir of Kyivan Rus, enjoying political power and authority among European states of that time.

From the latter half of the 14th century a tragic period began in the history of Ukraine, determinative in many aspects for her subsequent destiny. Ukraine's

lands became the field of aggressive wars and fierce battles, which resulted in their annexation by neighbouring countries: Polish Kingdom joined Halychyna, the Great Principality of Lithuania Volyn and Dnipro regions, Hungary — Transcarpathia, while Moldova annexed Bukovina. Nevertheless, just at that time almost in all Ukrainian lands under extremely unfavourable conditions the formation of the common national culture was going on, the culture which was rooted in the spiritual and cultural integrity born in previous epochs.

Long wars, led in the Ukrainian territory for centuries, impeded certainly the development of culture. But the artistic process never ceased, only in different periods centres of art shifted from one land to another. Along with Kyiv which still retained its role of the important artistic centre, Halychyna and Volyn gradually acquired greater significance. No wonder that the majority of icon-painting monuments have come from those lands. Annals mention beautiful icons which decorated old Volynian churches. There existed an important artistic centre and the fact is testified by Volynian icons of the 13th—14th centuries, among which is the recently restored *The Virgin Hodegetria* from Dorohobush, which has become a sensation of our time.

An admirable monument of the 14th century, *The Virgin Hodegetria of Volyn,* from the Intercession Church in the town of Lutsk, has a variant iconographic type of Hodegetria, that of Perivlepta (the Beautiful). Following the Byzantine canon, Perivlepta acquires a more lyrical look. The image of St. Mary bending to the Child shows greater emotion and kindheartedness, though she retains severe majesty and solemn sublimity. It is the most tragic image of the Mother of God in old Ukrainian icon painting. The great power of motherly love and a feeling of doom are reproduced in the mournful eyes of St. Mary with forceful yet laconic means. Beautiful and refined features of her face are permeated with spiritual chastity. Perfect forms, the skillful and delicate painting technique, bright and pure colours, and linear rhythms prove the Volynian master's adherence to the classic tradition.

The 15th century left a more appreciable trace in the evolution of Ukrainian icon painting, and the number of extant monuments is considerably greater. At the turn of the 15th century, the iconostasis appeared and began developing, becoming an integral architectural component of an Orthodox church. Icons were placed in it in a strictly fixed order stipulated by the ideological essence of the religious system. So, the demand for icons grew, their subjects and stylistics became determined, and their role and significance increased.

It was the golden age of Ukrainian icon, the period of its greatest achievements. At the same time, it was also an important stage in the formation of national icon-painting school, framed in the context of the general artistic process in Slavic countries. Ties with Byzantium gradually weakened and came to an end after its conquest by Turkey. Links with the Balkan countries were maintained and many Greek and Serbian artists moved to Russia and Ukraine, where they worked alongside of local icon painters. Contacts with the Athos Monastery were also fruitful as well as with Moscow and Novgorod, the traditional icon-painting centres.

Ukrainian icon painting of that period endeavoured to take an independent road, to find its own style within the framework of artistic traditions and popular aesthetic conceptions. Though adherence to spiritual ideals and classically precise monumental forms dominates the representation, a tendency to lyrical, poetic interpretation of the subject appears at the same time. Monuments dating from that period retain the perfect harmony of old icon painting and concurrently attain a special painterly refinement.

The icon *St. George and the Dragon is* a brilliant example of the refined style of the latter half of the 15th century. The poetic approach, sparkling pure colours enhance the emotional impact of triumphal symbolism. St. George, the conqueror of a terrible monster, piercing the dragon by his lance with natural ease, appears here as a gallant knight. Lyrical and contemplative tenor imparts the poetic legend a new tinge, relieving it of dramatic tension and enhancing the

harmonious integrity of the icon. The genre motif of a medieval castle which is guarded by knights is a tribute to Gothic that had an insignificant influence on Ukrainian icon. This icon is a striking example of beautiful melodious icon-painting idiom with its rhythmic spatial construction, fluid and flexible lines and resonant colouring.

The Saviour in Majesty is a focal theme in the 15th — 16th-century icon painting. The icon with this subject was placed in the centre of the iconostasis. It gave an idea of the Supreme Being, of His might as the Omnipotent, the Ruler of the Universe. Two icons of the Saviour in Majesty which belong to the latter half of the 15th century correspond wholly to this conception with their monumental stylistics. The icon from the village of Malniv shows a more traditional solution of the composition. In it, the emphasis is made on linear plasticity, on thin curved lines. The colouring is restrained and harmonious, enriched with the play of golden hatching on softly falling folds.

The icon *The Saviour in Majesty* from the village of Turye differs in the character of its execution. In its modelling features of the new are felt alongside a classical tradition. The majestic, ideally handsome image of Christ is represented in warm and gentle tones. Though Christ is pictured in the icon as the Pantocrator, His image is devoid of severe and ascetic features. The tendency to humanization of an abstract religious ideal gains greater significance in Ukrainian icon painting at that time. Retaining classical clarity and balance of the composition, the icon, however, is marked by more energetic and free modelling of forms. The colouring is strikingly expressive, tense contrasts of saturated colours create a resonant and vivid melody.

The turn of the 16th century saw the co-existence of various trends: on the one hand the tendencies to the majestic, generalized classical form, and on the other hand, an inclination to free and individual stylistics in the subject treatment. Sometimes, icons get a local nuance peculiar to one or other icon-painting school.

The old tradition is evident in the ascetically severe and estranged images of the saints in the icon *The Apostles Peter and Paul.* The conventional, expressly spatial treatment of the icon brought to absolute generalization and artistic laconicism are a manifestation of the archaistic tendency in art of the late 15th century. In the icon *The Presentation* from the village of Zvertiv, which dates from the first half of the 16th century, the agile rhythm of thin lines and noble restrained colouring do not deviate from the traditional icon-painting system, though the painterly plasticity has certain features characteristic of the local school. This tendency became more pronounced in the 16th-century icon *The Baptism* from the town of Kalush. Energetic outlines and decorative correlation of rich colours betray the dynamic painting manner of a Halych artist.

The stylistics of Ukrainian painting saw even more cardinal changes in the latter half of the 16th century. Under the impact of the European Renaissance it adopted humanistic ideas which exerted an essential influence upon the entire artistic process. It became a peculiar landmark in Ukrainian art: it was during that period that medieval dogmatic outlook began to collapse and hence the re-interpretation and transformation of traditional icon-painting forms.

The turn of the 17th century was especially tense and eventful. After the Lublin (1569) and Brest (1596) Unions, Poland intensified national and religious oppression in Ukrainian lands, which caused popular protests and resulted in the national movement that involved all strata of the population. The cultural process of that period was enlivened by a mighty and viable democratic folk current which, superimposing on humanistic ideas of the European Renaissance, influenced actively all spheres of art.

Icon-painting centres, as previously, were concentrated in Halychyna; with Peremyshl, Sambir and, later, Lviv playing a leading part. Peasants and city craftsmen were main customers and "consumers" of icons. Their tastes and requirements influenced the icons in which Halych masters, keeping to the age-old decorative traditions, rendered sincerity and ingenuousness of folk vision of

the world. All that imparted bright artistic originality and pure folkloric colouring to monuments of that period.

The Passion (late 16th c.) from the village of Bili Oslavy is a bright example of changes in the evolution of Ukrainian icon. The Passion cycles, along with the Last Judgement, were among the obligatory themes which were represented in almost every church of Subcarpathia and Halychyna.

The Passion theme penetrated into Ukraine from Gothic Europe in the 15th century, though here it got its own, peculiar iconographic canons. In the 16th century this culmination subject of Christian symbolism was often used as a symbol of self-sacrifice in the name of the idea.

The number of Passion icons grew considerably at that time, their interpretation somewhat changed, having acquired genre characteristics. Such is the icon dating to the late 16th century where the emphasis is transferred from the tragic basis of the subject to the genre-illustrative one. The large panel which consists of three parts, the consecutive and detailed narrative of the last days of the earthly life and sufferings of Christ unfold in an uninterrupted frieze. The narrative is treated in ordinary, prosaic tones that free the icon of elated idealization and dramatic tension. The same commonness, naive simplicity, and absence of idealization characterize images of Christ and saints. Modelling becomes more dynamic, less constrained by traditional devices. The priority in it is now given to a thin graphic line which seems to "envelop" the silhouettes, to render the motion, gestures and facial expression of personages without breaking the stylistic and compositional coherence of the icon.

New Renaissance ideas often acquired folkloric interpretation which led to the relaxation of rigid regulations of medieval canons, to humanizing of religious images, their approach to the earthly ideal.

St. Nicholas on the icon from the village of Busovysko is a kind and sincere peasant, wise and affable. The type itself, decorative generalization of colour masses, broad lines of the silhouette, the ornamentation of the clothes and

the relief background reveal the painter's taste and skill which rest upon folk traditions of artistic culture.

Sometimes rather flexible and versatile system of decorative generalization of Halych masters was slightly simplified and schematic, as in the icon *The Apostles Thomas and Bartholomew* from the latter half of the 16th century. The remarkable force is pulsating in the saints' stocky figures with clear-cut contours, the stiff rhythm of motion, and radiance of pure and bright colour combinations.

The icon The *Apostles Peter and John* (latter half of the 16th century), is no less expressive with its subtle linear rhythm and harmony of restrained, subdued colours. Despite the evident difference in their painting manner, icons of that time are united by a common stylistic approach to the representation of religious subjects dictated by new requirements and the spirit of the time.

Exceptionally charming are small icons from Kalush, which were part of the Feast range of the iconostasis in a small wooden church that were numerous in Hutsul villages in the Carpathians. Heartfelt lyricism and poetical outlook combine in icons with the dynamic colour sounding, energetic modelling of form, and design.

Adhering to the traditional iconography, to established compositional schemes and structures, artists seemed to open "a window" into the living, real world. Elements of life impressions penetrate the icon more often: either of local landscape or genre scenes with views of some concrete environment. Then this process was only in the making, but with time it led to cardinal changes in the artistic structure of an icon image. Though it had not definitely changed the canonical icon-painting system, still the first step was made to overcome the conventional scholastics of the medieval vision and to renew the icon-painting means.

The 17th century brought even more essential renovations into Ukrainian icon painting. Through the Baroque, which dominated countries of Central and Eastern Europe, Ukraine integrated into the general European artistic process.

Under the impact of this great international style Ukrainian art did not only assimilate achievements of European painting but got over scholastics of medieval thinking.

From the late 17th century the development of Ukrainian artistic culture went on under the sign of the Baroque, gaining new dimensions. It was favoured by new sociopolitical conditions which arose at that time in Ukraine. The country experienced then one of the most momentous periods in its history when, after the end of the prolonged national-liberation war, it got autonomy and self-government. The time of stability came, of national culture flourish. The spirit of the Baroque with its ornate festivity and elaborate dynamic forms answered to optimistic, life-asserting feelings of the Cossacks who won the victory.

The Kyiv-Pechersk Lavra, which regained its status of a great cultural centre, was an "arbiter" of taste and disseminator of new artistic ideas. Its influence spread far beyond Ukraine's borders: to Orthodox countries, to the Balkans. New western trends were reinterpreted according to the Orthodox ideology and perceived in a modified aspect.

The Baroque penetrated into Ukrainian culture when age-old medieval norms were still strong, and the crossing of different, as to their character, tendencies brought an expressive artistic synthesis. This synthesis defined the original style of Ukrainian icon of the Baroque epoch. The National Art Museum possesses the largest collection of icons from the Left-Bank Ukraine dating to the late 17th and 18th centuries.

Ukrainian icon of that time is a unique artistic phenomenon. It gradually acquired a secular interpretation. Its turn to reality changed its artistic structure and transformed its painterly idiom. Elation and luminous force of colours, enhanced with rich decorative ornamentation, the use of gilt carved backgrounds all that united in the festive mood of the icons.

The icon *St. Anne* (1680—1685) testifies to rather essential changes in treating of a religious image. Dressed in a red cloak, flower in her hand, the

Saint, full of visible, real beauty and femininity, is "moulded" from a concrete life material. But the worldly origin does not deprive the image of poetic idealization.

A new secular approach is even greater felt in *The Crucifixion* of the late 17th century, with the portrait of the donator Leonty Svichka. The acute individual characterization is not inferior to that of portrait painting of the time. If the iconographic scheme of the composition still retains its stability, then means of painting realization change drastically. Here nothing is left of the conventional flatness of the icon-painting manner: the three-dimensional treatment of the figure imparts it material ponderability, while the closed space breaks penetrating into the depth thanks to a realistically reproduced landscape.

Thus, a shift to secular perception takes place in Ukrainian icon; artists successfully master means of West-European painting, new for them.

Western orientation of Ukrainian art can be traced in the interpretation of such traditional subjects as the Intercession. Instead of the canonical composition known from the 12th century icon painters develop European compositional scheme of Madonna della Misericordia, filling the icon space with images of Cossack chieftains and the clergy.

The Intercession icon with the portrait of Hetman Bohdan Khmelnytsky (first half of the 18th century) is an original historical symbol. The personification of the Ukrainian Hetman gains in this icon a special historical meaning. The representation of Bohdan Khmelnytsky and many other Cossack chieftains can be called portraits with great reserve, but their connection with the epoch is beyond any doubt. The images of hetmans, colonels and other Cossack chief officers on numerous icons of the Intercession widespread in Ukraine in the late 17th and 18th centuries possess live characterization and present an original gallery of national types.

Eventually, the compositions on this theme acquire even greater secular content. Such is *The Intercession* from the village of Sulymivka. Under the high church vault, against the background of the splendid Baroque iconostasis of gilt

wood, the crowd in festive attire is represented, among which are members of the tsar's family and women of high society, Cossack chieftains and the clergy. The entire scene is permeated not so much by the feeling of sanctity and religious action as of magnificent elation of a court ceremony. The artist pays tribute to secular moods: in the interior suffused with light and picturesque radiance real personages with certain portrait characteristics are acting.

The icon *Twelve Spies Sent to the Land of Canaan* (village of Sulymivka) has an evidently secular mood. The artist interprets the subject in the decorative tradition of Ukrainian national school. Dynamic figures, vigorous modelling of muscular bodies, rich colour patches, illusory rendering of space with clearly discernible fore- and backgrounds of the landscape — all that testifies to the artist's imaginative approach to the Baroque ideas.

The majority of Ukrainian icon painters mastered their skill at the shop of the Kyiv-Pechersk Lavra which enjoyed a high reputation and authority outside Ukraine as well.

High professional skill of the Lavra painters is evident in icons from the Dormition Cathedral of the Kyiv-Pechersk Lavra which was restored after the fire of 1729. This grandiose structure was adorned with a majestic ornate iconostasis in the Baroque style that was executed by the finest Lavra painters, among which Feoktist Pavlovsky stood out prominently. Shortly after, he was appointed the head of the Lavra icon-painting shop. From the archives sources we know names of some other masters invited to decorate the cathedral: Stefan Lubensky and Chernihiv painter Yakym Hlynsky.

The icons from the Dormition Cathedral, which have been preserved, show the manner of different artists. *The Entry into Jerusalem* and *The Nativity,* icons from the Feast range, belong to the brush of the most talented painter who had a good command of secular painting. His works have a free many-figured composition with a rich Baroque modelling of forms and intricate foreshortening of movements. In them, the action develops in the real space of a cityscape with deep middle- and backgrounds of an architectural panorama, though a secular

character of the treatment is still combined with the icon-painting style. The scene, full of genre authenticity, is dominated by strict rules of subject composition, the arrangement of figures on the plane, keeping to the rhythmical unity of linear perspective and polychromatic painting which merge into a harmonious entity. Among the icons of the Feast range we should also mention *The Descent of the Holy Spirit.* The painter of this icon is characterized by a highly individual manner with colour-restrained and dynamic compositions, where an expressive motion and rhythm, and elongated proportions create a certain spiritual tension.

These icons are illustrative of the style and general tendency in Ukrainian art of the first half of the 18th century. Though the artists employed European painting system, they rested upon the age-long traditions of national decorative culture. Their use of chiaroscuro modelling and illusory space did not interfere with the monumental generalization of forms, the unity of linear and painterly plasticity. All that joined naturally into the general artistic system which was original, flexible and highly decorative.

In the first half of the 18th century, the Baroque entered the mature stage of its development, gaining a special splendour and refinement of forms. The pair icons of Great Martyrs Anastasia and Juliana, Barbara and Catherine are real gems of the icon painting. The refined, exquisitely feminine and graceful Saint Virgins are painted according to new canons of beauty where there is no place either for ascetic severity or conventional estrangement of images. Here all is intertwined in harmonious unity: the refined forms, delicate chiaroscuro modelling, the beauty of figure proportions and flowing bent lines. But a special charm is lent to the icons by their iridescent colours that scintillate like real gems. Painted with a rare perfection on the gold and silver backgrounds with the use of glazing, patterns and ornaments of the rich attire, along with the gilt carving, enhance the colour symphony elaborated with an excellent taste and nobleness.

Icons from the iconostasis of the Ascension Church built in the 1760s in the village of Berezna, Chernihiv Region, are considered the acme of the Ukrainian Baroque, its finale.

The majestic icons *The Deesis* and *The Holy Apostles,* which are part of the Deesis range, provide a feeling of grandeur of the entire iconostasis. By the force of their artistic laconism and epic generalization of figures these compositions can equal medieval frescoes and mosaics, though their artistic influence is achieved by other, new means of painterly plasticity. It marks the finale of icon-painting dogmatism, when secular artistic thinking triumphs once and for all. Figures of the Apostles painted according to new painting canons of reality, have not lost the grandeur and idealization of spiritual qualities. The Baroque in these compositions seems to "quiet down," the rhythms become balanced; strong modelling of forms is rich and energetic. The artist drew his inspiration from folk decorative tradition, enriching his compositions with lavish ornamentation and saturated beautiful colours.

Icons and allegorical compositions with the Eucharist subject, *The Tree of Life, Christ in the Chalice, Christ the Vine, The Vigilant Eye, The Pelican* make up a separate group. All of them elucidate the main dogma of the Christian symbolics — the mystery of the Eucharist, the expiatory sacrifice of Christ. Borrowed from the Western artistic culture and imbued with Baroque allegories, these themes became popular in Ukraine. However, their complicated mystical subject-matter is often simplified and gains in these icons a clear, easily understood form of artistic embodiment. The subject *Christ the Vine* was especially widespread. It is connected with the incarnation of the oldest Christian symbolism, of the vine with which, according to the evangelical legend, Christ identified Himself. The majority of icons with a similar subject, as well as icons *The Holy Trinity* and *The Deesis* have come from one painting shop in Volyn, which is testified by their stylistic affinity. Their anonymous author has his own peculiar manner: an expressive imagery, soft modelling and delicate colouring, thanks to which his icons are easily discerned.

Side by side with high professional artistic culture, a "lower" layer evolved in Ukraine, which was rooted in folk democratic environment. Its development was not isolated from the main stream of the artistic process; there were a close interaction and mutual interpenetration. The role of the folk decorative tradition was determinative for the formation of the national style at all the stages of Ukrainian icon painting development. In the late 18th century and especially in the 19th century folk icon was the main bearer of national artistic traditions which remained in force even when the main, professional, line had exhausted itself, acquiring secular academic tendency. The art of folk primitive contrasted it with a mighty life-giving strength and integrity of artistic approach.

Folk icon painting was spread in the Carpathians and in Hutsulschyna, remote from the officially recognized centres. There it found a favourable ground and incentive for its progress. Local masters created their original style resting upon poetic figurativeness of folk perception.

Notable among them is a master of a highly individual approach from the village of Kosmach in Hutsulschyna, whose icons *The Deesis, The Intercession* and *The Holy Apostles* (from the iconostasis of St. Parasceve's Church) are marked by an impeccable feeling for style, daring imagination and keen artistic insight. Rejecting conventional canons and stereotypes, he creates images which neither resemble nor imitate anybody and charm with their ingenuousness and naivety. His force lies not in the overtly decorative brightness but in the keen sense of solidity and generalization of forms, in energetic graphical outlines of contours. Simplified and deformed proportions, elimination of everything superfluous and minor favour an exceptional artistic expressiveness that is based on folk painting traditions.

In the 19th century in western Ukrainian lands, icon painting on glass evolved a peculiar kind of art where poetic imagery and decorativeness of folk artistic perception were elaborated with special originality. Painting on glass was known in Europe from time immemorial, it was long practised in

neighbouring countries, Poland, Slovakia and Romania, as well. From the first half of the 19th century icon painting on glass spread in Ukraine, mostly in the Carpathian region. Icons on glass were not meant for church interiors but for peasants' homes, so peasants were their major judges. Naturally, these icons were painted not by professional artists but by folk master craftsmen who developed their own technique of painting. Icons were executed with size paints using engraving, on the reverse side. The naive and free treatment of religious subjects and saints favourite with peasants goes from the painter's pure and ingenuous perception of the world. Highly decorative, these icons are characterized by especially bright colour forms enhanced by light-bearing nature of glass. Imbued with sincere feelings and life-giving optimism, peasant primitive art became a unique phenomenon of national artistic culture.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. When did the sources of Ukrainian icon go back?
2. Who was glorified as a great icon painter of the 12-th century?
3. What ideas does the polychromy give to the relief icon "St. George with Scenes from his Life"?
4. What was going on in icon painting in Kyiv at the beginning of the 13-th century?
5. What regions in Ukraine acquired greater significance as important artistic centres in the 14-th century?
6. What appeared and began developing, becoming an integral architectural component of an Orthodox church at the beginning of the 15-th century?
7. What icon and why is a brilliant example of the refined style of the Ukrainian icon in the second half of the 15-th century?
8. When and under what influence did the stylistics of Ukrainian painting see more cardinal changes?
9. What century brought more essential renovations into Ukrainian icon painting?
10. What icons are considered the acme of the Ukrainian Baroque?

3 Give Ukrainian equivalents of the following words and phrases:

great advance .....

spiritual protection .....

to gain experience .....

to assimilate antique heritage .....

to lend the representation a noble and refined air .....

.....

to draw attention .....

to perish under the blows .....

subsequent density .....

to retain role .....

admirable monument .....

solemn sublimity .....

adherence to the classic tradition .....

appreciable trace .....

severe and ascetic features .....

strikingly expressive .....

to deviate from the traditional icon-painting system .....

.....

obligatory themes .....

rigid regulations of medieval canons .....

.....

concrete environment .....

to overcome the conventional scholastics of the medieval vision .....

.....

.....

acute individual characterization .....

.....

conventional estrangement of images .....

.....

poetic figurativeness of folk perception .....

.....

sincere feelings and life-giving optimism .....

.....

4. Give English equivalents of the following words and phrases:

з часом виробити свій стиль .....

витоки української ікони .....

єдині художні зразки та форми .....

вчитися на високих взірцях візантійського іконопису .....

.....

.....

широке проникнення образу святого в усі сфери мистецтва .....

.....

.....

відповідати усталеному канону .....

створювати певне уявлення про палітру світлих чистих фарб .....

.....

.....

відгомін античної пластики .....

прекрасні витончені риси .....

в образі відсутні риси суворості та аскетизму .....

.....

напружені контрасти насичених кольорів .....

.....

площинне трактування ікони .....

своєрідна віха в українському мистецтві .....

.....

відтворювати щирість і безпосередність народного світосприймання ....

.....

.....

.....

тонкий лінійний ритм і гармонія стриманих неяскравих тонів .....

.....

засоби живописного втілення .....

збереження ритмічної єдності лінійної перспективи і багатобарвності живопису .....

.....

.....

.....

застосування об'ємного світлотіньового ліплення та ілюзорного простору

.....

.....

.....

.....

епічне монументальне узагальнення постатей.....

.....

енергійна графічна окресленість контурів.....

.....

.....

5. Make up the sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
Simultaneously	the act of subjugating by cruelty, force, etc.
to venerate	to restrict or retard in action, progress, etc.
devoid of	occurring, existing, or operating at the same time
to impede	to find or force a way into or through something
oppression	productive or prolific
fruitful	smoothness
to estrange	to work out in detail, to create
to penetrate	to separate or live apart from
flatness	destitute or void of
to elaborate	to hold in deep respect

7. Summarize the text in English.

Unit 58

TEXT

The National Academy of Fine Arts and Architecture

The National Academy of Fine Arts and Architecture was created in I 1917 on the initiative of outstanding scientists, cultural workers - the first president of Ukraine, academician M. Grushevsky; scientists –D. Antonovich and G. Pavlutsky; artists - M. Boychuk, F. Krychevsky, V. Krychevsky, G. Narbut, M. Burachek, M. Zhuk, A. Manevych, 0. Murashko. In 1922 the Academy was transformed into the Institute of Plastic Arts and after the amalgamation with Kyiv Institute of Architecture in 1924 took another title Kyiv Institute of Fine Arts.

Kyiv Institute of Fine Arts was famous not only in Ukraine; it became the main institute that started training personnel for Ukrainian Fine Arts and Architecture. The world-famous art schools of M. Boychuk, G. Narbut, and F. Krychevsky were created there. Creative activities of institute graduates such as O. Pavlenko, Padalka, V. Sedlyar, O. Sakhnovska, M. Rokytsky, V. Zabolotny, A. Kostetsky, K. Eleva, F. Nirod, T. Yablonska, G. Melikhov, S. Grigoryev, V. Boroday, V. Puzyrkov, M. Vronsky, O. Lopukhov, V. Shatalin, G. Yakutovych, O. Kovalyov, I. Selivanov, O. Danchenko and many others became a heritage of Ukrainian culture.

In December, 1922 in connection with the 75-th year of the institute, it was returned its first name - The Ukrainian Academy of Fine Arts. In 1998 it became the Academy of Fine Arts and Architecture, in 2002 the National Academy of Fine Arts and Architecture.

Nowadays, the National Academy of Fine Arts and Architecture is the only institution in Ukraine which trains professionals in painting, sculpture, graphic arts, architecture and art criticism. The Academy also improves the level of training by creation post-graduate course.

Structural divisions of the National Academy of Fine Arts and Architecture are.

a) departments - Fine Arts, architecture, theory and history of Fine Arts;

b) specializations - Fine Arts, architecture, design, restoration;

c)(sub)departments - drawing, painting and composition, sculpture, graphic arts, design, architectural projects, techniques and restoration of paintings theatre set design and screen arts, theory and history of Fine Arts, culture and the humanities, history and theory of architecture, architecture, architectural constructions, foreign languages, physical training;

d) additional subdivisions: a library, methodical laboratories for studying ((sub)departments of painting, plastic anatomy, drawing, composition, graphic arts, sculpture, techniques and restoration of paintings, theory and history of art, theory and history of architecture, architectural constructions, architectural projection), a laboratory of computer video graphic, a methodical photo laboratory for studying, gallery. The National Academy of Fine Arts and Architecture trains experts according to the following specializations and qualifications.

The name of profile and specialization qualification:

Painting Specializations:

- easel painting;
- monumental painting;

Graphic Specializations:

- free graphic arts;
- decorative book design and book illustrations;
- graphic design;

Theatre set design and screen arts

Sculpture Specializations:

easel and monumental sculpture;

Art Criticism Specializations:

theory and history of art;

art management

Architecture:

architecture of building;

Specializations on Restoration, Conservation and Preservation of Works of Art

- restoration, conservation and preservation of works of art (easel and monumental painting);

- restoration, conservation and preservation of sculpture and works of decorative applied modification (metal, stone, ceramics and glass).

Studying process is made according to the measures and plans of the Academy that concerns separate characteristics of specialists. The term of studying (day form) to degrees 'Specialist', 'Master' in painting, graphic art, sculpture, restoration, conservation and preservation of works of art - 6 years. The term of studying to degree 'Specialist', 'Master' of art criticism (day form) - 5 years; by correspondence - 6 years.

The normative term of studying (day form) to degree bachelor of architecture -4,5 years; degree level 'Specialist', 'Master' with the qualification architect -artist - 6 years.

The main principle of education in the National Academy of Fine Arts and Architecture was and still is special education in individual educational-creative studios which are the parts of graduation departments. The leadership of these studios belongs to famous artists-teachers. The switch-over to educational-creative studios comes after the second year of studying. The system of post-graduate education and probation period was formed in order to train scientific personnel of teachers in the field of Fine Arts and architecture and to remain teaching personnel with youth. Post-graduate department trains experts in:

- Art criticism;

- Theory and history of architecture and restoration of architectural monuments.

The activities of probation period train experts of high qualification in;

- Painting;

- Graphic Arts

- Sculpture;

- Restoration;

- Theatre Stage Design and Screen Arts

The Specialized Defense of a Thesis Council was created in order to provide post graduate department with successful functioning. Thesis specializations are:

- Fine Arts

- Theory and history of architecture and restoration of architectural monuments.

Taking into account the achievements of the National Academy of Fine Arts and Architecture in training high-qualified experts in Fine Arts and architecture, scientific and teaching personnel and according to the decisions of specialized councils in architecture, culture and Fine Arts and accrediting examination in July, 1997, the National Academy of Fine Arts Architecture was accredited with the fourth level of education.

TASKS

1. Read the text and translate it into Ukrainian.

2. Answer the following questions:

1. When was the National Academy of Fine Arts and Architecture created?
2. Who were the founders of the Academy?
3. When was the Academy transformed into the Institute of Plastic Arts?
4. Who are the most favourite graduates of the Academy?
5. When did the Academy obtain the present name?
6. What are the structural divisions of the Academy?
7. What are the names of specializations which can be obtained in the Academy?
8. What is the term of studying at the Academy?
9. What is the main principle of education in the Academy?
10. How were the achievements of the Academy awarded?

3. Give Ukrainian equivalents of the following words and phrases:

to create .....

outstanding .....

to transform .....

amalgamation .....

graduate .....

heritage .....

to improve the level of training .....

post-graduate .....

theatre set design and screen art .....

according to .....

easel .....

preservation .....

applied .....

conservation .....

by correspondence .....

switch-over .....

probation period .....

to train experts in .....

in order to .....

to take into account .....

to be accredited .....

4. Give English equivalents of the following words and phrases:

образотворче мистецтво .....

бути утвореним .....

за ініціативою .....

видатний культурний діяч .....

злиття .....

всесвітньо відомий .....

спадщина .....

у зв'язку з .....

рівень підготовки .....

аспірантура .....

кафедра суспільних дисциплін .....

кафедра сценографії та екранних мистецтв .....

.....

згідно з .....

вільна графіка .....

термін навчання .....

навчально-творча майстерня .....

перехід до майстерень .....

досягнення .....

5. Make up the sentences of your own with the given words and phrases.

6. Match a line in A with a line in B.

A	B
to create	given an official recognition
outstanding	the act or an instance of conserving or keeping from change, loss, injury, etc.
amalgamation	superior; excellent
heritage	a frame, usually in the form of an upright tripod, used for supporting or displaying an artist's canvas, blackboard, etc.
humanities	a student who has obtained a degree from a university and is pursuing studies for a more advanced qualification
easel	completion the course at university
conservation	something received from the predecessor
graduation	the action or process of combining
post-graduate	the study of literature, philosophy and the arts
accredited	to cause to come into existence

7. Summarize the text in English.

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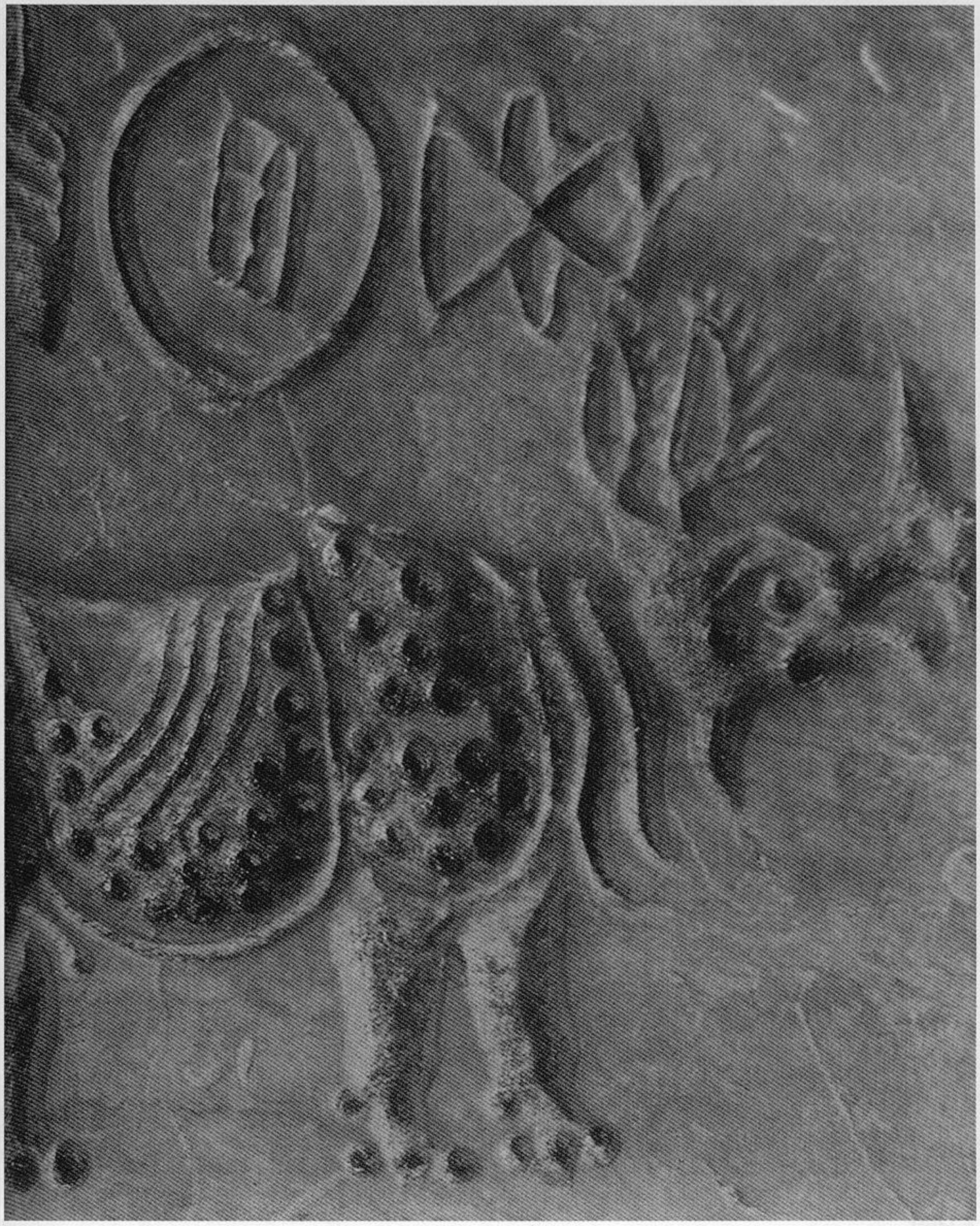
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Unit 19



1 Seal
Artist unknown, c. 2300-1750 BCE
Indus Valley

Unit 20



2 Ding
Artist unknown, c.1200-1100 BCE
Shang Dynasty

Unit 21



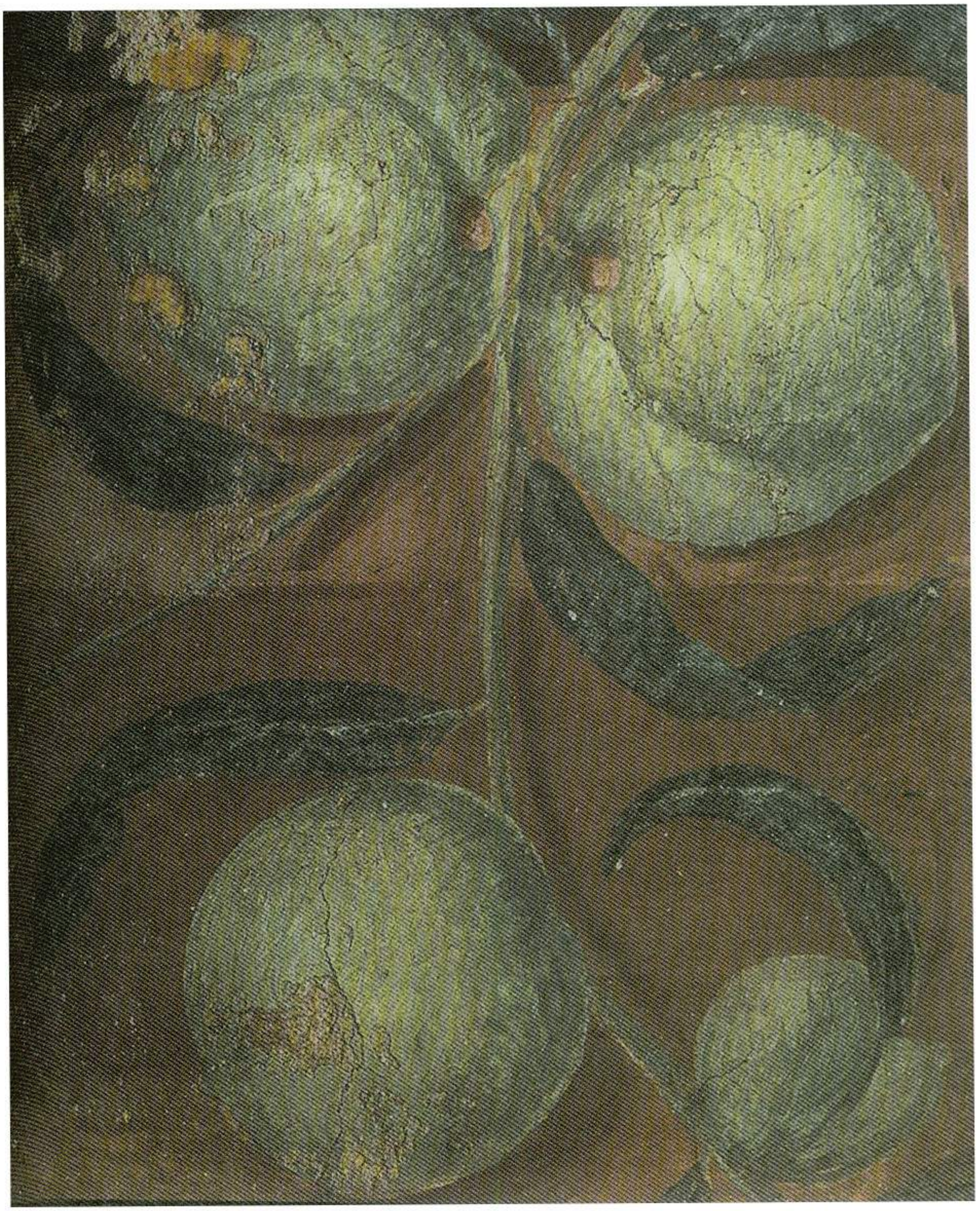
3 Poseidon, Apollo. And Artemis,
Fragment of Relief from The Parthenon
Phidias and unknown artists, c.438-432 BCE
Ancient Greek

Unit 22



4 Standing figure of Buddha from Gandhora
Artist unknown, c. CE 1-100
Pakistan

Unit 23



5 Still Life with Peach Bough and Glass Jar
Artist unknown, c. CE 50
Ancient Roman

Unit 24



6 The Good Shepherd
Artist unknown, c.300
Early Christian

Unit 25



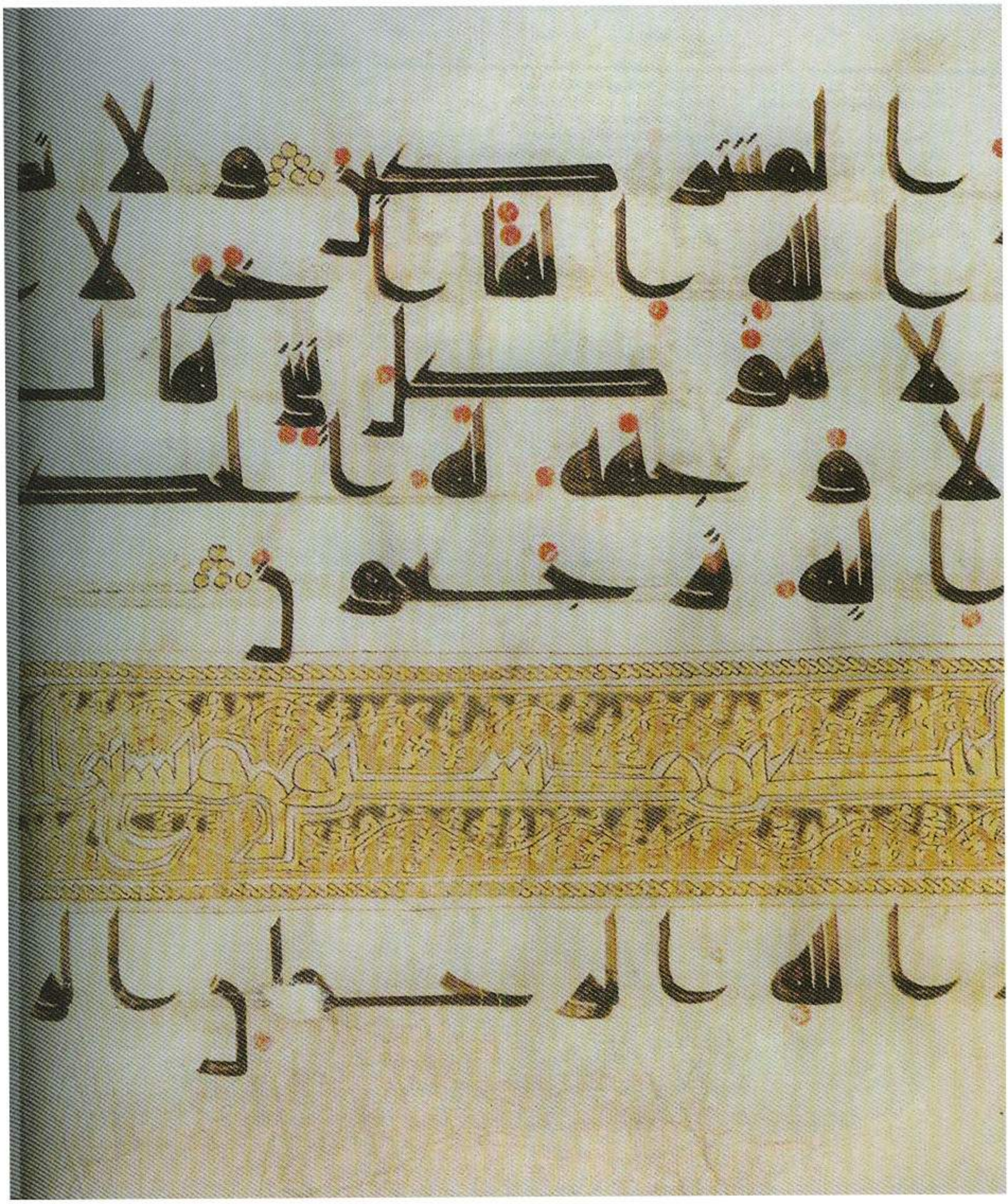
7 Priest of the Cult of Xipe Totec
Artist unknown, C. 400-500
Mexican

Unit 26



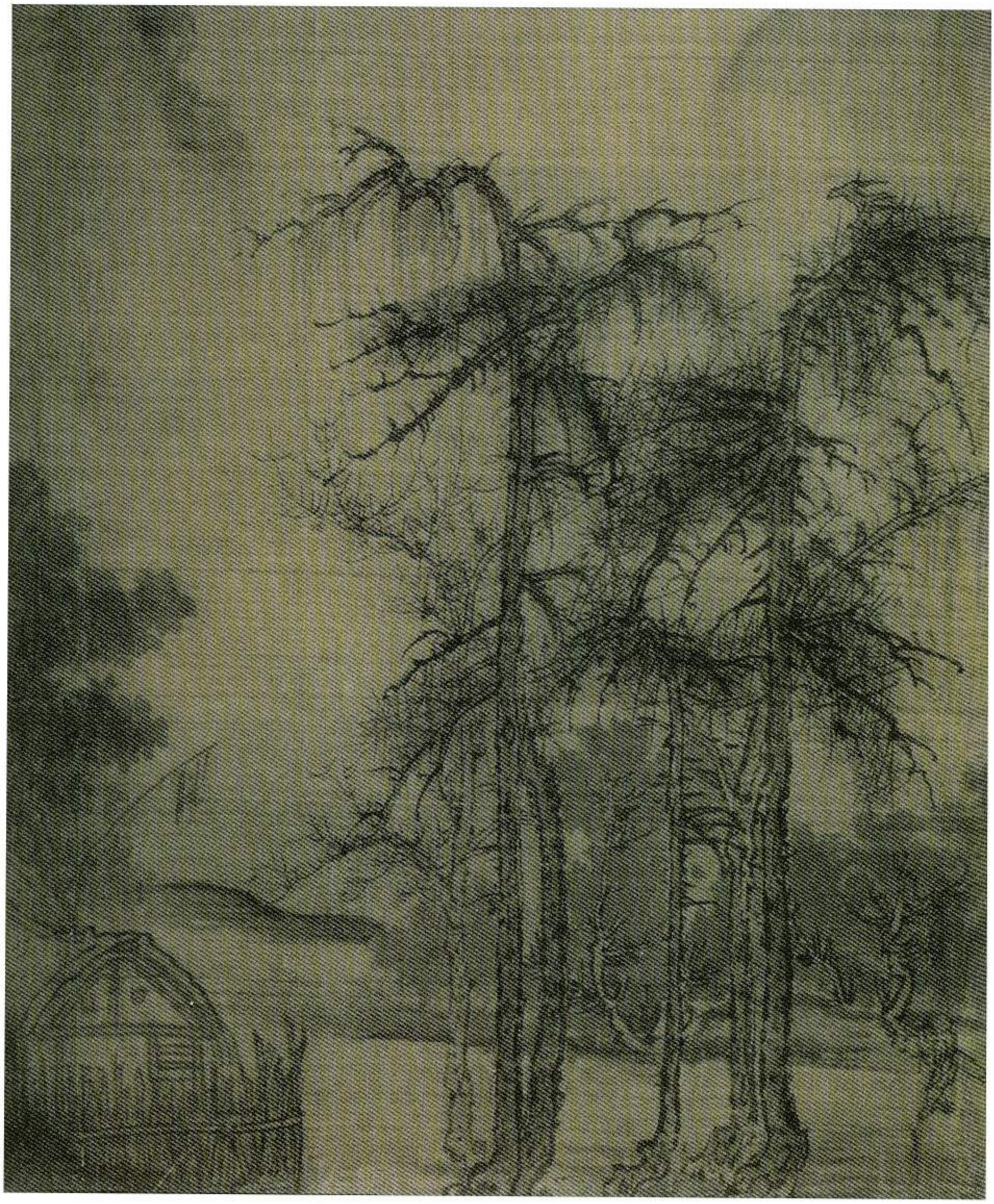
8 Belt Buckle from the Ship Burial at Sutton Hoo
Artist unknown, c.600
Anglo Saxon

Unit 27



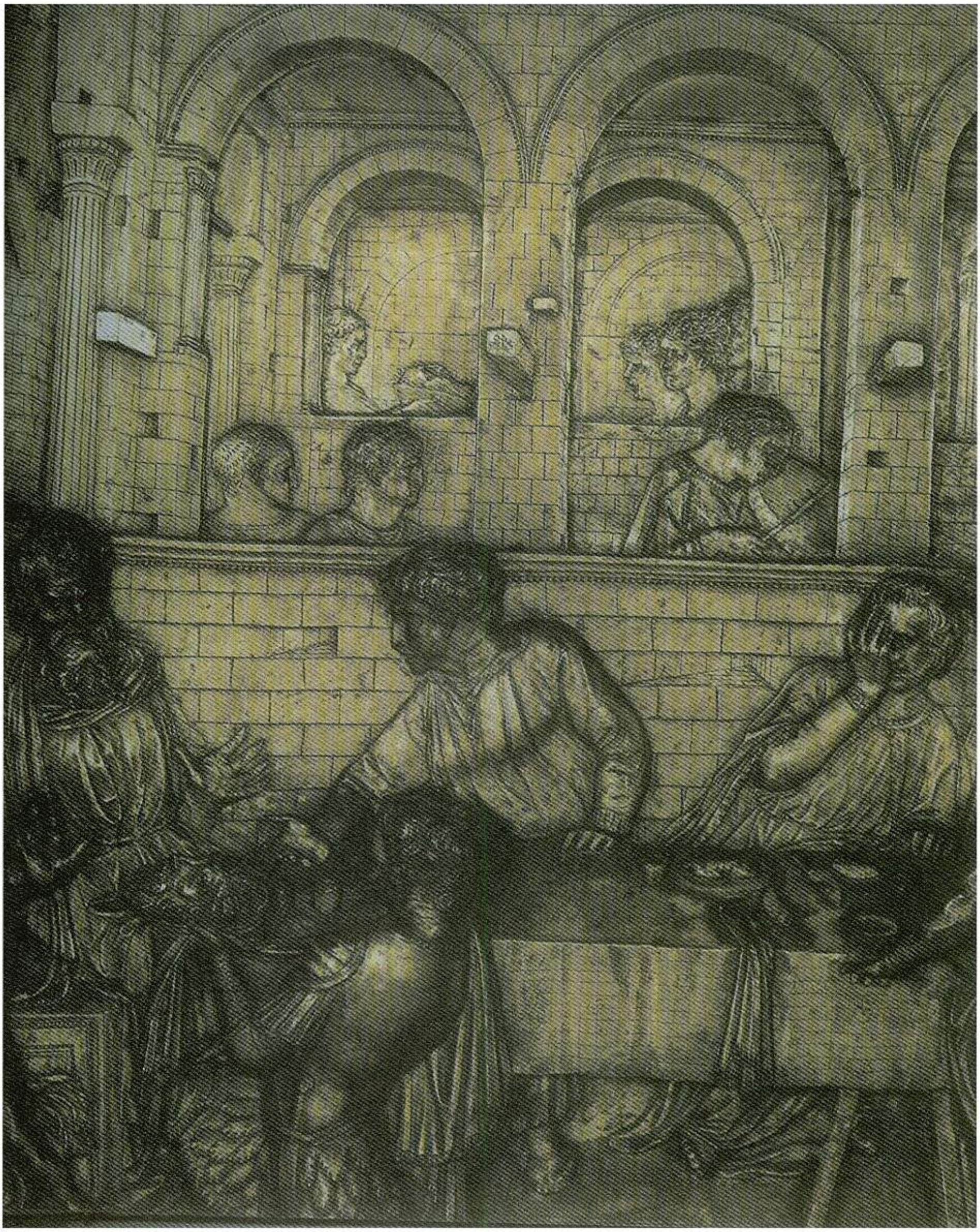
9 Page from the Qu'ran
Artist unknown, c.910
Islamic

Unit 28



10 Autumn Sky about Valleys and Mountains
Kuo His, c.1020-1090
Sung Dynasty

Unit 29



11 Feast of Herod
Donatello, 1423-1427
Early Renaissance

Unit 30



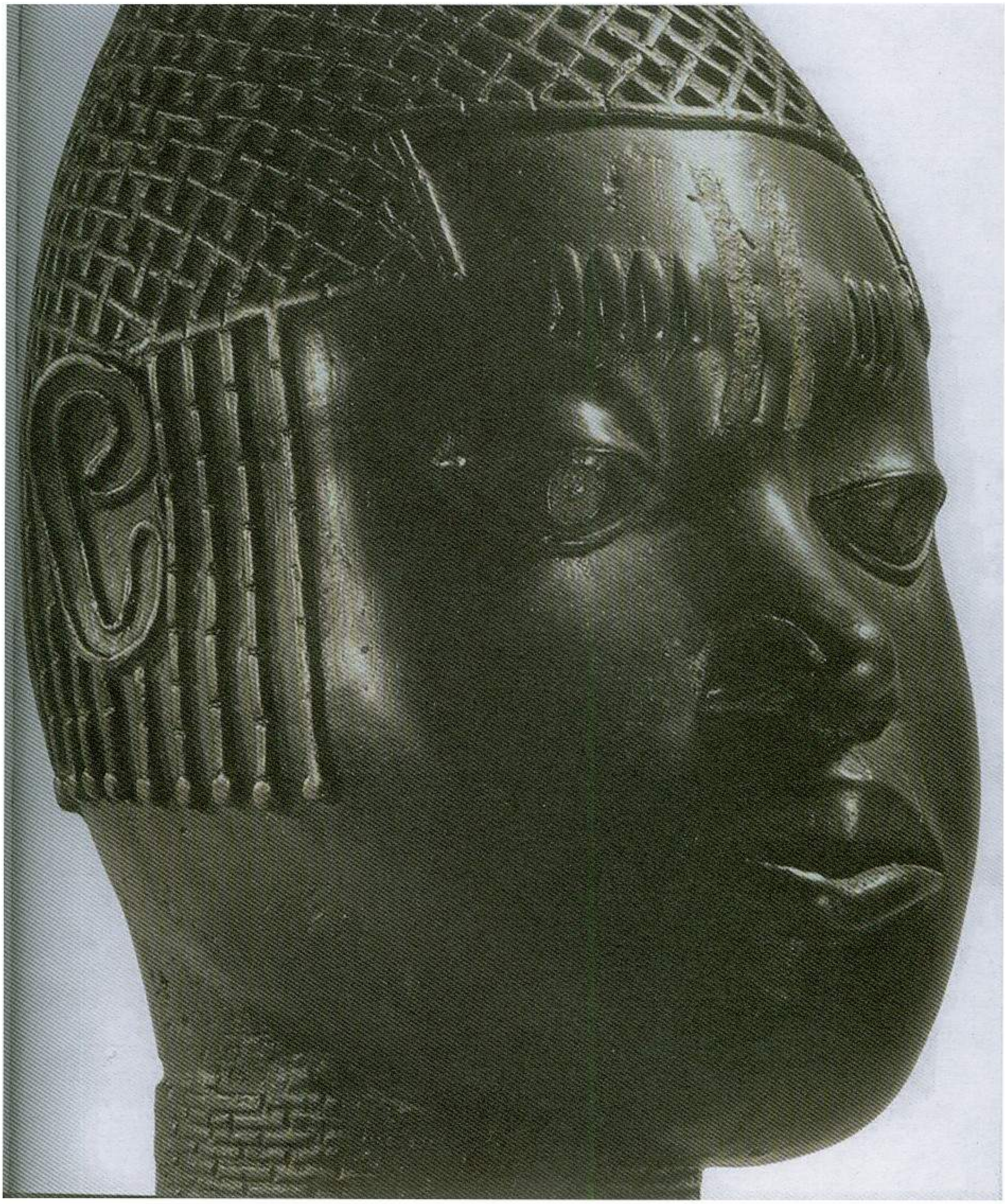
12 Portrait of Giovanni Arnolfini and His Wife
Jan van Eyck, 1434
Northern Renaissance

Unit 31



13 Four Horsemen of the Apocalypse
Albrecht Dürer, 1498
Northern Renaissance

Unit 32



14 Queen Idia, Mother of Oba Esigie
Artist unknown, c.1500-1525
Benin

Unit 33



15 School of Athens
Raphael, 1510-1512
High Renaissance

Unit 34



16 The Group Children
Frans Hals, c.1620
Dutch Seventeenth Century

Unit 35



17 The Lacemaker
Jan Vermeer, 1679
Dutch Seventeenth Century

Unit 36



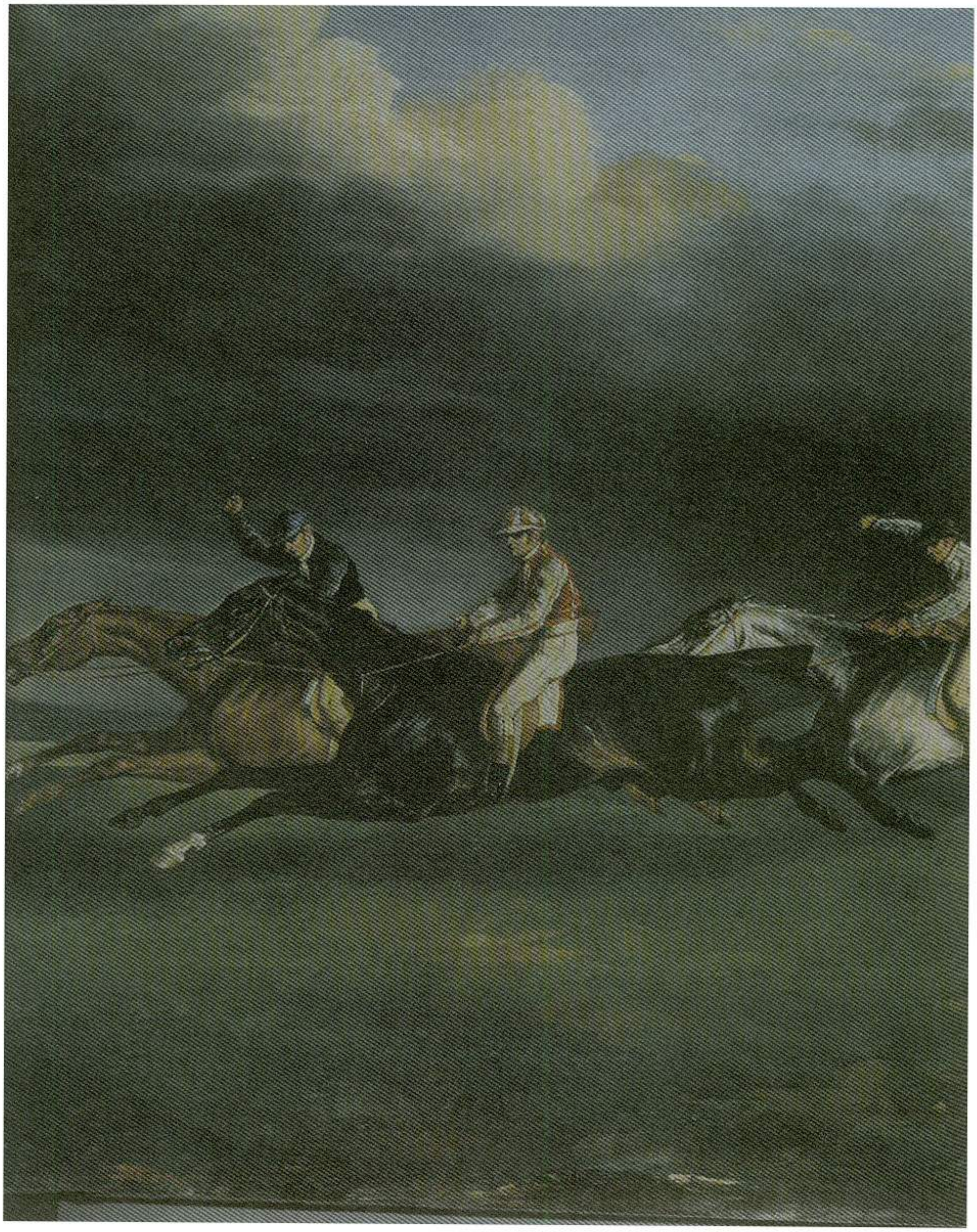
18 A Rake's progress II: The Rake's Levée
William Hogarth, 1733

Unit 37



19 Hunting for Insects
Suzuki Harunobu, c. 1776-1778

Unit 38



20 Epsom Derby
Théodore Géricault, 1821

Unit 39



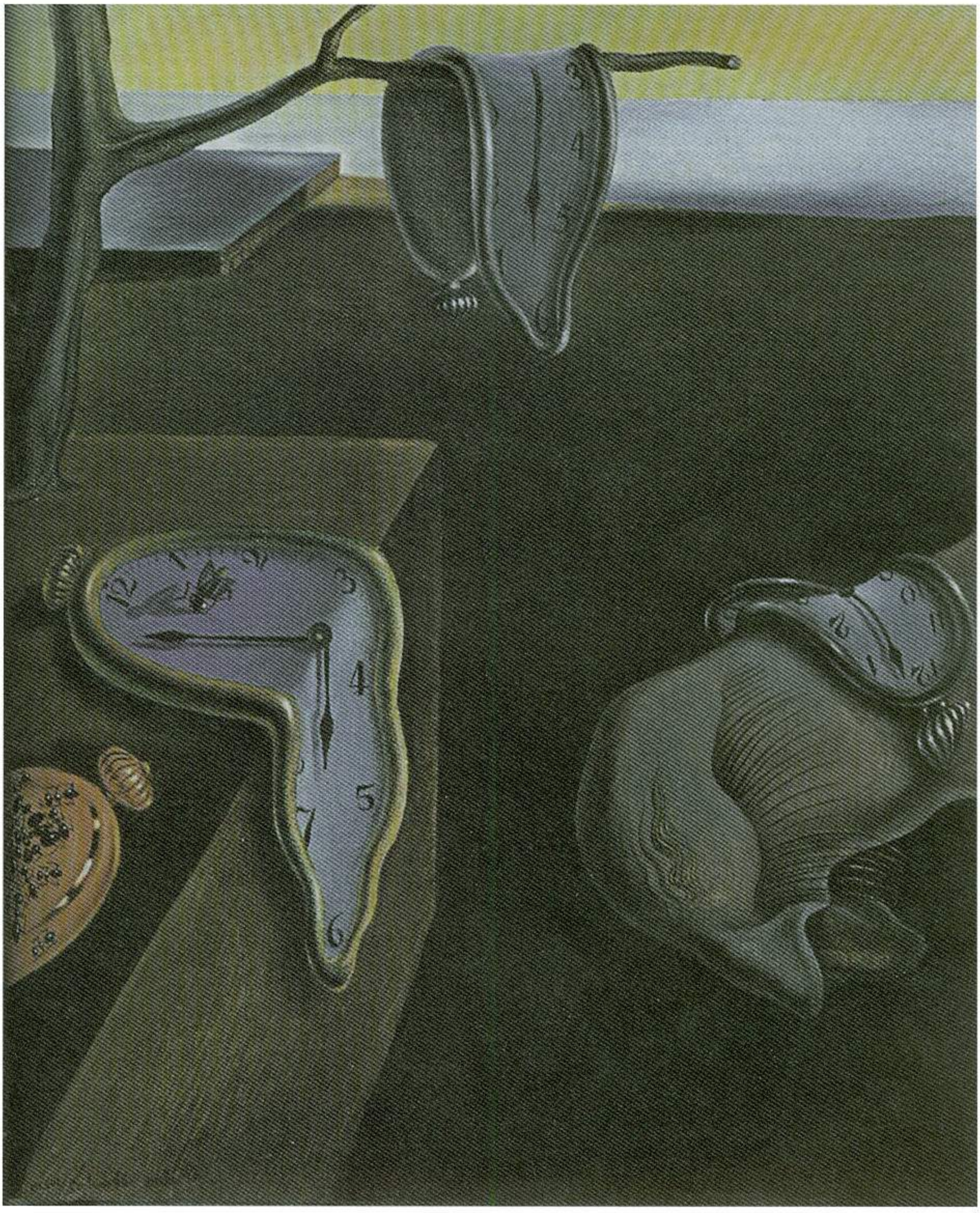
21 Poppies
Claude Monet, 1873
Impressionism

Unit 40



22 Portrait of Ambroise Vollard
Pablo Picasso, 1910
Cubism

Unit 41



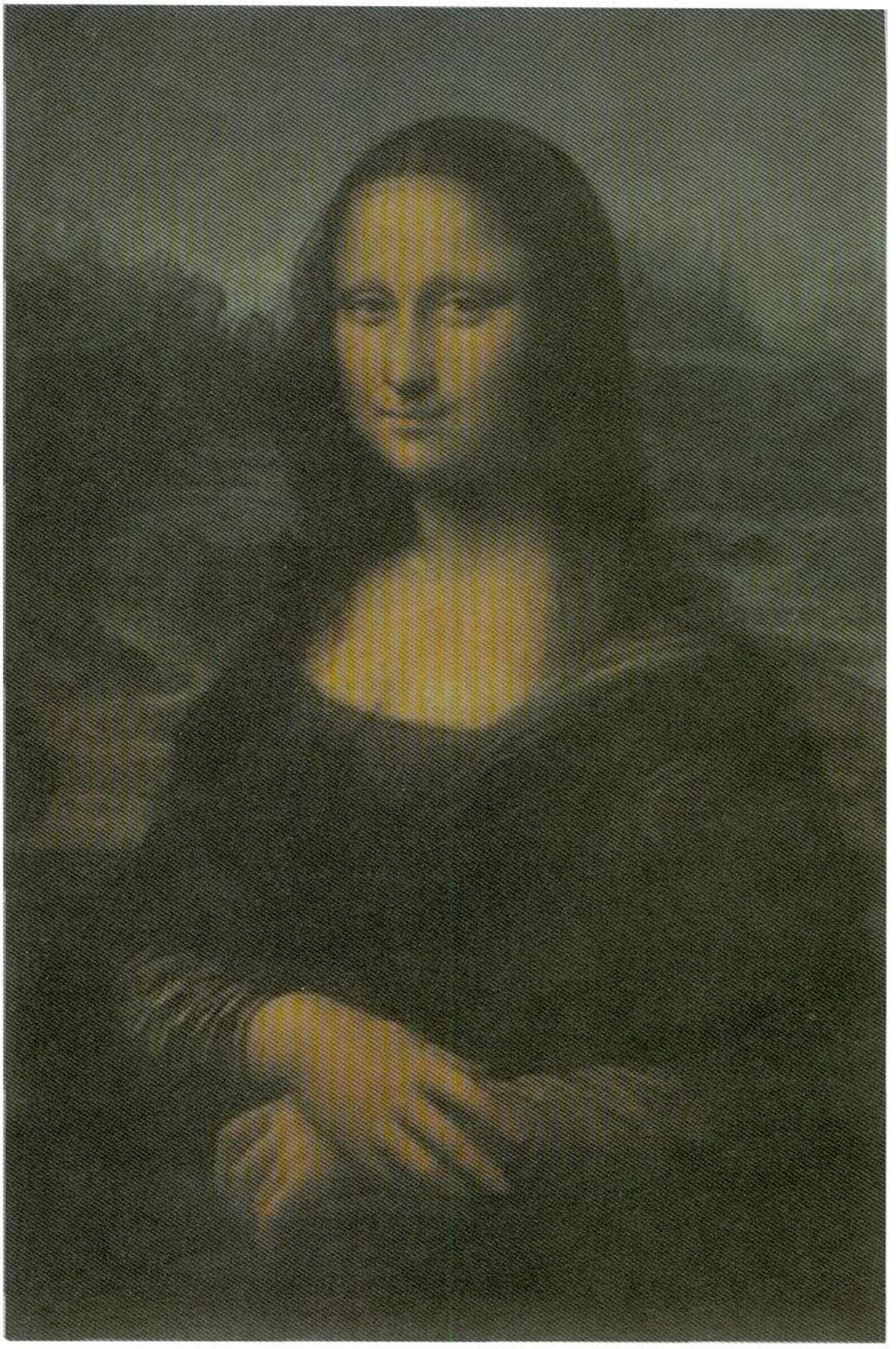
23 The Persistence of Memory
Salvador Dali, 1931
Surrealism

Unit 42



24 Shot Red Marilyn
Andy Warhol, 1964
Pop Art

Unit 43



25 Mona Lisa
Leonardo da Vinci

Unit 44



26 Hunters in the Snow, 1565
Pieter Bruegel

Unit 45



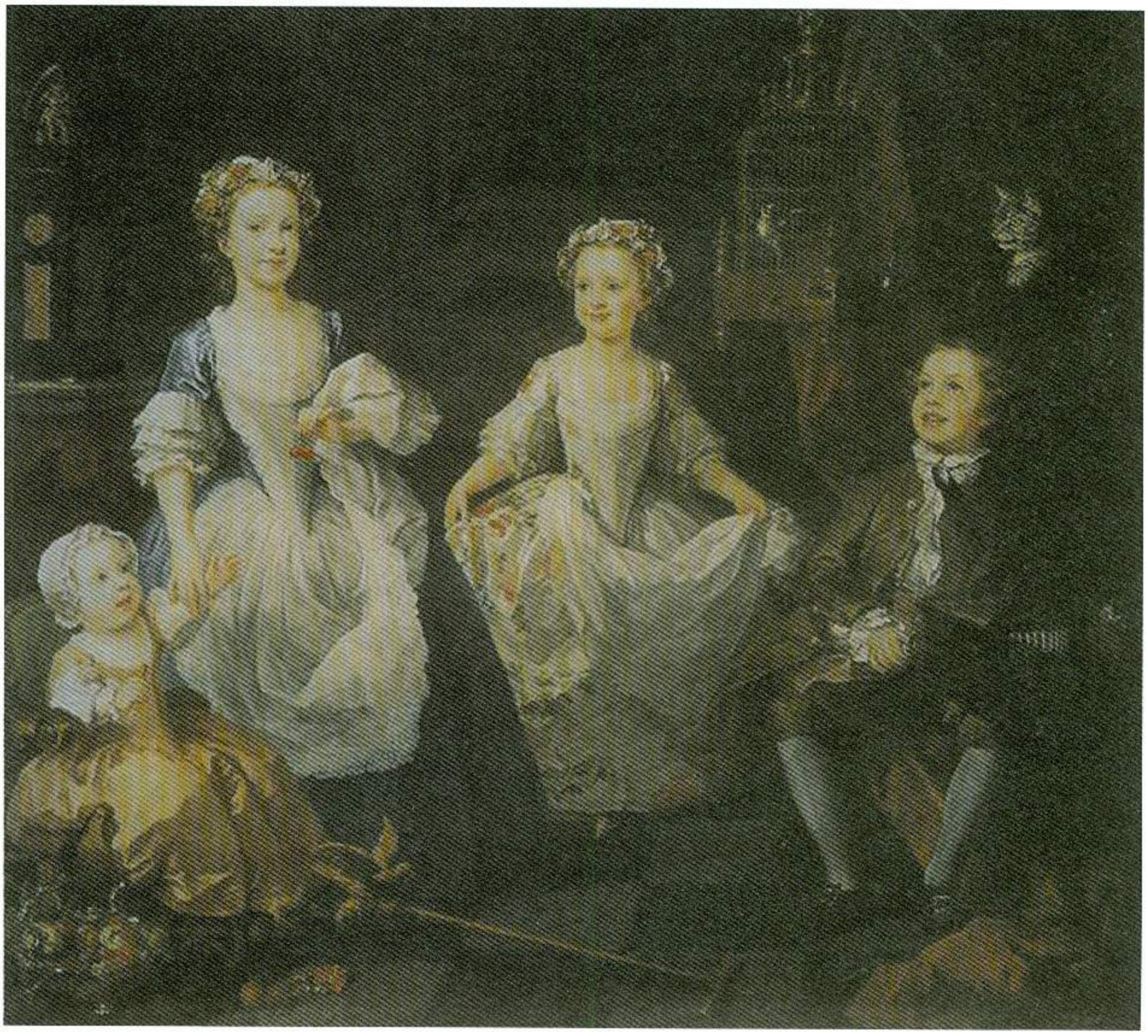
27. Flower vase on a panel from the former convent of N.S. da Esperança, Lisbon (XVII c.) 185 x142 cm.

Unit 46



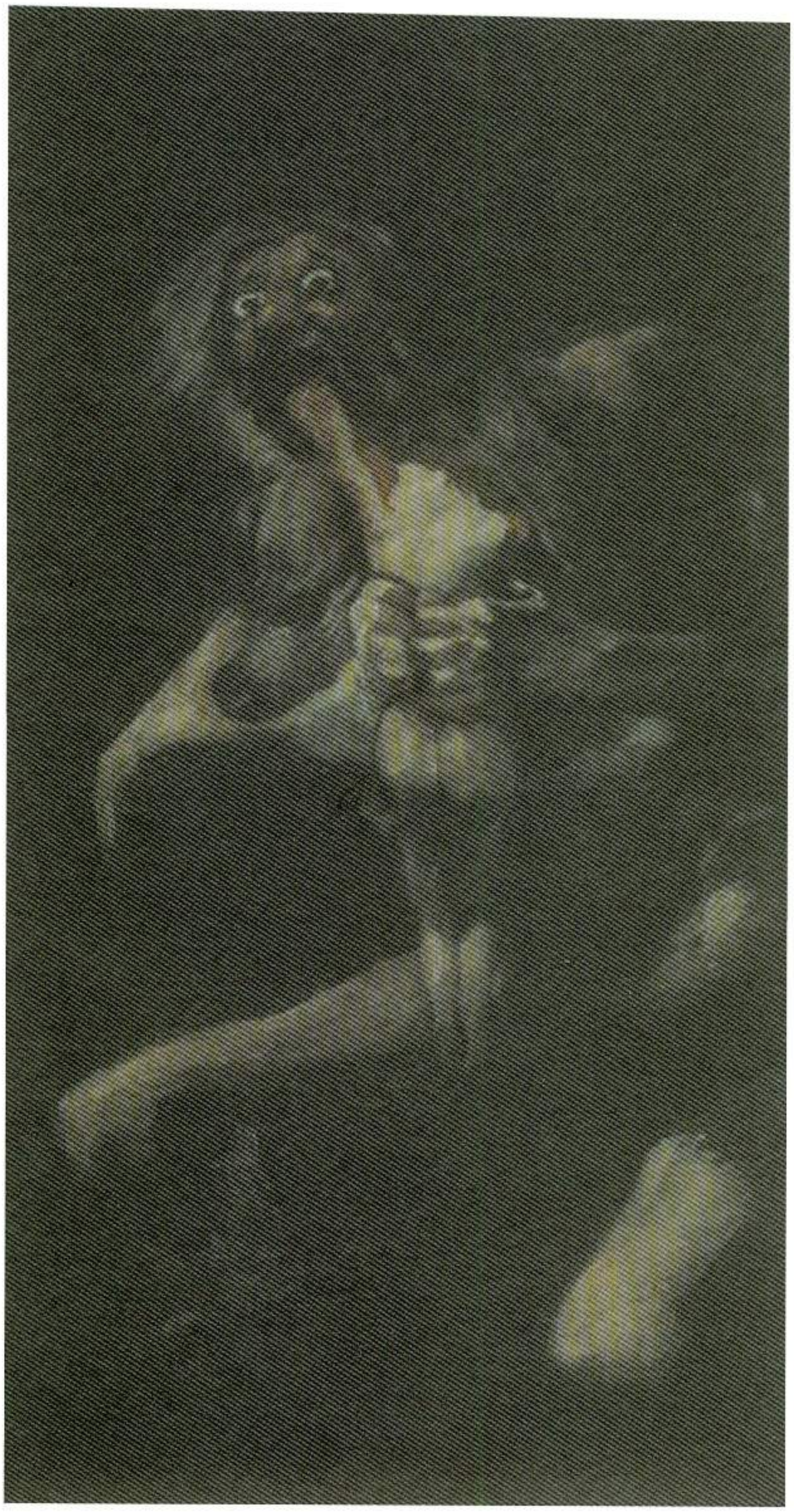
28 The façade of the Duomo and general view of the Piazza

Unit 47



29 The Graham Children
William Hogarth

Unit 48



30 Saturn Devouring one of his Children
Francesco de Goya

Unit 49



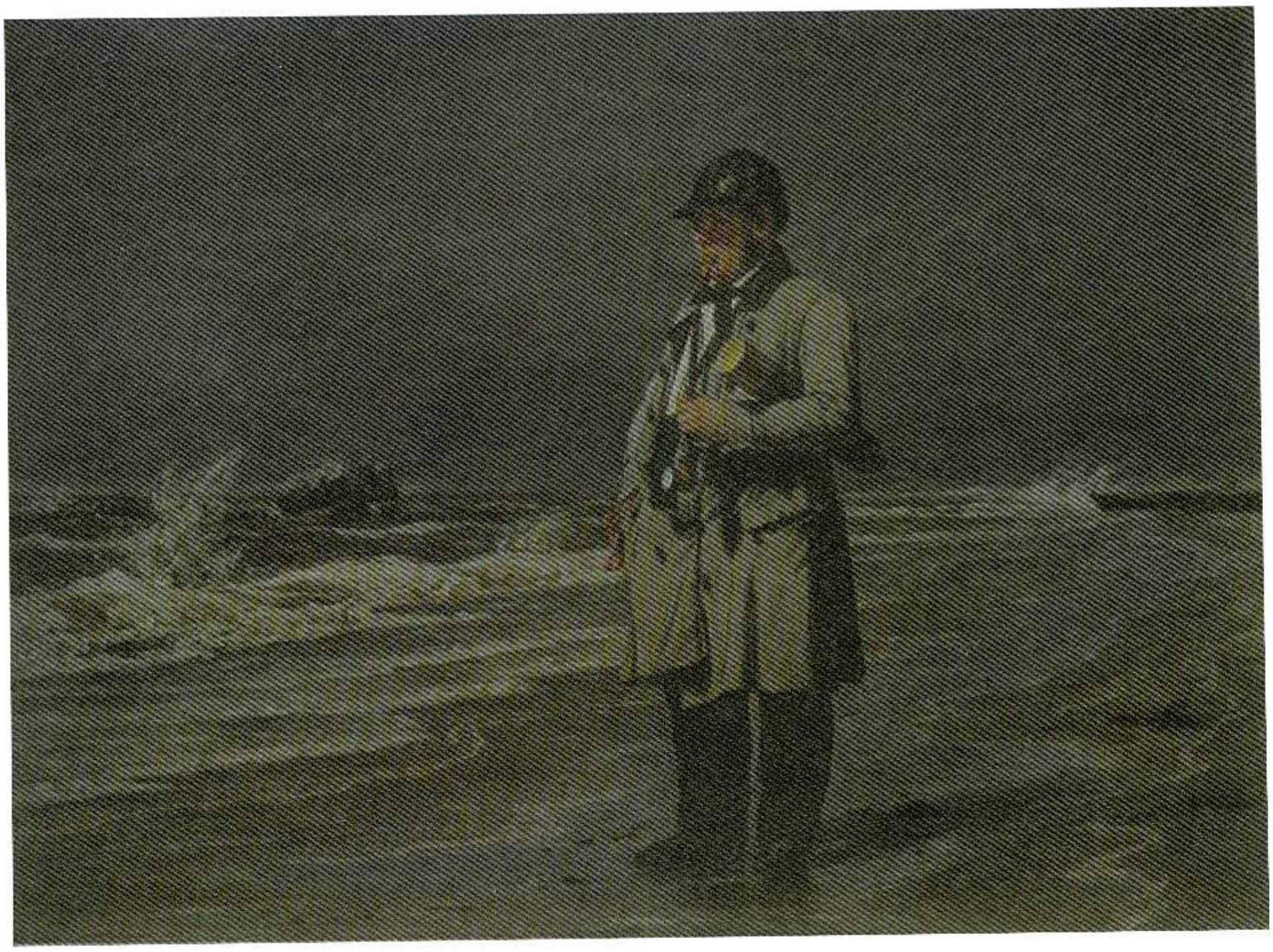
31 The most popular room in the Bardo Museum, showing the famous mosaic of Ulysses and the Sirens

Unit 50



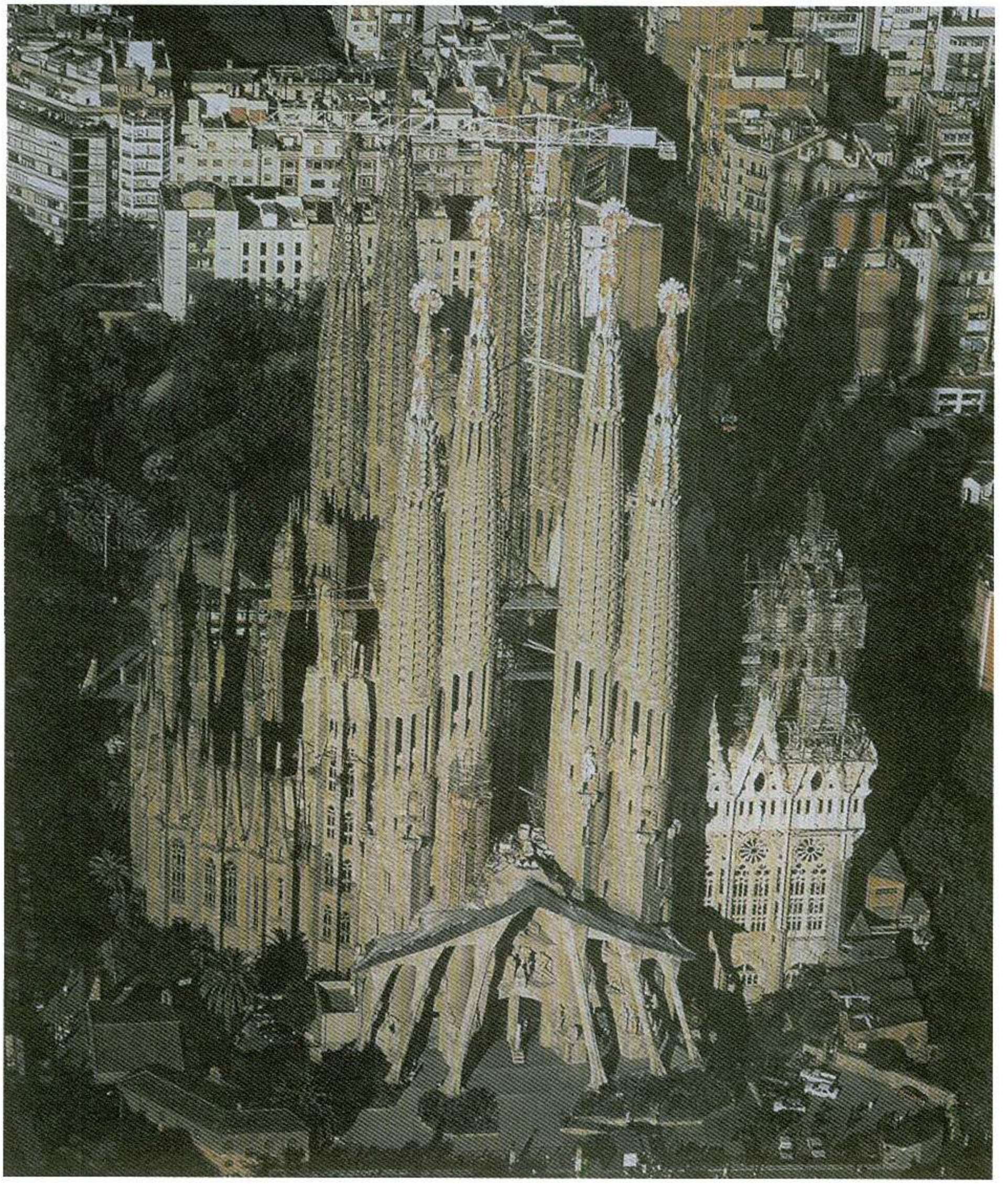
32 Mille Finch on the Sofa, 1870
James McNeill Whistler

Unit 51



33 Martinus Rørbye, A commissioner of wrecks on the west coast of Jutland near Skagen. 1847, oil on canvas,31× 43 cm.

Unit 52



34. Temple of Sagrada Familia
Antoni Gaudi

Unit 53



35 Morning of the Execution of the Strel'tsy (1881)
Vasily Surikov

Unit 54



36 Storm at Cape Aiya, 1875
Ivan Aivazovsky

Unit



37 Golden Autumn, 1895
Isaak Levitan

Unit 56



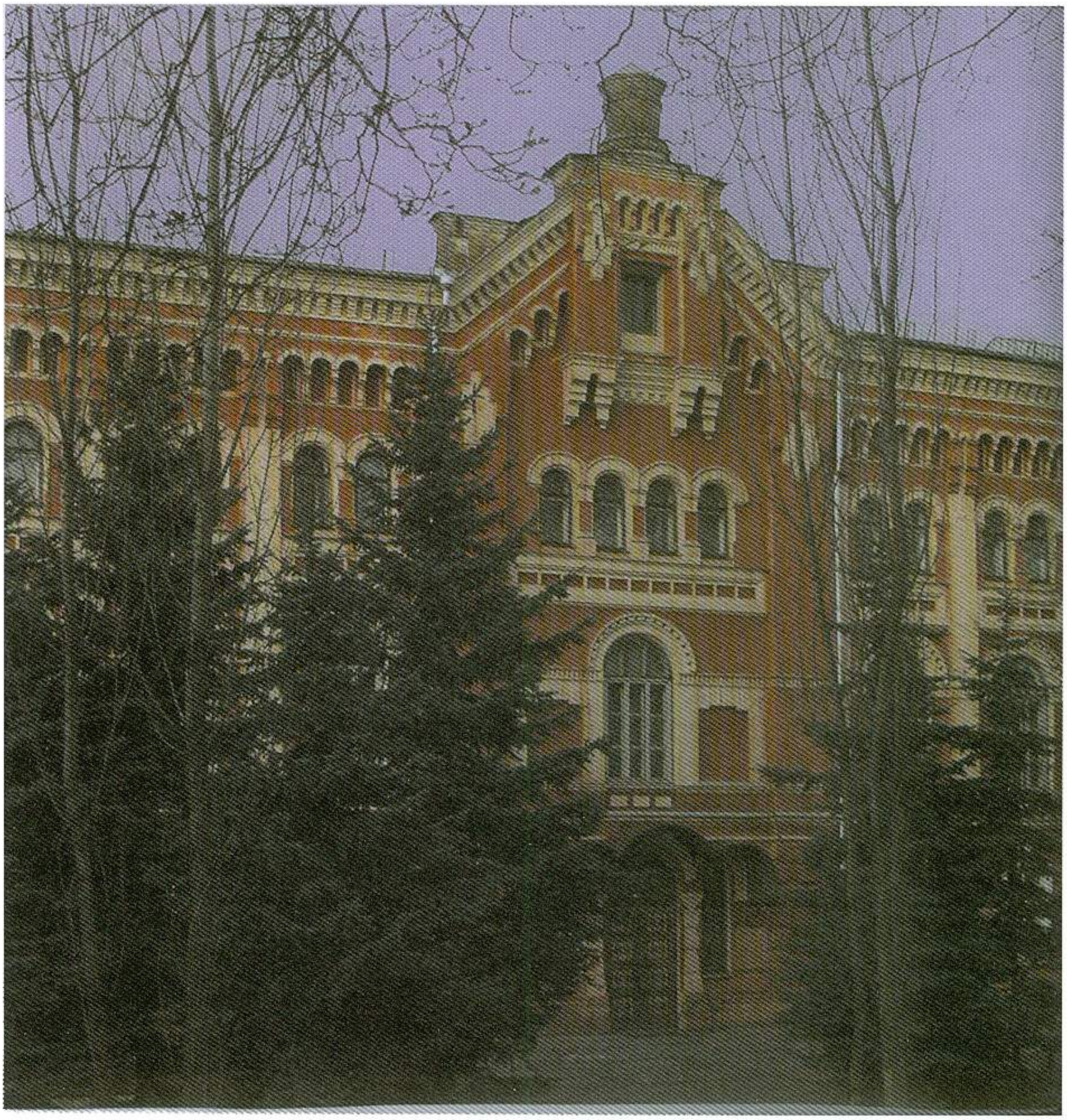
38.All Saints' Church over the husbandry gate of the Kyiv-Pechersk Lavra.

Unit 57



39. The Mother of God Hodegetria (Perivlepta) of Volyn
First half of the 14th c. Provenance: The Intercession Church in Lutsk, Volyn Region

Unit 58



40. The National Academy of Fine Arts and Architecture (19-th century)