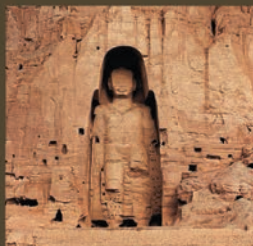


А. П. Миньяр-Белоручева

# АНГЛИЙСКИЙ ЯЗЫК ДЛЯ ИСКУССТВОВЕДОВ ОЧЕРКИ ВСЕОБЩЕЙ ИСТОРИИ ИСКУССТВ

Учебное пособие



DirectMEDIA

**А. П. Миньяр-Белоручева**

# **АНГЛИЙСКИЙ ЯЗЫК ДЛЯ ИСКУССТВОВЕДОВ**

**Очерки всеобщей истории искусств**

*Учебное пособие*

Для студентов, обучающихся по программам магистратуры  
по направлению подготовки «История искусств»

*Издание второе, исправленное и дополненное*



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М62      Английский язык для искусствоведов. Очерки всеобщей истории искусств : учебное пособие для студентов, обучающихся по программам магистратуры по направлению подготовки «История искусств» / А. П. Миньяр-Белоручева. — Изд. 2-е, испр. и доп. — Москва ; Берлин : Директ-Медиа, 2021. — 228 с.

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Данное учебное пособие по английскому языку направлено на усвоение профессионально ориентированного языка искусствоведов. На материале оригинальных работ англоязычных искусствоведов студенты отрабатывают лексико-грамматический материал и развивают языковую, речевую, культурную и профессиональную компетенции.

Данное учебное пособие предназначено для студентов-магистрантов Отделения истории и теории искусства, изучающих всемирное искусство.

This manual is aimed at enhancing students' mastery of English for MA Art History students. The original texts of the English-speaking Art Historians and exercises can help MA Art History students become proficient in professional English and develop language, speech, cultural and translation competences.

The manual can help MA Art History students as well as all interested in Art History and the English language master professional English.

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## ВВЕДЕНИЕ

Настоящее учебное пособие по английскому языку, предназначенное для магистрантов, обучающихся на отделения истории и теории искусства, выполнено в соответствии с требованиями государственных образовательных стандартов высшего профессионального образования, предъявляемых к преподаванию иностранного языка в неязыковых вузах с учетом профессиональной направленности обучения.

Материалом учебного пособия послужили оригинальные произведения англоязычных ученых-искусствоведов, посвященные изучению искусства от наскальной живописи до архитектуры эпохи Возрождения и русского барокко. Данное учебное пособие состоит из десяти частей, каждая из которых посвящена искусству конкретной цивилизации и направлению искусства.

Упражнения каждого раздела тематически связаны, что позволяет студенту-искусствоведу получать дополнительную экстралингвистическую информацию по специальности. Упражнения направлены на развитие чтения, письма, аудирования и говорения. На основе упражнений студенты отрабатывают лексико-грамматический материал, развивая языковую, речевую, культурную и профессиональную компетенцию, что оптимизирует обучение английскому языку для специальных целей студентов-искусствоведов. При работе с лексикой особое внимание уделяется терминологии искусствоведения. Предложенные упражнения позволяют проверить понимание прочитанного и приобрести навыки перевода профессионально-ориентированных текстов. Перевод является непосредственной составляющей профессионально-ориентированного обучения. В настоящее время все большую значимость приобретает умение квалифицированно переводить с английского на русский язык и обратно.

Данное учебное пособие, предназначенное для студентов, обучающихся в высших учебных заведениях по программам магистратуры по направлению подготовки «История искусств», может быть использовано широким кругом лиц, изучающих английский язык и интересующихся всемирным искусством.

# PART I CAVE ART

## Unit 1 CAVE PAINTING

### PRE-READING TASKS

#### 1. Learn the following words and word combinations.

<p>auroch – 1) туп; 2) зубр  bison ['baɪsn] – 1) зубр. Syn:  wisent ['wi:zənt]; амер., бизон. Syn: buffalo  brush [brʌʃ] – кисть  boar [bɔ:] – кабан; wild boar – вепрь  brow [braʊ] – бровь  cave [keɪv] – пещера  cave art = cave painting – наскальная живопись  chamber ['tʃeɪmbə] – камера  crawl [krɔ:l] – ползти  crimson ['krɪmz(ə)n] – малиновый  dot [dɒt] – точка  fiber ['faɪbə] – волокно  fine art – изобразительное искусство  finds – находки  figurative art – изобразительное искусство  game [geɪm] – дичь, зверь  gore [ɡɔ:] – бодать  implements ['ɪmplɪmənts] – орудия. Syn. tools</p>	<p>inaccessible [ɪnək'sesəbl] – недоступный  karstic caves – карстовые пещеры  limestone – известняк  magical = magic – магический  moss – мох; mats of moss – коврики из мха  Neanderthal [ni'ændəθɑ:l] – 1. неандертальский 2. Неандерталец  Palaeolithic Age – палеолит  picture-gallery – картинная галерея  reindeer ['reɪndiə] – северный олень  rites [raɪts] – обряды  sanctuary ['sæŋ(k)tʃuəri] – святилище  scratch [skrætʃ] – царапать, гравиловать  stencil ['sten(t)s(ə)l] – узор  subterranean [ˌsʌbt(ə)'reɪniən] – подземный  unteneble [ʌn'tenəbl] – недоказуемый  wick [wɪk] – фитиль</p>
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#### 2. Work with a classmate to discuss the following.

1. What role did primitive art play in the evolution of humanity?

2. Was any cave painting discovered outside Europe?
3. What were the early paintings designed to convey?

### **3. Make sure you know how to pronounce the following.**

Altamira [ˌaltə'miərə]; France [frɑ:ns]; Lascaux [lə'skəʊ]; Europe ['juərəp]; Europeans [ˌjuərə'pi:ən]; wick [wɪk]; gore [gɔ:]; magical ['mædʒɪk(ə)]; period ['pɪəriəd]; Pyrenees [ˌpɪrə'ni:z]; bison ['baɪsn]; anthropologists [ˌænθrə'pɒlədʒɪst]; chamber ['tʃembə]; Neanderthal [ni'ændətɑ:l]; unteneble [ˌʌn'tenəbl]; Neolithic [ˌni:ə(ʊ)'liθɪk]; anthropomorphous [ˌænθrəpə'mɔ:rfəs]; Palaeolithic [ˌpælɪə'liθɪk]; Mesolithic [ˌmezə'liθɪk]; sanctuary ['sæŋ(k)tʃuəri]; brow [braʊ].

### **4. Make up a story of your own, using expressions given in this unit.**

### **5. Give Russian equivalents of the following phrases.**

Human artistic production; early humans; cave art; heavy-browed humans; extensive evidence of smth; large-scale paintings; history of art; figurative art; fine art; prehistoric dots; crimson hand stencils; works of art on open air rocks; paintings on the walls and ceilings of caves; limestone caves; at a very early stage; the painted chambers; to human beings; explanation is untenable; remote chambers; wicks of woven moss fibers; to represent from the side; monumental art; paint blown from a tube.

### **6. Give Russian equivalents of the following phrases.**

Изобразительное искусство; художественное творчество человека; верхний палеолит; каменные орудия труда; посредством изображения; животные изображены в профиль; новые даты позволяют допустить, что; история искусства; кисти не были найдены; малиновый узор; орудия труда; широкие контуры.

### **7. Read and discuss the following text.**

We cannot hope to understand the strange beginnings of art unless we try to enter into the mind of the primitive people and find out what kind of experience it is which makes them think of pictures, not as something nice to look at, but something powerful to use. The further we go back in history, the more definite but also the more strange are the aims which art was supposed to serve. In the



past paintings and statues were not thought of as mere works of art but as objects which had a definite function. Prehistoric dots and crimson hand stencils on Spanish cave walls are now considered to be the world's oldest known cave art. New dating results show that Neanderthals, the heavy-browed humans, were Earth's first cave painters. This discovery narrows the cultural distance between us and them. Yet more evidence is needed to prove that some of the Spanish cave paintings were products of Neanderthal minds.

### **8. Translate the following in English.**

Первые находки наскальной живописи, созданной в каменном веке, относятся к XIX веку. Их обнаружили в более 7000 карстовых пещерах Пиренейских гор. Наскальные рисунки привлекают множество ученых и туристов. Картинная галерея Альтамиры состоит из большого количества просторных залов. В них нашли каменные орудия труда и фигурные изображения на обломках костей. В «Зале животных» найдены изображения бизонов, быков, оленей и диких лошадей.

### **9. Were the early cave painting artists great painters?**

### **10. Read and translate the following Text.**

#### **TEXT**

We cannot denote the exact time denoting the early phase in the artistic production of humanity. We do not know how art began, or how humanity took the significant step of making objects for their own interest. But we have extensive evidence of human artistic production at a very early stage. The first artists left us remarkable works of art on open air rocks or on the walls and ceilings of caves.

The most impressive creations of Paleolithic humans are the large-scale paintings, representing animals, which decorate the walls and ceilings of limestone caves in southwestern France and northern Spain. However, today we do not know the aims art was supposed to serve at that time. It has been suggested that these paintings were an attempt to gain magical control, by means of representation of the animals by early humans who hunted for food. Recent investigation has shown this explanation to be untenable. But the chief animals represented, in order of frequency, were the

horse, the bison, the mammoth, the aurochs, and deer. Most of the paintings are found near the entrances, where early human beings lived, worked, cooked, and ate. Often, the painted chambers are accessible only by crawling through long passages or by crossing underground streams. This suggests that the remote chambers were sanctuaries for magical or religious rituals. Evidence indicates that the chambers were used for thousands of years, and the paintings were repainted periodically in the absence of natural light. The paintings could only have been done with the aid of stone lamps filled with animal fat and burning wicks of woven moss fibers. The colors were derived from minerals and include red, yellow, black, brown, and violet, but no green or blue. No brushes have been found, so it is suggested that the broad black outlines were applied by means of mats of moss or hair. The surfaces appear to have been covered by paint blown from a tube; color-stained tubes of bone have been found in the caves. The paintings have always been described as "lifelike", but they are also standardized. The animals were represented from the side, and generally an alert position. The animals float as if by magic on the rock surface. Their liveliness is achieved by the energy of the broad, rhythmic outline, set down with full arm movements.

The cave of Altamira in Spain was the first to be discovered, but was not at once accepted as authentic. The famous bisons on the ceiling of Altamira are powerful representations of animals the majesty of which has never been surpassed. The cave of Lascaux in France discovered in 1940 is a close competitor to Altamira. The low ceiling of the so-called *Hall of Bulls* at Lascaux is covered with bulls and horses, often partly superimposed. In another chamber is the tragic painting of a bison pierced by a spear, turning to gore a man who is represented schematically as compared to the naturalistic treatment of the animals.

### **AFTER-READING TASKS**

**1. Make up questions to the Text. Ask your classmates to answer them.**

**2. Give Russian equivalents for the following.**

To represent animals; a close competitor to Altamira; to gain control; by means of representation; the painted chambers; to do the

paintings; to derive colors from minerals; to apply the black outlines; stand in an alert position; broad, rhythmic outline; color-stained tubes of bone; on the rock surface; soft color; the naturalistic treatment of the animals; to gain magical control; partly superimposed; represent schematically; the majesty of the animals has never been surpassed; to be accepted as authentic; rhythmic outline.

### 3. Give English equivalents for the following.

Известняковые пещеры; масштабные картины; картины небольшого размера; изображать животных; расписывать стены и потолок; святилище для магических обрядов; создавать картины; получать краски из минералов; горящий фитиль; изображать схематично; анатомическое строение животного.

### 4. Match the following.

1. stencil	a. обряд
2. wick	b. северный олень
3. rite	c. изображать
4. reindeer	d. узор
5. auroch	e. фитилек
6. represent	f. зубр

### 5. Substitute the Russian words and phrases by their English equivalents given in the box. Translate the text into Russian.

Ice Age; paintings; implements; painted; come down to us; caves; representations; decorate; pictures; inaccessible; crawled; game; reindeer; low and narrow corridors; discovered

Any unusual idea is important because it may help us to understand the oldest (изображения) which have (дойти до нас). These (изображения) are as old as any trace of human skill. But, when they were first (обнаружены) on the walls of (пещеры) in Spain and in southern France in the nineteenth century, archaeologists refused at first to believe that such lifelike (изображения) of animals could have been made by men in the (ледниковый период). Gradually the rude (орудия) of stone and of bone found in these regions made it certain that these (картины) of bison, mammoth or

(северный олень) were indeed (нарисованы) by men who hunted this (зверь) and therefore knew it very well. It is a strange experience to go down into these (пещеры), through (низкие и узкие проходы), far into the darkness of the mountain to see the (картина) of a bull. One thing is clear, no one would have (ползти) so far into the depth of the earth simply to (украшит) such an (недоступный) place.

#### **6. Read the text. Discuss it in the dialogue in class.**

Some paintings in the cave of Lascaux are painted or scratched on top of each other without any apparent order. The most likely explanation of these finds is still that they are the oldest relics of that universal belief in the power of picture-making; in other words, that these primitive hunters thought that if they only made a picture of their prey, the real animals would also succumb to their power. Of course, this is guesswork that early people believed in the power of images. Primitive peoples of today continue to use stone implements and scratch pictures of animals on rocks for magic purposes. There are tribes who have regular festivals when they dress up as animals and move like animals in solemn dances. They, too, believe that somehow this will give them power over their prey. Sometimes they even believe that certain animals are related to them in some fairy-tale manner, and that the whole tribe is a wolf tribe or a raven tribe. It sounds strange enough, but we must not forget that even these ideas are not as far removed from our own times as one might think.

#### **7. Put down package phrases from the texts to use them in your speech.**

#### **8. Translate the following into English.**

Монументальное искусство эпохи палеолита передает объем, перспективу, цвет и движение. Огромные живописные «полотна» покрывают своды множества пещер. Самые знаменитые пещеры, в которых находятся работы первых художников – это Альтамира в Испании и Ласко во Франции. Пещеру Ласко иногда называют «Сикстинской капеллой первобытной живописи». Это высшее художественное достижение эпохи позднего палеолита. Стены пещеры украшают

изображения различных животных – зубров, носорогов, быков, лошадей, оленей, а также сцены охоты. Они написаны с использованием красного, жёлтого, коричневого тонов и обведены темными контурами. Уникальная древняя живопись пещеры Ласко уцелела во многом благодаря заваленным входам. Через два десятка лет после ее открытия рисунки стали разрушаться, чтобы предотвратить это, в 1963 г. власти закрыли пещеру для посетителей, а в соседней пещере создали музей Ласко-2, представляющий собой копию части изображений пещеры Ласко.

**9. Write an essay.** *Is cave art the first step of the human beings in art or the highest achievement of humanity?*

**Unit 2**  
**EARLY SCULPTURE**

**PRE-READING TASKS**

**1. Learn the following words and word combinations.**

<p>antler ['æntlə] – олений рог          carve [kɑ:v] – вырезать; высе-          кать          chamois ['ʃæmwɑ:]; ['ʃæmi] –          серна          delineation [di,liːni'eɪʃ(ə)n] –          очерчивание          elaborate [ɪ'læb(ə)rɪt] – замыс-          ловатый          execution [ˌeksɪ'kju:ʃn] – испол-          нение          flank [flæŋk] – фланкировать          fossil ['fɒs(ə)l] – окаменелость          fossil ivory – окаменелая ма-          монтовая кость          grid [grɪd] – сетка          incision [ɪn'sɪz(ə)n] – насечка          ivory ['aɪv(ə)rɪ] – зд. мамонто-          вая кость          jocularly ['dʒɔkjʊləli] – шутливо          perch [pɜ:tʃ] – шест. Syn: pole          polychrome ['pɒlɪkrəʊm] – раз-          ноцветная окраска          precarious [prɪ'keəriəs] – хруп-          кий          raven ['reɪv(ə)n] – ворон</p>	<p>relief [rɪ'li:f] – рельеф; relief          work — чеканная работа          [reprɪzən'teɪʃ(ə)n] – изобра-          жение. Syn: image, likeness          rudimentary [ru:di'ment(ə)rɪ] –          рудиментарный          sculpture ['skʌlptʃə] – скульп-          тура; to cast a sculpture – от-          ливать скульптуру; to create /          produce a sculpture – созда-          вать скульптуру          site [saɪt] – стоянка людей          slate [sleɪt] – сланец          slender ['slendə] – стройный          spear-thrower – копьёметалка          spear thrower [spɪə'θrəʊə] –          метатель копья          statue ['stætʃu:] – изваяние,          статуя; to carve a statue out of          wood – вырезать статую из          дерева; to sculpt / sculpture a          statue – ваять статую.          statuette [stætʃu'et] – стату-          этка          volume ['vɒljʊ:m] – объём,          масса</p>
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**2. Before reading the text answer the following questions.**

1. When did primitive sculpture emerge?
2. Why are the first sculpted female figures called Venuses?
3. What figures could primitive people carve?

### 3. Make sure you know how to pronounce the following.

Austria ['ɔstriə]; Venus ['vi:nəs]; statue ['stætʃu:]; delineation [diˌlɪnr'eɪ(ə)n]; antler ['æntlə]; statuette [ˌstætʃu'et]; figurine ['fɪgʃuri:n]; sculpture ['skʌlptʃə]; chamois ['ʃæmwa:]; jocularly ['dʒɔkjuləlɪ]; perch [pɜ:tʃ]; precarious [prɪ'keəriəs]; execution [ˌeksɪ'kju:ʃn]; spheroid ['sfɪərɔɪd]; naturalistic [ˌnætʃ(ə)r(ə)'lɪstɪk]; eyebrows ['aɪbraʊ]; spherical ['sferɪk((ə)l)].

### 4. Read and translate the following Text.

#### TEXT

The most impressive creations of Paleolithic age is a tiny female statuette jocularly known as Venus. Found near Willendorf in Lower Austria, it is one of the earliest known female representations. The "Venus" of Willendorf is a superb work of art. The lack of any delineation of the face, the rudimentary arms crossed on the enormous bosom, and the enlarged belly indicate that the statuette was not intended as a naturalistic representation but as a fertility symbol. From the modern point of view, the statue harmonizes spherical and spheroid volumes with such power that it has influenced twentieth-century abstract sculpture. A similar but larger statuette, carved in fossil ivory, was found in southwestern France. In this work the forms of the early "Venus" are stylized and become almost ornamental. Across the back of the statuette runs a sort of skirt which dates weaving back to early times. One of the finest of the tiny sculptures is the ivory head of a woman from the cave in southwestern France. The hair is carved into a grid suggesting an elaborate hairdo, which hangs down on the sides to flank a slender neck. The pointed face is divided only by nose and eyebrows; the mouth and eyes may have been painted on. The earliest statuettes of animals are strikingly naturalistic. A little bison carved about 12,000 BCE from a piece of antler was found in south-central France. The legs are only partially preserved, but the head, turned to look backward, is convincingly alive, with its open mouth, wide eye, and mane indicated by firm incisions. The projections are so slight that the relief approaches the nature of drawing. Another brilliant example of animal art is the little spear-thrower, from southwestern France, representing a chamois in a pose of alarm, its head turned backward and its feet brought almost together in a precarious perch on the end of the implement.

## AFTER-READING TASKS

### 1. Give English-Russian equivalents for the following.

Венера Виллендорфская; rudimentary arms; изобразить серпу; firm incisions; великолепное произведение искусства; dateable between... and...; крохотная статуэтка женщины; on careful analysis; смотреть назад; fossil ivory; символ плодородия; delineation of the face, анималистическое искусство; a naturalistic representation; заостренное лицо; насечки; carved into a grid; вырезанный из кости мамонта; animal art; замысловатая прическа; to flank a slender neck; олений рог; little spear-thrower; a chamois in a pose of alarm; голова повернута назад; strikingly naturalistic; сложная прическа; to scratch the outlines upon bone; кость мамонта; to harmonize spherical and spheroid volumes.

### 2. Match the words and their definitions.

1. surface	a. natural chambers in the earth or in the side of a hill or cliff
2. incision	b. is a very small sculpture of a person or an animal
3. cave	c. of a primitive kind
4. ivory	d. decoration cut into a surface
5. statuette	e. is a hard cream-coloured substance which forms the tusks of elephants
6. rudimentary	f. of something is the flat top part of it

### 3. Answer the following questions.

1. Where were the earliest human representations found?
2. What do the earliest female representations symbolize?
3. What is the work carved in fossil ivory noted for?
4. What is one of the finest tiny sculptures?
5. What animals did the early people represent?
6. What are brilliant examples of animal art?

### 4. Render the following into English.

В начале позднего палеолита появляется крохотная круглая скульптура, созданная из камня, рога, кости, глины. К скульптуре позднего палеолита можно отнести рельефы,



вырезанные на стенах пещер. Сюжеты, имевшие магическое значение, изображают животных, на которых человек охотился. Особого внимания заслуживают фигурки женщин, созданные по одному и тому же принципу, у которых конечности едва намечены, а черты лица отсутствуют. Подобные статуэтки, символизирующие культ плодородия, были созданы в позднем палеолите. Самой известной из них является Венера Виллендорфская, небольшая фигурка которой была найдена в Австрии в 1908 году. Возраст Венеры, как предполагают ученые, составляет 24–25 тысяч лет. Это один из самых древних предметов культуры из когда-либо найденных на Земле.

**5. Summarize the texts to give a comprehensive picture of primitive sculpture.**

**6. Write an essay on one of the topics.**

1. The early artists and their works.
2. The first sculpture.
3. Brilliant examples of animal art.

**SUPPLEMENTARY READING**

**1. Read, translate and discuss the following text.**

Present day tribes have special ceremonies that influence art in many ways. Tribesmen feel their relationship with the totem and call their animal relatives. They wear masks with the features of these animals, and when they put them on, they seem to feel that they are transformed, that they have become ravens or bears. Many of the artists' works are meant to play a part in these strange rituals, and what matters then is not whether the sculpture or painting is beautiful by our standards, but whether it 'works', that is to say, whether it can perform the required magic. Moreover, the artists work for people of their own tribe who know exactly what each form or each colour is meant to signify. They are not expected to change these things, but only to apply all their skill and knowledge to the execution of their work. Primitive art works on pre-established lines, and yet leaves the artist opportunity to show his determination. The technical mastery of some tribal craftsmen is indeed astonishing. We should never forget, when talking of primitive art, that the word does not imply that the artists have only a primitive

knowledge of their craft. On the contrary, many remote tribes have developed a truly amazing skill in carving, in basket work, in the preparation of leather, or even in the working of metals.

**2. Write an essay on one of the following topics.**

**3. Make a presentation on a cave painting or sculpture describe in Part I.**

## PART II EGYPTIAN ART

### Unit 1

#### FROM THE EARLY DYNASTIC PERIOD TO THE NEW KINGDOM

#### PRE-READING TASKS

#### 1. Learn the following words and word combinations.

accession [ək'seɪʃ(ə)n] – вступление на престол	mastaba ['mɑstəbə] – мастаба
apex ['eɪpeks] – вершина	mummy ['mʌmɪ] – мумия
building site – строительная площадка	mummification [ˌmʌmɪfɪ'keɪʃ(ə)n] – мумификация
ca (с.) от circa ['sɜ:kə] – примерно, около	offerings ['ɔfərɪŋz] – пожертвования
casing ['keɪsɪŋ] – обшивка; оболочка	Osiris [ə'saɪərɪs] – Осирис
copper ['kɒpə] – медь	Orion [ə'reɪən] – Орион (созвездие)
corbeled ['kɔ:b(ə)] – ступенчатый	pharaoh ['fæəəu] – фараон
courtyard ['kɔ:tjɑ:d] – внутренний двор	papyrus [pə'paɪərəs] – папирус
dynasty ['dɪnəstɪ]; to establish, found a dynasty – основывать династию; to overthrow a dynasty – свергать династию.	pillar ['pɪlə] – пилон. Syn. pier [pɪə], pylon ['pɪlɒn], pier tower
encompass [ɪn'kʌmpəs] – охватывать	plastered – оштукатуренный
eyeball ['aɪbɔ:l] – глазное яблоко	pupil ['pju:p(ə)] – зрачок
face v – украшать	pyramid ['pɪrəmɪd] – пирамида
faience [faɪ'a:n(t)s] – фаянс	quartz [kwɔ:ts] – кварц
falcon ['fɔ:lk(ə)n] – сокол	quarry ['kwɔ:ri] – каменоломня
funerary monument – памятник	ramp [ræmp] – пандус
gouge [ɡaʊdʒ] – выдалбливать	recite [rɪ'saɪt] – передавали в деталях
hold sway over smb – властвовать	resin ['rezɪn] – смола
inlaid [ɪn'lɑɪd] – инкрустированный	rock crystal ['rɒk,krɪst(ə)] – горный хрусталь
	rubble ['rʌbl] – каменная кладка
	sandstone – песчаник. Syn. gritstone

immortalize [ɪ'mɔ:t(ə)laɪz] – обессмертить, увековечить	sarcophagus [sɑ:'kɒfəgəs] pl, sarcophagi – саркофаг
incantation [ɪnkæn'teɪʃ(ə)n] – заклинание, магическая формула	sepulchre ['sep(ə)lkə] – гробница
landmark ['lændmɑ:k] – архитектурный памятник (охраняемый государством)	solid ['sɒlɪd] – цельный
linen ['lɪnɪn] – полотно; холст	spell [spel] – заклинания, чары
manifestation [ˌmænɪfes'teɪʃ(ə)n] – проявление	sphinx [sfɪŋks]; sphinxes, sphinges ['sfɪndʒi:z] – сфинкс
mischievous ['mɪstʃɪf] – вред; зло	swathe [sweɪð] – пеленать
	tomb [tu:m] – гробница
	torso ['tɔ:səʊ] – торс (статуи)
	weathered ['weðəd] – выветрившийся
	trio ['tri:əʊ] – три, трио

## 2. Make sure you know how to pronounce the following.

Ra [rɑ:]; Amun ['amən]; Anubis [ə'nu:bɪs]; Bastet ['bastet]; ka [kɑ:]; ba [bɑ:]; Pharaoh ['færəʊ]; Seth [sɛθ]; Osiris [ə'saɪrɪs]; Horus ['hɔ:rəs]; pyramid ['pɪrəˌmɪd]; Nile [naɪl]; Luxor ['lʌksɔ:]; Alexander [æˌlɪg'zɑ:ndə]; Alexandria [æˌlɪg'zɑ:ndrɪə]; Giza ['gi:zə]; mastaba ['mastəbə]; Sekhmet ['sekmet]; Hathor ['hɑθɔ:]; Cheops ['ki:ɒps]; Khufu ['ku:fu:]; Khafre ['kæfrə]; Chephren ['kæfrən]; linen ['lɪnɪn]; trio ['tri:əʊ]; sarcophagus [sɑ:'kɒfəgəs]; sphinx [sfɪŋks]; sphinges ['sfɪndʒi:z]; Imhotep [ɪm'həʊtɛp]; Saqqara [sə'kɑ:rə]; faience [faɪ'ɑ:n(t)s]; Thebes [θi:bz]; Cairo ['kaɪərəʊ]; hieroglyphic(al) [haɪərəʊ'glɪfɪk((ə)l)]; sepulchre ['sep(ə)lkə]; surrogate ['særəgeɪt]; resin ['rezɪn]; jackal ['dʒækɔ:l].

## 3. Translate the text into Russian. Discuss it with your classmates.

Egyptian history is divided into thirty dynasties, encompassing the period from Pharaoh Narmer's accession (ca. 3000 BCE) to the conquest of Egypt by Alexander the Great in 332 BCE. What we know of this early period comes largely from funerary monuments and inscriptions, where the focus is on the transition from the world of the living to that of the dead. Egyptians believed strongly in after-life in which the *ka*, or life-force, was reunited with the *ba*, or physical manifestation, to become an *akh*, or spirit. Elaborate rituals were performed inside tomb chambers to ensure that the transformation from life to death was successful. Preservation of the physical body

after death was of great importance, as was the provision of household furnishings, surrogate servants, food, drink, and a suitable permanent chamber. The *ka* of an important person, especially the pharaoh, who was inadequately prepared for the afterlife might wander unsatisfied about the world and cause mischief for the living. It was therefore in society's interest to ensure that the pharaoh's body and spirit were well served. This goal led to the construction of enduring tombs for royalty and the development of mummification to preserve the body.

#### 4. Entitle the passage. Discuss it with your classmates.

Mastabas, the earliest tombs in brick, were built as eternal houses for the departed. The basic mastaba was a blocklike structure above ground containing a small room for offerings and another chamber for the body and a statue of the deceased. Worldly goods entombed with the dead soon attracted thieves, so an early revision of mastaba design added a deep shaft under the building. The body was placed at its base, and the shaft was then filled with stone and rubble to deter would-be robbers. In the above-ground chamber, or serdab, a statue of the deceased would receive offerings.

#### 5. Translate the following passage into English. Match the periods.

Египет является одним из древнейших государств мира, искусство которого развивалось с 5000 лет до 300 г. н. э. и внесло величайший вклад в историю культуры человечества. В Египте основными архитектурными формами были пирамида, пилон, колонна и пандус. Египетское строительное искусство достигло своего совершенства в эпоху фараона IV династии Древнего Царства Египта Хеопса (Хуфу). Древнеегипетский жрец Манефон, живший в конце IV — III в. до н. э. в Александрии, разделил историю Древнего Египта на следующие периоды:

1. Додинастический (4 тыс. до н. э.)	a. the Middle Kingdom
2. Древнее царство (XXX–XXIII вв. до н. э.)	b. the Late Period
3. Среднее царство (XXII–XVIII вв. до н. э.)	c. the New Kingdom or the Egyptian Empire

4. Новое царство (XVI–XI вв. до н. э.)	d. the Predynastic Period
5. Позднее время (XI в. – 332 г. до н. э.)	e. the Old Kingdom

**5. Answer the following questions.**

1. What periods did Egyptian history encompass?
2. What are *ka* and *ba*?
3. What led to the construction of enduring tombs?

**6. Read and translate the following Text.**

**TEXT**

Egypt is the land of the pyramids, the mountains of stone which stand like weathered landmarks on the distant horizon of history. However remote and mysterious they seem, they tell us much of their own story. They tell us of a land which was so thoroughly organized that it was possible to pile up these gigantic mounds in the lifetime of a single king, and they tell us of kings who were so rich and powerful that they could force thousands and thousands of workers or slaves to toil for them year in, year out, to quarry the stones, to drag them to the building site, and to shift them with the most primitive means till the tomb was ready to receive the king. No king and no people would have gone to such expense, and taken so much trouble, for the creation of a mere monument. In fact, we know that the pyramids had their practical importance in the eyes of the kings and their subjects. The king was considered a divine being who held sway over them, and on his departure from this earth he would again ascend to the gods whence he had come. The pyramids rising up to the sky would probably help him to make his ascent. In any case they would preserve his sacred body. For the Egyptians believed that the body must be preserved if the soul is to live on in the beyond. That is why they prevented the corpse from decaying by an elaborate method of embalming it, and binding it up in strips of cloth. It was for the mummy of the king that the pyramid had been piled up, and his body was laid right in the centre of the huge mountain of stone in a stone coffin. Everywhere round the burial chamber spells and incantations were written to help him on his journey to the other world.

The first pyramid for the Third-Dynasty Pharaoh Djoser's funerary complex at Saqqara, outside Memphis was designed by architect Imhotep. This was Egypt's first monumental construction in stone. The complex is a large rectangle in plan. Djoser's complex included two burial chambers to symbolize his power over Upper and Lower Egypt. One chamber, located beneath the pyramid, contained his mummy in an alabaster coffin. The second chamber was discovered in 1928. Its walls are decorated with blue faience. On one wall is a relief depicting Djoser running the horse race. Wearing the white crown of Upper Egypt, Djoser is portrayed in the manner peculiar to Egyptian art, with head, legs, and feet shown in profile and the torso shown frontally. The trio of large pyramids at Giza (2550–2460 BCE) are the work of the Fourth-Dynasty pharaohs known as Khufu, Khafre, and Menkaure (or Cheops, Chephren, and Mycerinus in Greek transliteration). The largest pyramid, that of Khufu, was built first and planned from the start to be a true pyramid of unprecedented proportions. Most of the stone in the pyramid is limestone, although the large pharaoh's chamber in the center is made of granite. Nothing built in stone before or since has rivaled the Great Pyramid of Khufu for sheer size. Khufu's pyramid is not completely solid. Three burial chambers are built within it. The lowest chamber is thought to represent the underworld. The middle chamber, the so-called Queen's Chamber, probably contained an over-life-sized statue of Khufu and served as his spirit chamber, or serdab. The top, or King's Chamber, beautifully constructed of red granite, contains a granite sarcophagus in which Khufu was in fact buried. The corbeled gallery leading to this chamber is also a marvel construction.

Next in sequence of construction, and only slightly smaller in size, is the pyramid of Khafre, a son of Khufu. Khafre's monument is distinguished by the smooth limestone casing that survives at the apex. On the inside there is a single tomb chamber in the center of the pyramid at the base level. The smallest of the Giza trio of major pyramids belonged to Menkaure, a son of Khafre who reigned 2490–2472 BCE. Menkaure's tomb seems to have been erected hurriedly and with less care than those of his predecessors. Menkaure's successor, Shepseskaf, the last pharaoh in the Fourth Dynasty, chose not to have a burial pyramid. Although pyramids continued to be built by later rulers, the quality and scale of the Giza trio were never exceeded.

## AFTER-READING TASKS

### 1. Can you answer the following questions?

1. Why is Egypt called the land of pyramids?
2. Why did the Egyptians name a sculptor 'He-who-keeps-alive'?
3. In what way do mastabas and pyramids differ?
4. What does Djoser's complex include?
5. What pyramids at Giza are noted for?
6. What stopped the Pharaohs from having pyramids planted?

### 2. Give Russia equivalents for the following phrases.

The construction of enduring tombs; mastaba tombs; funerary monuments; afterlife; a room for offerings; to perform elaborate rituals; tomb chambers; preservation of the physical body; surrogate servants; to wander about the world; the development of mummification; a permanent residence; over-life-sized statue; corbeled gallery; spirit chamber; a granite sarcophagus; at the apex; limestone structure; courtyard; the Giza trio; the royal linen covering; the last pharaoh in the Fourth Dynasty; rectangular in plan; the after-world; to hold sway over smb; an elaborate method of embalming; cause mischief for the living, building site.

### 3. Give English equivalents for the following phrases.

Ступенчатая пирамида; обработанный известняк; монументальное каменное сооружение; усыпальница; сооружение из известняка; иметь власть над кем-л.; погребальный комплекс; внутренний двор; гранитный саркофаг; метод бальзамирования; статуя выше человеческого роста; строительная площадка; сфинксы; выдолбить; верхний ряд окон; белый кварц; зрачки; смола; сохраниться (дойти до наших дней); инкрустированные глаза; статуи, датированные разными эпохами.

### 4. Substitute the Russian words and word combinations by their English Equivalents given in the box. Translate the text into Russian.

statues; art; pupils; gaze; mantle; metal; copper; majestic pose; eyeballs; wig; survived; limestone; resin; archaeological sites; immortalize; gouged out; immobile; rock crystal; tomb robbers; subsequent; appearance
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Egyptian (искусство) was expressive. (Статуи) and statuettes are there to (увековечить) the life of the individual in the after-world. To heighten the intensity of the (взгляд), the eyes of the statues were inlaid, and even the eyebrows were fashioned in (медь) or silver. The (глазные яблоки) were made of white quartz and the (зрачки) were made of (смола). This required great skill and experience in the shaping of (металл), which can be seen in the large number of statues dating from every historical period which have been found in various (места археологических раскопок). A splendid seated statue of Djoser in (известняк) has survived relatively intact. Of the earliest known statues of the King and his family only fragments (сохранились). In its (величественная поза) we have the prototype of all (более поздний) seated statues for the rest of Egyptian history. The statue's (внешний вид) was less solemn when the (горный хрусталь) eyes, (выдолбили) long ago by the (расхитители гробниц), and the original surface paint were intact. The king wears the 'divine' false beard, and his massive (парик) is partly concealed by the royal linen covering. He is swathed in a long (мантия) descending almost to his feet. The statue is absolutely (неподвижный), and perfectly calm.

### 5. Match the following words and their definitions.

1. ka	a. an ancient Egyptian tomb consisting of an underground burial chamber with rooms above it
2. mummy	b. the supposed soul of a person or god, which survived after death but had to be sustained with offerings of food. It was typically represented as a human-headed bird
3. pyramid	c. a body of a human being or animal that has been ceremonially preserved by wrapping in bandages
4. mastaba	d. the supposed spiritual part of an individual human being or god, which survived after death and could reside in a statue of the person

5. sphinx	e. a monumental structure with a square or triangular base and sloping sides that meet in a point at the top
6. ba	f. a winged monster of Thebes, having a woman's head and a lion's body

**6. Here is a list of the Egyptian Gods and Goddess. Choose one of them to tell a legend connected with the given Gods and Goddess.**

Amun; Anubis; Atrn; Atun; Bastet; Sekhmet; Bes; Geb; Hapy; Hathor; Horus; Isis; Knepri; Khnut; Ma'at; Nephthys; Nun; Nut; Osiris; Ptah; Ra; Ra-Horakhty; Seshat; Seth; Shu; Sobek; Tawaret; Tefnut; Thoth.

**7. Translate the following into Russian. Discuss it in class.**

In Egypt there is a code, or a set of rules for producing the artwork. The style is called frontalism. In reliefs or paintings frontalism means that the head of the character is always drawn in profile, while the body is seen from the front. Although the face is to the side, the eye is drawn in full. The top half of the body, the shoulders and chest, are best seen from the front, for then we see how the arms are hinged to the body. But arms and legs in movement are much more clearly seen sideways. The legs are turned to the same side as the head, with one foot placed in front of the other and the big toe upwards. The head is at the right angle to the body. Every figure, in painting or sculpture, stands or sits with a formal, stiff, and rigid posture. The stance of the body is severe, but the faces are calm and serene, and almost always tilted slightly towards the sky, as if the figures were basking in the warm sun. For thousands of years, this was the one and the only style. However, it must not be supposed that Egyptian artists thought that human beings looked like that. They merely followed a rule which allowed them to include everything in the human form that they considered important.

**8. Translate the following into English.**

В Древнем Египте статуи богов и фараонов, которые ставились на всеобщее обозрение на открытых пространствах вне храмов, сохраняют первоначальную форму каменной глыбы, из которого они высечены. Существовал очень строгий канон

создания древнеегипетской скульптуры: цвет тела мужчины должен был быть темнее цвета тела женщины, руки сидящего человека должны были быть исключительно на коленях. Богов изображали согласно строгим правилам. Так бога Гора изображали с головой сокола. Все рельефы в Древнем Египте ярко раскрашивались, меньше всего изображений было в храмах и дворцах, там рисунки были только на поверхности. Строительные пигменты были минеральными, чтобы защитить изображения от солнечного света. Краску накладывали на сухую штукатурку. Сверху живопись покрывалась слоем лака, чтобы сохранить изображение. Небольшие изображения, выполненные в такой технике, хорошо сохранились.

### **9. Summarize the Text.**

### **10. Write a composition on one of the topics.**

1. The evolution of the "true" pyramid.
2. The trio of large pyramids at Giza.
3. Frontalism as the style of painting in ancient Egypt.

**Unit 2**  
**THE NEW KINGDOM**

**(EIGHTEENTH-TWENTIETH DYNASTIES, ca. 1550–1070 BCE)**

**PRE-READING TASKS**

**1. Learn the following words. Use them in your own sentences.**

<p>Amun ['amən] – Амона            apron ['eɪpr(ə)n] – фартук            схенти            array [ə'reɪ] – множество, масса            axial ['æksɪəl]; axial angle –            осевой угол            bowl [bəʊl] – кубок, чаша            carnelian [kɑ:'ni:liən] – сердолик            clerestory ['kli:stɔ:ri] – верхний            ряд окон            chafing ['tʃeɪfɪŋ] – натирание            (кожи чем-л.); раздражение            coherence [kə(u)'hiərə(ə)n(t)s] –            целостность            colonnade [ˌkɒlə'neɪd] – колон-            нада            deity ['deɪti], ['di:ti] – боже-            ство, бог            emanate ['eməneɪt] – излучать            extensive [ɪk'sten(t)sɪv] – гро-            мадный            feldspar ['feldspɑ:] – полевой            шпат            festival hall – банкетный зал            garments ['gɑ:mənts] – одежда            gold; solid gold – чистое золото            grille [grɪl] – решётка, сетка            habitation [ˌhæbɪ'teɪʃ(ə)n] –            обитель            hypostyle ['hɪpɒstɑɪl] – ги-            постиль</p>	<p>masonry ['meɪs(ə)nri] – ка-            менная кладка            mortuary ['mɔ:tʃu(ə)ri] – по-            гробальный            Nefertiti [ˌnefə'ti:ti:] – Нефер-            тити            Nemes – немес (головной            убор фараонов)            net effect – конечный резуль-            тат            pleat [pli:t] – складка; плисси-            ровка            precinct ['pri:sɪŋkt] – участок            priesthood ['pri:sthud] – духо-            венство            purification [ˌpjuəri'feɪʃ(ə)n] –            ритуальное очищение            pylon ['paɪlɒn] – пилон; столб            queue [kju:] – коса, косичка            ramp [ræmp] – пандус            rambling ['ræmblɪŋ] – беспо-            рядочный            Ramses ['rɑmsi:z] – Рамзес            rejuvenation            [rɪˌdʒu:v(ə)'neɪʃ(ə)n] – восста-            новление. Syn: renewal            renovate ['renəveɪt] – восста-            навливать            ritual ['rɪtʃuəl] – обряд            row [rəʊ] – ряд, линия            sacred ['seɪkrɪd] – священный</p>
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incense ['ɪnsen(t)s] – ладан, фимиам; to burn incense – воскурять фимиам; incense burner – курильница irresistible [ˌɪrɪ'zɪstəbl] – а) неопровержимый; irresistible proof – неопровержимое доказательство lintel ['lɪnt(ə)l] – перемычка окна	shelter ['ʃeltə] – убежище sizeable ['saɪzəbl] – огромный slit – длинный узкий разрез solid gold – чистого золота testament ['testəmənt] – свидетельство, доказательство. Syn: proof, evidence, testimony Thebes [θi:bz] – Фивы tight spacing – малое расстояние
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## 2. Make sure you know how to pronounce the following.

Akhenaten [ˌakə'nɑ:t(ə)n]; Amun ['amən]; Aten ['ɑ:t(ə)n]; Ramses ['ramsɪz]; Hatshepsut [hət'ʃɛpsʊt]; clerestory ['klɛstɔ:ri]; cylinder ['sɪlɪndə]; masonry ['meɪs(ə)nri]; Amenhotep [ˌɑ:mən'həʊtɛp]; Ramses ['ramsɪz]; Nefertiti [ˌnɛfə'ti:ti:]; Karnak ['kɑ:næk]; Thebes [θi:bz]; Thutmose [tʊtməʊz]; hypostyle ['hɪpə(ʊ)stɑɪl]; precinct ['pri:siŋkt]; renovate ['renəveɪt]; pylon ['paɪlɒn]; grandeur ['grændʒə].

## 3. Read and translate the following Text.

### TEXT

In the course of the Eighteenth Dynasty, temple complexes built to honor both gods and pharaohs became more extensive and elaborate, aided by the establishment of Amun as the main "state" god and the increased power and influence of his priesthood. Successive rulers would add new portions or renovate older temples, creating designs whose chief attribute was overbearing grandeur, not coherence or esthetic delight. The temple at Karnak, across the Nile from Deir-el-Bahari, is an example of this process. Begun about 1550 BCE, it was enlarged by Thutmose I, enriched by obelisks given by his daughter, Hatshepsut, and again expanded with a hypostyle jubilee festival hall constructed by Thutmose III for his own glorification. Yet another hypostyle hall, the largest of all, was built by Ramses II. Hypostyle halls are sizeable chambers created by rows of large columns placed closely together. The tight spacing was necessary to support the stone lintels of the roof, while the large column diameter reflected the substantial height of the stone cylinders. The net

effect was a dimly lit interior without a sense of spatial expanse. Daylight admitted through slits in the stone clerestory grilles filtered through the incense smoke and the upper volume of the hypostyle columns to create a sense of mystery, the desired effect for religious ritual. The temple was the habitation of the god who was sheltered, clothed, and fed by the priests, by now a powerful and largely hereditary group. Each day the priests performed purification rites in the sacred lake within the temple precinct, dressed the statue of the deity in rich garments, and presented it offerings at the evening ritual. They carried small statues in processions, and placed others in the sun for rejuvenation in special festivals, such as those marking the beginning of the New Year. Monumental masonry entrance gates or pylons lined processional routes to represent the eastern mountains of Egypt through which the divine early-morning sunlight emanated. Despite their rambling plans and numerous additions, New-Kingdom temples maintained axial circulation spaces for the penetration of solar rays and the movement of priestly processions. The pylon gates were not only symbols of the entrance through which the sun was reborn each day, but also of the gates to the underworld through which the eternal spirit must pass.

### **AFTER-READING TASKS**

**1. Make up questions to the text. Ask your classmates to answer them.**

**2. Give Russian equivalents for the following.**

Renovate older temples; extensive and elaborate; power of the priesthood; successive rulers; festival hall; hypostyle hall; sizeable chambers; rows of large columns; tight spacing; stone lintels; large column diameter; net effect; spatial expanse; stone clerestory; religious ritual; habitation of the god; purification rites; temple precinct; statue of the deity; special festivals; solid gold; rejuvenation; entrance gates; monumental masonry; pylon; rambling plans; axial circulation spaces; incense smoke; rich garments; stone cylinders; priestly processions.

**3. Give English equivalents for the following.**

Восстанавливать храмы; каменная кладка; отличительная черта; банкетный зал; гипостильный зал; огромные камеры;

ряд колонн; узкая разрядка; каменная перемычка; каменные цилиндры; фимиам; религиозный обряд; статуя божества; обитель богов; получить прибежище; совершать обряды очищения; пилон; богатая одежда; нести статуи во время процессии; въездные ворота; процессии жрецов.

#### **4. Translate the following text into Russian in writing.**

Among the most splendid of the Eighteenth-Dynasty temples is the funerary complex of Queen Hatshepsut (1473–1458 BCE) at Deir-el-Bahari, notable both for its architecture and for the fact that its patron was a woman. Succession to the throne passed through the female line, but the pharaoh was almost always male. Hatshepsut is usually depicted as a man, sometimes as the god Osiris, wearing the apron and headdress of a pharaoh. The Eighteenth Dynasty, the first of the New Kingdom, continued the Middle-Kingdom tradition of burial in rock-cut tombs, going a stage further by eliminating all suggestions of monumentality. Her court favorite was a commoner, Senmut, who was also responsible for her funerary temple. Hatshepsut was buried on the other side of the mountain range in the Valley of the Kings, so the temple complex was a mortuary chapel dedicated to the god Amun, the sun god with whom the pharaoh was associated. Ramps lead up from the valley to three broad terraces. The overall design was inspired by the neighboring temple of Mentuhotep. Columns in the north colonnade of the second terrace are faceted in a manner suggesting the flutes of later Doric columns. Relief carvings and wall paintings within the sanctuary spaces and in the great hall depict Hatshepsut's divine birth as the child of Amun and the activities of her peaceful reign, including trading expeditions. Hatshepsut herself is usually depicted as a man, sometimes as the god Osiris, wearing the apron and headdress of a pharaoh.

#### **5. Discuss the text with your classmates. Give the gist of the text in English.**

The royal tomb of Tutankhamen, who died between eighteen and twenty years of age, was discovered in 1922. The chambers contained a lot of beautiful objects, displaying the taste of the imperial court for delicacy and grace. The king's many coffins, one inside the other, were found intact. The innermost, of solid gold, weighs

243 pounds. The cover of the coffin has a breathtaking portrait of the boy king in solid gold, with the ceremonial beard, the eyebrows, and lashes all inlaid in lapis lazuli. But even more beautiful is the gold mask that covered the face of the actual mummy. The dead king wears the usual divine beard, and over his forehead are the heads of the vulture-goddess of Upper Egypt and the serpent-goddess of Lower Egypt. While the brilliant blue stripes on the headdress are glass paste, the other inlays come from semiprecious stones, such as lapis lazuli, turquoise, carnelian, and feldspar. To the effect of splendor produced by the intrinsic value of the materials is impressive. The wide eyes of the young; seem to be looking through and beyond us; no other work of art of antiquity brings us so close to the personality of a deceased monarch. Among the thousands of objects from the tomb, one of the most beautiful is the carved wood throne, covered with gold and inlaid with faience, semiprecious stones, and silver. The charming relief on the back shows the disk of Aten shining on the young king, who is seated on a delicately carved chair while his queen, Ankhesenamen, lightly touches his shoulder as she presents him with a beautiful bowl.

## **6. Discuss the following passage with your classmates.**

The famous painted limestone bust of Nefertiti, a work of consummate elegance and grace, shows the queen at the height of her beauty, wearing the crown of Upper and Lower Egypt and decked with the usual ceremonial necklaces. Every plane of her strong cheekbones, perfect nose, firm chin, and full lips, and every line of the heavy makeup applied to her eyebrows, eyes, and mouth, moves with an arresting combination of smoothness and tension. The slender, long-necked ideal is irresistible to twentieth-century eyes, attuned to contemporary fashion. But entranced viewers of this masterpiece, less often of the original than the countless reproductions on sale everywhere, seldom realize that this bust was never intended for public view. It is a model for official portraits of the queen and was found in the studio of the sculptor who made it. It comes as a shock to note that he never finished the left eye (the eye is completed in all the copies). If we were to see this same lovely head poised above the flat-chested, full-bellied figure visible in all representations of Akhenaten's surprising family, we might be less



charmed. Nonetheless, there is something undeniably personal about this astonishing model of an extraordinary woman.

**7. Write an essay on Egyptian art.**

**8. Make a presentation on Egyptian temples.**

**9. Render the following in English.**

### **ДОДИНАСТИЧЕСКИЙ ПЕРИОД**

Искусство додинастического периода характеризуется высоким мастерством обработки камня и вниманием к образу человека. Это время формирования основных канонов изображения человеческой фигуры. Величие правителя подчеркивается размерами его изображения, намного превосходящими других персонажей.

### **ДРЕВНЕЕ ЦАРСТВО**

Объединение Нижнего Египта и Верхнего Египта в единое государство в конце IV – начале II тыс. до н. э. привело к расцвету египетского искусства. В это время появляется новый тип гробниц – ступенчатая пирамида. Первая такая пирамида построена для фараона Джосера зодчим Имхотеном. Затем возвели пирамиды для фараонов Хеопса, Хефрена и Микерина в Гизе.

### **СРЕДНЕЕ ЦАРСТВО**

Бесчисленные войны ослабили Древнее царство. Прекращение строительства пирамид привело к поиску новых типов сооружений. Храм-усыпальница Ментухотепа I в Дейр-эль-Бахри (XXI в. до н. э.), был первым памятником нового типа.

### **НОВОЕ ЦАРСТВО**

В период Нового царства прямоугольный храм, состоящий из трех частей: открытого двора (перестилья), колонного зала (гипостиля) и святилища, был широко распространён. Храмовые комплексы, посвященные богу Амону, находятся в Карнаке и Луксоре. Изобразительное искусство Древнего Египта достигает вершины в период Амарны (XIV в. до н. э.), когда Аменхо-

теп IV (Эхнатон), проведя религиозную реформу, перенес столицу из Фив в Амарну. Скульптурные портреты Эхнатона и его жены Нефертити оказались лучшими в это период.

## ПОЗДНЕЕ ВРЕМЯ

Египетское государство распалось в результате многочисленных войн, которые велись на протяжении веков. Александр Македонский, который завоевал Египет в 332 году до н. э., был провозглашен фараоном и отождествлен с божеством. На протяжении 300 лет история Египта была связана с историей Древней Греции. Трехсотлетний период Эллинизма оставил после себя немало памятников архитектуры.

## SUPPLEMENTARY READING

### 1. Read, translate and discuss the following text.

To display their power and association with the gods, the Pharaohs wore clothes that differed from those of the nobles and the common people. The royal headdress called the Nemes is an important royal emblem. Originally, it was a piece of linen cloth gathered together at the back of the head. The statues of King Djoser show that by the Third Dynasty, the kings had begun to wear it over their wigs. The Nemes became a royal headdress by the Fourth Dynasty, with or without pleating over the head, but generally with fine accordion pleating on what is called the folds. The band of the Nemes was bound tightly above the brows and tied at the back beneath the "queue", which did not appear until the Middle Kingdom. The band of the Nemes was strengthened by a piece of hard material like a strip of leather located between the Nemes and the forehead. This was either to prevent the cloth of the Nemes from being stained with sweat or from chafing the brow. The false beard seems to have been attached to the same piece of material. Depictions of the Nemes were striped both in reliefs and paintings and the unstriped part was in the ground colour of the figure. These features can be seen in the famous mask of King Tutankhamun. The Nemes, made of linen, might very often have been of one colour. Another royal garment is the royal apron, or kilt, called the Shendyt. It is first found in the Fourth Dynasty and hardly varied throughout Egyptian

history. It was wrapped counter-clockwise around the king's body. The royal apron is covered with fine accordion pleating.

**2. Topics for discussion and essay writing.**

1. The pyramids at Giza.
2. The Middle Kingdom pyramids.
3. The New Kingdom pyramids and temples.

**3. Make a presentation on Egyptians Gods and Goddesses.**

## PART III MESOPOTAMIAN ART

### Unit 1 MESOPOTAMIAN ARCHITECTURE AND SCULPTURE

#### PRE-READING TASKS

#### 1. Learn the following words and word combinations.

<p>Akkad ['ækæd] – Аккад          Akkadian [ə'keɪdɪən] – аккад-ский          alabaster [ælə'bæstə] – гипс          altar ['ɔ:lta] – жертвенник          arrow ['ærgəu] – стрела          band – обод, пояс; полоса          barley ['bɑ:lɪ] – ячмень          bas-relief [bɑ:rɪ'li:f] – барельеф          beat time – отбивать такт          bitumen ['bitjumin] – горная смола          boundary stone – бортовой камень          brick – кирпич, raw brick – кирпич-сырец. Syn. airbrick, green brick;          burnt brick; flamed brick – обожженный кирпич          brickwork ['brɪkwɜ:k] – кирпичная кладка          bristling ['brɪslɪŋ] – оцетинившийся          buttressed walls – подпорные стены          chariot ['tʃæriət] – колесница          converge [kən'vɜ:dʒ] – сходиться          descent [dɪ'sent] – спуск          Euphrates [ju:'fretɪz] – Евфрат</p>	<p>light infantry [ˌlaɪt'ɪnfəntri] – лёгкая пехота          low relief [ˌləʊrɪ'li:f] – барельеф          mace [meɪs] – а) булава; в) жезл          magenta [mə'dʒentə] – пурпурный цвет          mound [maʊnd] – холм; курган          oblong [ˈɔblŋ] – прямоугольный          quiver ['kwɪvə] – колчан          primeval [praɪ'mi:v(ə)l] – первозданный, девственный          register ['redʒɪstə] – регистр          relentless [rɪ'lentləs] – жестокий          religious ceremonials – религиозные обряды          scorpion ['skɔ:riən] – скорпион          seal [si:l] – печать          sheathe [ʃi:ð] – облицовывать          shell [ʃel] – раковина          shield [ʃi:ld] – щит          solicitous [sə'lisɪtəs] (solicitous about) – заботливый          solid block – цельный блок          stairway ['steəweɪ] – лестница          stele ['sti:lɪ] – стела          stubby ['stʌbɪ] – приземистый          Sumer [su:'mər] – Шумер</p>
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ewe [ju:] – овца	Sumerian [su:'mɪərɪən] – шумерский
four points of the compass – четыре части света	swelling – выпуклость
goatskin ['gəʊtskɪn] – сафьян	Tigris ['taɪgrɪs] – Тигр
helmet ['helmət] – шлем	three-stage – трехступенчатый
heraldry ['her(ə)ldrɪ] – геральдика	tier ['tɪə] – ряд, ярус, регистр
imprint [ɪm'prɪnt] – ставить штамп	truncated pyramid – усечённая пирамида
inlaid [ɪn'lɑɪd] – инкрустированный	tuck [tʌk] – помещаться
insight ['ɪn,sɑɪt] – проницательность	vulture ['vʌltʃə] – 1) Egyptian vulture гриф (птица) 2) стервятник
lapis lazuli [ˌlæpɪs'læzjʊli] – лазурит	whitewashed ['waɪtwɔʃt] – побеленный
libation [laɪ'beɪʃ(ə)n] – возлияние	worshipper ['wɜ:ʃɪpə] – верующий
	ziggurat ['zɪɡʊ,ræt] – зиккурат

## 2. Make sure you know how to pronounce the following.

Ishtar ['ɪʃtɑ:]; Gilgamesh ['gɪlgæməʃ]; Ur [z:]; Uruk ['ʊrʊk]; Lagash ['leɪgæʃ]; Akkad ['ækæd]; Akkadian [ə'keɪdɪən]; Sumer [su:'mər]; Mars [mɑ:z]; Mercury ['mɜ:kj(ə)rɪ]; Saturn ['sætən]; Sargon ['sɑ:gɒn]; magenta [mæ'dʒentə]; Naram ['nɑ:rəm]; oblong ['ɒblŋ]; quiver ['kwɪvə]; stele ['sti:lɪ]; bristling ['brɪʃlɪŋ]; sheathe [ʃi:ð]; Moon [mu:n]; scorpion ['skɔ:pɪən]; lapis lazuli [ˌlæpɪs'læzjʊli]; Semitic [sə'mɪtɪk]; phalanx ['fælæŋ(k)s]; Euphrates [ju:'freɪtɪz]; Tigris ['taɪgrɪs].

## 3. Find English equivalents of the following in Text 2.

Подпорные стены; возвышаться над равниной; гигантская прямоугольная платформа; сходиться в одной точке на вершине; временно возвращенная власть; стела; две скульптуры; цилиндрическая поверхность; передавать специфику обряда; стебли ячменя; гипсовая ваза; финиковая пальма; изображение выполнено согласно канонам; шлем; щит; три фута в высоту; кирпичная кладка.

## 4. Read and translate the following Text.

## TEXT

The earliest of the ziggurats to survive was built in the land of Sumer at Uruk (modern Warka) on the banks of the Euphrates in southern Mesopotamia between 3500 and 3000 BCE and was dedicated to the sky god Anu. The mound was so oriented as to direct its corners toward the four points of the compass and was sheathed by sloping brick walls so as to form a gigantic oblong platform, standing some forty feet above the level of the surrounding plain. On this terrace stood a small whitewashed brick temple (nicknamed the White Temple), only the lower portions of which remain. Curiously enough, the entrances do not face the steep stairway ascending the mound, and the altar is tucked into a corner of the interior, possibly for protection from wind. The buttressed walls were reinforced by timber, but it is not known just how the building was roofed. Since the Sumerian name for such temples means "waiting room", the enclosure may well have provided a setting in which the worshipers could await the descent of the deity. The better preserved and considerably larger ziggurat at Ur, near the confluence of the Tigris and the Euphrates, was built much later, during the so-called Neo-Sumerian period, when the Sumerians temporarily regained power after the collapse of the Akkadian Empire, about 2100 BCE. Three stairways, each of a hundred steps, converge at the top of the first platform; others ascended a second and then a third level, on which stood the temple. The remaining masses of brickwork, recently somewhat restored, dominate the plain for many miles. The original monument, perhaps planted with trees and other vegetation, must have made a majestic setting for religious ceremonials.

Two pieces of sculpture from Uruk, dating from the period of the White Temple, give us some insight into the character of these ceremonies. A superb alabaster vase some three feet in height was probably intended to hold libations in honor of E-anna, the goddess of fertility and love. The cylindrical surface of the vase, only slightly swelling toward the top, is divided into four bands of low relief celebrating her cult. In the lowest, date palms alternate with stalks of barley, in the next ewes with rams. The third tier shows naked worshipers bringing baskets of fruit and other offerings, and the fourth the crowned goddess receiving a worshiper whose basket is brimming with fruit. Some of the strength of the composition derives from the alternation, from one level to the next, of the

directions in which the bands of figures are moving; some derives from the sturdy proportions and simple carving of the stocky figures. Their representation is governed by conventions not unlike those of Egyptian art: the torso seen in three-quarter view, the legs and heads in profile.

### **AFTER- READING TASKS**

#### **1. Can you answer the following questions?**

1. When were the first ziggurats built? How was the mound oriented?
2. What was the purpose of the "waiting room"?
3. When was the considerably larger ziggurat at Ur built?
4. What was a majestic setting for religious ceremonials?
5. What was a superb alabaster vase intended for?
6. What is depicted on every band of the alabaster vase?

#### **2. Give Russian equivalents of the following.**

Representation is governed by conventions; to be carved from white marble; eyebrows were inlaid with bitumen; the hair plated with gold; delicate mouth and chin; stripped condition; gorgeous harp; gold-covered posts; the uppermost scene on the sound box; alert ears; solicitous wolf; beat time; goat, made of wood overlaid with gold and lapis lazuli; clay tablets; proverbial symbolic animals; libation cups.

#### **3. Match the following words and their definitions.**

1. stela = stele stela ['sti:lə] noun (pl. stelae [-li:])	a. a rectangular stepped tower, sometimes surmounted by a temple. They are first attested in the late 3rd millennium BCE
2. gorgeous	b. smb who shows anxious concern for someone or smth
3. solicitous	c. is a bright blue stone, used especially in making jewellery
4. lapis lazuli	d. the depiction of someone or something in a work of art
5. representation	e. if smth is describes as such, it means it is bright and impressive

6. ziggurat	f. an upright stone slab or column typically bearing a commemorative inscription
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**4. Substitute the Russian words and word combinations by their English Equivalents given in the box.**

register; impermanence; symbolically; shield(s); chariot; phalanx; surmounted; *Stele*; conqueror; modern; arrow(s); goatskins; quiver

A grim reminder of the (быстротечности) of Mesopotamian society is given by the (стела) of *King Eannatum*, found at Lagash, the modern Tello. This boundary stone is also called the (стела) of *the Vultures*. In the upper (ряд) the king, (завоеватель) of both Ur and Uruk, leads a (фаланга) into battle. He is clad in (сафьян) and carries a mace. The battalion is represented (символически) by a solid block of four shields originally (увенчанные) by nine identical helmeted heads. From each (щит) protrude six spears, one above the other, each held by a pair of hands; below the (щиты) a steady row of feet tramples a shapeless mass of bodies. In the broken lower (ряд) the king in his (колесница), his (колчан) bristling with (стрелы), leads light infantry into battle. To (современный) eyes accustomed to mechanized warfare, this inhuman attack is all too familiar.

**5. Read and translate the Text into Russian. Comment on it.**

E-anna herself may be the subject of the beautiful *Female Head* carved from white marble. It was probably intended to surmount a wooden statue. Originally, the eyes were filled with shell and lapis lazuli held in by bitumen, which would have made the magical stare even more intense. The eyebrows were probably inlaid with bitumen and the hair plated with gold. Even in its present stripped condition, the contrast between the enormous eyes and the sensitively modeled surfaces of the delicate mouth and chin renders the head unforgettable.



## **6. Translate the following into Russian in writing. Discuss the text in class.**

The splendor of a Sumerian court can be imagined from the gorgeous harp found in the tomb of Puabi, queen of Ur. The strings and wooden portions have been restored, but the gold-covered posts and the bull's head, with its human beard of lapis lazuli, are original; so are the four narrative scenes on the sound box, inlaid in gold, lapis lazuli, and shell. The bearded bull is a royal symbol throughout Mesopotamian art. Intensely real, the animal with its wide-open eyes and alert ears seems to be listening to the music. The uppermost scene on the sound box, showing a naked man wrestling two bearded bulls, all of whom stare out at us vacantly, and the lowest, a scorpion-man attended by a goat bearing libation cups, come from the epic of Gilgamesh, the half-historical, half-legendary hero. But the two incidents between are not so easy to trace. In one a table heaped with a boar's head and a sheep's head and leg is carried by a solicitous wolf with a carving knife tucked into its belt, followed by a lion bearing a wine jug and cup; in the other a donkey plays a bull-harp while a bear beats time and a jackal brandishes a rattle and beats a dram. Possibly these human-handed beasts come from some Sumerian legend yet unknown. That such representations may contain a far deeper meaning than we tend to give them is suggested by the splendid goat, made of wood overlaid with gold and lapis lazuli, also found in the royal graves at Ur. We know from contemporary representations on the stone seals used to imprint clay tablets that this is the kind of offering stand customarily set before the male fertility god Tammuz. The he-goat, proverbial symbol of masculinity, stands proudly before a gold tree, forelegs bent, eyes glaring outward with great intensity. Descendants of such symbolic animals persist in heraldry even into modern times and are still endowed with allegorical significance.

## **7. Translate the following into English.**

Зиккурат – это башня из поставленных друг на друга усечённых пирамид. Террасы зиккурата соединялись лестницами или пандусами, стены членились прямоугольными нишами. Внутри стен, поддерживающих платформы, находилось множество комнат, в которых жили священники и работники хра-

ма. Рядом с зиккуратом находился храм, который являлся жилищем бога. Материалом для постройки зиккуратов служил кирпич-сырец, облицованный обожжённым кирпичом. Разрушавшиеся от дождя и ветра зиккураты периодически восстанавливали, что привело к изменению их конструкции. Шумеры строили зиккураты трёхступенчатыми в честь верховной триады своего пантеона – бога воздуха Энлиля, бога вод Энки и бога неба Ану. Вавилонские зиккураты были семиступенчатыми и окрашивались в символические цвета планет (в древнем Вавилоне было известно пять планет), чёрный (Сатурн, Нинурта), белый (Меркурий, Набу), пурпурный (Венера, Иштар), синий (Юпитер, Мардук), ярко-красный (Марс, Нергал), серебряный (Луна, Син) и золотой (Солнце, Шамаш).

**8. Translate the text into Russian. Summarize it in 50 words in writing.**

*Akkad (c. 2340–2180 BCE)*

A Semitic ruler, Sargon I, usurped the throne of Kish and then ruled for fifty-six years from neighboring Akkad. Sargon founded a dynasty of five kings who aspired to world conquest and in fact controlled the Middle East from the Mediterranean Sea to the Persian Gulf. The magnificent bronze *Head of an Akkadian Ruler* is a great work of art. Even in the absence of the eyes, gouged out long ago, the head is overwhelming. The hair, braided and bound to form a kind of diadem, is gathered in a chignon on the neck. The face is half hidden in a beard whose two superimposed tiers of curls, each made up of spirals moving in the opposite direction to those in the tier below; exert an almost dizzying effect on the beholder by their blend of formal grandeur and linear delicacy. The great, flaring eyebrows plunge in convergence: upon an aquiline nose below which the sensual lips are held quietly in a superb double curve of arrogant power not to be approached again until Greek and Roman sculpture. The identity of this monarch is unknown, but it is hard to believe that the great Sargon looked different.

## 9. Summarize the texts of the Unit.

### SUPPLEMENTARY READING

#### 1. Learn more about the Mesopotamian Gods and Goddesses. Make a presentation on one of them.

1. AN – ANU	The head of the family of Gods of heaven and Earth was An or ANU. He was the Great Father of the Gods, the king of the Gods, the God of the Sun. His realm was the expanse of the heavens. His symbol was a star
2. NINHURSAG	Mother of The Gods – Queen of the mountainhead. She was the daughter of Anu but her mother was not Antu. She was on the heavens having come here before Mankind
3. ENKI OR EA	He was the god who created the first humans: In those days, in those years, The Wise One of Eridu, created him as a model of men. His name was Adapa, Adam. He is a god of water, creation, and fertility. He was the leader of the first sons of Anu that came down to Earth. As Thoth in Egypt and Hermes in Ancient Greece he is the Magician – the Alchemist
4. ENLIL	He was God of Heaven and Earth, firstborn of the main God Anu (Heaven) in union with Ki (Earth), Dispenser of Kingship, Chief of the Assembly of the Gods, Father of Gods and men, Granter of Agriculture, Lord of Air-space. His name meant 'lord of the air-space' – the prototype and father of the later Storm Gods that were to head the pantheons of the ancient world
5. ANSHAR	Father of Anu and all the other gods. His consort is his sister, Kishu. He is the male principle, Kishu the female principle. He is the sky, Kishu the earth. He led the gods in the war against Tiamat

6. ERESHKIGAL	Goddess of the underworld, consort of Nergal. She is a dark side of Ishtar. When Ishtar descended into the underworld to save Tammuz, she tricked her into leaving some part of her clothing or insignias at each of the underworld's seven gates as she passed through them. Standing naked at the seventh gate, Ishtar threw herself on her; but like Samson shorn of his hair she was powerless. She confined Ishtar in the underworld until the wily Ea contrived her release with a trick
7. INANNA – aka INNIN – INNINI	She was the patron the City of Gilgamesh – Uruk. As Queen of heaven, she was associated with the Evening Star (the planet Venus), and sometimes with the Moon. She may also have been associated the brightest stars in the heavens, as she is sometimes symbolized by an eight-pointed star, a seven-pointed star, or a four pointed star
8. ISHTAR	She is the goddess of love, procreation, and war. She is armed with a quiver and bow. Her temples have special prostitutes of both genders. A lion often accompanies her, and she sometimes rides it
9. KINGU	Tiamat's general in the war against the gods. Keeper of the tablets of destiny, which hold the divine plan for all the cosmos. Ninhursag used his blood to make the first man, and from this comes the demonic, rebellious aspect of human nature
10. NANNA	It is another name for the moon god Sin. He was the tutelary deity of Ur, appointed as king of that city by An and Enlil. He established Ur-Nammu as his mortal representative, establishing the third Ur dynasty. Nanna was married to Ningal and they produced Inanna and Utu

11. NEBO – NABU	God of writing and speech, speaker for the gods. He maintains records of men's deeds and produces them for judgment after death. His symbol is the stylus
12. NERGAL	God of the underworld, mass destruction and plague, consort of Ereshkigal. Thrown out of heaven, he stormed the underworld with fourteen demons until Ereshkigal consented to marry him
13. NIDABA	The goddess of writing and the patron deity of the edubba (palace archives)
14. NINLIL	She was the intended bride of Enlil. She follows him to the nether world, where she gives birth to the moon god Sin. They have three more children in the nether world who remain there so that Sin may be allowed to leave
15. SIN	The moon god. Wise and secretive, the enemy of all evil spirits. An old man with a long beard who flies through the sky in his sail-boat every night
16. TIAMAT – LEVI-ATHAN	Goddess of the primeval depths, the chaos from which Marduk formed the world. She took the form of a dragon and swam in the primal waters. Tiamat warred on the gods, spawning a brood of dragons, sphinxes, scorpion-men and other demons and monsters for her army. Marduk slew her, defeating her with magic and powerful winds. Splitting her in two, Marduk cast one half of Tiamat into the sky to form the heavens and the other he cast down to form the Earth
17. UTU – SHAMASH – BABBAR	Son of Nanna and Ningal, god of the Sun and of Justice, he goes to the underworld at the end of every day and while there, decrees the fate of the dead. When Inanna's tree is infested with unwelcome guests, he ignores her appeal for aid. He aided Dumuzi in his

	<p>flight from the demons by helping him to transform into different creatures. He opened the "abla" of the Underworld for Enkidu, to allow him to escape, at the behest of Enki. Through Enki's orders, he also brings water up from the earth in order to irrigate Dilmun, the garden paradise, the place where the sun rises. He is in charge of the 'Land of the Living' and, in sympathy for Gilgamesh, calls off the seven weather heroes who defend that land</p>
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**Unit 2**  
**ART OF NEO-SUMER, BABYLON, ASSYRIA, PERSIA**

**PRE-READING TASKS**

**1. Learn the following words and word combinations.**

<p>adobe brick, air-dried brick, cob brick, sun-dried brick, cob air-dried brick – сырец          artistry ['ɑ:tɪstri] – мастерство          artistic merit – представляющий большую художественную ценность          ascendancy [ə'sendən(t)si] – власть          baleful ['beɪlfəl] – злобный          basalt ['bæsɔ:lt] – базальт          colloquy ['kələkwɪ] – беседа          composure [kəm'pəuzə] – спокойствие; хладнокровие          deliverance [dɪ'lv(ə)r(ə)n(t)s] – спасение          diorite ['daɪərɪt] – диорит (зеленовато-коричнев гранитная порода)          distraught [dɪ'strɔ:t] – безутешный; at / over / with – смятенный. Syn: upset          dolerite ['dɒlərɪt] – долерит          excavation [ˌɛkskə'veɪʃ(ə)n] – раскопки; to carry out archaeological excavations – проводить археологические раскопки          goad into fury – приводить в ярость          Hammurabi [ˌhæmu'rɑ:bɪ] – Хаммурапи</p>	<p>Hittite [ˌhɪ'taɪt] – хетт; хеттский          inflated [ɪn'fleɪtɪd] – надутый (воздухом)          intercession [ˌɪntə'seʃ(ə)n] – заступничество, посредничество          lambskin ['læmskɪn] – 1) овчина. Syn: sheepskin; 2) каракуль          mayhem ['meɪhem] – хаос          Mount Sinai ['saɪnaɪ] – Синай          mud brick – глинобитный кирпич          Nineveh ['nɪnɪvə] – Ниневия          owl [aʊl] – сова; филин          palmette [pəl'met] – пальметта          plod along – плестись с трудом          rhyton ['rɪtɒn] – ритон          steatite ['stiətɑɪt] – стеатит, жировик. Syn: soapstone          talon ['tælən] – коготь птицы          triple ['trɪpl] – тройной. Syn: threefold, treble          Ur [z:] – Ur of the Chaldees Ур (Халдейский)          virile ['vɪraɪl] – зрелое          vision ['vɪz(ə)n] – изображение          votive ['vəʊtɪv] – вотивный          unswerving [ʌn'swɜ:vɪŋ] – непоколебимый, непреклонный          wrought [rɔ:t] – украшенный, отделанный; с отделкой</p>
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## 2. Make sure you know how to pronounce the following.

Gudea [gu:'di:ə]; Hittite [,'hɪ'taɪt]; Lagash ['leɪgæʃ]; Hammurabi [,'hæmu'rɑ:bɪ]; Anatolia [,'ænə'təʊliə]; Ashur [ə'ʃuə]; Lilith ['lɪlɪθ]; Tutankhamen [tu:t(ə)n'kɑ:m(ə)n]; Guti [gu:'tɪ]; Xerxes ['zɜ:ksɪ:z]; Shamash [ʃə'mæʃ]; Marduk ['mɑ:dʊk]; Bogazkoy [bəu'gɑ:z'kɜ:'i:]; Kassites ['kæsɪt]; Nineveh ['nɪnɪvə]; Elamite ['i:lə,mɪ:t]; palmette [pəl'met] Assyrian [ə'sɪrɪən]; Nimrud ['nɪmrʊd]; Ashurnasirpal [əʃur'na:zɪr,pəl]; Mitannians [mɪ'tælnɪən]; Anatolia [,'ænə'təʊliə]; steatite ['stiətɪt]; rhyton ['raɪtɒn,].

## 3. Read and translate the following Text.

### TEXT

#### *Neo-Sumer and Babylon (c. 2125–1750 BCE)*

The city-state of Lagash mysteriously escaped the general devastation wrought by the Guti, and its ruler, Gudea, interpreted this deliverance as a sign of divine favor. In gratitude he dedicated a number of votive statues of himself, all carved either from diorite or from dolerite, imported stones of great hardness, as gifts to temples in his small realm. All the Gudea statues radiate a sense of calm, even of wisdom. Holding a plan of a building on his lap, Gudea sits quietly with hands folded. Only the tension of the toes and the arm muscles betrays his inner feelings kept in check by control of the will. The surviving heads, often crowned with a lambskin cap, show the same composure, expressed artistically in the broad curves of the brows and the smooth volumes of the cheeks and chin, handled with firmness and accuracy. While less dramatic than the Akkadian Ruler, the modest Gudea portraits achieve real nobility of form and content. Gudea was able to win control by peaceful means over a considerable region of the former Akkadian Empire. Twenty-six statues of Gudea have been found during excavations of Telloh (ancient Girsu). The early statues were made of limestone, steatite and alabaster; later, when wide-ranging trade-connections had been established, the more costly exotic diorite was used.

Diorite had already been used by old Sumerian rulers. In 2111, Ur-nammu, governor of Ur, usurped the monarchy of Sumer and Akkad and built the great ziggurat at Ur. Little else of artistic merit survives from his reign, after which Mesopotamia reverted to its



former chaotic pattern of conflicting city-states. Adorned only with gigantic earrings and the characteristic four-tiered headdress of a deity, she smilingly upholds, behind her head, a looped cord – either the symbol of human life or the instrument with which she brings it to an end. Her great wings are partially spread behind her body. Instead of feet she has terrible feathered talons; flanked by staring owls, she perches upon the rumps of two lions back to back. Originally, her body was painted red, one owl black and the other red, and the manes of the lions black.

The great king Hammurabi briefly brought all of Mesopotamia under the rule of Babylon and reduced its various and often conflicting legal systems to a unified code; this code is inscribed on a tall stele of black basalt at whose summit Hammurabi, in a simple and noble relief, stands before the throne of the god Shamash, again on a sacred mountain indicated by the customary scale pattern. Wearing the same four-tiered headdress as Lilith and with triple flames emerging from his shoulders, this magnificent being extends his symbols of power, a rod and a ring. At first sight prosaic, this elemental colloquy between man and god becomes grander as one watches; the king talks familiarly with the deity who sanctifies his laws. The cylindrical figures typical of early Mesopotamian art are stylized in pose, so that the torso is shown frontally while the hips and legs are depicted in profile. For the first time the eyes are not frontal; the gaze between man and god is unswerving.

About 1595 BCE the Babylonian kingdom was conquered by the Hittites, a people from Anatolia. The sturdy, virile art of the Hittites is seldom of a quality to compete with the best of Mesopotamian art, but the rude and massive lions (c. 1400 BCE) that flank the entrance to the gigantic stone walls of the Hittite citadel near modern Bogazkoy are the ancestors of the winged beasts that guard the portals of the palaces of the Assyrian kings. It is interesting that after the death of Tutankhamen, the Hittites were so powerful in the Middle East that Ankhesenamun, the distraught widow of the young pharaoh, besought the Hittite king Suppiluliuma I for the hand of one of his sons in marriage as protection.

### **AFTER-READING TASKS**

**1. Make up questions to the Text. Ask your classmates to answer them.**

## 2. Give Russian equivalents for the following phrases.

Votive statues; carved from diorite; stones of great hardness; to sit quietly with hands folded; heads crowned with a lambskin cap; to win control over smth; artistic merit; a terra-cotta relief; adorned with earrings; four-tiered headdress; feathered talons; tall stele; black basalt; triple flames; elemental colloquy; cylindrical figures; Babylonian kingdom; terrible feathered talons; inflated goatskins; winged beasts.

## 3. Learn the following the following phrases to use them in your own sentences.

Bas-relief – барельеф; concave relief – вогнутый рельеф; covered work in relief – рельефная резная работа; half relief – полурельеф; high relief – горельеф; hollow relief – вогнутый рельеф; in bold relief – выпуклый рельеф, рельефно; low relief – низкий барельеф; middle relief – полурельеф; relief design – рельефный узор; relief etching – рельефный офорт.

## 4. Substitute the Russian words and phrases by their English Equivalents given in the box. Translate the text into Russian. Give the gist of the text.

Succession of halls; emissaries; military exploits; relief(s); sculpture; epic breadth of vision; dismantling the fortifications; slabs; superimposed; on the surface; background; scenes; great sculptors; bowmen; effective pattern; stay afloat; contours; paintings; on the tops of the towers; ornamentalized trees

In the palaces of Nimrud and Nineveh (посланники) of friendly rulers could approach the monarch only through a (анфилада залов) lined with continuous wall (рельефы) intended to overawe the visitors not only with the king's intimacy with the gods but also with his (воинские подвиги) and personal courage. These historical (рельефы) are ancestors of the lengthy political narratives of Roman imperial (скульптура). In strips often (наложенный друг на друга) in the manner of Egyptian tomb (рельефы), the Assyrians can be seen fighting battles that they always win and burning cities, (разрушающих крепости), and massacring the inhabitants. The (рельефы) were drawn (на поверхности) of alabaster

(плиты) and the (фон) was then cut away to give just a slight projection as in Egyptian (рельефы). Yet the (контуры) are so strongly ornamentalized that they convey an impression of massive volume instead of Egyptian elegance. The innumerable (сцены) of unrelieved mayhem can become monotonous, especially because the quality of the (рельефы) is not uniformly high. But there were (выдающиеся скульпторы) in the group who could find in their narrative subjects inspiration for an (эпическая широта изображения) entirely new in art. Sometimes the (сцены) have a humor, as in *Elamite Fugitives Crossing a River*. Two Assyrian (лучники) shoot from the bank at two fully clothed Elamites who cling to inflated goatskins and at a third who has to rely entirely on his own strength to (остаться на плаву) as they swim toward the walls of their little city, defended by Elamite warriors (на вершине башни). In the manner of Egyptian (рельефы) and (живописи), the swimmers have two left hands. The undulating shapes of the swimmers and the (декоративные деревья) on the bank create the (лучший образец) characteristic of the best Assyrian (рельефы).

### **5. Summarise the text in 80 words.**

Like all Mesopotamian buildings, the palace of Sargon II was mostly built of mud brick, which accounts for the ease of its demolition by the next wave of invaders. Considerable use seems to have been made of arches and barrel vaults. Luckily, the Assyrians had access to stone for sculpture, and they were able to flank the entrances to the brightly painted throne room with colossal limestone guardians, in the tradition of the Hittite lions. They were monstrous beings with the bodies of bulls, grand, diagonally elevated wings, and human heads with long curly beards and many-tiered divine headdresses, doubtless symbols of the supernatural powers of the king. Built into the gates and visible only from two sides, they were really a kind of relief sculpture rather than statues in the round. So that the viewer might see four legs from any point of view, the sculptors generously gave these creatures five.

### **6. Give the gist of the text in English.**

The conflicts between men and beasts turn into the grandest action scenes in Mesopotamian art – in fact, into some of the most powerful in the entire history of art. Lions were released from their

cages, after having been goaded into fury, so that the king could display his strength and courage by shooting down the maddened beasts from his chariot. The best sculptors were employed for these heroic reliefs, which unleash an astonishing explosion of forces – the swift flight of the horses, the resolute power of the monarch, the snarling rage of the tormented beasts. Not since archaic Egypt have the muscles of humans and animals been shown swelling with such tremendous tension as in the relief depicting Ashurnasirpal engaged in his cruel sport. Almost unbearable in its tragic intensity is the detail of the *Dying Lioness* from the palace of Ashurbanipal at Nineveh. Pierced by three arrows, bleeding profusely, and howling in impotent defeat, the poor beast drags her paralyzed hindquarters desperately along. After these horrors the relief of a flock of gazelles from the same palace is totally unexpected in its airy grace. One turns his head in fear, the others plod along, the little ones struggling to keep up, as they flee their archenemy, man.

## **7. Translate the following into English.**

Более шести с половиной тысяч лет назад в долине Тигра и Евфрата начал формироваться центр мировой культуры, достигший высочайшего расцвета в Месопотамии. Искусство Месопотамии представлено прикладными и изобразительными произведениями. Постоянные войны привели к необходимости создания крепостей. Месопотамские города отличались мощными воротами, укрепленными дверями и тяжелыми колоннами. В Месопотамии была создана Вавилонская башня, на вершине которой находилось святилище бога Мардука. В Вавилоне было множество дворцов и храмов, но мощные ворота богини Иштар, украшенные синими плитами с образами быков и драконов, выделялись среди всех архитектурных сооружений.

## **8. Give the gist of the following text.**

The Persians worshiped the god of light, Ahuramazda, at outdoor fire altars for which no architecture was needed, so there were no ziggurats. But the palace of stone built on a huge platform was well preserved. The king had no need to terrify his visitors, so the relief sculpture showed interminable superimposed rows of neatly uniformed bodyguards mounting the steps, as in reality they did, and the great king himself giving audience. For the first time, relief

in the Near East was not just surface drawing with the background cut away, but was so carved as to give the impression that actual figures, having cylindrical volume, move on a shallow stage. This idea was derived from Greek art, and the sculptors may have been Ionian Greeks. The statue-like figures are shown in true profile, although the eyes are still frontal. The rows of curls in hair and beard are obviously derived from Akkadian and Assyrian forebears, but the drapery folds now have edges that ripple in long, descending cataracts as in archaic Greek sculpture, and the garments clearly show underlying limbs, as in Old Kingdom Egyptian sculpture. In a civilization like that of the Persians, individualization was not encouraged, but there is a fresh elegance of drawing and carving that gives Persian decorative sculpture great distinction.

Persian rooms were square, and the great hall must have been one of the most impressive in the ancient world. Its hundred stone columns, each forty feet high and brightly painted, were delicately fluted and terminated in paired bulls that acted as brackets and helped to support the gigantic beams of imported wood. Quite possibly the Persians drew their idea partly from the columned porticoes of Ionian Greek temples, partly from the columned temple halls of the Egyptians. The gold and silver rhytons or libation vessels, with their hybrid animal forms, show the Persian love of elegance, grace, and rational organization of elements. The responsibility for the destruction of the palace rests upon the Greeks. The palace was burned by Alexander the Great after a long and violent banquet.

## **SUPPLEMENTARY READING**

### **1. Read, translate and discuss the following text.**

In historical Mesopotamia, animal figurines are not so common. However, there are clay dogs, buried under a house for its protection. Magical manuals give instructions for making them, and prescribe what should be written on them: 'Don't stop to think, bite', 'Driver off of demons', 'His bark is loud', and the like. The archaeologists found them with these words written on their backs. Therefore, here is one possible explanation: magical images. There is another class dogs with inscriptions which make it clear that they have a different function. On the back of little clay dog from Sippar (in N. Babylonia) of the first millennium BCE, the words are written 'For the lady Gula. I made a clay dog and presented it to her'. Gula is

the goddess of healing, and the dog is her animal. Thus, it is clear that in gratitude for the goddess' healing intercession she has a dog dedicated to her. Presumably the little Neo-Babylonian dog performed the same function: we might think that this was a fairly unimpressive gift to the deity, but it need not have been much more significant than lighting a candle in a Catholic church today, and it is noticeable that the donor's name is not mentioned, so that the dog could easily have been bought from a vendor with a range of gift-dogs to suit every pocket. The dogs may have been gifts made to the temple in fulfilment of a vow, once the deity had granted the donor's wish. Others were 'pre-emptive' gifts to the deity designed to secure the divine complaisance in advance. In these early centuries, citizens could dedicate statuettes of themselves to stand in the temple, where they would prey unceasingly to the deity. This is explicitly stated on occasion. One statue inscription says 'I brought this statue to my Lady's attention, may it speak my prayers'. A couple of centuries later (c. 1800 BCE) a king's daughter, dedicated by her father as a priestess to serve the temple of the Sun-God at Sippar, writes to him 'Am I not your symbol, a suppliant who gives you a favorable report in the Ebabbar temple? – making it clear that this was indeed the function of the more usual stone representatives which conveyed their dedicators' prayers to the deities in their shrines. In the late second millennium, it is clear from the inscriptional evidence, that the human and the animal figures have two different functions, and it seems reasonable to guess that the same difference in function should be read back into our third millennium material, despite the absence of inscriptional confirmation.

## **2. Topics for discussion and essay writing.**

1. Mesopotamian sculpture/ reliefs.
2. Mesopotamian architecture.
3. The role of small figurines in the life of the Mesopotamian people.

## **3. Make a presentation on one of the Mesopotamian artworks.**

## PART IV ANCIENT GREEK ART

### Unit 1 ARCHITECTURAL ORDERS

#### PRE-READING TASKS

#### 1. Learn the following words and word combinations.

<p>abacus ['æbəkəs] – 1) абак(а), верхняя часть капители колонны</p> <p>acanthus [ə'kæn(t)θəs] – акант</p> <p>adytum ['æditəm] ; adyta, свя- тилище (в храме)</p> <p>annulet ['ænjulət] – завиток</p> <p>antis; in antis – храм «меж ан- тами»</p> <p>architrave ['ɑ:kɪtreɪv] – ар- хитрав</p> <p>arris ['arɪs] – острый край</p> <p>ashlar ['aʃlə] – тёсанный камень</p> <p>band [bænd] – пояс(ок)</p> <p>beam [bi:m] – балка, перекла- дина</p> <p>bell-shaped – колоколообраз- ный</p> <p>bulge [bʌldʒ] – выпуклость</p> <p>canopy ['kænəpɪ] – навес</p> <p>capital ['kæpɪtəl] – капитель</p> <p>cella ['kɛlə] – цела</p> <p>channel ['tʃæn(ə)] – паз</p> <p>cornice; closed cornice – полый карниз; plaster cornice – леп- ной карниз (внутренний); stucco cornice – лепной карниз (наружный); principal cornice – венчающий карниз здания;</p>	<p>fascia ['fæʃiə] – фасций. Syn: band</p> <p>fillet ['fɪlɪt] – гребень</p> <p>flute [flu:t] – канелюра</p> <p>frieze [fri:z] – фриз, бордюр</p> <p>gable ['geɪbl] – щипец, конёк крыши</p> <p>gable end – фронтон</p> <p>intercolumniation – интерко- лумний</p> <p>Ionic [aɪ'ɒnɪk]; Ionic order – ионический ордер</p> <p>kore ['kɔ:reɪ] – кора</p> <p>metope ['metəʊp] – метоп</p> <p>modillion [mɒ'dɪljən] – модильон</p> <p>obstruct [əb'strʌkt] – заграж- дать, преграждать</p> <p>par excellence – в особенности</p> <p>pedestal ['pedɪst(ə)l] – цоколь</p> <p>pediment ['pedɪmənt] – фрон- тон</p> <p>perennial [p(ə)'reniəl] – вечный</p> <p>periptery ['pɛrɪptə] – прямо- угольное в плане здание, окруженное колонными портиками со всех сторон;</p> <p>peripteral [pɛ'rɪptərə] – окружённый колоннами</p> <p>pilaster [pɪ'læstə] – пилястр</p>
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to run a cornice – вытягивать карниз	pillar ['pɪlə] – пилон, колонна, стержень колонны, столб
coherent [kə(u)'hiər(ə)nt] – связный	pillar and beam construction – стоично-балочная система
colonnaded [kələ'neɪdɪd] – украшенный колоннадой; colonnaded aisles – боковые приделы храма, украшенные колоннадой	porch [pɔ:tʃ] – портик. Syn: portico
Composite ['kɒmpəzɪt] – комpositный	portico ['pɔ:tkəʊ] – портик
concavity [kən'kævəti] – вогнутая поверхность	post and beam structure – стоечно-балочный каркас
conjunction [kən'dʒʌŋkʃ(ə)n] – пересечение	ratio ['reɪʃiəʊ] – пропорция
convex [kən'veks]; convex curve – выпуклая кривая	roof beam – стропильный ригель
Corinthian [kə'ri:niən] order – коринфский ордер	round sculpture – круглая скульптура
denticulate [den'tɪkjuleɪt] – с дентикулами, зубчатый	shaft [ʃɑ:ft] – стержень колонны
dipteral ['dɪptər(ə)l] – окружённый двойной колоннадой	sharpened edge – острая кромка
Doric ['dɔ:ɪk] order – дорический ордер	slab [slæb] – плита; пластина
drum [drʌm] – барабан	spiral ['spaiər(ə)l] – спираль
echinus [e'kainəs] – эхин	stereobate ['stɛrɪə(ʊ)beɪt] – цоколь
elliptical [ɪ'liptɪk(ə)l] – эллиптический; Syn: elliptic	stylobate ['stɪlə(ʊ)beɪt] – стилобат (верхняя ступень стереобата)
entablature [en'tæblətʃə] = entablement [ɪn'teɪblmənt] – антаблемент; vertical	tabernacle ['tæbə,nækl] – скиния, храм, шатёр, палатка
entasis ['entəsis] – энтазис	taenia ['ti:niə] – лента, поясок
	triglyph ['trɪglɪf] – триглиф
	turn on a lathe [leɪð] – обтачивать
	Tuscan ['tʌskən] – 1) этрусский
	volute [və'lu:t] – волюта; завиток

## 2. Answer the following questions.

1. What is an order of architecture?
2. How many orders of architecture could you name?
3. In what way do they differ?



### 3. Make sure you know how to pronounce the following.

Acropolis [ə'krɒpəlɪs]; Amazons ['æməz(ə)nz]; Apollo [ə'pɒləʊ]; Artemis ['ɑ:tɪmɪs]; Argo ['ɑ:gəʊ]; Troy [trɔɪ]; Priam ['praɪəm]; Aphrodite [æfrə(ə)'dɑ:tɪ]; Themis ['θi:mɪs]; Athena [ə'θi:nə]; Athens [æθ(ə)nz]; echinus [e'kɪnəs]; Caryatid [kæri'ætɪd]; Corfu [kɔ:'fu:] = Corcyra [kɔ:'sɪərə]; Titus ['taɪtəs]; Delphi ['dɛlfi]; Elgin ['elɡɪn]; Erechtheum [ɪ'rekθiəm]; Erechtheus [ɪ'rekθiəs]; entasis [ɛntə'sɪs]; Zeus [zju:s]; Hadrian ['heɪdrɪən]; Hera ['hɪərə]; Sybil ['sɪbɪl]; Lydia ['lɪdɪə]; Aegina ['ɛɡɪnə]; Medusa Gorgon [mɪ'dju:zə'gɔ:gən]; Marathon ['mæərəθən]; Parthenon ['pɑ:θɪnən]; Pegasus ['pegəsəs]; Samos ['seɪməs]; Phrygian ['frɪdʒɪən]; Poseidon [pə'saɪd(ə)n]; triglyph ['trɪɡlɪf]; Phoenician [fi'niʃ(ə)n]; Mycenaean [maɪsɪ'ni:ən]; denticulate [den'tɪkjuleɪt]; fascia ['fæʃɪə]; guttae ['gʊtə, 'gʊtə]; Smyrna ['smɜ:nə]; palmette [pəl'met]; taenia ['ti:nɪə]; Croesus ['kri:səs]; Miletus [maɪ'li:təs]; Pausanias [pɔ:'seɪniəs]; Croesus ['kri:səs]; Perseus ['pɜ:sɪəs].

### 4. Translate the following into Russian.

An *Order of Architecture* is a set of rules or principles for designing buildings established in Greece and Rome during the Classical period of architecture, from roughly 500 BCE to 500 CE. Five Classical orders, three Greek and two Roman, comprise the types of columns that are used even in present day architecture. Greece became a province of Rome in 146 BCE that is why these two Western civilizations are grouped together as Classical. In architecture the word *order* signifies a composition (in the same style) of a pedestal, a column, and an entablature, together with their ornamentation. The two principal orders in stone, the "Doric" and the "Ionic" find full expression in the Archaic period. The principal public building of the Greeks was the temple, dedicated to one or several deities. The Greek temple was not intended for public worship, which took place before altars in the open air. Its primary purposes were to house the image of the god and to preserve the offerings brought by the faithful. The temple was impressive only in its exterior. Its appearance was dominated by the colonnaded portico, or peristyle, which surrounded all larger temples and existed in the form of porches. In a Greek polis a portico provided shelter from sun or rain and a freely accessible public place in which to discuss political or philosophical principles, conduct business, or just stroll. Orders governed all the forms of any Greek temple.

## 5. Read and translate the following text.

### TEXT

The Doric order presents columns without bases, but with flutes joining in a sharp ridge (the arris) and capitals in two parts, an oblong or square flat slab, the abacus, above the cushion-like echinus. There are echoes here of Egyptian and Mycenaean columns. Above the capital came the entablature in three parts: the architrave, the frieze, and the cornice. The architrave consisted of ashlar blocks, undecorated except for a narrow projecting band at the top, to which were attached small rectangular shelves with pegs (guttae) fixed to their undersides. The frieze comprised an alternating series of triglyphs and metopes. The cornice provided a horizontal capping member on the flanks of the building. The end gables (the pediments) were often decorated with sculpture, at first in relief, but by the end of the period entirely in the round, standing on the floor of the pedimental triangle.

The Ionic order separated the shafts of the columns from the stylobate by horizontally fluted bases, and had more vertical flutes on its columns than the Doric. It also separated flute from flute with a flat fillet. The capitals of the order are related to, but distinct from, some of those richly varied capitals (mushroom and Aeolic capitals) used in the Temple of Athena at Smyrna at the turn of the century. In different regions Aeolic capitals often have volutes springing upward and outward from separate stems, with a palmette (a stylized palm-leaf ornament) between the two. Sometimes a narrow abacus above supports the entablature. In the entablature, the architrave is often broken into three horizontal planes (fasciae). The most important feature is the frieze, which is continuous, sometimes carved with figures, sometimes denticulated. Cornices provide the crowning members. In general terms, the Ionic order is more restless visually, with much ornament and much variety. Doric is popular on the mainland of Greece and among the Greeks in the West, and Ionic among Greeks in Asia Minor and in the islands. These orders appeared on the exterior of temples whose plans remained straightforward. A box for the cult statue, the cella, was preceded by a porch (pronaos). In the Doric order the temple also had a back chamber (an adytum).

Two examples of Doric temples of the sixth century BCE can be seen in the Peloponnese. The Temple of Hera at Olympia, built around 590 BCE, marks the end of the transition from wood to stone. The plan shows six columns on the front, by sixteen on the flank, porch, and adytum, each with two columns in antis. Porch columns, front and back, are aligned with columns of the facades, thus tying peristyle and central block together. The cella has interior columns and walls that no longer obstruct the view of the cult statue. The upper elements of the temple were of mudbrick and timber, but stylobate, platform, and lower courses of the walls were of cut masonry. The wooden columns were gradually replaced by the stone ones.

Better preserved is the Temple of Apollo at Corinth, built in the second quarter of the century. The plan shows six columns on the facade, by fifteen on the flank. There is a columned porch and adyton. Porch columns align with those on the facade. It also has the unusual feature of two inner columned chambers. Of these, the eastern one would have accommodated the cult statue. Seven of the columns of this temple stand with an architrave block or two still in place. The squatness or slenderness of Greek columns is often described in terms of proportions, with the height stated as a multiple of the lower diameter. At Corinth, the height of these sturdy columns is 4.15 times the lower diameter at the front of the building, 4.40 times on the flank. The columns are monolithic and made of limestone. The echinus of the capital bulges visibly, giving a baggy profile. The profile of Doric capitals provides a valuable chronological marker – the baggier the profile, the earlier the capital. Planners introduced a number of refinements into the architecture from time to time. The refinement called entasis, presented columns with a bulging contour intended to correct the optical illusion: this refinement is not present in the Temple of Apollo at Corinth but may be easily recognized in the Temple of Hera at Poseidonia.

The superstructure that is lost from the temples at Olympia and Corinth is partly preserved among the fragmentary remains of the Temple of Artemis on the island of Corcyra (modern Corfu). Built around 580 BCE, this temple, of which the blocks of the platform, walls, and columns are almost completely lost, showed in plan eight columns on the facades, and seventeen on the flanks. It had a columned porch, cella, and back chamber. New is the broader space between the colonnade and the walls, leaving enough room for a

second row of columns, a so-called pseudo-depteral arrangement. A few fragments of carved limestone metopes have survived, and, miraculously, so has the relief sculpture of the limestone pediment from the west end of the building. Much of the triangular space is taken up by a huge central Gorgon figure, flanked by Pegasus. On a much smaller scale, Zeus, thunderbolt poised, attacks a giant on one side. On the other, a seated figure, backed by what might be a city wall, stretches out an imploring hand to the lost figure whose spear threatens his throat. Is this Priam, king of Troy? Prostrate figures fill in the corners. The composition is symmetrical. Heraldic felines speak of the power of the goddess within (and of the Gorgon), under whose control they are. This power is available to well-wishers. Narrative groups stand as metaphors for the conquest of barbarism by the civilized world of Greek deities and heroes.

### **AFTER-READING TASKS**

#### **1. Can you answer the following questions?**

1. In what way does the Ionic order differ from the Doric one?
2. What are two examples of Doric temples of the 6th century BCE?
3. What is the most important feature of the Ionic order?
4. Where were the Doric and the Ionic orders popular?
5. Where were the earliest Ionic temples erected?
6. What are features of the Temple of Artemis on the island of Corcyra (modern Corfu)?

#### **2. Give Russian equivalents for the following.**

Pediment; shaft; concave; convex; low gable; dentils; pillar and beam construction; acanthus; echinus; cornice; modillion; capital; volute; architrave; centaurs; projecting band; convex curve; three flat strips; pedestal; stylobate; elliptical; perennial; bell-shaped; intercolumniation; squatness or slenderness of Greek columns; fillet; limestone metopes; entasis; pediment; pedimental sculptures; flute.

#### **3. Give English equivalents for the following.**

Антаблемент; архитрав; абака; акант; основание; перистиль; зубчатый орнамент; стержень колонны; стилобат; центробежная сила, центростремительная сила; вогнутая поверхность;

волюта; фриз; выпуклая кривая; дорический/ионический ордер; кайма; канелюра; навес; капитель; карниз; фронто́н; це́ла; изгиб; двойная колоннада; колоколообразный эхин, завиток; фаска; канелюра; уменьшение видимой длины линии в перспективе; тесьма; выступающий угол, ребро; гребень; цоколь; энтазис.

#### 4. Match the words and their definitions.

1. pronaos [prəʊ'neɪs]	a. is a decoration just under the roof of a building
2. metope	b. a sharp edge formed by the meeting of two flat or curved surfaces
3. arris	c. a rounded moulding below an abacus on a Doric or Ionic capital
4. frieze	d. a main beam resting across the tops of columns
5. echinus	e. a plain, smooth stone section between triglyphs
6. architrave	f. a vestibule at the front of a classical temple, enclosed by a portico and projecting side walls

#### 5. Fill in the text with the words from the box. Retell it in English.

architecture; annulets; traces; popular; terracotta; taenia; background; furniture; effect; motifs; impression; elements; large scale; small scale; order; volute capitals

Greek (архитектура) made ample use of paint. Most of this has disappeared today, with the exception of some underground tombs, but (следы) remain, better preserved on (терракотта) members than on stone. Colors used were blues, reds, greens, blacks, and yellows; red and blue were (популярны) on stone, red and black on (терракота). In the Doric order, for example, (завитки) were usually blue and red, the (узкая полоска) was red, regular blue, guttae unpainted, triglyphs blue, (фон) of carved metopes red, the (фон) to pedimental sculpture blue, and so on. The whole (эффект) was

much more varied than the (впечатление) we get now. The decorative (элементы) of the "Ionic" order are drawn from the Eastern vocabulary. In the Near East, these (основные темы) had appeared at a (мелкий масштаб) in wood and bronze, elaborating, for example, (мебель). Where they had appeared on a (крупный масштаб), in Phoenician (спиральные капители), they had not belonged to any coherent (ордер).

**6. Find the definitions for the following terms in the text and dictionaries.**

Guttae; arris; palmette; triglyphs; pediment; molding; fasciae; pseudo-dipteral; architrave; entasis; flutes; terracotta; annulets; frieze; echinus; centaurs; acanthus.

**7. Translate the following text into Russian. Discuss the text in the dialogue.**

Developments in Doric building throughout the century culminate in the Doric Temple of Aphaia on the island of Aegina. The plan has six columns on the facade, with twelve showing on the flank, columned porches front and back, and a columned cella. The temple is accordingly less elongated, and there are Doric refinements. Columns lean inward slightly, and corner columns are thicker than others. Strictly applied numerical ratios govern the heights of members of the elevation. As a rule, architects aligned the triglyphs of the frieze with the centers of the columns below, thus preserving the upward visual thrust of the columns. But they faced a problem at the corners of buildings. When they pushed the end triglyphs to the corner to avoid having half-metopes there, they were left with elongated metopes in the frieze between the corner and adjacent columns. The solution was to narrow the space between the corner columns and adjacent columns, thus contracting the whole corner. This Doric refinement is known as angle contraction.

**8. Expand on the following.**

Temple of Athena at Smyrna; Temple of Hera at Olympia; Doric Temple of Aphaia; Sanctuary of Hera at Samos; the Temple of Artemis on the island of Corcyra; Parthenon.

### **9. Translate the following the text into English.**

Храм Афины Афайи на острове Эгина (Aegina) – это дорический периптер, а именно: храм с целлой, окруженной колоннадой дорического ордера, в которой заключена гармоничность этого памятника. Его колонны можно сравнить со скульптурой. Архитектор подходил к колонне как к статуе. Он выделял «голову» (капитель), складки одежды (каннелюры), оживляя ее благодаря энтазису. В результате вся колоннада периптера воспринимается как скульптурная галерея, в которой стоят курорсы широко распространенные в архаический и классический периоды развития древнегреческого искусства. Сравнение куросов и дорических колонн позволяет понять изменения пропорций при переходе от архаического времени (VII–VI вв. до н. э.) к классическому периоду (V век до н. э.). Самые древние курорсы мускулисты и грубы. К концу VI века, пропорции куросов изменяются, приближаясь к идеалу европейской классики. Однако достижение идеала приводит к разрушению гармонии, обусловившему появлению к концу V века до н. э. утонченных пропорций тела статуи, колонны, храма. Но пока эта высшая точка не достигнута, можно понять красоту, царящую в храме Афины Афайи на острове Эгина.

### **10. Summarize the Text orally or in writing.**

### **11. Write an essay on one of the topics.**

1. The features of the Doric order and the Ionic order.
2. The temples of the Corinthian order.
3. The peculiarities of the *Temple of Apollo*.

## Unit 2 VASE PAINTING

### PRE-READING TASKS

#### 1. Learn the following words and word combinations.

<p>alabaster – алавастр древне-греч. сосуд для драгоценного ароматного масла</p> <p>bellying – выпуклость</p> <p>black-figure vases – чернофигурная керамика</p> <p>body ['bɒdi] – тулово вазы</p> <p>burn [bɜ:n] – обжиг</p> <p>calf [kɑ:f] – икра (ноги)</p> <p>censer ['sen(t)sə] – курильница</p> <p>chignon ['ʃi:njɒn] – пучок волос</p> <p>clay; clay pot – глиняный горшок</p> <p>clutter ['klʌtə] 1. беспорядок, хаос. Syn: mess, disorder</p> <p>soil – глинистая почва; a lump of clay – кусок глины; to be made of clay – быть сделанным из глины; to model in clay – лепить из глины</p> <p>clutter ['klʌtə] – хаос Syn: mess</p> <p>craftsman ['krɑ:ftsmən] -men – мастер, ремесленник</p> <p>deft [deft] – ловкий, искусный, умелый; проворный, подвижный,</p> <p>diadem ['daɪədəm] – диадема, венец; корона</p> <p>dilute [daɪ'lu:t] v – разводить (краску)</p> <p>dough [dəʊ] – густая масса</p> <p>dreg [dreg] – небольшой остаток</p>	<p>lip – край (любого сосуда)</p> <p>lip of the jug – носик кувшина</p> <p>lithe [laɪð] – гибкий, податливый</p> <p>malleable ['mæliəbl] – податливый; мягкий, послушный. Syn: plastic</p> <p>meander [mi'ændəz] – меандровый орнамент</p> <p>metal tool – металлический стиль</p> <p>meticulous [mə'tɪkjələs] – тщательный</p> <p>moribund ['mɔ:ɪbʌnd] – устаревающий</p> <p>overlap [əʊvə'læp] – частично перекрывать</p> <p>paired ['preəd] – парный, сдвоенный</p> <p>pendant ['pendənt] – парный</p> <p>pelike ['pelɪki] (pelikai ['pelɪkaɪ]) – широкогорлая амфора</p> <p>pitcher ['pɪtʃə] – кувшин</p> <p>pleats [pli:ts] – складки (на платье)</p> <p>pot [pɒt] – горшок, котелок</p> <p>potter ['pɒtə] – гончар; горшечник</p> <p>pottery ['pɒt(ə)rɪ] – гончарня</p> <p>red-figure vases – краснофигурная керамика</p> <p>repertory ['repət(ə)rɪ] – репертуар</p>
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foot [fut] – ножка сосуда frame [freim] v – обрамлять glean [gli:n] – тщательно под- бирать glossy ['glɒsi] – гладкий, handles ['hændl] – ручки со- суда hydria ['haidriə] – хидрия (со- суд) hinder ['hində] – мешать, пре- пятствовать impurity [im'pjuəɹəti] – за- грязнение incense burner – курильница incision [in'si:z(ə)n] – бороздка knead [ni:d] – месить ( глину) ladle ['leɪdl] – ковш, черпак leather ['leðə] – кожа (выде- ланная)	sakkos (net) – сетчатый убор salient ['seilənt] adj. – яркий saltire ['saltaiə] – опоясываю- щий serene [sɪ'ri:n] – безмя- тежный shoulder ['ʃəuldə] – выступ вазы slip – жидкая податливая глина spout [spraut] – горлышко со- суда square [skwɛəz] – квадраты, клеточки stale – утративший новизну surmounted [sə'mauntid] – увенчанный tensile ['ten(t)sail]; tensile strength – прочность на растя- жение thymiaterion – курильница wheel [wi:l] – гончарный круг
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## 2. Answer the following questions.

1. What is the most popular vase painting style?
2. How were pitchers, jugs, jars and bowels decorated?
3. Did vase painting change in the course of time?

## 3. Make sure you know how to pronounce the following.

Achilles [ə'kili:z]; Ajax ['eɪdʒæks]; amphora ['æmf(ə)rə]; Atheni-  
 an [ə'ti:nɪən]; contour ['kɒntuə]; bell crater ['bell kreɪtə]; calyx  
 crater ['keɪlɪks'kreɪtə]; contour ['kɒntuə]; Corinth ['kɔrɪnθ]; Cyrene  
 [saɪ'ri:ni]; Etruria [ɪ'truəriə]; Etruscan [ɪ'traskən]; Hermes  
 ['hɜ:mi:z]; hydria ['haidriə]; kylix ['kɪlɪks]; pyxis ['pɪksɪs]; minia-  
 ture ['mɪnɪtʃə]; Nike ['nɪki]; pelike['pɛlɪki]; silhouette [sɪlu'et];  
 technique [tek'ni:k]; vase [vɑ:z]; volute crater [və'lu:t kreɪtə]; spiral  
 ['spɪrəl(ə)], column crater ['kɒləm kreɪtə]; gorgoneion  
 [gɔ:ɡə'hɪən].

#### **4. Translate the following into Russian.**

Decorating clay vases seldom called for high art, though some of the artists so occupied were consummate draughtsmen. Their wares were not expensive (a day's wage for a decent small vase) but some specialist production, first in Corinth and later in Athens, won markets all over and beyond the Greek world. It was not quite as novel everywhere, and regional schools in Greece are busy through much of the 6th century, but Athenian potters won rich markets in Etruria and the Western Greek colonies, and held them until local competition in South Italy provided a real alternative. What attracted must have been the quality of the potting, with its fine black gloss paint, and the narrative entertainment of the figure decoration. By the end of the 7th century, the Athenian vase painter had adopted wholeheartedly the black-figure technique, which had already been practised at Corinth for a century. With it came also the animal frieze style of Corinth, and for a generation or more the greater part of Athens' vases is covered with rows of animals – lions, goats, boars, sphinxes.

#### **5. Make up questions covering the main points of the text given in ex. 4, ask your classmate to answer them.**

#### **6. Read and learn the following. Say which vessel you prefer and why?**

1. Amphora, a tall ancient Greek or Roman jar or jug with two handles and a narrow neck, and pelike, a wide-mouthed amphora with a broad base were used for holding wine or water. For long term storage were used larger jars called pithoi.

2. Hydria, an ancient Greek pitcher with three handles, was used for water that was to be mixed with wine but not for fetching water from the fountain-house or a well. Oinochoe or Jug was used for carrying water.

3. Bell crater, volute crater, column crater, calyx crater are various types of 'mixing bowls' in which water and wine were mixed in agreed proportions to be served in the cups though the usage of a jug or oinochoe. Stamnos was designed to be used with a ladle or dipper.

4. Kylix, an ancient Greek cup with a shallow bowl and a tall stem, kantharos, skyphos are the bowls used for drinking from. The

kylix was designed for playing kottabos, where the dregs of the wine would be expertly flicked at a target, or another player. The kantharos is based on metal versions. The skyphos is often huge – a cup for the serious drinker.

5. Alabastron, lekuthoi, aryballos were used for oil. The aryballos was used for carrying around one's daily supply of oil – attached to the belt.

6. The panathenaic amphora was a prize of a winner of the Panathenian Games which were held in August each year. The prize was the olive oil the amphora contained – but there is evidence that winners treasured the vases themselves as well. On one side of the amphora Athena was painted. On the other side of it the event was depicted. The amphora had small handles and a narrow base.

## **7. Read the following text.**

### **TEXT**

The black figure technique of vase painting was invented in Corinth in the years around 700 BCE. It involves painting figures in black silhouette, incising all linear detail so that the pale clay shows through the black, and adding, if required, touches of red and white paint, all applied before the vase was fired. It was a revolutionary method of decoration for pottery. Hitherto Iron Age Greece had known only the Geometric style with its angular silhouette figures of men and animals, rarely admitting any detail in outline drawing. This was a style practised best in Athens and not unknown elsewhere, but it may well be that the Corinthian artist's virtual abstinence from Geometric figure drawing made it easier for him to evolve the new technique, probably under the influence of imported eastern ivories and metal work with incised decoration, and with it to accept new figure conventions and a new Orientalizing repertory of subjects. It was Corinthians, then, who developed the technique through the seventh century on vases dominated by animal friezes, with occasional myth scenes, in the meticulous miniaturist style of the Protocorinthian series. Athenian painters, meanwhile, on the vases we know as Protoattic, preferred silhouette and outline drawn figures, often executed on large pots, sometimes adding white and very rarely incising detail. But by about 630 BCE Athenian artists were beginning to use the black figure technique for all the

figure work on their vases, and in the last decades in the century they used it for the filling ornament as well. 'Athenian Black Figure' had begun and in the course of the following hundred and fifty years it effectively won the markets of the Greek world.

Many of the finest Greek vases are preserved because they found their way to Etruria, whose inhabitants prized them highly and buried them in the tombs of the dead. One of the most ambitious sixth-century vases, known as the *Francois Vase*, of about 570 BCE was found in an Etruscan tomb in central Italy. It is a krater, a type of vase intended for mixing water and wine, the customary Greek beverage, and was proudly signed by the painter Kleitias and the potter Ergotimos. The grand, volute-shaped handles grow like plants out of the body of the vase before curling over to rest upon its lip. The vase is still divided into friezes, but geometric ornament has been reduced to a single row of sharp rays above its foot; the handles are decorated with palmettoes. The other friezes are devoted to a lively narration of incidents from the stories of the heroes Theseus and Achilles. The figures still show the tiny waists, knees, and ankles and the full calves, and chests that are standard in the Geometric style, but they now move with a vigor similar to that of the sculptures on the Corfu pediment, and both men and animals have begun to overlap in depth in a manner foreshadowing the deployment of figures in the frieze of the Treasury of the Siphnians.

One of the most delightful of all Archaic vase paintings is on the interior of a kylix, or wine cup, painted by Exekias about 540 BCE Dionysos, god of wine, reclines in a ship from whose mast he had caused a grape-laden vine to spring in order to terrify some pirates who had captured him and whom he then transformed into dolphins. The almost dizzying effect of the free, circular composition is, appropriately enough, not unusual in decorations for the insides of wine cups. In this case the feeling of movement is heightened by the bellying sail and by the seven dolphins circling hopelessly about the vessel, the entire scene, with all its suggestions of wind and sea, is carried off without the actual depiction of even a single wave.

Present-day knowledge and understanding of vases is based on a multiplicity of studies devoted roughly to the three topics which are style, decoration and shape. From the beginning scholarly interest in the vases was directed to the mythological content of the figure scenes upon them. This interest has remained strong and the

study has yielded important new evidence about the development of myth, details and variations in various stories, otherwise recorded only in texts which are often far later in date, and a proving ground for theories about the development of iconographic and narrative conventions in Greek art.

The shape of the vases appealed from the start to the Neo-Classicist. The modern student is more concerned with function and with the study of shape and proportion which can reveal the identity of individual potters and workshops, or can give a criterion for dating which is independent of decoration. These studies are new, and basically 'archaeological', supported by the rare potter signatures. The study of style, especially of the individual painter's style, was slow to develop although painters' signatures were read and collected. By the end of the 20th century the attribution of unsigned vases began to occupy scholars, to put order into the study of their painters.

### **AFTER-READING TASKS**

#### **1. Can you answer the following questions?**

1. What was a revolutionary method of pottery decoration?
2. What did the new method involve?
3. In what way did the Corinthian and Athenian vase painting differ? What are the parts of a vase?
4. What is the *Francois Vase* noted for?
5. What are the difference between a krater and a kylix?
6. Why are the vases in the focus of study at present?

#### **2. Give Russian equivalents for the following.**

The black figure technique; vase painting; painting figures in black silhouette; to incise all linear detail; the pale clay shows through the black; a revolutionary method; myth scenes; angular silhouette figures; incised decoration; a style practised in Athens; Geometric figure drawing; eastern ivories and metal work; meticulous miniaturist style; volute-shaped handles; plants grow out of the body of the vase; the deployment of figures in the frieze; to recline in a ship; the bellying sail; the dolphins circling about the vessel; the actual depiction of a single wave.

### 3. Give English equivalents for the following.

Тулово вазы; горлышко сосуда; техника черной фигуры; роспись ваз; насечки; вырезать все линейные детали; фимиам; новаторский метод; геометрический стиль; угловатые силуэты фигур; курильница; нанесение геометрических фигур; слоновая кость и металлообработка; резаная отделка; мифические сцены; ручки в форме волют; носик кувшина; ручки украшены пальметтами; расположение фигур; чернофигурная керамика; краснофигурная керамика; вазопись.

### 4. Match the words and their definitions.

1. hydria	a. is a jar made of glass or pottery, used for holding cut flowers
2. recline	b. is the outline of a face as it is seen from the side
3. silhouette	c. a large container made of clay is round in shape and have a narrow neck and two handles shaped like ears
4. pitcher	d. something is the outline that it has, which often helps you to recognize it
5. vase	e. you lie with the upper part of your body supported at an angle
6. profile	d. n ancient Greek jug with three handles

### 5. Give the definition of the following terms.

Pottery; krateramphora; bell crater; volute crater; column crater; calyx crater; kylix; hydria; skyphos; akabastron; lekuthoi; aryballos; kylix-krater; red-figure/black-figure vases; geometric style; meander.

### 6. Substitute the Russian words and word combinations by their English equivalents from the box. Translate the text into Russian.

gesture; black-figure; body; techniques; garments; figures; incising; remains; background; line; red-figure; profile contours; women's faces; emotional states; representation; distinguish; color; foreshortening; surface; portray

Around 530 BCE the conventions of (чернофигурный) were becoming stale. Black silhouette, incised detail, added red for hair, beards, and on (одежда), added white for (женские лица) and limbs, frontal chests and (контуры профиля), frontal eyes in profile faces, emotion shown by (жест), all began to seem inadequate, at least for expressing the (тело) in realistic motion and in various (эмоциональные состояния). A number of new (методы), including experiments with a white ground, were tried, of which the (краснофигурный) technique was the most successful. The method was the reverse of (чернофигурный). The figure now (сохранять) the red color of the clay, and it is the (фон) that becomes black. Contours of (фигуры) were drawn with a brush on the (поверхность) of the pot, inner details were also drawn, and the (фон) was then "painted" black. Contours and salient inner lines were drawn with a strong (линия), which sometimes stands off the (поверхность), while details of anatomy and drapery were often drawn with a thinner (линия), known as a "dilute glaze line," that fired to brown rather than black. The brush allows greater fluidity to (линия), the instrument used for incising, and obviously made realistic (изображение) of the anatomy in motion, of three-quarter views, (укороченность), (одежда) in motion, and human emotion and moods much easier to (изображать). Added (цвет) almost disappears; dress and anatomy now (различать) males from females.

### **7. Comment on the following.**

The black-figure vases were still being made in the 5th century but in their last phase they take the second place – except for some traditional prize vases which perpetuate the old technique (the Panathenaic amphorae) – the vases painted in the red-figure style. The background now, and not the figure is painted black, and so the figures appear in the red of the clay ground. Vase painters discovered that in this case the compositions was more effective and the figures were more lifelike. At first the change was tentative; some vases even show red figures on one side, black on the other. However, once it was generally accepted, the change was lasting.

### **8. Put the verbs in the proper form. Give the gist of the text.**

It is the anonymous painter who (to paint) pots made by Andokides, and hence known as the Andokides Painter, who (to

think) most often of as the inventor of red-figure. He and others (to demonstrate) their versatility by decorating pots on one side in the old-fashioned technique and on the other in the new. Such pots (to call) "bilinguals." Herakles and a sacrificial bull (to appear) on one side in red-figure and on the other in black-figure. Frequently, however, the front and the back of the pot (to show) different scenes. Sometimes different painters (to paint) different sides of the same pot. By the late sixth century BCE a group of experimentally minded painters (to follow) the Andokides Painter. They (to know) as the "Pioneers" because of their daring attempts at new poses and views. One of them (to call) Euphronios. A panel on one of his kraters (to show) an apparently serene Herakles wrestling with the giant Antaios in an uncomfortable pose. One of Antaios's arms (to hang) limp, and he (to grit) his teeth in pain. Euphronios (to show) awkward postures and emotional states in precisely painted detail and (to know) for his liking for anatomical detail of bone and muscle, wrinkle of flesh, and vein. Another of the Pioneers (to call) Euthymides. An amphora by him (to show) older, bearded men at their revels. Gestures and poses (to be) varied; relief lines and dilute glaze lines (to explore) the body in motion. The three-quarter view (to negotiate), even if the twisting back view (to fail). The Pioneers (to know) one another's work well enough. They (to use) their rivals' names for characters in their scenes. They even (to issue) challenges: on this amphora Euthymides (to write), "Euphronios never (to manage) anything like this".

### **9. Discuss the following passage in a dialogue.**

The Nessos Painter was one of the first to use black figure in Athens. He still painted large funeral vases, and beasts upon them are massive, precisely and boldly drawn in a manner not matched in Corinth. And the narrative scenes persist beside the animals on many vases, generally taking the prior position. The success of this new style in Athenian black-figure pottery is shown by the way it penetrates markets hitherto served only by Corinth now on animal friezes and florals are suppressed to subsidiary positions and the painter increases his repertory of mythological themes. Even the gorgoneion which serves to fill many circular fields in cups or on plates in the 6th century is the product of a mythical adventure, also shown on vases – Perseus' encounter with the Gorgon-Medusa and



his removal of her petrifying head. The same head appears often as an appropriate device on shields. The new dedication to the depiction of myth leads to massive Athenian production, much of it, it seems, in a lively style for the export market.

New artists set high standards in painting table vases. The Amasis Painter's lithe figures show an unexpected, vivid humour. His potter-work is equally individual and it is likely that we have here to deal with a painter-potter of rare distinction. His contemporary Exekias offers a strong contrast in an almost Classical style with figures of dignity and presence. The vases these artists decorate are wine- or olive-oil-jars (*amphorae*), water-jars (*hydriae*) or wine-mixing-bowls (*craters*). On cups we find a more miniaturist style reminiscent of Protocorinthian. Greek cups generally have two horizontal side handles. The Corinthian type, with a deep bowl, was replaced in Athens by varieties with a broad shallow bowl set on a high splaying stem, like that of a wine-glass.

## 10. Translate the following text into English.

Чернофигурная керамика, появившаяся в мастерских ремесленников Коринфа, пришла на смену ориентализированного стиля, в котором преобладали животные. В чернофигурной вазописи доминируют изображения людей. Основными мотивами были пиры, празднества, сюжеты Троянской войны. Просуществовав с седьмого до середины шестого века до нашей эры, чернофигурную сменила краснофигурная керамика.

Краснофигурная вазопись появилась в тридцатых годах шестого века до нашей эры. Афинянин Андокид, будучи учеником мастера чернофигурной керамики, экспериментировал с цветом. Вместо черного рисунка на фоне необожженной глины, на черном фоне Андокид начал создавать изображения естественного цвета материала. Краснофигурный стиль вазописи широко распространился. В этот период происходит отход от детализации образов. Вазописцы начинают профессионально использовать перспективу и движение, специализироваться не на сюжете или образе, а на типе сосудов. Одни работали с амфорами, другие – с чашами, фиалами, лекифами и динасами. На смену красно-черным сосудам билингвам приходит новая техника украшения изделий. Теперь фон делается не черным или натуральным, а белым.

**11. Summarize the Text in 100 words in writing.**

**12. Make a presentation on the vases you like.**

### **SUPPLEMENTARY READING**

**1. Read and translate the text. Discuss it in a dialogue in class.**

The history of Greek painting is traced to the decorative figures upon the vases. The first ware – dating before the seventh century BCE – seems free from oriental influences in its designs. The vase is reddish, the decoration is in tiers, bands, or zig-zags, usually in black or brown, without the human figure. The second kind of ware dates from about the middle of the seventh century. It shows meander, wave, and other designs, and is called the "geometrical" style. Later on animals, rosettes, and vegetation appear that show Assyrian influence. The decoration is profuse and the rude human figure subordinate to it. The design is in black or dark-brown, on a cream-colored slip. The third kind of ware is the archaic or "strong" style. It dates from 500 BCE to the Peloponnesian Wars, and is marked by black figures upon a yellow or red ground. White and purple are also used to define flesh, hair, and white objects. The figure is stiff, the action awkward, the composition is freer than before, but still conventional. The subjects are the gods, demi-gods, and heroes in scenes from their lives and adventures. The fourth kind of ware dates down into the Hellenistic age and shows red figures surrounded by a black ground. The figure, the drawing, the composition are better than at any other period and suggest a high excellence in other forms of Greek painting. After Alexander, vase painting seems to have shared the fate of wall and panel painting. There was a striving for effect, with ornateness and extravagance, and finally the art passed out entirely. There was an establishment founded in Southern Italy which imitated the Greek and produced the Apulian ware, but the Romans gave little encouragement to vase painting, and about 65 BCE it disappeared. Almost all the museums of the world have collections of Greek vases. The British, Berlin, and Paris collections are perhaps as complete as any.

**2. Write a composition on one of the topics.**

1. The climax of Greek vase painting.
2. Kleitias's compositions.
3. The narrative themes of Amasis Painter and Exekias.

**Unit 3**  
**CLASSICAL ARCHITECTURE AND SCULPTUR**

**PRE-READING TASKS**

**1. Learn the following words and word combinations.**

<p>akroter [ə'krəutə] – акротерий; орнамент на парапетной стенке; небольшой пьедестал для статуи</p> <p>alighting [ə'laɪtɪŋ] – приземление, снижение, высадка на берег</p> <p>billow ['bɪləʊ] – вздыматься</p> <p>caryatid [ˌkærɪ'ætɪd] – кариатида</p> <p>commensurability – пропорциональность</p> <p>commission [kə'mɪʃ(ə)n] – делать заказ</p> <p>contracted [kən'træktɪd] – сжатый; сокращённый</p> <p>drapery ['dreɪpəri] – драпировка</p> <p>execution [eksɪ'kju:ʃ(ə)n] – исполнение художником</p> <p>fillet ['fɪlɪt] – повязка; лента, скрепляющая волосы</p> <p>flamboyant [flæm'bɔɪənt] – изогнутый, пламенеющий</p> <p>fold [fəʊld] – складка, сгиб, изгиб</p> <p>halt [hɔ:lt] – остановка; прекращение</p> <p>high relief ['haɪrɪ'li:f] – горельеф</p> <p>homage ['hɒmɪdʒ] – почитание; to pay homage to – ока-</p>	<p>patron ['peɪtr(ə)n] – покровитель</p> <p>pedimental [pedɪ'ment(ə)l] – фронтонный</p> <p>poise [pɔɪz] – равновесие</p> <p>powder magazine – пороховой склад, погреб</p> <p>quadrennial [kwɔ'drenɪəl] – происходящий один раз в четыре года</p> <p>rake cornice – фронтонный карниз</p> <p>replica ['replɪkə] – точная копия</p> <p>rush – стремительное движение</p> <p>Severe Style – строгий стиль</p> <p>sinew ['sɪnju:] – сухожилие; мускулатура; сила, мощь</p> <p>stonemason ['stəʊnkɒtə] – каменотёс</p> <p>strut – стойка, распорка</p> <p>sublime [sə'blaɪm] – совершенный</p> <p>supervision [su:pə'vɪz(ə)n] – надзор</p> <p>survive [sə'vaɪv] – сохраняться</p> <p>tilt – наклон; наклонять</p> <p>trajectory [trə'ɔ:dʒekt(ə)rɪ] – траектория</p> <p>tranquil ['træŋkwɪl] – спокойный, уравновешенный;</p> <p>transfigure [træn(t)'fɪgə] – видоизменять, трансформировать</p>
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зывать почтение hovering – парящий полёт illustrious [ɪ'lʌstriəs] – прославленный, знаменитый image ['ɪmɪdʒ] – изваяние, статуя. Syn: statue intricate ['ɪntrɪkət] – замысловатый. Syn: tangled laterally ['læt(ə)r(ə)li] – сбоку marble ['mɑ:bl] – мрамор minute [maɪ'nju:t] – мельчайший	treasury ['trɛz(ə)rɪ] – сокровищница vehicle ['vi:kl] – зд. средство vigorously ['vɪg(ə)rəsli] – энергично vow [vaʊ] – клятва, обет; to be under a vow – быть связанным клятвой; to break / violate a vow – нарушать клятву; to keep one's vow – сдерживать клятву; to make / take a vow – дать клятву
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## 2. Answer the following questions.

1. What is the High Classical period noted for?
2. What is implied under the sublime style of the Age of Pericles?
3. What are the most illustrious sculptors of the High Classical period?

## 3. Make sure you know how to pronounce the following.

Pericles [ˈpɛrɪkli:z]; Pausanias [pɔ:'seɪniəs]; Achilles [ə'kɪli:z]; Erechtheum [ɪ'rekθəəm]; Phidias [ˈfɪdiəs]; Nike [ˈni:ki]; Parthenon [ˈpɑ:θnən]; muscles ['mʌslz]; caryatid [ˌkærɪ'ætɪd]; rhythm [ˈrɪð(ə)m]; Hermes [ˈhɜ:mi:z]; axis [ˈæksɪs]; torso [ˈtɔ:səʊ]; balustrade [ˌbæləs'treɪd]; Julius [ˈdʒu:lɪəs]; sinew [ˈsɪnju:]; Attica [ˈætɪkə]; tranquil [ˈtræŋkwɪl]; Archaic [ɑ:'keɪk]; Myron [ˈmaɪ(ə)rən]; flamboyant [flæm'bɔɪənt].

## 4. Translate the following into Russian.

Pericles brought Athens to her new political hegemony, and it was Pericles who commissioned the monuments for which Athens is eternally renowned. And, with the inevitability of an Athenian tragedy, it was the long war begun by Pericles that brought about the defeat of Athens in 404 BCE and the end of her political power. Had Pericles not died in 429 BCE the end might well have been different. Nevertheless, in some twenty years Pericles and the great architects and sculptors created the monuments that have been the envy of the civilized world ever since. The sublime style of the Age of Pericles, a Transitional period, was in many respects never

equaled; it can be paralleled only by the even briefer period of the early sixteenth century in central Italy, the High Renaissance, also dominated and inspired by a single political genius, Pope Julius II. It is instructive to remember that with Egypt and Sumeria we thought in millennia and with Archaic Greece in centuries, while with Classical Greece we must think in decades.

### **5. Comment on the following.**

The Transitional period, with its mature Doric architecture and its Severe Style sculpture, is sometimes called the Early Classical, preceding as it does the High Classical of the second half of the century. The High Classical period is known for the new buildings put up on the Acropolis at Athens, with their sophisticated architecture and rich sculptural decoration. Athens, of course, is not the whole of Greece, but it was the most creative center of cultural activity.

### **6. Read the following text.**

#### **TEXT**

The most reliable index to sculpture of the High Classical period is the sculpture from the Parthenon. There are pedimental figures with the new, deeply carved and revealing drapery which are designed to show a graduated response, physical and psychological, to the events at the center. There are metopes with sometimes flamboyant compositions and sometimes still Severe Style theatrical expressions. And there is a frieze, with its varied rhythms and its mastery of figures, which display great variety of pose, gesture, dress, and hairdo, as well as typically expressionless heads. For the standing female type, the caryatids of the Erechtheum are also exemplary. Yet the many bases for freestanding statues that are now lost reveal how limited our overall perception is. The favored material was bronze, and while Roman copies give an idea of some aspects (such as the posture, gesture, and expression) of these originals, only the bronzes from Greece suggest the power and brilliance of the many bronze freestanding figures of the High Classical time. In the absence of the originals, we are forced to turn to Roman copyists and commentators.

The most illustrious sculptor of the period, alongside Phidias, was Polykleitos. As well as practicing sculpture, Polykleitos wrote a

book called *The Kanon*, which investigated the ideal proportions of the standing male figure. These proportions were thought to depend on the "symmetria" (commensurability) of the various parts of the body. Polykleitos is said to have made a statue to exemplify his "kanon." More than fifty copies of this bronze, the Doryphoros (*Spear Carrier*), have survived and are easily recognizable. The literary sources do not reveal the identity of this figure, but many these days incline to the view that it is a representation of Achilles. The "doru" (spear) after all was a mighty, heroic, war weapon, and Achilles is seen on a contemporary vase with just such a heavy spear. The original was made about 440 BCE. The figure vigorously explores the reaction of the body to the weight leg/free leg pose. The free leg is placed both laterally and behind, the heel raised off the ground. This has been called the "walking stance," and motion forward is evidently implied by the balanced figure. Is he standing still or walking? The horizontal axis through the hips tilts as the free leg is withdrawn, and contracted muscles set the torso in motion. The head turns to the same side as the firmly planted weight leg and holds the figure still. The expression is the distanced, tranquil High Classical look, seen in many figures of the Parthenon frieze. The tree trunk and the supportive strut are the contributions of the Roman marble copyist. These would not have been necessary when the statue was a bronze.

Throughout the body, tensed forms balance relaxed ones. Reading the statue vertically, relaxed right arm with weight leg balances tensed left arm (originally holding the spear) with free leg; reading horizontally, weight leg and free leg balance free arm and tensed arm. The term *contrapposto* is often used to describe this pose of poise and counterpoise in spatial freedom. Realism of bone and muscle, sinew and vein, and hair and flesh of this athletic figure is integrated into a concept of the ideal, which is dependent somehow on a system of mathematical proportions. Thus, a figure that represents the ideal is the most real.

The ambiguity of whether the Doryphoros is walking or standing still is matched by the ambiguity of whether he is more real or ideal. Polykleitos continued Greek sculptors' quest for idealized male beauty. He was inspired by the belief that human minds could grasp the nature of divinity, and that the gods were anthropomorphic. Nudity seems to have been a key element in sculptors'

attempts at the representation of perfection. The nude male became the model for every male Greek aspiration: for military and athletic excellence, civic responsibility, and for immortality. Polykleitos evidently strove for perfected images that could represent either gods or men. Another work by Polykleitos was the Diadoumenos (the youth binding a fillet round his hair), again recognizable in Roman marble copies of the original bronze. The posture and shape of the head are close to those of the Doryphoros. The more aggressive turn of the head and more plastic treatment of the hair may suggest that the original of the Diadoumenos was a later work, perhaps of about 430 BCE.

### AFTER-READING TASKS

#### 1. Can you answer the following questions?

1. What is the most reliable index to sculpture of the High Classical period?
2. What do the figures of the Parthenon frieze display?
3. What did Polykleitos investigate in his called *The Kanon* investigate?
4. How is the Doryphoros' "walking stance" represented?
5. What is the term contrapposto used to describe?
6. How is the Diadoumenos represented?

#### 2. Give Russian equivalents for the following phrases.

Pedimental figures; flamboyant compositions; mastery of figures; freestanding statues; to bind a fillet round one's hair; overall perception; illustrious sculptor; ideal proportions; this pose of poise; a representation of Achilles; a triangular pillar; the horizontal axis; to set the torso in motion; contracted muscles; weight leg; the Parthenon frieze; realism of bone and muscle, sinew and vein; to bind a fillet; marble copies; original bronze; seated figures; to come to a halt; the cult statue.

#### 3. Give English equivalents for the following phrases.

Суровый стиль; кариатиды Эрехтейона; разнообразные ритмы; отдельно стоящие статуи; балюстрада вокруг храма; прославленный скульптор; культовая статуя; парящая в полете; симметричный рисунок; привести торс в движении; бронзовые оригиналы; спортивная фигура; математические пропорции.

#### 4. Match the words and their definitions.

1. sculpture	a. a general law, rule, principle, by which something is judged
2. pillar	b. an asymmetrical arrangement of the human figure in which the line of the arms and shoulders contrasts with, while balancing, those of the hips and legs
3. canon	c. the main part of a human body that doesn't include head, arms, and legs
4. balustrade	d. a tall vertical structure of stone, wood, or metal, used as a support for a building
5. torso	e. a railing or wall on a balcony or staircase
6. contrapposto	f. artwork made by carving or shaping stone, wood, clay

#### 5. Fill in the text with the words from the box. Translate the text into Russian. Give the gist of the text in English.

temple; quadrennial; sculptural; closer spacing; roof tiles; columns; limestone; subtler; sanctuary; slenderer; stylobate; entasis; plaster

The greatest architectural and (скульптурный) project of the first half of the fifth century was the Doric (храм) of Zeus at Olympia, whose construction and decoration may be dated 470–456 BCE. The (храм) was the principal building of the (святилище) at Olympia, center of the (происходящий один раз в четыре года) games that provided one of the few unifying threads in the chaotic life of the endemically warring Greek city-states. The (храм), which has disappeared but for the (стилобат) and the lowest drums of the (колонны), has been carefully excavated, and its appearance can be reconstructed with accuracy. It was built of local (известняк), coated with a (штукатурка) made of marble dust, but the (скульптура) and (кровельная черепица) were of Parian marble. The architect, Libon of Elis, designed a peristyle six (колонны) wide and thirteen long. Something of the grandeur of its original appearance may be



felt in the probably contemporary and somewhat smaller (храм) of Hera II at Paestum, despite its more massive proportions and (точно расположенные) of (колонны) due to local taste. Libon's (колонны) are (более стройные) and more elegant than any we have seen so far, and both their (энтазисы) and the projection of their capitals are (более изысканный). Both interiors utilized the double row of superimposed (колонны) we saw at Aegina.

#### **6. Expand on the following mythical characters.**

Achilles; Hermes; Nike; Athena; Aphrodit; Artimese; Apollo.

#### **7. Make a presentation on one of the following artists.**

Phidias; Polykleitos; Agorakritos; Myron; Alkamenes; Pausanias.

#### **8. Describe the following statues and buildings.**

Doryphoros (Spear Carrier); Diadoumenos; Erechtheum; the Temple of Nemesis at Rhamnus; the Propylaea; the sanctuary at Olympia; the Temple of Athena Nike.

#### **9. Translate the text. Give the gist of the text in English.**

Personifications of Victory (Nike), posed as if alighting, were often used as akroteria on the roofs of buildings. On relief panels, they decorate the balustrade around the Temple of Athena Nike on the Acropolis at Athens. They also appeared as independent dedications, an Archaic example of which is the Nike dedicated in the sanctuary on Delos. The Nike made by Paionios, though badly damaged, survives. The winged female figure stood out against the sky, about 10 m up, atop a triangular pillar. She was shown at the moment of touching down, still hovering in flight and with wings unfolded. Her bared limb and breast contrast with the covered parts of her flesh. Drapery, forced against her body by the rush of her flight, accentuates her anatomy and, billowing out behind, increases the sense of forward motion about to come to a halt. Missing are her face, part of the neck, the rest of the drapery swirling around behind, and the outspread wings. This is, nevertheless, a masterpiece, stylistically midway between the sculptures of the Parthenon and the "wet" extravagance of the Nike balustrade. Paionios's Nike was dedicated around 420 BCE to celebrate, as the inscription says, a victory of the Messenians and Naupaktians.

## **10. Translate the following into English.**

Мирон – скульптор V в. до н. э. работал в бронзе. Его главная задача заключалась в запечатление движения. Для его «Дискобола» характерна холодная красота линий фигуры. В ней Мирон отказался от неподвижности модели. В групповой композиции «Афина и Силен Марсий» Мирон передал движения человеческого тела: спокойно стоящая Афина бросает изобретенную для нее флейту, а лесной демон стремится поймать ее, но Афина останавливает его. Динамика движения тела Марсия подавляется неподвижностью фигуры богини Афины. Поликлет – скульптор V века до н. э., жил и работал в Аргосе, Афинах и Эфесе. Он создал многочисленные изображения атлетов-победителей в мраморе и бронзе. Поликлету в скульптурах удалось передать облик идеализированных и мужественных воинов-гоплитов, членов гражданского ополчения полиса. Поликлету принадлежит «Диадумен» – статуя юноши, обвязывающего голову повязкой победителя. Другая тема его творчества – изображения юношей-воинов, воплотивших представление о доблести гражданина. Фидий – знаменитый скульптор V века до н. э., работал в Афинах, Дельфах и Олимпии, принимал активное участие в реконструкции Акрополя в Афинах, он создал для Парфенона статую Афины высотой двенадцать метров.

## **11. Summarize the Text.**

## **12. Write an essay on one of the topics.**

1. A concept of the ideal expressed in sculpture.
2. Polykleitos as the most illustrious sculptor of his time.
3. The motion of the High Classical statues.

## Unit 4 HIGH HELLENISTIC SCULPTURE

### PRE-READING TASKS

#### 1. Learn the following words and word combinations.

<p>accomplishment [ə'kɒmplɪʃmənt] – творение agent ['eɪdʒ(ə)nt] – представитель, доверенное лицо agora ['æɡərə] – агора (центральная общественная и торговая площадь в городах Древней Греции) allegory ['ælɪɡəri] – аллегория, символ, эмблема anguish ['æŋɡwɪʃ] – мучение, тоска astounding – изумительный anxiety [æŋ(g)'zaɪəti] – тревога bays [beɪz] – травеи, прясла, ниши contorted – скрученный dipteral ['dɪptər(ə)l] – окружённый двойной колоннадой depression – углубление dwarf [dwɔːf] – карликовый excess [ɪk'ses, ek-] – излишества, невоздержанность exquisite [ɪk'skwɪzɪt], [ek'skwɪzɪt] – изысканный, изящный. Syn: graceful fleshy ['fleʃi] – тучный</p>	<p>furrow ['fʌrəʊ] – морщина gymnasium [dʒɪm'neɪzɪəm], gymnasium – гимнастический зал introverted [ɪntrəvɜː(r)tɪd] – интровертированный motive force – движущая сила prow [prəʊ] – нос (судна) resurgence [rɪ'sɜːdʒənt(s)] – возрождение; восстановление sagging – провисшие shaggy ['ʃæɡi] – косматый. Syn: hairy stoa ['stəʊə] – стоа (крытая колоннада в Древней Греции для собраний) swerling ['swɜːlɪŋ] – закручивающий; кружение; вихревой swollen ['swɒləʊn] – опухший trumpeter ['trʌmpɪtə] – горнист torque [tɔːk] – кручёное металлическое ожерелье или браслет transaction [trænzækʃ(ə)n] – сделка vanquish ['væŋkwɪʃ] – побеждать virtuosity [vɜːtʃu'ɒsəti] – виртуозность visionary ['vɪz(ə)n(ə)rɪ] – мечтательный wheatsheaf – сноп пшеницы</p>
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#### 2. Answer the following questions.

1. What did the Late Hellenistic period witness?
2. What is the Late Hellenistic period noted for?
3. What are the greatest High Hellenistic sculptors?

### 3. Make sure you know how to pronounce the following.

Praxiteles [prak'sitəli:z]; Tyche ['taiki]; Lysippus [lɪ'sɪpəs]; Venus ['vi:nəs]; Chios ['kaɪəs]; Hellenistic [ˌhelɪ'nɪstɪk((ə))]; Pliny ['plɪni]; Socrates ['sɒkrəti:z]; Laocoon [leɪ'ɒkəʊən]; Gauls [gɔ:lz]; Orontes [ə'rɒnti:z]; Demosthenes [di'mɒsθəni:z]; torque [tɔ:k]; Aphrodite [æfrə(ə)'daɪti]; Orestes [ɒ'resti:z]; agora ['æɡərə]; spiral ['spaiərə(ə)]; introverted [ɪntrəvɜ:(r)ɪd]; trumpeter ['trʌmpɪtə]; Poseidon [pə'saɪd(ə)n]; Rhodes [rəʊdz]; Dardanelles [dɑ:d(ə)'nelz]; Diadochi [dɪ'adəki]; Miletus [maɪ'li:təs]; Odysseus [ə'dɪsɪəs]; Polyphemus [pɒlɪ'fi:məs]; Ptolemies ['tɒlɪmi]; Seleucid [sɪ'lu:sɪd]; island ['aɪlənd]; Pergamum ['pɜ:rgəmən]; Melos ['mi:lɒs]=Milo ['maɪləu]; Trojan ['trəʊdʒ(ə)n]; Troy [trɔɪ]; Daphnis ['dɛfnɪs].

### 4. Expand on the following.

The Late Hellenistic phase witnessed a renewed interest in Classical sculpture. With the Roman conquest of Greece came Roman enthusiasm for Greek culture, and not least for statuary of the fifth and fourth centuries BCE. Statues were shipped off to Italy; Roman patrons commissioned agents to find pieces suitable for their gardens, libraries, and gymnasia. Wealthy Romans came to Greece to see the sights and to be educated. Less wealthy Romans and Italians came to Greece and the East to make their fortunes, and the island of Delos became a center for their activities. Trade of all kinds flourished, and Greek sculptors turned their attention and skills readily to the Roman market and its taste.

### 5. Translate the following into Russian.

Distinct schools of sculpture grew up at Athens, at Alexandria, on the island of Rhodes, and at Pergamon. It is appropriate to begin with a second-century portrait of Alexander himself, who was the motive force behind the new era and its art. The head was found at Pergamon, and it once formed part of a now-lost, larger-than-lifesize statue of the brilliant young monarch. Although done long after his death, it is a convincing portrait of the strange hero – part visionary, part military genius – driven by the wildest ambition, stranger to no physical or emotional excess, restrained by no moral standards (he ordered his own nephew executed and murdered his closest friend in a wild debauch). The rolling eyes, the shaggy hair, the furrowed brow, the already fleshy and sagging contours of

cheeks and neck, all betray the character of this astounding man. As in all sculptures of the Pergamene school, the master – one of the most gifted sculptors of the time – has maintained a carefully controlled system of exaggerated incisions and depressions in eyes, mouth, and hair in order to increase light-and-dark contrasts and to achieve a heightened emotional effect.

## **6. Read and translate the following text.**

### **TEXT**

Diversity in form and psychological presentation, executed in a realistic manner, is the hallmark of Hellenistic sculpture. The great variety of types, new and old, of poses and gestures and groups, taken in some instances to the point of caricature, has been explained by the influence of the new worlds opened up to Greek artists by the conquests of Alexander. Yet much of what is new in Hellenistic sculpture was already implicit in the work of the great fourth-century sculptors – Praxiteles, Skopas, and Lysippos – who had striven toward realism in portraying human expression. Lysippos's interest in emphasizing new views of human figures, in mental states, in surprise, dramatic postures, portraiture, and personification became especially influential.

The period may be divided into three chronological phases, though there is much difficulty in dating. The first phase, down to about 250 BCE, may be seen as a period of transition, in which revolutionary approaches appear. The High Hellenistic, from around 250 to 150 BCE, is described as "Hellenistic baroque". The period from around 300–150 BCE was seen by some ancient critics, cited by Pliny (*Natural History*), as a dreadful mistake in terms of art. Thus, the phases of Hellenistic sculpture most admired today seem to have been least admired by later critics. The Late Hellenistic phase, from around 150 BCE onward, saw a resurgence of Classicism, which corresponded with the Roman conquest of Greece and the shipment of Greek statues from Greece to Italy. This was now a wholly new age. Copies, adaptations, and variants of Greek originals proliferated in answer to the demands of Roman patrons. At the same time, the baroque trend continued vigorously. Pliny himself speaks admiringly of the Laocoon group, and rich Romans evidently took pleasure in the use of the Hellenistic baroque style when it suited them.

As to subject matter, the standing male figure remained in use for images of gods and for commemorative statuary, and the draped female figure continued to be popular. Interest in realism produced true-to-life portraits and images. There were humorous caricatures of dwarfs, slaves, and hunchbacks – considered in this brutal age to be amusing – and statues of smiling, almost laughing, children. Personification and allegory grew in importance. Interest in the theatrically produced statues in their settings: Eros asleep on a rock, or Nike alighting on the prow of a victorious ship in a water basin on a hill high above the sea. Interest in emotion produced intense images of suffering, anguish, pain, brutality, anxiety, or pleasure. The range of subject matter was enormously wide.

The period of transition in the first half of the third century BCE saw several innovations, of which the image of Eutychides' *Tyche* (Fortune) of Antioch was one. Eutychides, a pupil of Lysippus, made the statue shortly after the foundation of the city, c 300 BCE. The original was bronze, of which small-scale copies in marble and other materials survive. *The Tyche* appears as a draped female seated on a rock. She wears a crown, which represents the fortifications of the city, and in her right hand carries a wheatsheaf, symbolizing the fertility of the land. At her feet swims a youth, who represents the river Orontes. The personification of the city is new, as is the design, which offered three principal views in a pyramidal arrangement.

Also new is the posthumous portrait of the Athenian orator Demosthenes by Polyeuktos, erected in the Athenian Agora around 280 BCE. For the first time in Greek art the sculptors tried to express, through portraiture, the mental states, the characters and recognizable external features of individuals. These distinctions are sometimes hard for us to grasp as we cannot know what the ancients looked like. Portraitists would include such physical features that would make their subjects recognizable. Earlier portraits concentrated on representing their subjects in terms of status and character, but with sufficient individual features (Socrates' broad nose) to identify them. These have been termed "role" portraits.

Now Polyeuktos went beyond this in striving to present a recognizable image of Demosthenes that would offer an insight into the workings of his mind. The original was bronze, but again it is marble copies that have survived. Demosthenes faces forward with his

arms lowered and his hands joined in front of him. The pose is hesitant, the composition enclosed, the mood nervous. The shoulders slump, the head inclines; furrowed brow and downcast eyes all reveal Demosthenes' introverted and anxious state of mind. The psychological portrait reveals the personality of the individual both by the posture, set, and condition of the body, and by the facial expression. The portrait of Demosthenes is one of the best "psychological portraits." Others include portraits of philosophers, whose cast of mind is suggested sometimes by posture, sometimes by facial details, and sometimes by both. The baroque style of the High Hellenistic phase is characterized by dramatic effects, achieved by complex postures, gestures, and groupings, and by the intensity and variety of emotional representation.

### **AFTER-READING TASKS**

#### **1. Can you answer the following questions?**

1. What is the hallmark of Hellenistic sculpture?
2. Into what chronological phases is the Hellenistic period divided? What statues characterized every period?
3. What is described as "Hellenistic baroque"? Why?
4. What was the subject matter of the sculpted figures?
5. What innovations appeared in the period of transition?
6. What is implied under a psychological portrait? What does it reveal?

#### **2. Give Russian equivalents for the following phrases.**

Diversity in form; the prow of a victorious ship; to strive toward greater realism; larger-than-lifesize statue; convincing portrait; moral standards; furrowed brow; portraying human; experience and expression; true-to-life portraits; small-scale copies in marble; to present a recognizable image of smb; the composition enclosed; to reveal the personality of the individual; the facial expression; dramatic effects; the noble hero; to be carved in the round; the exaggerated musculature of the torso; linear locks and curls; individual features; "role" portraits; a Roman marble copy of a bronze; iconographic precursors.

### 3. Give English equivalents for the following phrases.

Композиция включает; разнообразные типы; скульптура эпохи эллинизма; праздновать победу над врагом; персонификация и аллегория; переходный период; новаторский подход; круглые скульптуры; возрождение классицизма; реалистичные портреты; небольшие мраморные копии; драпированные женские фигуры; интерес к реализму; изобразить битву героев и титанов; алтарный фриз; индивидуальные особенности.

### 4. Match the words and their definitions.

1. resurgence	a. winding in a continuous and gradually widening curve, either around a central point on a flat plane
2. caricature	b. a row of columns supporting a roof, an entablature, or arcade
3. personification	c. a picture of a person in which certain striking characteristics are exaggerated to create a comic effect
4. stoa ['stəʊə]	d. a classical portico or roofed colonnade
5. colonnade	e. an increase or revival after a period of little activity or popularity
6. spiral	f. the representation of an abstract quality in human form

### 5. Read and translate the text. Comment on it.

The group of the *Gaul and his wife* is a Roman marble copy of a bronze original associated traditionally with the dedications made by King Attalos I (241–197 BCE) at Pergamon to celebrate victories over the Gauls. The defeated Gaul prefers suicide to surrender. He has already killed his wife in order to prevent her becoming a slave. The barbarian is portrayed as the noble hero. The group carved in the round, affords many viewpoints, and effectively contrasts the vigorous and still vital male body with the female collapsing in death. Baroque is the twisting posture, the exaggerated musculature of the torso, and the high drama of the moment. The original may date to around 220 BCE. Similar in subject and style is the *Dying Gaul*, again a Roman marble copy of a bronze made c. 220 BCE at Pergamon, this time a trumpeter, identified by his instrument lying



broken on the ground. The slow twist of the torso, the various views of the limbs, and the careful framing of the wound suggest that the figure was to be observed from several viewpoints. The shock of hair brushed back, the untidy mustache, the torque around the neck, and the hornshaped trumpet find correspondences in descriptions of Gauls in literary texts.

## **6. Expand on the following.**

The Aphrodite of Melos (Venus de Milo) found on the island of Melos and now in the Louvre in Paris, was made in the second half of the second century BCE. She is over-lifesize, and stands with the left leg sharply forward, bent at the knee and turning. The Praxitelean S-curve rises through the body, while the drapery is suggestively poised. The face is Late Classical in type, as is the anatomy. Though the proportions are changed and she is higher-waisted than the Aphrodite of Knidos, the similarity is nonetheless there. The new proportions, the twisting spiral of the figure between feet and hips, and the drapery introduce new and distinctly Hellenistic notes, but the influence of the Classical is clear.

## **7. Discuss the following text in the dialogue in class.**

The twisting pose, swirling drapery, and dramatic setting of the famous Nike of Samothrace find parallels in the Pergamon altar. This personification of Victory, a marble original around 8 feet (2.45 m) in height, harks back to iconographic precursors such as the Nike by Paionios, and hence enjoys both Classical resonance and baroque vitality. She is shown landing from flight, wings still outspread. Originally she stood in a sanctuary building, open at the front, on a base in the shape of a ship's prow, suggesting Nike's guidance of the vessel through perilous seas. This theatrical setting was enhanced by the location of the sanctuary itself at the top of a cliff. The body lands heavily, the torso twisted slightly to the right and upward. A spiral rises in the thick folds between the legs toward and over the right leg, checked and balanced at the hips by another spiral system moving in the opposite direction around the left hip. The swirling folds of drapery express the rapidity of movement, while twisting of body and drapery and the theatrical setting render the Nike a supreme example of Hellenistic baroque.

**8. Make a presentation on one of the statues described in this Unit.**

**9. Give the gist of the text.**

Less complex in terms of content, but not so in terms of style, is *the Seated Boxer*. The realistic representation both suggests a recognizable type of the period, and deliberately contrasts the reality of the Hellenistic fighter with the heroic "ideality" of Classical athletes. The broken nose, the swollen ears, the bleeding wounds, and swelling muscles of torso present a grim reality. With this is contrasted the simple pose and the hair and beard tidily arranged in linear locks and curls, reminiscent of Classical styles. Thus, interest in aspects of Hellenistic baroque continued, which in figures like *the Seated Boxer* were blended with more obviously Classical echoes. The group known as the *Laocoon* firmly asserts a continued commitment to the baroque trend. Discovered in Rome in 1506 and seen by Michelangelo, this group, consisting of Laocoon, his two sons, and two attacking serpents, has been the subject of much scholarly debate. The subject is not in doubt: the Trojan priest Laocoon was about to warn the Trojans against the wooden horse when he and his sons were attacked and silenced by Poseidon by means of the sea serpents. The date of the group has proved controversial. The twisting, contorted figures, the exaggerated anatomy of Laocoon, the anguished, fearful expressions, and the high drama of the struggle have helped place the group in many scholars' minds close to the great frieze of the Pergamon altar.

**10. Translate the following into English.**

Эпоха эллинизма охватила период с 330-х гг. до н. э. до 30 г. н. э. Если в V в. до н. э. древнегреческие скульпторы изображали богов похожими на людей, то в эпоху эллинизма боги приобретают монументальный характер, а люди изображаются беспомощными. В эпоху эллинизма наиболее популярны были портреты, монументальная пластика и скульптура жанрового характера. Шедеврами монументальной пластики эпохи эллинизма были колоссальные статуи, многофигурные группы и огромные рельефные композиции на мифологические темы и исторические сюжеты. Самыми знаменитыми скульптурными школами эпохи эллинизма были пергамская и родосская.

Примерами творчества пергамской школы являются скульптурные группы галлов, в которых реалистически передан их внешний облик и дана глубокая психологическая разработка характера. Шедевром родосской школы была скульптурная группа «Лаокоон и его сыновья» (I в. до н. э.), изображающая смерть троянского жреца и его сыновей от змей. Одной из самых грандиозных скульптур этой школы стал Родосский колосс, разрушенная в 220 г. до н. э. во время землетрясения. Жанровая скульптура, которая начала развиваться в это время, носила развлекательный характер. В этот период появилась садовая скульптура для украшения парков. Скульпторы эллинизма научились передавать различные эмоции, движения, строили сложные композиции, пытались создать скульптуры, которые можно рассматривать с различных сторон.

**11. Summarize the Text orally in writing.**

**12. Write an essay on one of the topics.**

1. Masterpieces of High Hellenistic sculpture.
2. Revolutionary approaches to Hellenistic sculpture.
3. The range of subject matter of Hellenistic sculpture.

## PART V ROMAN ART

### Unit 1 STYLES OF PAINTING

#### PRE-READING TASKS

#### 1. Learn the following words and word combinations.

<p>aesthetic [i:s'θetik] – эстетический</p> <p>Augustan [ɔ:'gʌst(ə)n] – относящийся к римскому императору Августу или его эпохе</p> <p>attic ['ætɪk] – фронто́н, атти́к</p> <p>atrium ['eɪtriəm] – pl. atria 1) атрий, атриум (закрытый внутренний дворик в центре древнеримского жилища, куда выходили остальные помещения) 2) атриум, крытый дворик</p> <p>border ['bɔ:də] – 1) n край, кайма, кромка, 2) v обрамлять</p> <p>cataract ['kæt(ə)rækt] – большой водопад</p> <p>cistern ['sɪstən] – резервуар. Syn: tank, reservoir</p> <p>consummate [kən'sʌmət] – совершенный. Syn: perfect</p> <p>corbel ['kɔ:b(ə)] – ступенчатый выступ, поясок (деталь кладки) ; карниз</p> <p>earthquake ['z:θkweɪk] – землетрясение</p> <p>entwine [ɪn'twaɪn] – переплетать</p>	<p>luxury ['lʌkʃ(ə)rɪ, 'lʌgʒ-] – а) богатство, роскошь б) предмет роскоши</p> <p>luxurious [lʌg'zʊrɪəs] – роскошный. Syn: elegant</p> <p>Minoan [mɪ'nəʊən] – Минойск</p> <p>pergola ['pɜ:g(ə)lə] – беседка, арка или крытая аллея из вьющихся растений</p> <p>pier [pɪə] – пилястр, колонна</p> <p>porphyry ['pɔ:f(ə)rɪ] – порфир</p> <p>prolonged [prə'lɒŋd] – продолженный</p> <p>grim [grɪm] – строгий</p> <p>punctuate ['pʌŋktʃueɪt] – перемежаться</p> <p>rectilinear [rektɪ'lɪniə] – прямолинейный</p> <p>residual [rɪ'zɪdʒuəl] – остаточный</p> <p>sketchy painting – эскизная живопись</p> <p>serenity [sɪ'renɪtɪ] – безмятежность, спокойствие</p> <p>socle ['sɔkl] – цоколь; плинтус</p> <p>spindle ['spɪndl] – ось, шпиндель</p> <p>stance [stænt(s)] – поза Syn: pose</p> <p>stucco ['stʌkəʊ] – штукатурный гипс. Syn: plaster, parget</p> <p>superbly [s(j)u:'pɜ:blɪ] – роскошно; великолепно; внушительно</p>
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equestrian [i'kwɛstriən] – всадник eruption [i'ɹʌpʃ(ə)n] = volcanic eruption – извержение вулкана. fluidity [flu'idəti] – плавность irradiate [i'reɪdiət] – освещать, озарять hazy ['heɪzi] – подёрнутый дымкой Herculaneum [hɜ:kjə'leɪniəm] – Геркуланум	surmount [sə'maunt] – увенчивать terminate ['tɜ:mneɪt] – завершать triad ['traɪəd] – триада tripartite [ˌtraɪ'pɑ:tɪt] – трёхсторонний, тройственный uncanny [ʌn'kæni] – сверхъестественный. Syn: mysterious veneer [və'nɪə] – облицовывать vinescroll – завитки виноградной лозы
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## 2. Answer the following questions.

1. How many Pompeiian Styles are known?
2. When did Pompeiian Styles flourish?
3. Were all the Pompeiian Styles similar?

## 3. Make sure you know how to pronounce the following.

Pompeii [pɒm'peɪi]; Julius Caesar [ˌdʒuːliəs 'siːzə]; Herculaneum [hɜ:kjə'leɪniəm]; Nero ['nɪərəʊ; Vesuvius [vi'suːviəs]; centaur ['sentɔː]; Flavian dynasty ['fleɪviən 'dɪnəsti]; Naples ['neɪplz]; porphyry ['pɔːf(ə)rɪ]; entwine [ɪn'twain]; surmount [sə'maunt]; Corinthian [kə'rɪnθiən]; Etruscan [ɪ'trʌskən]; Tigris ['taɪgrɪs]; Odyssey ['ɒdɪsi]; Alexandrian [æɪlɪg'zɑːndriən]; Flora ['flɔːrə]; serenity [sɪ'renɪti]; equestrian [i'kwɛstriən]; Dionysus [ˌdaɪə'nɪsəs]; Sibyl ['sɪb(ə)l]; Thera ['θɪərə]; Augustan [ɔː'gʌst(ə)n]; Minoan [mɪ'nəʊən]; Tiber ['taɪbə]; Sulla ['sʌlə]; Cyclades ['saɪklədiːz]; pergola ['pɜːg(ə)lə]; volcano [vɒl'keɪnəʊ]; Palestrina [ˌpælə'striːnə]; Roman Empire [rəʊmən 'empraɪə]; Syracuse ['saɪrəkjuːz]; tholos ['θɒləs]; Helios ['hiːliəs]; Palatine Hill [ˌpælətəm hɪl]; luxury ['lʌkʃ(ə)rɪ]; luxurious [ˌlʌg'zʊriəs]; Suetonius [swi'təʊniəs]; Seneca ['senɪkə]; Mercury ['mɜːkjʊrɪ]; Mediterranean [ˌmedɪ(ə)'reɪniən]; Phaethon ['feɪθən]; Minerva [mɪ'nɜːvə]; Leda ['liːdə]; Diana [daɪ'æni]; Medea [mi'diə].

## 4. Comment on the following.

After 117 CE, the Roman Empire extended from the Tigris River in Mesopotamia to the site of the Roman wall built by Hadrian

across Britain, and from the banks of the Elbe to the cataracts of the Nile. In the first century BCE Gaul, Syria, Egypt, much of Germany fell into the Roman hands. Given the universal extent of Roman power, the history of Roman art is really the history of Mediterranean and European art for half a millennium – so rich, so complex, and so many-sided that only a few of the principal types and historical phases can be treated carefully.

### **5. Translate the following into Russian.**

The Roman Empire was created in large part by an extremely talented and intensely competitive ruling class: the families of the 300 to 600 men of the senatorial order and the perhaps ten thousand of the "equestrian", or business class. Their houses in Rome and villas in various locations in the countryside were as much instruments of their social power as they were places of luxury and retreat.

At Pompeii pictorial decoration adorns and defines the surface of the walls of the villas. It develops on limited forms which are subordinate to the town villa model, even when this tends to translate the desire of spatial extension of new town wealth and transports into the city the architecture of the suburban leisure villa. By contrast, at Stabiae the decoration of the large luxurious villas is in strict relationship with the structural and functional elements of the ample and elegant architecture, constituting a free and sumptuous aesthetic complement.

### **6. Read the following Text.**

#### **TEXT**

Late Republican houses glowed with color. The interior walls were often decorated with painted and modeled stucco panels imitating marble incrustation. The stucco was mixed with marble dust and was smoothed to give the appearance of marble. Panels of rich red, tan, and green were enclosed by white frames modeled in stucco, as in a room from the House of the Centaur at Pompeii. This method has been called the First Pompeian Style. Although late examples date from just before the eruption of Vesuvius.

The Second Pompeiian Style, which appears to be roughly contemporary with Julius Caesar (c. 80–15 BCE), is far more imaginative; instead of being paneled, the wall was transformed into an architectural illusion by paintings, often of amazing skill. The walls of a little room from a villa of the late first century BCE found at Boscoreale near Naples have been simply painted away. Rich red porphyry columns, entwined with golden vinescrolls and surmounted by gilded Corinthian capitals, appear to support the architrave, to which is attached a superbly painted mask. Through this illusionistic portico we look into a sunlit garden, then out over a gilt-bronze gate framed by a marble-encrusted doorway into a view of rooftops and balconies rising in the soft, blueish air and culminating in a grand colonnade, somewhat on the principle of the view up the hillside to the sanctuary at Praeneste. For all the apparent naturalism of the painting, which shows such details as a balcony room accessible only by a ladder, it is evident that the painter felt no responsibility to depict the entire scene, as it would appear from a single viewpoint at a single moment in time. Some buildings are seen from below, some from head on, and some from above. Both artist and patron were apparently content with the arrangement that stimulated without ever quite satisfying a desire to explore distant space. To our eyes, the evident contradictions contribute a dreamlike quality of reality, which is enhanced by the absence of even a single person in this magical city.

The Second Pompeiian Style could also utilize the illusion of a portico as a springboard into a mythological world of the past, as in the landscapes with scenes from the *Odyssey* discovered in the nineteenth century in a villa on the Esquiline Hill, and datable about the middle of the first century BCE. Although the painters may not have been Greek, it is now believed they were working on the basis of Greek originals of the second century BCE possibly Alexandrian or southern Italian. The square piers, bright red with gilded Corinthian capitals, form a shadowed portico through which one looks happily, as from a tower, into a far-off land of sunny rocks and blue-green sea, toward which Odysseus and his companions escape in their ships from the attacks of the fierce Laestrygonians. The landscapes were painted with ease and speed in a fluid style contrasting deliberately with the uncanny precision of the architecture.

A grand room still in place in the Villa of the Mysteries at Pompeii shows another aspect of Second Style illusionism. The actual walls have been transformed by painted architectural elements into a sort of stage on which gods and mortals sit, move, converse; even turn their backs to us, their attitudes ranging from quiet, classical serenity to occasional and startling terror. Apparently, the subject – still not entirely understood – was drawn from the rites attending the worship of the Greek god Dionysus, one of several competing mystery cults brought to Rome from various parts of the Empire. The nobility of the broadly painted, sculptural figures, almost life-size, is heightened by contrast with the brilliance of the red background panels, green borders and stage, vertical black dividing strips, and richly veined marble attic.

Often the illusionistic skill of the Second Style painters, doubtless deriving from Hellenistic tradition, could be dazzling, as in the frequent still life's painted on the walls of Roman houses. An example of such virtuosity repeated in the later, Fourth Style, House of Julia Felix in Pompeii shows a corner in a kitchen, with dead birds, a plate of eggs, metal household instruments, and a towel, all arranged in a strong light from a single source, which not only reveals forms and casts shadows, but conveys beautifully reflections in the polished metal. An even more spectacular illusionistic work, in fact unparalleled in all of ancient art, is the garden room from a villa at Prima Porta, which once belonged to Livia, the third wife of the emperor Augustus, possibly before their marriage. All four walls disappear, in a manner attempted more modestly long before in the Minoan landscape room at Thera. A fence and a low wall are all that separate us from an exquisite garden, half cultivated, half wild, in which no earthbound creature can be seen; only fruit trees and flowering shrubs compete for the attention of the songbirds which perch here and there or float through the hazy air. Our vision roams freely around this enchanted refuge, which, however, encloses us so entirely as to exclude all but the blue sky. The poetic delicacy of the conception and the consummate skill of the rapid brushwork make this a masterpiece among the world's landscape paintings.

In the late Augustan period, the illusionistic achievements of the Second Style were overlapped and eventually succeeded by paintings



in the Third Style that show an unexpected combination of pure architectural fantasy with prim refinement, such as in a painted wall from the house of M. Lucretius Fronto at Pompeii. The lower two thirds of the wall, painted glossy black or red, is divided by columns prolonged into spindles; against the side panels stand equally attenuated lamps, on which appear to be suspended tiny panel paintings showing views of villas by the sea, and a mythological painting is "hung" against the center panel. Above the wall one looks out into an array of fantastic structures, reduced to toy like slenderness – columns like reeds, open pergolas – all in a perspective that takes us deep into unreal space, but is exactly repeated in reverse on the opposite side. Undeniably, this style shows some of the mannered elegance and grace of official Augustan art. Most fantastic of all Pompeian art is the Fourth Style, which flourished after the earthquake of 63 CE and was terminated at Pompeii and Herculaneum only by the eruption of Vesuvius in 79 CE, a period corresponding to the last years of the reign of Nero and the first decade of the Flavian dynasty. A new and wildly imaginative manner appeared, with architectural vistas even more fantastic and far more convincingly lighted and painted in an astonishing array of rich colors. Curtains, masks, broken pediments, and simulated bronze statues are irradiated with a sunlight as warm as that, which charmed us in the Second Style. Especially beautiful are the Fourth Style landscapes. In these views of an imagined nature, the artists exploited every device then known in order to render sunlight and atmosphere. Rapid brushstrokes sketched in a delightful dream world of mountains and glades, shrines, Etruscan-looking temples, cattle, and lakes and bridges, all dissolved in light and air in a manner that has often been compared with nineteenth-century Impressionism. Interestingly enough, the whole subject matter of Roman landscape painting could be modeled in stucco, with remarkably convincing effect and without any color whatever, in the reliefs often appearing on Roman ceilings. Stucco dries rapidly and requires a working speed comparable to that of the sketchy paintings so impressive in the Second, Third, and Fourth styles. A typical example, from an Augustan house near the Farnesina Palace in Rome shows the usual shrines, trees, little figures, animals, and rocks so arranged and so treated as to suggest distance, light, and air.

## AFTER-READING TASKS

### 1. Can you answer the following questions?

1. What style of painting existed in the Late Republican period?
2. When did the Second Pompeian Style emerge? What are its peculiar features? Where was it first found?
3. What is depicted on one of the walls of a little room from a villa found at Boscoreale near Naples? How is the entire scene depicted? Who was fond of such a device in the 19<sup>th</sup> century?
4. What aspect of Second Style illusionism does a grand room in the Villa of the Mysteries at Pompeii show? What did the painters of this Style invent?
5. What are the features of the Third Pompeian Style? Where is it possible to find the Third Style patterns?
6. When did the Fourth Style flourish? What are its features? What is shown in a corner in a kitchen of the House of Julia Felix? What has often been compared with nineteenth-century Impressionism?

### 2. Give Russian equivalents for the following.

To glow with color; stucco panels; to imitate marble incrustation; to be enclosed by white frames; to transform the wall into an architectural illusion; entwined with golden vinescrolls; the sanctuary at Praeneste; to be content with the arrangement; a dreamlike quality of reality; to utilize the illusion; to transform painted architectural elements into a sort of stage; a stage on which gods and mortals sit; to look through a shadowed portico into a far-off land; a marble-encrusted doorway; sunny rocks and blue-green sea; a fluid style; the uncanny precision of the architecture; to range from classical serenity to startling terror; broadly painted, richly veined marble attic; float through the hazy air; columns prolonged into spindles; columns like reeds; open pergolas; Etruscan-looking temples; Neronian period.

### 3. Give English equivalents for the following.

Пейзажная живопись; композиции на мифологические темы; контрастировать с красными фоновыми панелями; завершаться колоннадой; инкрустированный мрамором дверной проем; великолепно расписанные маски; ложный портик;

зеленая кайма; украшать стены комнат; порфирные колонны; живописная отделка; смешивать штукатурку с мраморной пылью; придать стене вид мрамора; похожие на скульптуру фигуры; вертикальные черные разделительные полосы; эскизная живопись; уходящее вдаль пространство; фантастический город; комната с минойским пейзажем; изысканный сад; в конце эпохи Октавиана Августа; позолоченные бронзовые ворота; создавать контраст с; тенистый портик; картины изображают.

#### 4. Match the words and their definitions.

1. Helios	a. is a fairly large house that is used for holidays in Mediterranean countries
2. Vesuvius	b. it is a painting which shows a scene in the countryside
3. villa	c. a dome-shaped tomb of ancient Greek origin, dating from the Mycenaean period
4. landscape	d. it is characteristic of a certain period or group of people
5. tholos (pl. tholoi [-lɔɪ])	e. a volcano near Naples, in southern Italy. A violent eruption in AD 79 buried the towns of Pompeii and Herculaneum
6. style	f. the sun personified as a god, father of Phaethon ['feɪəθən]. He is represented as a charioteer driving daily from east to west across the sky

#### 5. Expand on the following.

- the illusionistic skill of the Second Style painters;
- the garden room from a villa at Prima Porta;
- still lifes painted on the walls of Roman houses;
- our vision roams freely around the enchanted refuge;
- an unexpected combination of pure architectural fantasy with prim refinement;
- a perspective that takes us deep into unreal space.

**6. Substitute the Russian words and word combinations by their English equivalents from the box. Give the gist of the text in English.**

cities; excavations; reconstruction; ash; inhabited; furniture; grid plan; designed; plaster; earthquake; inhabitants; public buildings; ruins; predominant; structures; humans; indigenous people; imposed; under reconstruction; eruption; irregular

A vast number of Roman town houses are known from recent (раскопки) in all parts of the Roman Empire but the majority from the southern Italian (города) of Pompeii and Herculaneum, which were buried by the (извержение) of Vesuvius in CE 79. The (раскопки) of these two (города), begun in the middle of the eighteenth century, disclosed not only the houses themselves but (мебель), implements, and even food in a good state of preservation to enable a detailed (реконструкция) of the daily life of their (жителей). In fact, by pouring (гипс) into holes in the hard-packed (пеллом) it has been possible to rediscover the long-dissolved forms of (люди) and animals in their death agony. Pompeii and Herculaneum were (спроектировать) according to a (сетка осей) imitated from their Greek neighbors, although in the case of Pompeii the plan is somewhat (не отвечающий нормам), since a (сетка) had to be (налагать) on preexisting streets. Both cities were (заселять) by a mixture of Greeks and Italians, among whom the Samnites, an (коренное население) related to the Romans, were (господствующий). Both cities were brought under Roman rule by the dictator Sulla in 80 BCE. Pompeii was badly damaged by an (землетрясение) in CE 62; some of its (общественные здания) were (реконструироваться), but others were still in (руины) when Vesuvius buried the city for good seventeen years later. Among these were the (здания) surrounding the Forum.

**7. Discuss the following text in the dialogue in class.**

Apart from the few rooms with pictorial decoration of the Second Style — corresponding to the original late Republican nuclei, and around which subsequently developed, from the first Imperial era, the luxurious facilities of the large panoramic villas of Imperial aristocracy — the decorations preserved at Stabiae can be largely attributed to the Third and fourth Style. Two cubicles of Villa Arianna

are decorated with figures, marble-clad facades with cornices and corbels, shown on a podium behind an Attic-like colonnade. The above said styles respectively refer to the period of construction of new complexes in the Augustan era and to the period of enlarging and transformation of the same in the Claudian-Neronian period.

In the Third Style, common between about 20 BCE and halfway through the first century CE, the decoration takes up the pictorial space of the walls, interpreting it as a simple background for the painting itself. The style is no longer connected to a concept of "mimicry" typical of First Style; hence, it is able to express transcendental thoughts and to represent spiritual values. The decoration is thus perceived without spatial depth on a flat background, and this uniform plane is reflected in the 'essentiality' of the architectural motifs represented. The formal order subdivides the wall space in a tripartite system: socle, middle zone and upper zone. The middle zone is subdivided into panels separated by simple architectural or vegetable elements, illustrated with figures in flight, landscapes or animals in the lateral panels. The central part normally has in the reception rooms a large painting in its middle, replaced, in private and smaller rooms, by sacred-idyllic designs, as, for example, in the small room of Villa San Marco.

### **8. Read the text. Translate it into Russian. Give the gist of it.**

Among the "lesser" motifs there are also the four female figures, removed during the Bourbon excavations from a cubicle of Villa Arianna, depicting Flora, Leda, Diana and Medea. Originally inserted at the center of the mid zone panels the figures reflect the classical influence, which would last from the Augustan era to the Julian-Claudian period, and show how art, though taking inspiration from Rome, is essentially Greek in form. The refinement and elegance which the paintings preserve give some indication as to the level of expression of Stabiae pictorial production in Third Style.

Decorative renovation in the subsequent style, which began in the Claudian-Neronian period and is documented in Villa San Marco within the area of the atrium and the thermal complex, extends into the Flavian period to other sectors of the villa, in particular with the monumental and "baroque" decoration of the ceilings of the upper portico, built in the last phase after 62 A. D.

The vast complex of Nero's *Domus Aurea* included, among other things, a huge dining room with a rotating ceiling like a celestial sphere, making up a real eastern-style astrological device, underscoring the celestial and divine nature of the Emperor. The center of the whole edifice was the vast square drawing room, which opened onto the central courtyard, the so-called Hall of the Gilt Vault.

Of Neronian taste is also the decoration of the large triclinium of Villa Arianna, with the *Epiphany of Dionysus at Naxos with Ariadne*, and other famous Euripidean tragedies, which recall, under the influence of the theater and its importance in the official culture of the time, the architectural subdivisions of stage-building front wall, in which like a theater-scene characters and actions of the well-known dramas of classic tradition or contemporary re-workings of Seneca take center stage. Like the quality of the previous style, the Fourth Style decoration of the villas of Stabiae is of a high artistic level and contains the signs of some personality who does not copy but invents, perhaps connected directly to the art of the capital. No painters of the Neronian period are known, apart from the famous court artist Famulus or Fabullus, to whose name is linked the complex and lavish decoration of the *Domus Aurea*, which, according to Pliny, was his prison where he worked just a few hours a day, painting solemnly, toga-clad, even up on the scaffolding. It is a decoration that expresses and translates into pictorial language the literary and scientific culture of a cultured society, which resided therein.

### **9. Give the definition of the following terms.**

First Pompeiian Style; Second Pompeiian Style; Third Pompeiian Style; Fourth Pompeiian Style; Stabiae; Herculaneum; Villa Arianna.

### **10. Describe the following constructions.**

The House of Julia Felix in Pompeii; a villa at Prima Porta; the Villa of the Mysteries; a villa found at Boscoreale near Naples.

### **11. Translate the following into English.**

Немецкий археолог и историк искусства Август Мау выделил четыре стиля в росписях домов в Помпеях. Первый «стиль» (200–80 гг. до н. э.), «инкрустационный» или «структурный», характеризуется «рустованной» кладкой или облицовкой стен,

лепнина которых имитировала штукатурку «под мрамор», придавая дому изысканность и благородство.

Для второго «стиля», «архитектурного» или «архитектурно-перспективного» (80 г. до н. э. – 15 г. н. э.) свойственно создание ложных архитектурных элементов посредством росписи. В данном «стиле» выделяют несколько фаз, каждая из которых усложняется деталями декорации. Гирлянды и маски сменяются колоннами и пилястрами. Основная площадь стены расписана пейзажами, создающими иллюзию пространства; в мифологические сюжеты вводятся фигуры людей.

Третий помпейский или «орнаментальный стиль» (ок. 15 г. до н. э. – 40 г. н. э. в Риме, 62 г. н. э. в Помпеях) развился из второго, но утратил свойственную тому иллюзорную перспективу. Архитектурные детали становятся все более условными. Пилястры и колонны, делившие во втором стиле плоскость стены, превращаются в канделябры. В живописи ощущается египетское культурное влияние, проявляющееся в египетских богах и сфинксах, появившихся в орнаменте. В первой из двух фаз данного стиля стена-панно разделяется на три части, фон монохромный, картина расположена в центре. Во второй фазе в верхнем ярусе стены появляются легкие архитектурные строения. Мифологическая тематика и пейзажи становятся сюжетами центральных миниатюр среднего яруса стены.

Четвертый «стиль», «иллюзорный», «фантастический», или «перспективно-орнаментальный» (примерно с 63–62 г.) сочетает второй и третий «стили». Архитектурные элементы второго «стиля» преувеличенные в четвертом «стиле», превращают их в театральные декорации. Орнаментальность третьего «стиля» стала пышнее и, сочетаясь с фантастической архитектурой и великолепными картинами на мифологические темы, создает богатство живописного оформления. Четвертый «стиль» был востребован после землетрясения 62 г. н. э., когда богатые владельцы разрушенных или пострадавших домов стремились следовать моде при их восстановлении. Великолепные образцы росписей четвертого «стиля» находятся в домах VI района «заповедника» Помпей: в Доме Мелеагра, в Доме Поэта-трагика, в Доме Веттиев др.

## **12. Summarize the Text orally or in writing.**

### 13. Make a presentation on one of the Pompeiian Styles.

#### SUPPLEMENTARY READING

##### Read, translate and comment on the text.

The functional rather than monumental architectural spaces of the residential areas — made up mostly of porticoes, living rooms and baths — are characterized by a freedom of development which pictorial decoration of the Neronian period followed closely and even overtook, in particular in the interpretation of the vast ceilings, transforming the structural diaphragms of the architecture into celestial vaults and heavenly space. They were animated by tales and mythological figures, as personifications of concepts and doctrines of Alexandrine origin. As well, they translated into allegory the progress of geography and astronomy, as the basis of the eccentric and extravagant innovations within the colossal contemporary architecture of the *Domus Aurea*. Seneca and Suetonius both stress the genius and extravagance of the mechanics designed by Nero's architects, Severus and Celer, through whose ceilings flowers and perfumes were sprinkled. In Villa San Marco, the upper portico ceiling decorations proceeded with large concentric compositions framed by refined "baroque" decor and flanked by minor lateral compartments. The central designs depict the *Armillary Sphere* with the personified Seasons, the *Apotheosis of Minerva*, and the god Mercury. The north wing, in a spectacularly colorful whirl of earth and ochre, shows the *Chariot of Helios* plunging violently under the reckless command of the Phaeton of myth. Outlining the lengthy pictorial course that shifts from wall to ceiling is the representation of the ancient astronomical device and Minerva (the Capitoline Triad goddess who presides over intellectual, especially scholastic activities of Mercury, or the Greek Hermes, the protector tradesmen and travelers), and Helios whose chariot of fire is pulled by swift horses and hurls each morning from the land of the Indians. The god follows the celestial heavens to reach the ocean at the end of the day where the exhausted stallions finally bathe. Moreover, it shows the development of themes connected to a decorative plan to accompany and underscore the intellectual and erudite conversation, which were likely to take place in the warm days of repose, in the shade of the elegant portico.



**Unit 2**  
**THE EARLY ROMAN EMPIRE ART**

**PRE-READING TASKS**

**1. Learn the following words and word combinations.**

<p>aedicule ['edɪkjʊ:l] – рака, ковчег, мощевик  abut – [ə'bat] 1) = abut up(on), = abut against примыкать к (чему-л.), граничить с (чем-л.). Syn: border  armor ['ɑ:mə] – доспехи, броня  barrel vault – цилиндрический свод  battle; pitched battle – 1) генеральное сражение; 2) ожесточённый бой  blur [blɜ:] – неясные очертания  bring forth – породить, производить  cameo ['kæmiəʊ] – камея  cloak [kləʊk] – плащ  coffer ['kɒfə] – кессон  coffered ceiling – кессонный потолок  contemplation [kɒntəm'pleɪʃ(ə)n] – созерцание; медитация.  exedra ['eksɪdrə] – экседра, ниша  groin vault – крестовый свод  henceforward = henceforth – с этого времени, впредь Syn: from now on</p>	<p>intersect [,ɪntə'sekt] – пересекаться  harangue [hə'ræŋ] – речь (публичная)  on a grand scale – на широкую ногу  oratorical [ɔrə'tɔrɪk(ə)l] – 1) ораторский; 2) риторический  populace ['pɒpjələs] – население  predictable [prɪ'dɪktəbl] – предсказуемый  refinement [rɪ'faɪnmənt] – улучшение, усовершенствование. Syn: perfection  rite; to perform a rite – исполнять церемонию. Syn: ceremony  scaffold ['skæfəʊld] – строительные подмости  semicircular [ˌsemi'sɜ:kjələ] – полукруглый  socket ['sɒkɪt] – углубление  sumptuous ['sʌmptʃuəs] – роскошный; великолепный  toga ['təʊgə] – тога  travertin(e) ['trævətɪn] = travertin stone – травертин, известковый туф  well-nigh [,wel'naɪ] – почти</p>
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## 2. Answer the following questions.

1. What is the time of Julius Caesar noted for?
2. How did the Roman Republic turn into the Empire?
3. What is implied under the traditional political machinery?

## 3. Make sure you know how to pronounce the following.

Julius Caesar [dʒu:lɪəs 'si:zə]; Augustus [ɔ:'gʌstəs]; Octavian [ɔk'tāvɪən]; Antony ['æntəni]; Cleopatra [klɪə'patrə]; Titus ['tɪtəs]; emperor [ɪmpə'rɑ:tɔ:]; Trajan ['treɪdʒ(ə)n]; ['empəɪə]; Parthia ['pɑ:θɪə]; pontifex ['pɒntɪfeks]; Tiberius [tɪ'bɪəriəs]; Pompeii [pɒm'peɪi]; Triumph ['traɪəmf]; Lucretius [lu:'kri:ʃəs]; Nerva ['nə:və]; Herculaneum [hɜ:kjə'leɪniəm]; Palmyra [pəl'maɪrə] Agrippa [ə'grɪpə]; Vespasian [ve'speɪz(ə)n]; Colosseum [kɒlə'si:əm]; Ephesus [ɪ'fəsəs]; Hesperides [he'spɛrɪdi:z] aedicule ['edɪkjʊ:l].

## 4. Learn the following zodiacal signs. Put them in the traditional order.

Cancer ['kæn(t)sə] – Рак; Libra ['li:brə] – Весы; Sagittarius [sædʒɪ'teəriəs] – Стрелец; Pisces ['paɪsi:z] – Рыбы; Gemini ['dʒemɪnaɪ] – Близнецы; Aquarius [ə'kwɛəriəs] – Водолей; Capricorn ['kæprɪkɔ:n] – Козерог; Virgo ['vɜ:gəʊ] – Дева; Aries ['ɛəri:z] – Овен; Scorpio ['skɔ:prɪəʊ] – Скорпион; Taurus ['tɔ:rəs] – Телец, Leo ['li:əʊ] – Лев.

## 5. Translate the following into Russian.

In 31 BCE Octavian, Caesar's great-nephew and adopted son and heir, defeated Antony and Cleopatra in the Battle of Actium, sealing the fate of both the Roman Republic and the Hellenistic world. Cleopatra was the last independent Hellenistic monarch; after her defeat Egypt became Roman. Four years later, in 27 BCE the Roman senate voted Octavian the title of Augustus, and he became in effect the first legitimate Roman emperor. Augustus ruled as emperor for forty-one years, a period of unprecedented peace and prosperity. The facade of republican government was piously maintained, but power was in fact exercised by Augustus and his successors, who controlled all military forces and appointed governors for the important provinces. The title Imperator meant "army commander"; nonetheless, the emperors, who rarely held office in the obsolete but well-nigh indestructible framework of the Republic,

in truth governed as monarchs. Augustus' hybrid compromise survived for more than four centuries. With predictable immediacy the emperors were deified after death; Augustus erected a temple to Julius Caesar, and some of his successors demanded worship as gods while still alive, in the manner of Egyptian and Mesopotamian divine monarchs.

**6. Make up questions covering the main points of the text given in ex. 5, ask your classmate to answer them.**

**7. Read and translate the following text.**

### TEXT

In the celebrated statue of Augustus from the imperial villa at Prima Porta, the new ruler is seen as Emperor, in a grand pose. The statue was probably a replica carved immediately after Augustus' death, but the emperor is represented as a young man. The head is a portrait, belonging to an official type known in all parts of the Empire through its appearance on coins. Yet the features have been given a distinct Hellenic cast, idealized and ennobled. The figure stands easily, as if the oratorical gesture of the right arm grew from the very stone below the left foot. The cloak seems to have fallen accidentally in coldly Phidian folds from the shoulders to drape itself around the waist and over the arm, thus revealing a relief sculptured on the armor, narrating the return by the Parthians, about 20 BCE of the military standards they had captured from the Romans.

A deliberate contrast is offered by the statue of Augustus as Pontifex Maximus (the Roman high priest), in which the emperor is shown about to perform a sacrificial rite, his head veiled in a fold of his toga. Unbelievably, the statue must have been made when the emperor was more than seventy years old; signs of advancing age have been blurred by softness in the handling of the stone. The face, radiates a godlike wisdom. In a detailed account of the achievements of his reign, Augustus boasted that he "found Rome of brick and left it of marble." Although this could scarcely be said to apply to the multistory tenements inhabited by the populace, Augustus energetically continued the building program initiated by Julius Caesar and constructed innumerable public buildings on his own.

He desired first of all to celebrate the Pax Augusta (Augustan peace) with buildings in which the new imperial power was to be dignified by the rhythms of an imitated Attic style.

Chief among these monuments was the Ara Pacis (Altar of Peace), commissioned by the Senate in 13 BCE and finished in 9 BCE. Although the monument suggests in form the Altar of Zeus at Pergamon, it is on a far more intimate scale and is in every respect less dramatic. The altar itself is surrounded by a marble screen-wall, visible as a square block divided by delicate pilasters. These and the lower half of the wall are covered with a tracery of vinescrolls of the utmost delicacy and elegance. Above a meander pattern are a series of reliefs, some illustrating events from Roman history and religion, some showing contemporary events. In the rhythmic movement of the drapery, the frieze recalls that of the Parthenon. But there are instructive differences: first, the Panathenaic Procession was represented on the Parthenon as a timeless institution, while the scene on the Ara Pacis shows a specific historic event, probably that of 13 BCE when the altar was begun; second, the figures on the Ara Pacis are far more closely massed, as undoubtedly they would have been in reality; finally, the background slab of the frieze seems to have moved away from us, allowing room for figures behind figures, with progressively reduced projections. One of the reliefs flanking the east doorway shows Mother Earth with a personification of Tellus (Earth) accompanied by Air and Sea; Hellenic-looking goddesses, seated respectively on a rock, on a swan, and on a sea monster. The delicately observed landscape elements come from Hellenistic sources, and the same type of billowing, parachute-like veils over the heads of Air and Water turn up in later Roman and in Byzantine art to characterize personifications.

Unfortunately, no Augustan temple survives in Rome in sufficiently good condition to enable us to appreciate the qualities of style the emperor desired. Luckily, this gap can be partly filled by an Augustan temple at Nimes in southern France; nicknamed the Maison Carree, it was begun about 1–10 CE and was based on the Temple of Mars Ultor (Mars the Avenger). This little structure can claim to be the best preserved of all Roman buildings. We recognize the familiar podium, front steps with flanking postaments, deep porch, and shallow cella of the Etrusco-Roman tradition. The temple revives the Republican system of ornamenting the cella wall with an

engaged pseudoperistyle. But the Corinthian order, the favorite in Roman buildings, is far richer than the austere Ionic of the Temple of Fortuna Virilis, and its frieze is enriched by the kind of delicately carved vinescrolls. It is with all these aspects of Augustan art in mind that we should attempt to reconstruct mentally the vanished magnificence of the ruined Forum of Augustus, which met the Forum of Julius Caesar at right angles. The Temple of Mars Ultor, of which four side columns remain standing, stood at the end of the Forum of Augustus on the usual podium, like that of the Capitoline Jupiter at Pompeii. Its back abutted an enclosing wall 115 feet high. The eight lofty Corinthian columns across the front formed part of a freestanding peristyle that continued on both sides as well, but ended at the enclosing wall. In front of the exedrae and along either side of the rectangular plaza in front of the temple ran a row of smaller Corinthian columns, upholding an attic story which was ornamented with a row of caryatid figures, mechanical copies of the maidens of the Erechtheion porch. The white marble columns shone against back walls paneled in richly colored marbles.

### **AFTER-READING TASKS**

#### **1. Answer the following question.**

1. When could the Romans create the art of their own? What art was it influenced by? How is Augustus represented in the celebrated statue from the imperial villa at Prima Porta?

2. How is Augustus as Pontifex Maximus shown? Whose building program did Augustus continue?

3. What was the Ara Picis to the Romans? Could it be compared with other architectural complexes?

4. How is it possible to appreciate the qualities of Emperor Augustan temple's style if no Augustan temple survived in Rome in sufficiently good condition?

5. What structure can be claimed to be the best preserved of all Roman buildings? What was the Corinthian order enriched by?

6. What did the Temple of Mars Ultor look like?

#### **2. Give Russian equivalents of the following.**

The enclosing wall; the celebrated statue; the imperial villa; an official portrait; the appearance on coins; the oratorical gesture; in a grand pose; a carved replica; appearance on coins; the oratorical

gesture; a relief sculptured on the armor, the military standards; a deliberate contrast; to perform a sacrificial rite; a fold of a toga; the handling of the stone; to radiate a godlike benignity; the multistory tenements; front steps; a background slab; to abut an enclosing wall; the Pax Augusta; shallow cella; familiar podium; innumerable public buildings; a timeless institution; progressively reduced; consummate skill; exquisite refinement; mechanical copies of the maidens; deep porch; the vanished magnificence; to house the spectacles; an elliptical building; a freestanding peristyle; delicately carved vinescroll.

**3. Give English equivalents of the following.**

Знаменитая статуя; храм Марса-Мстителя; первостепенная проблема; известковый туф; мантия; спадающий с плеч; совершать обряд жертвоприношения; обработка камня; глыба мрамора; греческая культура; воплощать в жизнь; план строительства; бесчисленные общественные здания; квадратные блоки; пористый; элементы пейзажа; цилиндрический свод; аллегорические образы.

**4. Match the words and their definitions.**

1. barrel vault	a. a group of nymphs who with a watchful dragon were guardians of a tree of golden apples in a garden located beyond the Atlas Mountains
2. intersect	b. is a flowing outer garment worn by the citizens of ancient Rome, made of a single piece of cloth
3. consummate	c. is the inner area of an ancient temple, especially one housing the hidden cult image in a Greek or Roman temple
4. cella	d. someone who is extremely skillful
5. toga	e. to divide (something) by passing or lying across it
6. Hesperides	f. is a vault forming a half cylinder

### **5. Discuss the following text in the dialogue in class.**

The soldier and farmer Vespasian founded the Flavian dynasty, which set about to erase the memory of the self-indulgent Nero and to reestablish Augustus' imperial system. On the site of the artificial lake of Nero's Golden House, Vespasian commenced the largest arena ever built. The Colosseum, as this building is generally known, was dedicated in 80 CE by Vespasian's son and successor, Titus. It belongs to a new type of structure invented by the Romans and built throughout the Empire except, significantly enough, in the Greek world now reduced to Roman provinces. Its purpose was to house the spectacles with which vast audiences, including the jobless proletariat, were amused. These buildings were known as amphitheaters because, in order to bring the greatest number of spectators as close as possible to the arena, two theaters were, in effect, placed face to face. The resultant shape is always elliptical, and an earlier example, the amphitheater at Pompeii, c 80 BCE is the first elliptical building known. While the kind of spectacle in which Roman audiences delighted – gladiatorial combats, mock naval battles, fights between wild beasts, and contests between animals and humans – hardly bears contemplation, the remains of the Colosseum enable us to see that it was one of the grandest of ancient structures. The now-vanished marble seats were supported on multilevel corridors of concrete and masonry, providing for rapid handling of as many as fifty thousand spectators, each of whom entered by a ticket numbered to correspond to a specific gate.

### **6. Translate the following text into English.**

В античные времена государственные религиозные празднования проводились с соблюдением определенных традиций. Священные жертвы, преподношение богам, ритуальные обряды оракулов и жрецов, а также игры были направлены на создание и сохранение социальной сплоченности общества, на его воспитание и развитие в необходимом направлении власть имущих. Доказательством этому служит найденный в Риме Алтарь Мира (Ара Пачис Augustae), который символизировал мир, воцарившийся в средиземноморье после многочисленных войн. Воздвигнутый по решению Сената памятник отобразил всю мощь, силу, могущество и легитимность первого римского императора, став одним из самых значимых свидетельств величия и процветания Рима. По оценкам историков Алтарь

Мира является частью комплекса монументальных архитектурных сооружений, располагавшихся в районе Кампо Марцио (Марсово Поле). Здесь же находился мавзолей Августа и колоссальные солнечные часы. Со времен древнеримских царей Марсово поле было посвящено богу войны Марсу, на котором проводились обучения воинов.

4 июля 13 г. до н. э., после возвращения Августа из миротворческих миссий в испанских провинциях Испании и Галии, Сенат декретировал возведение Алтаря Мира, утвердив роль императора как миротворца и защитника государства. Церемония торжественного освящения состоялась 30 января 9 года до н. э. в день рождения Ливии жены Августа. Мраморное сооружение под открытым небом предназначалось для проведения религиозных обрядов и ритуальных жертвоприношений.

### **7. Read the following text. Comment on it.**

The first of the six emperors, the aged Nerva, lived only two years before he was succeeded by his adopted son, the brilliant general Trajan, born in Spain – the first non-Italian emperor. Under Trajan the Roman Empire reached its greatest expansion, and his achievements were fittingly commemorated by the dedication in 113 CE of the grandest of all the imperial forums. The Forum of Trajan covered more ground than those of Julius Caesar, Augustus, and Nerva together. To design this project Trajan called on a Greek architect from Syria, Apollodorus of Damascus, whose imagination was equal to the grandiose ideas of his imperial patron. Apollodorus combined elements from Roman tradition with others, eventually tracing their ancestry to the bygone architecture of Egypt. The axial plan of the forum, in certain aspects, recalls strikingly the general layout of Egyptian temples, although there could have been no direct influence. A vast colonnaded plaza, similar to the Egyptian peristyle court, contained a bronze statue of the emperor on horseback. Beyond was the Basilica Ulpia a columned space which the visitor must traverse before arriving at the Temple of the Divine Trajan, erected by his successor Hadrian. The plaza and the basilica were each flanked by semicircular spaces; exedrae, like those of the Forum of Augustus, rose behind the colonnades at either side of the plaza; apses closed off either end of the basilica; in the center stood the temple. As was by now the universal custom, the exedra were built of concrete and faced



with brick, but details were made of travertine; beyond the east exedra of the plaza is Trajan's market.

**8. Discuss the following text in the dialogue in class.**

The Basilica Ulpia, named after Trajan's family, was the largest of Roman basilicas. It seems to have differed from its predecessors only in size and magnificence. Two aisles on each side of the nave were supported by a forest of monolithic columns carved of gray Egyptian granite. The roof was concealed by a coffered ceiling, covered with plates of gilded bronze. On leaving the Basilica Ulpia, visitors found themselves in a small court between Trajan's Greek and Latin libraries. The temple together with its podium rose to a height of 125 feet and was topped by a statue of Trajan in gilded bronze. The podium was decorated with captured weapons carved in low relief. The column base was carved into a giant laurel wreath. In a spiral around the column winds a relief some six hundred and fifty feet long, on which are narrated events from Trajan's two successive Dacian campaigns. Just under the Doric capital of the Column of Trajan, a glimpse of fluting appears above the scroll-like relief. It has been suggested that the idea of the historiated column was derived from *rotuli* with endless narrative illustrations, and were influenced by the Column of Trajan and other monuments imitating it, rather than the reverse. The originality of the idea lies in the idea of the continuous narrative, unfolding with cinematic power in more than one hundred and fifty incidents. Through camps, sacrifices, harangues, embassies, sieges, river crossings, pitched battles, routs, tortures, suicides, and mass slaughters, the story of the campaigns is told. In contrast to the battle reliefs of Assyria, which spring constantly to mind, the Trajanic narrative possesses an impressive objectivity. Nowhere is the enemy underrated, and the Romans must put up a good fight for their victories. In the reliefs of the Column of Trajan.

**9. Retell the text using the key sentences as a plan**

**10. Summarize the Text orally or in writing.**

**11. Write an essay on one of the topics.**

1. The first Roman portraits.
2. The main Roman monuments of the Early Roman Empire.
3. Roman art at the time of Trajan.

## PART VI BYZANTINE ART

### Unit 1 EARLY BYZANTINE ART

**Notes.** The text you are going to read deals with *Early Byzantine art*. Before reading study the following.

The term Byzantine refers to the period after 330, and implies a Christian culture, one that developed into the Orthodox community. Byzantine art is the art of this society, but to say that the term describes the art of Constantinople and the regions under its political control between 330 and 1453 is not universally acceptable. Byzantine art cannot be characterised as a particular style in the history of art, for the diversity of art produced is found to be immense.

#### PRE-READING TASKS

##### 1. Answer the following questions.

1. What period does the term Byzantine embrace?
2. What period is Byzantine art referred to?
3. What are the features of Byzantine art?

##### 2. Make sure you know how to pronounce the following.

Byzantine [br'zæntaɪn]; Bethlehem ['beθlɪəm]; Apostle [ə'pɒsl]; aisle [aɪl]; Severus [sɪ'vɪərəs]; diptych ['dɪptɪk]; catechumen [kætrɪ'kju:mən]; chasuble ['tʃæzjubl]; clerestory ['klɛstɔ:rɪ]; Pilate ['pɪlæt]; Constantinople [kɒnstæntɪ'nəʊpl]; edict ['i:dɪkt]; Diocletian [ˌdɪɪə'kli:f(ə)n]; Antioch ['antɪɔk]; Ephesus ['efəsəs]; Epistle [ɪ'pɪsl]; Eucharist ['ju:k(ə)rɪst]; Eusebius [ju:'si:bɪəs]; peristyle ['perɪstɑɪl]; Bosp(h)orus ['bɒsp(ə)rəs]; Theotokos [θɪ'ɒtəkɒs]; trichinium [traɪ'klɪnɪəm]; Constantine ['kɒnstəntaɪn]; Sabina [sə'bɪnə].

##### 3. Expand on the words given in exercise 2.

##### 4. Read and translate the following text.

## TEXT

By the Edict of Milan of February 313 CE Constantine gave freedom and official standing to the Christian Church and thus established the new relationship between church and state. The newly official religion soon took on imperial magnificence and huge crowds of worshipers had now to be accommodated and given access to sacred places and to the sacraments of the Church. Enclosed and roofed spaces were needed in great numbers. In rapid succession and under direct imperial patronage, scores of churches rose throughout Rome and other great cities of the Empire, especially Milan and Constantinople, and at sacred sites in the Holy Land.

A model for these new buildings was the Roman basilica, or meeting hall, which existed in every inhabited Roman center. Many Roman basilicas, some quite large, were simple halls with no side aisles; most were entered along one side, and had apses at either end. One apse soon proved convenient for the installation of the clergy and the enthronement of the bishop, but the entrance had to be placed at the opposite short end. The early portable communion table was replaced by a fixed altar, which had to be visible from a considerable distance and accessible to all worshipers at Communion. The long row of columns on either side of the nave played a double role in dramatizing the approach of the faithful to the altar and in segregating, by means of curtains hung between the columns, the catechumens from those who could witness the Mass of the Faithful.

The colonnades characteristically supported a lofty wall pierced by a clerestory. The roof was usually of an open timber construction, as was the case in so many ancient buildings. The large number of churches begun in the reign of Constantine required columns in great numbers and at great speed. It may be fairly doubted whether, in Constantinian Rome, it was possible either to produce so many or to order them from other regions. However, temples and other monuments of the Roman past offered an inexhaustible supply. Borrowed columns were thus uncritically installed in the new basilicas, with little or no regard for consistency of style, color, or size. Granite and marble columns, Corinthian and Ionic capitals, were placed side by side; capitals were sometimes set on columns they did not fit.

Saint Peter's was the largest and grandest of the Constantinian basilicas, in fact the largest church building in all Christendom.

It differed from most other basilicas not only in its stupendous size but also in its very nature as a combined basilica and martyrium. The apse enshrined the tomb of Peter under a marble canopy supported by four spiral columns. In order to accommodate the crowds of visitors to the tomb, a large hall – the transept – was erected at right angles to the nave between the nave and the apse. Before the transept came the so-called triumphal arch, a common feature of Early Christian basilicas. The altar, at the head of the nave, was probably movable. The columns of the basilica were either Corinthian or Composite and of many different materials, including green marble, yellow marble, red granite, and gray granite. They were closely spaced, and supported a continuous, straight entablature. As in the Basilica Ulpia, Saint Peter's had double side aisles; the colonnade separating them supported arches. The building was not completed when Constantine died in 337 nor for some time thereafter. It is not known what wall decorations were originally planned; the frescoes covering the nave walls between the colonnade and the clerestory were painted in the fifth century, but the half-dome of the apse was filled with an immense pictorial composition in mosaic.

Initially, there was certainly no suggestion that the transept plan symbolized the Cross, as it did in later times. The plan of Santa Sabina, erected in Rome from 422 to 432, is more typical of Early Christian churches. It was built without a transept so that the triumphal arch embraced the apse directly. Throughout the Early Christian period, the apse was used only by the clergy, and often it contained a marble chair for the celebrant. Arches were substituted for entablatures, as at Santa Sabina, in the course of the fifth century. None of the Constantinian basilicas survive in their original state. Saint Peter's, in fact, was demolished section by section in the Renaissance, to be replaced by a new building. The beautifully restored interior of Santa Sabina is almost the only one that still conveys the appearance of an Early Christian basilica in Rome.

### **AFTER-READING TASKS**

#### **1. Can you answer the following questions?**

1. What transformations did the Edict of Milan bring about?
2. Where did huge crowds of worshipers have to be accommodated?
3. What was the plan of the Roman basilica like?

4. Where did the Christians take the material for their churches?  
What was a common feature of Early Christian basilicas?

5. What was there in the apse of the Early Christian period?

6. Did Early Christian buildings have external decoration?

## 2. Give Russian equivalents for the following.

Double side aisles; chasuble; the colonnade and the clerestory; pagan structures; without a transept; a pictorial composition; the nave and the apse; catechumens; a marble canopy; supported arches; the basic plan; the sacraments of the Church; the installation of the clergy; the enthronement of the bishop; Tetrarchic ideas; processional principle; a large peristyle court; communion table; strict uniformity of plan.

## 3. Give English equivalents for the following.

Ряд колонн; риза; паства; поза орнаты; новообращенные; сверхчеловеческий власть; использовать элементы языческих строений; тетрархический; базилика; переносной престол; цилиндрический свод; поддерживать высокую стену; ионические капители; древние строения; прямоугольные каменные глыбы; последовательность стиля; неф; мраморный навес; верхний ряд окон.

## 4. Match the words and their definitions.

1. clerestory	a. spirally twisted
2. semidome	b. an ornamental cloth covering hung or held up over a throne
3. nave	c. a row of columns surrounding a space within a building such
4. canopy	d. a half-dome formed by vertical section
5. peristyle	e. the upper part of the nave, choir, and transepts of a large church, containing windows
6. cochleate ['kɒklɪ,et]	f. the central part of a church building, intended to accommodate most of the congregation

**5. Read the text. Discuss it in the dialogue with your fellow students.**

The art of Constantinople before Justinian can be only partially characterized. Constantine probably attracted to his new city the kind of itinerant workshops that accompanied the Tetrarchic Emperors. Some 4th-century sculptures, such as the base of the obelisk of Theodosius I (379–95), still on its original site in the Hippodrome, and the cochleate columns of Theodosius I and Arcadius (395–408), known to us through drawings, suggest that the workshop traditions of Rome were transplanted to the new capital. Late-4th-century sculpture in Rome and Constantinople has been characterized in terms of "Theodosian Renaissance", but there is no direct imitation of Antiquity in these works. While the figures are softly modeled, their organization into friezes and their stereotyped gesture and frontal poses are indications of the superimposition of Constantinian forms on to Classical traditions. Such late Roman schemes may have entered Byzantium with artists from Italy, but this is not the only feasible source, for Tetrarchic ideas had already been grafted into the East, as for example in the Arch of Galerius at Thessalonica (c. 300). The ultimate source of some of these ideas may have been the Greek East; they may have developed in such cities as Ephesus, Aphrodisias, Antioch, or others. Marble sent to Italy from the quarries in Asia Minor or from the Marmara may already have had designs blocked out on them before dispatch. The creation of Byzantine art cannot be explained as the amalgamation of the East and West, since neither polarity is a distinct entity.

**6. Put the verbs in the proper form. Give the gist of the text in English.**

Probably mosaicists from Constantinople (to decorate) the Rotunda in Thessalonica when it (to convert) into a church in the mid-5th century. It (to be) a large round building surmounted by a dome, built c. 300 as a mausoleum by Galerius. The mosaics (to portray) in hierarchical order the Christian community in heaven. Christ (to be) at the apex in a medallion supported by angels. Only the lowest zone (to preserve), a register of martyrs standing in front of fanciful and complex architectural interiors, all set on a gold ground. Despite the resemblances to the theater settings of Pompeiian wall-painting the settings (to make) entirely Christian with a liberal sprinkling of

crosses. The frontal, idealized portraits of the martyrs (to make) into figures of authority, almost Imperial in their aura. Representations of cool, calm, figures of power (to be) characteristic of this period of Byzantine art, not only in these mosaics but also in sculpture, in marble from Ephesus, and in bronze from Constantinople.

### **7. Translate the following text into Russian.**

The problem at all periods of Byzantine art is how to reconstruct the production in Constantinople itself, for very little work survives in the city. The corollary problem is how far work in its orbit can be identified as derivative or independent. Apart from the early-5th-century land walls, the only substantial pre-Justinianic structure to survive in Constantinople is the church of San John Studios, built c. 453. This large roofless basilica became the main church of one of the principal monasteries in Byzantine history, but is now no more an impressive ruin, to be appreciated only for the precise intricate carving of its capitals, lintels, and cornices. The ornamental vocabulary of this sculptural carving derives from late Roman tradition. Indeed the 5th-century city, from its overall plan down to details of the Studios basilica, proclaims antique urban traditions. It was a city of vast parks and markets, monumental public buildings of prestige materials with marble revetments concealing a brick core in many cases. It had palaces, hippodromes, theaters, baths, fountains, churches, all laid out in spacious settings, and protected by the massive walls. It was adorned with hundreds of antique statues, removed from the principal cities of the east Mediterranean.

### **8. Translate the following into English.**

Значительные перемены происходили в культуре и искусстве ранней Византии. В это время формируются новые принципы византийской эстетики, которые корнями уходят в античность, но подвергаются сильному влиянию христианства. В VI – первой половине VII в. византийские художники впитали не только влияния Востока и античности, но и создали собственный стиль в искусстве. С этого времени Константинополь превращается в художественный центр средневекового мира. Бурное строительство в городах ранней Византии стала мощным стимулом расцвета архитектуры и искусства. Непревзойденным шедевром византийского зодчества стал постро-

енный в 532–537 гг. собор св. Софии в Константинополе. Собор воплотил все лучшее, что имелось в архитектуре Востока и Запада. Никогда гений Рима и Востока не соединялся в более гармоничном единстве. Собор св. Софии в Константинополе называли «чудом и славой века». Воздвигнутый на высоком холме, рядом с императорским дворцом, видимый с моря и суши, собор св. Софии стал не только символом могущества Византии, но и главной святыней христианского Востока. Два великих зодчих, выходца из Малой Азии, Исидор из Милета и Анфимий из Тралл сумели соединить в этом храме монументальность, чистоту линий античной архитектуры с новейшими достижениями зодчества Востока.

**9. Summarize the Text orally in writing.**

**10. Write an essay on one of the topics.**

1. Saint Peter's as the grandest of the Constantinian basilicas.
2. Santa Sabina as an Early Christian church.
3. Late Roman tradition in Byzantine art.



## Unit 2

### JUSTINIANIC ART

**Notes.** The text you are going to read deals with *Justinianic age*. Before reading study the following.

Towards the end of his life the Emperor Justinian I (reigned 527–65) commissioned the historian Procopius to write a eulogy of his artistic achievements. This book, known as the *De Aedificiis*, and completed c. 562, portrays the patronage of Justinian as the Emperor wished it to be viewed by later ages (Procopius was quite capable of showing Justinian in a less favorable light, as he did in his *Secret History*).

### PRE-READING TASKS

#### 1. Answer the following questions.

1. What works of art survived from the time of Justinian I?
2. Were the masters of the age of Justinian influenced by antique artists?
3. Why was mosaic so popular at that time?

#### 2. Make sure you know how to pronounce the following.

Hagia Sophia [ˌhɑɡiə səˈfi:ə]; Justinian [dʒʌˈstɪniən]; angel [ˈeɪndʒ(ə)l]; Psalter [ˈsɔ:ltə]; Goliath [ɡəʊˈli:əθ]; Athos [ˈæθɔs]; Bulgars [ˈbʌlgɑ:z]; chalice [ˈtʃælɪs]; Vienna [viˈenə]; Slavs [slɑ:vz]; Miletus [maɪˈli:təs]; metamorphosis [ˌmetəˈmɔ:ʃəsɪs]; Ravenna [rəˈvenə]; unmitigated [ʌnˈmɪtɪgeɪtɪd]; Sinai [ˈsaɪnaɪ]; Theodora [ˌθi:əˈdɔ:rə]; vicar [ˈvɪkə]; Exodus [ˈeksədəs]; Moses [ˈməʊzɪz]; Constantinople [ˌkɒnstæntɪˈnəʊpl]; Imperial [ɪmˈpɪəriəl]; panache [pəˈnæʃ]; Anthemius [anˈθi:miəs]; Procopius [prəˈkɒpiəs]; vacillating [ˈvæs(ə)leɪtɪŋ]; Catherine [ˈkæθ(ə)rɪn]; Aqaba [ˈækəbə]; antiquity [ænˈtɪkwəti]; Theodoric [θiˈɒdərɪk]; pallium [ˈpæliəm]; sanctuary [ˈsæŋ(k)tʃuəri].

#### 3. Expand on the words given in exercise 2.

#### 4. Read and translate the following text.

## TEXT

The reign of Justinian was a high-point, in which an enormous amount of artistic activity occurred throughout the Empire, and which arose from the personal aims of one man. This probably encouraged a certain uniformity, and some centralization of artists, though it did not mean the end of stylistic diversity. Justinianic art became a basis from which the medieval art of both East and West Europe developed. So-called periods of "renaissance" often seem to depend on inspiration from surviving works of this period. Politically Justinian has been called the last Roman Emperor; his art was the vehicle from which many medieval artists learned the Roman traditions.

The period is best known from three major works: San Sophia at Istanbul, San Vitale in Ravenna, and the monastery of San Catherine on Mt Sinai. San Sophia (built 532–7) is a building in which all decoration is subordinated to architectural effect; there is no concern to design any subtle exterior articulation; all interest is devoted to the vast interior (as in Imperial Roman architecture). The marble revetment and carving and the nonfigurative mosaic decoration of crosses and vegetal and geometric ornament are integrated into the architectural effects. The church was not actually devoid of figurative art – the screen at least had statues of precious metals – but the architects did not plan for a cycle of mosaic icons. The architects, whose names are recorded – Anthemius of Tralles and Isidorus of Miletus – are known for their works of scholarship, but it does not follow that they were merely theoreticians moving into architectural practice for the first time in San Sophia.

It is not known why Justinian did not insist on figurative mosaics in the Great Church of San Sophia, but the reason is more likely to be aesthetic or practical than theological. The rich mosaic cycles outside Constantinople should not be interpreted as a provincial phenomenon. The fact that so far only one pre-Iconoclastic figure mosaic has been discovered in Istanbul (a panel of the Presentation of Christ recently uncovered in the mosque called the Kalenderhane Camii), can only be interpreted as the accident of survival. In view of the central place in patronage held by Justinian and his wife Theodora, Constantinople is likely to be source of artists in this age, yet this center can only be approached through the works of its artists

whose commissions outside the capital have survived, or alternatively through the works of provincial artists influenced by these metropolitan artists. How far this method is justifiable is open to question.

The most likely product of the artists of Constantinople working outside the capital is the sanctuary mosaic of the Justinianic church in the monastery of San Catherine on Mt Sinai. The foundation is mentioned in the *De Aedificiis*; this text if combined with inscriptions in the church seems to indicate the precise year of 550/1 for the execution of the mosaic (the Byzantine year began on 1 September and ended on 31 August). The builder of the church was born locally, for his identity is recorded on one of the beams of the roof; he was Stephanus from Aila, the modern Eilat on the Gulf of Aqaba. The structure is built of local stone and materials, and is a basilica with nave and two aisles; there is no hint that Stephanus had come face to face with the new architecture of Constantinople.

The source of the mosaic workshop is more open to uncertainty. One hint of its source is offered by the decoration of the vertical walls below the mosaic, homogenous in date with it. This apse wall is reverted with narrow strips of veined marble, clearly cut in sequence in the quarry. The type of gray-veined marble almost certainly comes from the Marmara islands near Constantinople. The slabs seem more likely to be a specially cut order than a random set chosen from a stockyard in Constantinople or in Jerusalem. If the marble revetment was shipped out specially to Sinai, it is also possible that the cargo was accompanied by mosaicists with their materials. The outstanding quality of the mosaic work may support the hypothesis of a special mission from the capital. It is not sufficient to attribute the workshop to Constantinople on grounds of quality alone, for Antioch or Jerusalem may not have lacked expertise in the medium.

The church was built inside a monastic fortified enclosure and abutted the Burning Bush of the story told about Moses in Exodus chapter three. It was dedicated to the Virgin Mary, presumably because theologians explained the Bush as an antetype of Mary. The mosaics decorate the cove of the apse and the triumphal arch above it. The two uppermost panels represent two episodes in the life of Moses connected with the site of the monastery; Moses loosening his sandals, and Moses receiving the tablets of the law. Below the panels of Moses is a composition with five elements; Christ is represented

in the form of a lamb which is set against a golden cross. Angels on each side of this central medallion fly towards Christ and offer him the scepter and orb. Two further medallions complete the group; on the left the bust figure is John the Baptist, and on the right the Virgin Mary. These saints were honored as the foremost representatives of the human race in heaven, and so were appropriate for conveying the prayers of mankind to Christ. The Greek word for prayer is often applied by art historians to the grouping of Christ, Mary, and the Baptist, which from the Justinianic period onwards became a standard composition, particularly at the entrance to the sanctuary. This word, *Deesis*, was not used in such an exclusive way in Byzantium.

The cove of the apse held a representation of the Transfiguration of Christ, and is framed by a series of medallion saints, apostles around the cove, and prophets and two monks along the base. The monks have square halos and must have been the living leaders of the community at the time. The six monumental figures in the Transfiguration are stark and impressive, and are deliberately unnaturalistic. The monks and pilgrims who prayed in this church were meant to be awed by the proximity of God, not charmed by art. This work is a masterpiece of Byzantine mosaic, and shows the power of this medium in the 6th century in portraying a vision of the Christian religion.

### **AFTER-READING TASKS**

#### **1. Can you answer the following questions?**

1. What is the reign of Justinian I noted for?
2. What three major works were constructed during the reign Justinian I?
3. Where did the rich mosaic cycles exist?
4. What is the product of the artists of Constantinople working outside the capital?
5. What do the mosaics of the church built inside a monastic fortified enclosure depict? How did theologians explain the Bush?
6. What representation did the cove of the apse hold?

#### **2. Give Russian equivalents for the following.**

Artistic activity; Imperial Roman; architectural effect; semi-dome; the marble revetment; nonfigurative mosaic decoration; geometric ornament; figurative art; a cycle of mosaic icons; the rich

mosaic cycles; golden chalice; a Dark Age; pre-Iconoclastic figure mosaic; metropolitan artists; the sanctuary mosaic; the execution of the mosaic; the beams of the roof; the mosaic workshop; mosaicists; the mosaic work; the triumphal arch; oratorical gesture; the scepter and orb; square halo; deliberately unnaturalistic; prone position; veined marble.

### 3. Give English equivalents for the following.

Работы провинциальных мастера; исход; выполнение мозаичных работ; мраморная облицовка; конха апсиды; столечные мастера; скипетр и держава; художественная деятельность; ничком, цикл мозаичных икон; триумфальная арка; работы провинциальных мастеров; золотой потир; балки крыши; монументальные фигуры; шедевр Византийской мозаики; мозаичные работы; стилистическое разнообразие; мозаика алтарной части; обширное внутреннее пространство.

### 4. Match the words and their definitions.

1. scepter	a. is a large gold or silver cup with a stem
2. orb	b. is a long thick bar of wood, especially one used to support the roof of a building
3. beam	c. is an ornamental rod that a king or queen carries on ceremonial occasions as a symbol of his or her power
4. revetment	d. a golden globe surmounted by a cross, the regalia of a monarch
5. bust	e. a retaining wall or facing of masonry or other material, supporting or protecting a rampart, wall, etc.
6. chalice	f. is a statue of the head and shoulders of a person

### 5. Read the text. Give the gist of it in English.

Justinian saw his great achievement as a builder, both of churches and defensive fortifications. He was the patron of numerous churches, some of vast dimensions, and he emphasized his

personal involvement in their erection, taking credit for the completion of San Sophia in spite of its daring size and form. Procopius puts it: "We must describe the buildings of this Emperor so that those who see them in future will not refuse, because of their great number and magnitude, to believe that they are in truth the work of one man". In politics, Justinian was an "imperialist". His (theoretical) reconquest of Italy, North Africa, and the eastern regions of Asia Minor was celebrated in the traditional Roman manner by artistic commissions to act as the visual witness of a new age of peace. Since Justinian had on his accession inherited a full treasury, his ambitions could be carried out with panache; but by his death in 565, the money had run out, and the Empire was threatened by new invaders – Persians on the East, and hordes of Slavonic raiders on the North and the West. Persia was repulsed in the early 7th century by the Emperor Heraclius (610–41), but only to be succeeded by a more serious threat to Constantinople from the Arabs. The reign of Justinian was succeeded by a Dark Age from the 7th to the 9th centuries.

**6. Put the words in the proper form. Give the gist of the text in English.**

While it may (to argue) that all Byzantine periods of art (to be) most successful in the (monument) decoration of architecture, the sense of (monument) penetrates even small-scale objects. From the 6th century (to come) a number of (illuminate) manuscripts; for example three luxurious books with purple-dyed parchment pages, the Book of Genesis in the Nationalbibliothek, Vienna, a Gospel Book at Rossano in south Italy, and a Gospel fragment in the Bibliotheque Nationale, Paris. The miniatures in these books (to be) often (monument) in effect, and in common with church (decorate) the Gospel books (to have) an interest in the (typology) relationships between the Old and New Testaments. Manuscripts (may) one of the important channels through which compositions and figure-style (to be) (disseminate) between Mediterranean cities; the composition of the Last Supper in the Rossano Gospels is (striking) similar to a mosaic in the church of S. Apollinare Nuovo (c. 520). Knowledge of art in Constantinople (to reach) the provinces through other media also. An example may (to give) in the medium of metalwork.

## **7. Read and translate the text. Render it in English.**

It is hazardous to explain the artistic developments after Justinian in terms of a response to the historical tensions of the period. Yet the prevalence of fears and superstitions is amply documented in 7th- and 8th-century writings, in which the idolatrous use of icons is reported to be widespread in the Empire. Small panel icons from the period survive in the collection of the monastery of San Catherine on Mt Sinai. Monumental mosaic icons were made low down during the redecoration of the church of San Demetrius in Thessalonica, carried out in the second quarter of the 7th century after a fire. These icons presented the perpetually besieged citizens with accessible saints to whom they could address their prayers for deliverance. Their faith in the supernatural powers of their local cult-saint Demetrius is made clear in the 7th-century compilation recording his miracles. These mosaics, presumably the work of local artists, reduce the saint to a staring, rigid intermediary for prayers to pass from the human to the, divine sphere. A similar use of votive panels of saints set low down in a church is found in frescoes in the Greek monastery of San Maria Antiqua in the Roman Forum. However, there is a great difference of style in the treatment of these figures; unlike the abstract delineation of the human form at Thessalonica, the painting at Rome, which is also the work of Byzantine artists, portrays the figures naturalistically and in atmospheric settings. The treatment of style is not apparently dictated by the purpose of the icons.

## **8. Translate the following text into English.**

Византийское искусство эпохи Юстиниана базируется на работах, созданных мастерами Запада и Востока до V века. На Западе и на Востоке возникали памятники, в которых для античного реализма не оставалось более места. Христианство нуждалось в искусстве, которое могло бы воплощать основные религиозные догмы. Из наследия разнообразнейших сюжетов византийские теологи стали избирательно подходить к изображению. Из исторического евангельского цикла они выбрали самые значительные сцены, из символических образов – наиболее наглядные мотивы. Их задача состояла в том, чтобы превратить декоративную систему храма в сжатую формулу. Это им окончательно удается в эпоху Македонской династии,

когда данная система фиксируется во всех своих главных частях, подчиняясь единой теологической идее. На протяжении VI–VII веков еще можно наблюдать разнообразие иконографических схем, применяемых в росписях. Однако уже в это время намечается тенденция к упрощению.

**9. Describe the following works of art.**

The Basilica of Hagia Sophia; San Vitale; San Catherine on Mt Sinai; San Demetrius in Thessalonica; the Paris Psalter; the Transfiguration; San Maria Antiqua in the Roman Forum.

**10. Summarize the Text orally in writing.**

**11. Write an essay on one of the topics.**

1. Cathedrals of the age of Justinian.
2. The Paris Psalter as a masterpiece of Byzantine art.
3. The mosaics of the age of Justinian.



## Unit 3 ICONOCLASM (726–843)

**Notes. The text you are going to read deals with *Iconoclasm*. Before reading study the following.**

A reaction to the growing "abuse" of icons came under the militarily highly successful Iconoclastic Emperors. From the 720s until 843 figurative icons were forbidden in Byzantine churches (there was a brief interlude between 780 and 815, when iconodoules again sat on the throne). Since there had always been a current of opposition to the use of icons in the Christian Church, it is reasonable to interpret the ban on images in Byzantium as a genuine religious movement, as a positive attempt to provoke a new Christian nonfigurative art.

### PRE-READING TASKS

#### 1. Answer the following questions.

1. What is implied under Iconoclasm?
2. What did the iconodoules do?
3. Was it possible for Byzantine artists to escape from the shadow of Iconoclasm?

#### 2. Make sure you know how to pronounce the following.

Ascension [ə'sen(t)ʃ(ə)n]; Theotokos [θi'ɒtəkɒs]; ecumenical [i:kju'menɪk((ə)l)]; Crete [kri:t]; Antioch ['antiɒk]; Pharos ['færɒs]; Macedonian [mæsi'dəʊniən]; Antioch ['antiɒk]. ambo ['ambəʊ]; Carolingian [kærə'lɪndʒiən]; Nicene Creed [nai'si:n kri:d]; Psalter ['sɔ:ltə]; Leo ['li:əʊ]; Delphi ['dɛlfi]; Noah's Ark ['nəʊə'z a:k]; coinage ['kɔɪnɪdʒ]; graffiti [grə'fi:ti]; Irene ['aɪri:n]; cupola ['kju:pələ].

#### 3. Read and translate the following text.

##### TEXT

Between 726 and 843 the Byzantine Empire was embroiled in a theological debate known as the Iconoclast Controversy. Byzantine Iconoclasm had wide-ranging political and social repercussions, as well as profoundly affecting the conditions for artistic production. The Iconoclast Controversy was specifically concerned with the

appropriateness of images in the context of worship. Images came to be ubiquitous in the religious life of the fourth, fifth and sixth centuries, and, since the foundations and entire superstructure of the Byzantine Empire were religious, a radical questioning of the use of images could be considered comparable to challenging the role of democracy in a modern Western state. The implications of this controversy for the development of Western art have been profound; indeed, no other culture or society is known to have engaged in such a prolonged and serious debate over the role of the visual. The historical background to Iconoclasm involved widespread changes taking place in the Byzantine Empire. In the context of the visual arts, however, it is the arguments themselves and the actions they gave rise to that exert a particular fascination. The word iconoclasm comes from the Greek words *eikon* (icon or image) and *klaō* (break or destroy), and means literally the deliberate destruction of images. The phenomenon of Byzantine Iconoclasm remains a complex subject. Fortunately there is a clear point of reference what arguments were advanced for and against its use, and what the results of those arguments were. Christianity had inherited from Judaism an antipathy to the misuse of religious images. This was based on the commands given by God to Moses: 'Thou shalt not make an idol... Thou shalt not bow down to [idols] nor serve them' (Exodus 20:4–5). The word 'idol', like 'icon', also has the root meaning 'image', but its connotations became totally negative. Idols were decried in the Bible as images of false gods. Those who worshipped idols were therefore followers of false gods: pagans had idols, Christians did not. In one view Christians had become idolaters by worshipping images, and must therefore be displeasing to God. The only possible remedy was to remove the offending cause: the icons (or idols). In addition to those who smashed images, there were people who burned them (icono-causts), and the term most commonly employed at the time for someone who was opposed to their use was *eikonomachos* or 'image-fighter'. On the other hand, there were people who loved images (iconophiles) and who served them (iconodules), and who were able to marshall impressive arguments upholding the Christian tradition of religious imagery. The argument against images focused on their role in worship, and there can be no question that by the eighth century religious images had come to be used in what could be considered illegitimate ways.

However, artistic production continued during Iconoclasm but there must have been a diminution in the number of artists to match a reduction in patrons. Texts from the period before Iconoclasm frequently record the patronage of monks like Theodore of Sykeon, who could order expensive church plate for his Anatolian monastery from the workshops of Constantinople. This source of artistic sponsorship was severely reduced by the persecution of monks in the 8th century. However, a number of monuments were built or rebuilt during Iconoclasm, which was an important period for architecture if it is correct to date to it the creation of the small cross-in-square church surmounted by a central cupola, the church plan that became standard from the 9th century.

The Church of S. Eirene in Constantinople was rebuilt, after an earthquake, by Constantine V (741–75), when it received the preserved apse mosaic which features a large plain cross in a gold ground. In Thessalonica, a new cathedral of S. Sophia was built between 780 and 797 under Imperial sponsorship, and it too received a decoration with a large cross in the apse, more crosses in the sanctuary vault, alternating with a vine leaf ornament (the figurative mosaics in the apse and cupola of the church are a post-Iconoclastic addition to the original scheme). Other Imperial commissions are known from texts to have been executed in Constantinople, but have not survived. An indication of their quality may be offered by some paintings that have survived in Western Europe, and which have been attributed to Byzantine artists of the period. The most striking work is the fresco decoration of the east apse of S. Maria at Castelseprio in north Italy. These (faded) paintings were found in this small, poorly-built chapel in 1944. The cycle illustrates the Infancy of Christ, and is of outstanding quality, showing a level of achievement in portraying solid figures within a landscape setting unparalleled in medieval monumental art. Their date of execution is controversial, and there are few objective considerations to resolve the controversy (the paintings must be earlier than the graffiti scratched over them; it is agreed that one of these is of the mid-10th-century, but a 9th-century attribution of another has been challenged). The problem is whether Castelseprio represents a "renaissance" movement, or alternatively is evidence of a continuation of "perennial Hellenism" into the Middle Ages. The attribution

favored here supports the second alternative; it is accepted that these wall-paintings can be attributed to the first half of the 8th century by comparison with frescoes of S. Maria Antiqua in Rome which were commissioned by Pope John VII (705–7). Both groups would be the work of Byzantine artists who had traveled to Italy. The artists of Castelseprio might have been fugitives from Iconoclasm. Another indication of Greek expertise during Iconoclasm may be given by a group of four Carolingian manuscripts named by Koehler "the Group of the Vienna Coronation Gospels". The problem they present is not the dating of the miniatures (c. 800), but the actual place of training of artists. The group is exceptional in its Carolingian context for its facility of modeling figures in wet paint. If the artists are correctly identified as Byzantines from Constantinople, it would seem that even during Iconoclasm workshops continued to pass on methods of working derived from the studio practices of Antiquity. Presumably the lost secular art known from texts in the reigns of Constantine V, Theophilus (829–42), and other Emperors, as well as secret iconodoule productions, did supply sufficient figurative works for master-pupil relationships to span the two phases of Iconoclasm. The evidence for an "underground" iconodoule art comes indirectly from the 9th-century Psalters with marginal illustrations, in particular the Chludov Psalter now in the State Historical Museum in Moscow. Its miniatures, though dating after 843, seem in a few cases to reproduce satirical illustrations invented for anti-Iconoclastic pamphlets.

### **AFTER-READING TASKS**

#### **1. Can you answer the following questions?**

1. What was the Iconoclast Controversy concerned with?
2. Why does the phenomenon of Byzantine Iconoclasm remain a complex subject? What was Iconoclasm based on?
3. Why was Iconoclasm an important period for architecture?
4. What were Imperial commissions during Iconoclasm?
5. Does Castelseprio represent a "renaissance" movement? Or is it evidence of a continuation of "perennial Hellenism" into the Middle Ages?
6. What evidence for an "underground" iconodoule art comes indirectly from the 9th-century?

## 2. Give Russian equivalents for the following.

Iconoclast Controversy; artistic production; ubiquitous images; serious debate over smth; the historical background to smth; the visual arts; religious images; to worship idols; false gods; to become idolaters; to smash images; iconophiles; iconodules; tradition of religious imagery; to order expensive church plate; cross-in-square church; to receive a decoration; the sanctuary vault; a vine leaf ornament; the figurative mosaics; cupola of the church; to attribute to Byzantine artists; the fresco decoration; solid figures; within a landscape setting; "perennial Hellenism"; secular art; fugitives from Iconoclasm; "underground" iconodoule art; marginal illustrations.

## 3. Give English equivalents for the following.

Политические и социальные последствия; художественное производство; серьезные дебаты по поводу чего-либо; умышленное уничтожение изображений; неправомерное использование религиозных образов; поклоняться идолам; на фоне пейзажа; приверженцы ложных богов; становиться идолопоклонниками; иконопочитатели; «вечный эллинизм»; традиции и религиозные образы; настенные росписи; купол церкви; приписывать византийским художникам; изобразительное искусство; светское искусство; объемные фигуры; средневековое монументальное искусство; каролингская рукопись, «неувядаемый» эллинизм.

## 4. Match the words and their definitions.

1. graffiti	a. the destruction of religious images as heretical
2. cupola	b. a concave arch especially one formed at the junction of a wall with a ceiling
3. ambo	c. writing scribbled, or scratched illicitly on a wall
4. Nicene Creed	d. in an early Christian church an oblong pulpit with steps at each end
5. cove	e. a formal statement of Christian belief which is very widely used in Christian liturgies, based on that adopted at the first Council of Nicaea
6. iconoclasm	f. a rounded dome forming or adorning a roof or ceiling

## **5. Expand on the following.**

Iconoclast Controversy; iconoclasm productions

## **6. Read the text. Discuss it in the dialogue.**

The restoration of Orthodoxy. Iconoclasm was declared a heresy at the Second Council of Nicaea in 787, but it returned as Imperial policy in 815. Orthodoxy was finally restored in 843. This restoration of the icons coincided with an upsurge in the economic and political prosperity of Byzantium, which lasted until the middle of the ninth century. During most of this time Imperial power was in the hands of the "Macedonian" dynasty, established on the throne after the murder of Michael III (842–67) by Basil I (867–86). The Macedonian Emperors had the finance as well as the desire to renovate the churches of the Empire, many of which had received little maintenance since the time of Justinian. After an initial phase of consolidation, they embarked on new building programs and decorations. This period is undoubtedly one of major importance in the history of art, but the context of surviving works is too fragmented for the characterization of the period to be anything but controversial. The enthusiastic statement of Kingsley Porter that "Modern Art may be considered to have begun with the Byzantine Renaissance of the tenth century" is right in spirit, but quite lacking in precision. The concept of a Macedonian Renaissance of Classical Antiquity cannot be justified as long as the "Classical" style on which this interpretation depends is thought to be a perennial element of the art of Constantinople, rather than a rediscovery after the interruption of Iconoclasm.

## **7. Summarize it in 100 words. Entitle the abstract.**

The most important work of the 9th-century restoration to survive is the mosaic decoration of San Sophia at Istanbul. The first section of the church to be decorated was the sanctuary vault. These mosaics were inaugurated by a homily delivered on the *ambo* of the Great Church on Holy Saturday, 29 March 867. A recent investigation of the present mosaics in this area revealed that the enthroned Virgin with the Christ Child in the cove of the apse and the Archangel Gabriel and fragment of Michael are without reasonable doubt the original 9th-century works. The apse cove preserves a few letters of its 9th-century inscription (recorded in its entirety in

a 10th-century collection of epigrams). It commemorated the restoration with these sentiments: "The images which the imposters [the Iconoclasts] had formerly cast down here, pious Emperors [Michael III and Basil I] have set up again." However, the implication that there were figures in this apse was not supported by the investigation. The figurative decoration of S. Sophia seems to be a 9th-century innovation. This new decoration allows some insight into the developing principles of Middle Byzantine church-planning, principles which in course of time became more rigidly applied. The problem in planning a cycle for S. Sophia was that the curved surfaces in the vaults most suitable for the application of mosaic tesserae were so high in the church that only really vast figures would be seen at a reasonable scale to a spectator on the floor. Yet none of the available space could accommodate sufficiently large figures.

### **8. Translate the following text into Russian. Give the gist of the text in English.**

The 9th-century program of San Sophia is not homogeneous in style, and it may be presumed that the mosaics took several decades to accomplish. The church was shaken by a serious earthquake in 869 and the necessary repairs must have interrupted any decoration planned or in progress. The Virgin and Child and the Archangel Gabriel in the apse were certainly one of the most important commissions of the Middle Ages, and their quality of execution matches their importance. Subtlety and variety in the choice of tesserae achieve a delicate and solid modeling of the flesh of the faces, but the overall effect of the figures is one of intense spirituality, emphasized by their large eyes staring into the distance. The Church Fathers in the north tympanum, though delicate in execution, reveal, like the narthex and vestibule panels, signs of the development towards a more dry and linear modeling. A linear figure-style of a lively and expressive character is used in the representation of an Ascension of Christ in the church of S. Sophia at Thessalonica, of 885. The work was commissioned by the Archbishop of the city, Paul, known as a correspondent of Photius. A similar style of bold, rather flat, figures is documented in the capital in a manuscript with illustrations of the *Homilies of Gregory of Nazianzus*, datable from its Imperial portraits to c. 880. Each Homily in this book is preceded by a full page of pictures.

## **9. Translate the following into English.**

В 726 году Лев III (675–741), прозванный Исавром издал указ, запрещавший поклоняться иконам как божественным изображениям. Духовенство это поддержало, императора обвинили в оскорблении христианских святынь. Население империи разделилось надвое: иконоборцы и иконопочитатели, что привело к кровавым событиям. Борьба православного императора с идолопоклонством была осложнена политическими мотивами. Согласно церковным историкам, борьба Льва Исаврянина против почитания икон явилась только частью его замысла по реорганизации государственно-церковной системы Византийской империи. Цель борьбы заключалась в ограничение прав и влияния высшего духовенства, занимавшего ведущие государственные должности. Взаимное противоборство сторон привело к иконоборческой ереси – император наложил запрет на церковные изображения. Спасая иконы, стойкие христиане рисковали жизнью. Гражданская война длилась долго и продолжалась при приемнике Льва III Константине Копрониме. Сторонники императоров побеждали. Теперь допускалась только светская живопись (портреты императора), иконопись сохранялась только в отдаленных провинциальных монастырях.

## **10. Summarize the Text orally in writing.**

## **11. Write an essay on one of the topics.**

1. The phenomenon of Byzantine Iconoclasm.
2. The emergence from the Iconoclastic Controversy.
3. The mosaics of the 9<sup>th</sup> century.



## Unit 4

### LATE BYZANTINE ART

**Notes.** The text you are going to read deals with *Late Byzantine art*. Before reading study the following.

As an art to express Christian dogma in a permanently intelligible form, Byzantine art is unsurpassed. Its importance lies in its positive qualities as religious art. To regard Byzantine art primarily the carrier of antique art through the Middle Ages would represent a failure to penetrate through its stylistic appearance to its true function as art.

### PRE-READING TASKS

#### 1. Answer the following questions.

1. What are the features of Byzantine churches of the post-iconoclast period?
2. When were the first Cathedrals erected in Rus?
3. Wherein lies the positive quality of Byzantine art? What did give to Medieval Europe?

#### 2. Make sure you know how to pronounce the following.

Constantinople [kɒnstæntɪ'nəʊpl]; Palaeologan [paleo'gan]; Serbia ['sɜ:biə]; Apocrypha [ə'pɒkrɪfə]; depredation [deprɪ'deɪf(ə)n]; sack [sæk]; relics ['reɪlɪks]; current ['kʌr(ə)nt]; patron ['peɪtr(ə)n]; mausoleum [ˌmɔ:sə'li:əm]; icon ['aɪkɒn]; scene [si:n]; erudite ['erudɪt]; decentralization [di:senʃr(ə)laɪ'zeɪf(ə)n]; itinerant [aɪtɪnərənt]; monumental [ˌmɒnju'ment(ə)l]; opaque [ə'peɪk]; infer [ɪn'fɜ:].

#### 3. Read and translate the following text.

### TEXT

The sack of Constantinople in 1104 cut short artistic development in the capital. The city never recovered from the depredations of the Latin occupation (1204–61), when churches were stripped of their spiritual protection of relics and physical protection of lead roofing. After the recovery of the city and its rule under the Palaeologan dynasty until its fall to the Turks in 1453, Constantinople

inside its walls remained a partial wilderness of ruins and fields. Only a few of its churches were restored in the early 14th century, to act as family mausoleums for a small and interrelated aristocracy, and received an expensive mosaic and marble decoration. After the civil wars of the mid-14th century, further economic decline set in while intellectuals consciously watched the decline and fall of the Empire.

Yet the period of Byzantine painting after 1204 is one of major achievement in the history of European painting. Examples of painting in the "Agitated style" continue to occur in the 13th century, but the best work is painted in a quite different manner, in which the figures are calm, softly modelled, and three dimensional. This manner had probably occurred during the 12th century alongside other currents, for it is one of several styles found in the frescoes of Nerezi. The patron saint of this church, San Panteleimon, is distinguished by his rendering in a calm, idealized style. Earlier in the century, this treatment is used for the Virgin and Child of the Vladimir icon, now in the State Tretyakov Gallery in Moscow, and the effect in this scale and medium is almost one of sentimentality. At the end of the century, a fresco decoration in this style is preserved, but in a very fragmentary state, in the church of San Demetrius at Vladimir in Russia (c. 1194-7). Sections of the scene of the Last Judgment survive.

This calm and graceful style occurs at a high level of achievement in the first half of the 13th century at San Sofia at San Nicaea (in poor condition), and more extensively at Milesevo in Yugoslavia (1230s). Orthodox Christian courts continued to support art, and in Serbia there was fairly continuous employment to be gained through the century (as at Studenica, Milesevo, Pec, Sopocani, and later in the court of Milutin). The frescoes of San Sophia at Trebizond (c. 1260) are also the work of major artists, who show contact with those of Sopocani (1260s). How this apparently itinerant workshop operated is at present obscure, but there is an implication that Byzantine art could flourish without the stable central stimulus of Constantinople. Probably this is because the late 12th century was also a period of decentralization.

Such a situation in art may be inferred in manuscript production. Up to the 12th century, high-quality product seems to come out of the book trade of Constantinople; indeed manuscripts supply

a better based and documented context for the art of the capital than monumental painting. In the course of the 12th century, considerable books seem to have been illuminated outside the capital, probably in the rich monasteries around the Empire, from Sinai to Athos. This expansion of production may have caused a fall in standards execution, and many late-12th-century illustrations are pathetic copies of earlier Comedian models. An example of this is a group in the style of the Rockefeller-McCormick New Testament until recently attributed to Nicaea in the 13th century. The place of production of this group outside the capital (or not) is uncertain.

The Byzantine return to Constantinople in 1261 was marked by the use of art to reestablish cultural continuity. This is the context for the setting of the Deesis in the south gallery of San Sophia. The tesserae are set as if to reproduce in mosaic the calm style in painting. The medium is similarly used, with very soft gradations of color, in miniature mosaic icons, a technique originating in the 12th century. Tiny tesserae were set in a wax matrix. The medium reached its height of popularity in the century after 1261; it seems more appropriate to connoisseurship than worship.

Late Byzantine art is best known not from Imperial patronage, but from that of Theodore Metochites, the leading statesman of the reign of Andronicus II Palaeologus (1282–1328). He was a scholar, prolific writer, astronomer, and civil servant, who rose (shadily) to great wealth. During his prosperity, he restored and decorated the monastery of the Chora, between c. 1315 and 1321, now the Kariye Camii. The main part of the church received mosaics, probably set by the workshop Holy Apostles in Thessalonica (1310–14), and the south parecclesion (side-church) received frescoes. The mosaic represent the lives of Christ and the Virgin Mary, while new mortuary chapel had an appropriate salvation cycle and Last Judgment. The cycles are densely illustrated with profuse detail, demanding from the observer a knowledge of both Bible and Apocrypha, and theological commentaries on them. The erudite character of the program must reflect the interests of Metochites, but the proliferation of cycles and the minute treatment of the iconography of each scene is more widely symptomatic of late Byzantine culture. An extreme is reached in the program of Decani in Yugoslavia (1327–35).

## AFTER-READING TASKS

### 1. Can you answer the following questions?

1. What was there in Constantiople after its sack in 1104?
2. What was Byzantine major achievement after 1204?
3. Could Byzantine art flourish without the stable central power?
4. What do manuscripts supply?
5. What happened in 1261 marked by?
6. What was Theodore Metochites noted for?

### 2. Give Russian equivalents for the following.

Byzantine painting; protection of relics; three dimensional; a prolific writer; the sack of Constantinople; a fresco decoration; artistic development; itinerant workshop; to recover from the depredations; to be striped of; lead roofing; the recovery of the city; under the Palaeologan dynasty; manuscript production; family mausoleums; interrelated aristocracy; marble decoration; the decline and fall of the Empire; alongside other currents; patron saint; at a high level; salvation cycle; the context for the setting; a wax matrix.

### 3. Give English equivalents for the following.

Мраморная отделка; спокойный стиль живописи; реставрация зданий; свинцовое покрытие крыши; восстановление города; главное достижение; совершенно иная манера; период децентрализации; на высоком уровне; сократить; разграбление города; восковая матрица; украшенный мозаикой; изображение пространства; новая трактовка образов; опытным путем.

### 4. Comment on the following text.

The appearance of new ideas in art in the second half of the 12th century, and the documentation of individual artistic personalities point to the possibility of a positive consciousness of the visual arts by an informed patronage. The 12th-century texts mentioning art, such as the *Description of the Holy Apostles* by Nikolaos Mesarites, may hint at a real critical awareness on the part of the Byzantine observer. The texts show that the observer could sometimes describe works of art with accurate perceptions; but a critical judgment which is more than a conventional literary *topos* is difficult to discover. Support for the belief in a developing visual awareness in the Byzantine public is offered directly by the art produced. There is

a distinctive style found throughout the Byzantine world which is so consciously artificial as to suggest that its popularity was due to public appreciation, rather than its expressiveness. This late-12th-century development is one particularly conspicuous to modern scholarship, in which it is variously described as "the Monreale style", "the Dynamic style", "the Agitated style", "the Storm style", or even as "Byzantine rococo". At its best, as, for example, in the Monreale mosaics of the 1180s, this stylistic mode was effective as a means of expression. The perceptions of the observer were stimulated not only by the garments of the figures drawn with voluminous, fluttering folds, but by the integration of figure groups into a complex mass of overlapping bodies, often placed in a setting in depth suggested by landscape or architecture, though the elements are never aligned from a single viewpoint. But the scenes were not always composed as a series of single units, when possible, a whole wall was laid out with the various compositions set in harmony or counterpoint.

### 5. Match the words and their definitions.

1. revetment	a. buildings occupied by a community of monks living under religious vows
2. manuscript	b. is a worker travels around a region, working for short periods in different places
3. itinerant	c. visually descriptive
4. imagery	d. characterized by severe self-discipline and abstention from all forms of indulgence
5. ascetic	e. facing of masonry, supporting or protecting a rampart, wall, etc.
6. monastery	f. is a handwritten document

### 6. Translate the following into Russian.

Byzantine art depended for its existence on a ruling aristocratic Orthodox Christian society. Such an art could not survive the Turkish occupation of Constantinople in 1453. This society had produced an art and a literature of which the prominent feature was in both the continual attempt to present general themes in an elegant language derived from Classical Antiquity. Since the ancient world had no single unified cultural pattern, Byzantine art had considerable variety. The diversity of treatment of the human figure from the

Carefully observed pose to the abstract vessel for prayer derives from the Classical tradition, and does not need to be explained in terms of Classical or opposing Oriental traditions. The Church did not encourage its artists to seek originality, and consequently it is difficult to identify individual hands in Byzantine art. Even when Georgios Kalliergis declared himself in an inscription in the Christos church at Verria in 1315 to be "the best painter in all Thessaly", we cannot distinguish him satisfactorily from contemporary artists in the region. Since Byzantine art defies attempts to interpret it in terms of individual genius, renaissance, it is clear that the art historical approach to it must be different from that to most Western European art. This deny the importance of individual artists and patrons in its development.

### **7. Translate the following into English.**

В книжной миниатюре Византии XIV в. проступают новые жизненные черты: появляются характерные портретные изображения, живая динамика, внимание к передаче пространства. Но искусство, несшее в себе новые живые силы, которые могли привести к разрушению средневековой условности, не получило в Византии дальнейшего развития. В монументальной живописи, в иконописи и в миниатюре утвердился строгий плоскостной стиль письма. Ярчайший мастер византийской живописи того времени – Феофан Грек, следовавший смелому, новаторскому искусству начала XIV в., покинул Византию. Вторую родину он нашел на Руси, где творчество его органично слилось с русским искусством. В XV в. искусство Византии утратило монументальный размах. Образы приобрели измельченный характер. В 1453 году художественная культура Византии находилась в состоянии кризиса.

### **8. Summarize the Text orally in writing.**

### **9. Make a presentation on Byzantine art.**

### **10. Write an essay on one of the topics.**

1. Variety of Byzantine art.
2. The distinctive Kariye Camii's style.
3. Byzantine art as the carrier of antique art through the Middle Ages.

## PART VII ROMANESQUE ARCHITECTURE

### Unit 1 MEDIEVAL ARCHITECTURE

#### PRE-READING TASKS

#### 1. Learn the following words and word combinations.

<p>Ark of the Covenant – Ковчег Завета          arched openings – арочные пролеты          boarding ['bɔ:diŋ] – 1) обшивка досками; 2) доски          campanile [,kæmpə'ni:leɪ] – колокольня (отдельно стоящая)          cantilever ['kæntili:və] – консоль cantilevered          [kæntili:və(r)d] – консольный; свисающий          circular openings – маленькие круглые отверстия          chassis ['ʃæsi] – фундамент          clamping – фиксирование          cloister vault – монастырский свод          diocesan [daɪ'ɔ:sis(ə)n] – епархиальный          duplicate ['dju:plikeɪt] – копировать          ebb [eb] – падение, спад, упадок; распад. Syn: decline, decay          ['emjuleɪt] – соперничать          fjord [fjɔ:d] = fiord – фьорд,          havoc ['hævək] – опустошение          harry ['hæri] – совершать набеги          haul [hɔ:l] – везти, тащить</p>	<p>monasticism – иночество          oratory ['ɔ:rət(ə)rɪ] – часовня          overrun [ˌəʊvə'raʊn] – опустошать pitched [pɪʃt] – крутой уклон          precept ['pri:sept] – заповедь          portal ['pɔ:t(ə)l] – главный вход regalia [rɪ'geɪliə] – 1) регалии (корона, скипетр); 2) королевские права и привилегии          rim – внешний край          Rule [ru:l] – Устав, закон          salvage ['sælvi:dʒ] – спасение имущества          scythian ['sɪðiən] – скифский          shallow draft – небольшая осадка          sill [sɪl] – поперечно лежащее бревно, нижний опорный брус. stave [steɪv] – каркас;          stave church – каркасная церковь          steep [sti:p] – крутой          susceptible to smth – впечатлительный          tiling ['taɪlɪŋ] – а) черепичная кровля; б) покрытие черепицей          transcend [træn'send] – 1) переступить пределы</p>
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horseshoe arch – мавританская, подковообразная арка	truss-roofed – крыша со стропилами
interlaced [ɪntə(r)leɪst] – чередующийся; перемежающийся	turret ['tʌrɪt] – башенка
intrepid [ɪn'trepɪd] – отважный	undercut figures – вырезанные фигуры
masonry ['meɪs(ə)nri] – каменная кладка	veneration [.ven(ə)'reɪʃ(ə)n] – благоговение, культ, почитание
parochialism [pə'rəʊkiəlɪz(ə)m] – местничество; ограниченность	wreak [ri:k]; to wreak vengeance upon one's enemy – отомстить врагу; wreak havoc – сеять хаос и разорение
propitiate [prə'pɪʃieɪt] – примирять, умиротворять	

## 2. Answer the following questions.

1. What place names across Europe preserve the memory of the nomadic tribes?
2. What architectural style memorialized the Germanic tribes?
2. In what word is remembered the behavior of the Vandals? Why?

## 3. Make sure you know how to pronounce the following.

Aachen ['ɑ:k(ə)n]; Avignon ['ævɪnjɔ:ŋ]; baptist(e)ry ['bæptɪstəri]; Benedictine [.ben'dɪktɪn]; Burgundy ['bə:gəndi]; campanile [kæmpə'ni:leɪ]; York ['jɔ:k]; Carolingian [.kɑrə'lɪndʒiən]; Charlemagne ['ʃɑ:ləmɛn]; diocesan [daɪ'ɔsɪs(ə)n]; Po [pəʊ]; France [frɑ:n(t)s]; Franks [fræŋks]; Gall [gɔ:l]; Gothic ['gɔθɪk]; Goths [gɔθs]; Leif Ericsson [.leɪf 'erɪksən]; Lombardy ['lɒmbədi]; Middle Ages ['mɪdl eɪdʒɪz]; Tours [tuə]; Moorish ['muəriʃ]; Mozarabic [məʊ'zɑrəbɪk]; Ravenna [rə'venə]; Scandinavia [.skændɪ'neɪvɪə]; Vandals ['vænd(ə)lz]; Viking ['vɪlɪkɪŋ]; Visigoths ['vɪzɪgɔθs].

## 4. Expand on the following in English.

While Byzantine culture was flourishing in eastern Europe and around the southern rim of the Mediterranean, those portions of western Europe that had been part of the Roman Empire entered a period of sustained decline. From the first centuries of the Christian era, outposts of the Empire had been repeatedly besieged by waves of nomadic peoples migrating from Central Asia. These tribes, called barbarians by the civilized Romans, eventually overran the frontiers established by Rome and occupied the city of Rome itself by 476.



## 5. Read and translate the following text.

### TEXT

Outside the Italian peninsula and the Mediterranean coast, where Early Christian traditions were maintained in a number of masonry basilicas and baptisteries, very little architecture in Western Europe has survived from the period 400–800. Caught in the chaos created by barbarian invasions, most of northern Europe experienced several centuries of unsettled life, during which the stability needed to allow the design and construction of durable buildings was lacking. From the many strongmen who were leaders in the developing feudal system emerged one whose strength and military might enabled him to dominate his rivals. Known as Charles the Great, or Charlemagne, he was the grandson of Charles Martel, the Frank who had led assembled forces to victory over the Islamic army at the battle of Tours in France in 732. During his reign (768–814), Charlemagne unified a large portion of present-day France, the Low Countries, and Germany through a series of successful military campaigns. Charlemagne's influence extended even to Rome where, on Christmas Day in the year 800, Pope Leo III crowned him Holy Roman Emperor. This illiterate descendant of barbarian chieftains had become the spiritual heir of the Roman Empire, the temporal equivalent of the pope.

Charlemagne aspired to a renaissance of Roman achievements, including the excellence Rome had exhibited in government, literature, and the arts. He summoned the greatest minds to his court, established schools for the training of governmental administrators, had his scribes assemble and copy ancient manuscripts, and encouraged architecture by donating lands and money for the construction of churches and monasteries. The resulting buildings, termed Carolingian (from Carolus, the Latin name for Charles), are in many cases based on the Early Christian and Byzantine buildings Charlemagne visited during his travels in Italy. Such was the case with the palace complex built at Aachen. The overall plan is modeled on the Lateran Palace in Rome, with the chapel derived from S. Vitale at Ravenna and the audience hall being a Roman basilica. In keeping with Roman tradition, the whole complex was laid out on a square grid. What survives today is the buildings (or foundations) that were constructed in stone, but there were doubtless wooden

buildings that contained living accommodation. Much as Charlemagne and his architects admired Roman buildings, they lacked the construction skills necessary to duplicate them, so in comparison to their Roman prototypes Carolingian buildings may seem somewhat unrefined. We should not judge these works too severely, however, for Charlemagne was effectively reviving monumental masonry construction in a region that had not built in this way for about half a millennium.

The Palatine Chapel at Aachen (792–805) was designed by Odo of Metz and probably built by Lombard masons using stone salvaged from nearby Roman structures. A sixteen-sided aisle with a gallery overhead surrounded its central domed octagon. The construction, including barrel- and groin-vaults and an octagonal cloister vault in the dome, reflects late Roman practice rather than the Byzantine techniques employed at S. Vitale. The main entrance is dominated by a westwerk, that is, the western façade including the entrance vestibule, rooms at one or more levels above, and one or more towers. The addition of a westwerk to churches is one of the Carolingian contributions to the Western architectural tradition. Early Christian churches featured freestanding campaniles, or belfries, if they had towers at all, but during the Carolingian period towers were often incorporated as integral components of the church.

The interior of the Palatine Chapel has a heavy effect, particularly the eight great piers that support the dome, but the proportions of the arched openings at the ground and gallery levels are well chosen. Polychrome masonry is used in the semicircular arches of the main floor, while sixteen polished marble columns from the Palace of the Exarchs in Ravenna were hauled over the Alps to be reused in the arcade of the gallery. Locally cast bronze balustrades at the gallery level and mosaics in the dome contributed to the richness of the interior. Charlemagne's throne was set on the gallery level on axis with the altar. As the first domed building north of the Alps since the decline of the Roman Empire, the Palatine Chapel is comparable in scale, if not in elegance, to S. Vitale, and it reflects Charlemagne's intense desire to revive classical ideals in architecture.

## AFTER-READING TASKS

### 1. Can you answer the following questions?

1. What has survived from the period 400–800 in Western Europe? What did Charlemagne do to prove that the Holy Roman Empire was the spiritual heir of the Roman Empire?
2. What are Carolingian buildings based on?
3. What is the overall plan of the palace complex at Aachen modeled on?
4. Who designed and built the Palatine Chapel at Aachen? What stone was used to construct the building?
5. What did the Palatine Chapel at Aachen include?
6. Why has the interior of the Palatine Chapel have effect?

### 2. Give Russian equivalents for the following.

The arcade of the gallery; a steeply pitched roof; a triple-arched pavilion; architectural development; decorative red and white tiling; fireproof, masonry-vaulted construction; the town-based diocesan units; to transcend regional groups; an ebbing and flowing empire; stave church; a potential menace; in the desert wilderness; to propitiate; cloister vault; earthly counterpart; to lead solitary lives; the monastic life of prayer; at first glance; to emulate the example; Western monasticism; scrolling vine.

### 3. Give English equivalents for the following.

Крутая крыша; регламентировать жизнь своих последователей; монашеская жизнь; крестовый свод; монастырские строения; основать монастырь; средневековая цивилизация; перейти границы; земные соратники; монастырский свод; планировка аббатства; культовые предметы; каркасная церковь; мавританская, подковообразная арка; иночество; культурное наследие; сложный чересстрочный орнамент.

### 4. Match the words and their definitions.

1. Mozarabic	a. is a house standing by a gateway
2. westwerk	b. relating to a style of architecture which prevailed in Europe c. 900–1200
3. Romanesque	c. the ship built by Noah to save his family and two of every kind of animal from the Flood

4. gatehouse	d. From 1309 until 1377 it was the residence of the popes during their exile from Rome
5. ark	e. relating to the Christian inhabitants of Spain under the Muslim Moorish kings
6. Avignon	f. is the western façade including the entrance vestibule, rooms at some levels above, and towers

### 5. Comment on the text.

Many place names across Europe preserve the memory of the nomadic tribes. The Franks settled in what eventually became France. The Burgundians in east-central France and the Lombards in northern Italy gave their names to Burgundy Lombardy, respectively. The Goths and the Visigoths were memorialized in the architectural style called Gothic, and the behavior of the Vandals, who went everywhere and often wreaked havoc, is remembered in word "vandalism". Gradually the nomads settled down, became converts to Christianity, and attempted to continue Roman governmental traditions, which they greatly admired although they lacked the necessary administrative expertise. The period in western European history extending from the decline of Roman authority until the beginning of the Renaissance (c. 1400) is known as the medieval period or the Middle Ages, because historians saw it as a middle era separating antiquity from modern times. Roman culture was based on city life and depended on a strong central government. In the chaos that accompanied the barbarian invasions, the basic skills required to maintain governmental authority, such as literacy, virtually disappeared. Urban settlements and the money economy that sustained them were replaced by small agricultural units organized by local strongmen, who lived in fortified dwellings and controlled the surrounding land by force of arms.

### 6. Read the text. Translate it into Russian. Give the gist of it in English.

Charlemagne's interest in centralizing and standardizing administration extended to religious institutions. After examining several models of monastic organization, he required that all monasteries within his realm should follow the Rule of St. Benedict, a flexible but rather specific set of regulations formulated by Benedict of Nursia

in around 535 for monks living communally under the direction of an abbot. (St. Benedict's precepts relating to the organization and management of a monastery were called a "Rule" because they regulated the lives of those who followed them.) The monastic life of prayer, contemplation, and mental and manual work, marked by poverty, chastity, and obedience, was intended to emulate the example of Christ. In 817 abbots from leading Carolingian monasteries held a conference to resolve differences in interpretation of the Benedictine Rule. Out of its discussions came a document detailing a model layout for all Benedictine abbey. We know of this drawing through a copy sent to the abbot of the monastery of St. Gall, where the plan remained in the abbey's library until rediscovered in the eighteenth century. Known now as the Plan of St. Gall, this manuscript is the oldest surviving architectural drawing from the medieval period, and from it modern scholars Walter Horn and Ernest Born have deduced much about monastic life and building practices in the Carolingian age.

## **7. Translate the following text into English.**

Название «романский период» появилось около 1820 г., однако оно достаточно точно определяет, что до середины XIII в. считалось наследием римско-античной архитектуры. В романской архитектуре используются различные строительные материалы. В ранний период не только жилые дома, но монастыри и церкви строят из дерева, но основным строительным материалом в средние века становится камень. Сначала он употреблялся лишь при строительстве храмов и крепостей, а позднее и для построек светского характера. Легко обрабатываемый известняк давал возможность перекрывать сводами небольшие пролеты без устройства громоздких лесов. Он использовался также для орнаментальной кладки наружных стен. В Италии было много мрамора, который особенно часто использовался для облицовки стен. Разноцветный мрамор светлых и темных тонов, применяемый в различных эффектных комбинациях, становится характерной чертой итальянской романской архитектуры. В отличие от Античности, в Средние века использовались камни меньшего размера, которые было проще добыть в каменоломне и доставить на стройку.

**8. Find the key sentences in the text.**

**9. Write a composition on one of the topics.**

1. The Revival of Masonry Construction.
2. The peculiarities of Carolingian Architecture.
3. The Palatine Chapel at Aachen.

## Unit 2 EARLY ROMANESQUE ARCHITECTURE

### PRE-READING TASKS

#### 1. Learn the following words and word combinations.

<p>arcade [ɑ:'keɪd] – аркада; сводчатая галерея          arm – крыло постройки (предел)          atone [ə'təʊn] – искупать (грех, вину)          axial ['æksɪəl] – продольный          battlement ['bætlmənt] – стена с бойницами          brace [breɪs] – окружать, опоясывать          ca / с. от circa ['sɜ:kə] – приблизительно, около          Caen [kɑ:] – Кан          chantry ['tʃɑ:ntri] – часовня; церковный придел          Cistercian [sɪ'stɜ:ʃ(ə)n] – цистерцианец          cloister ['klɔɪstə] – монастырь; cloister chapel – монастырская часовня          Communion bread – просфора          consecrate ['kɒn(t)sɪkreɪt] – освящать, благословлять;          crenellations – мерлоны /ласточкины хвосты          cross-section ['krɒssekʃ(ə)n] – поперечное сечение / разрез          crossing – средокрестие          cruciform ['kru:sɪfɔ:m] – крестообразный</p>	<p>lintel ['lɪnt(ə)] – перемычка над дверным проемом          marble veneer – мраморная облицовка стены          minion ['mɪnjən] – фаворит          nave vault – свод нефа          octagon ['ɒktəɡən] – восьмиугольник          ordain [ɔ:'deɪn] – посвящать в духовный сан          overturning thrust – опрокинутая опора          pendentive [pɛn'dentɪv] – парус купола          plaza ['plɑ:zə] – 1) площадь,          rib – нервюра; rib vaulting – нервюрный/веерный свод          six-part vault – шестичастный свод          spaciousness ['speɪʃəsnəs] – вместительность, простор          squinch – тромб, перемычка          stubby ['stʌbi] – приземистый          supporting wall – несущая стена          tympanum ['tɪmp(ə)nəm] – тимпан          trespass; 2) грех. Syn: sin          transverse [trænz'vɜ:s] – поперечный          transverse arch – поперечная арка          truss – стропильная ферма</p>
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diaper ['daɪəpə] – узорчатое полотно с квадратным или ромбовидным узором endow [ɪn'daʊ] – делать вклад exempt [ɪg'zempt] – освобож- дённный expiate ['ekspraɪt] – искупать вину hospice ['hɒspɪs] – гостепри- имный дом; богадельня lantern ['læntən] – фонарь ку- пола	vault cells – ячейки свода veneer [və'niə] – облицовка wall shaft – полуколонна westwerk – вестверк (несколь- коярусная западная попереч- ная пристройка в европейских храмах времени Каролингов и в романской архитектуре: эти пристройки открывались в неф галереями и капеллами на хо- рах; иногда они завершались шатровыми покрытиями)
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## 2. Answer the following questions.

1. What are the features of Romanesque architecture?
2. When did Romanesque architecture flourish?
3. What is the main feature of Romanesque architecture?

## 3. Make sure you know how to pronounce the following.

Aquitaine [ˌakwi'teɪn]; choir ['kwaɪə]; Benedictine [ˌbenɪ'dɪktɪn]; Caen [kɑː]; Canigou [kani'gu]; Canterbury ['kæntəb(ə)rɪ]; Cistercian [sɪ'stɜːʃ(ə)n] Wear ['wɪə]; Cluniac ['kluːniak]; Dante ['danteɪ]; Venice ['venɪs]; Ely ['iːli]; Gloucester ['glɔːstə]; Hastings ['heɪstɪŋz]; Durham ['dʌr(ə)m]; Leviathan [lɪ'vaɪəθ(ə)n]; Limoges [lɪ'məʊʒ]; plaza ['plɑːzə]; Lincoln [lɪŋkən]; Madeleine ['mædlem]; Norway ['nɔːweɪ]; Norwich ['nɔːrɪdʒ]; Otto ['ɒtəʊ]; patron ['peɪtr(ə)n]; Pisa ['piːzə]; Provence [prɒ'vɑːn(t)s]; Toulouse [tuː'luːz]; Pyrenees [ˌpɪrə'niːz]; Winchester ['wɪntʃɪstə].

## 4. Translate the following into Russian.

Most Romanesque buildings rely on the mass of continuous walls to sustain the weight of the vaulting overhead. Medieval builders could not make structural calculations. Trial and error based on previous projects formed the basis of building practice. Yet within the span of 150 years the structural experiments of hundreds of Romanesque builders led to the refined masonry techniques that made Gothic architecture possible. It was a long process for the semicircular arch is not particularly efficient structural element.



Since openings could weaken the supporting wall, Romanesque builders used windows very sparingly to avoid challenging the structure's integrity. The semicircular arch, the barrel vault, and the groin vault (two barrel vaults intersecting at right angles) also imposed geometric constraints. Square or rectangular bays could be handled easily, while irregular or circular sections posed esthetic and structural difficulties. St. Martin at Canigou exemplifies the early Romanesque style.

## **5. Read and translate the following text.**

### **TEXT**

The medieval period was marked by an important religious institution: pilgrimage. To atone for sins, seek a cure, or assure salvation, medieval men and women traveled as pilgrims to shrines containing the relics of saints. All churches established since Carolingian times were required to possess relics for each altar, providing local, regional, or international opportunities for pilgrimages. Jerusalem and Rome were the most celebrated centers, but they were also the most expensive and hazardous for northern Europeans to visit.

Around the year 900 a new center for pilgrimage arose to rival the popularity of Rome and Jerusalem, the shrine of the apostle James, located at Compostela in northwestern Spain. With considerable assistance from the Church, Compostela became the goal for thousands of pilgrims as stories of miracles wrought by St. James encouraged people from all parts of Europe to visit his tomb and pray for his assistance. Gradually an entire network of roads and hospices developed to support the growing tide of pilgrims traveling to Compostela. Monasteries, the traditional centers of hospitality for travelers, found the increasing numbers of visitors disruptive to their prescribed cycle of services. The monks accommodated these pilgrims by modifying the basilican church plan to include an ambulatory, like that found at St. Philibert at Tournus, which worked as an extension of the aisles to provide a continuous passageway around the entire church. At the east end, radiating chapels opened off the ambulatory, and there were sometimes additional chapels located on the east side of the transepts for use by monks who were also ordained clergy. These chapel altars could also be

visited by pilgrims without interrupting monastic services being sung in the choir.

Churches built in response to the pilgrimage are common on the major roads to Compostela. Five of the largest are so similar in plan, scale, and architectural detail that they illustrate strikingly the transmission of artistic ideas up and down the roads. The oldest of the five was St. Martin at Tours (now destroyed), where a rebuilding of the apse as early as 918 introduced the scheme of radiating chapels and ambulatory attached to a large nave and spacious transepts. By the middle of the eleventh century this theme had been picked up by the churches of St. Martial at Limoges (now demolished), St. Foy at Conques, St. Sernin at Toulouse, and St. James at Compostela, producing a series of buildings with an unmistakable family resemblance.

The church of St. Sernin at Toulouse clearly illustrates the group. St. Sernin remains a major monument of the Romanesque even though its west front was never finished and its crossing tower was greatly enlarged in the Gothic period. Begun in about 1077, the choir was consecrated in 1096, and the transepts and nave were probably complete, except for the vaulting, by 1119. In plan the church has paired aisles on each side of the nave, four chapels on the east of the large transept, and five radiating chapels around the apse. At nearly 360 feet it is a long building, with a width of nave and aisles totaling about 100 feet, spaciousness that may have been inspired by Old St. Peter's in Rome. The barrel vaults, with transverse arches supported by colonnettes, or columns conceptually captive in the wall, rise about sixty-five feet and are braced by second-floor galleries over the inner pair of aisles. This organization gives the church a triangular cross-section, but precludes the insertion of clerestory windows to light the nave directly. Windows at the east end and light from the windows in the crossing tower provide relative brilliance near the altar in contrast to the dim light of the nave. The exterior arrangement of chapels, ambulatory, and choir rising to the great crossing tower is harmoniously composed, and the ensemble is enhanced by its construction materials, red brick trimmed with stone.

St. Foy at Conques in a remote region of central France is the smallest of the pilgrimage-road churches. In plan it has only a single pair of aisles and galleries flanking the nave, but its structural

scheme is identical to that at St. Sernin. Over the crossing is an octagonal lantern built on a squinch, a series of corbeled arches that makes the transition from a square bay to an octagon. St. Foy preserves on its tympanum (the semicircular panel created under the arch of a doorway) a magnificent sculpture (ca. 1140) of the Last Judgment, including visions of heaven and hell. Christ the judge sits at the center, the largest figure because he is the most important. On his right is a line of people appearing at Judgment Day, led by Mary, St. Peter (carrying the key), and Church personages escorting Charlemagne and his family, who are remembered because they gave money to build earlier churches on the site. Under Christ's feet is the weighing of souls, and on the lintel at the left is the serenity of heaven, where the architecture, fittingly, is Romanesque. On the right lintel is a more active scene of hell, entered through the mouth of the monster Leviathan. Presiding over various punishments is the devil, identifiable by his spiked hairstyle, and assisted by reptilian minions. Close observation reveals that the *Seven Deadly Sins*, among other transgressions, are rewarded by appropriate punishments, graphically illustrating the concept that Dante would use centuries later in the *Divine Comedy*. Those entering the church could not fail to understand the connection between their actions and their fates in the world hereafter. This tympanum, like most Romanesque sculpture, had a strong didactic purpose in addition to its decorative role.

### AFTER-READING TASKS

#### 1. Can you answer the following questions?

1. Why did medieval people travel to shrines containing the relics of saints? How were they called?
2. Where did a new center for pilgrimage arise around the year 900? What centers for pilgrimage did it rival?
3. What did the monks do to accommodate the pilgrims?
4. What churches were built on the way to the new centre for pilgrimage? What was each of them noted for?
5. What does the church of St. Sernin at Toulouse illustrate? What does the smallest of the pilgrimage-road churches have in plan? What is there over the crossing?
6. What does the magnificent sculpture preserved on St. Foy's tympanum represent? What concept would Dante use centuries later in the *Divine Comedy*?

## **2. Give Russian equivalents for the following.**

Refined masonry techniques; the inner pair of aisles; to atone for sins; the large transept; a triangular cross-section; a single pair of aisles; the pilgrimage-road churches; transverse arches; over the crossing; an octagonal lantern; visions of heaven and hell; to seek a cure; pilgrims traveled to shrines; to assure salvation; barrel vault; groin vault; semicircular arch; a double-ended basilica; the nave wall; the structure's integrity; ordained clergy; red brick trimmed with stone; trial and error; supporting wall; a square bay; jubilee years; nave and transepts; transverse arch bands; the dim light of the nave; transmission of artistic ideas; paired aisles on each side of the nave.

## **3. Give English equivalents for the following.**

Полукруглая арка; новый центр паломничества; галереи, фланкирующие неф; крестовый свод; паруса свода; пролёт между стенами/колоннами; цилиндрический свод; каменная резьба; крестово-купольный; крыло постройки (предел); шатровая конусная крыша; строительная площадка; поперечная арка; полихромные арки; деревянный потолок; строительный материал; отделанный камнем; кокошник; каменные конструкции; крестообразный; при детальном изучении; продольный; проступок; стропильная крыша; искупить грехи; несущие стены; методом проб и ошибок; кубовидный; смежные строения; поверхностный рельеф; тимпан.

## **4. Put the verbs given in brackets into the correct tenses.**

In the southern regions of the Holy Roman Empire, the classical heritage of Rome heavily (to influence) Romanesque architecture. Italian cities (to develop) their own versions of Romanesque architecture, retaining a strong reliance on the classical past with little influence from northern Europe. In general, the Early Christian basilica (to remain) the standard church form, seldom having a westwerk or attached towers as in Ottonian or Carolingian architecture. The church of S. Miniato al Monte in Florence (1062–90 and later) (to be) typical. A single pair of aisles (to flank) the transeptless nave, which (to terminate) by a simple semicircular apse. Alternate bays of the nave (to be) grouped by diaphragm arches, above which wooden trusses support the roof. Its façade (to articulate) on the ground level by five arches supported by Corinthian half-columns,

with Corinthian pilasters and a gable defining the roof of the nave. Geometric patterns set in marble veneers (to enliven) the essentially flat wall plane, and the entire elevation clearly (to follow) the profile of the basilican space behind it.

### 5. Match the words, phrases and their definitions.

1. vault	a. a straight structure across an interior angle of a square tower to carry a superstructure such as a dome
2. tympanum	b. curved triangle of vaulting formed by the intersection of a dome with its supporting arches
3. squinch	c. is a place where lines meet or cross.
4. pendentive	d. a vertical recessed triangular space forming the centre of a pediment, typically decorated
5. intersection	e. an open-roofed entrance hall or central court in an ancient Roman house
6. atrium	f. a roof in the form of an arch, typical of churches

### 6. Make a presentation on one of the cathedrals given in two units of this Part.

### 7. Translate the following into English.

Развитие романской архитектуры характеризуется изменениями в организации внутреннего пространства и объема базилик. Романский план основывается на простых геометрических отношениях. Боковой неф имеет половину ширины главного нефа. Апсида украшена «слепыми» арками, иногда расположенными в несколько ярусов. Горизонтальное членение главного нефа образуется аркой и поясом узких высоких окон. Массивные пилоны имеют трехчастное деление на базу, ствол и капитель. Колонны используются там, где свод имеет небольшой пролет или маленькую высоту в подземных криптах или в окнах. Внешний вид романской церкви отвечает ее внутреннему решению.

## **8. Write an essay on one of the topics.**

1. The role of Compostela in the development of Romanesque architecture.
2. St. Sernin remains as the major monument of Romanesque architecture.
3. St. Foy at Conques as the smallest of the pilgrimage-road churches in France.

### **SUPPLEMENTARY READING**

#### **Read and translate the text. Discuss it in the dialogue with your fellow students.**

The church of Cluny III had the features of mature Romanesque architecture, for it was appropriate to the monastery's importance that its major church should be the largest and most splendid in Christendom. Based on the basilican plan, the church was enriched by a double set of transepts and further augmented by a series of radiating chapels around the apse and eastern walls of the transepts. The nave was large enough to accommodate impressive processions and was flanked by two aisles on each side, the innermost pair of which continued around the choir as an ambulatory, linking the five radiating chapels of the east end. On the exterior, each of the plan elements was clearly expressed as an individual volume, but all were beautifully integrated into a coherent whole. Towers provided vertical emphasis: a pair at the western entrance, one over each arm of the major transept, the highest tower at the intersection of the major transept and nave, and a shorter tower over the crossing of the minor transept. Viewed from the east, the church appeared as a triangular mass, with roofs ascending from the chapels to the ambulatory, the apse semidome, the minor crossing tower, and finally the major crossing tower. Inside, the effect was even more wonderful, for the sanctuary was filled with light from the many windows in the chapels and clerestories. The actual church of Cluny III was dismantled for its stone after the French Revolution. Only the south arm of the major transept remains. Considered from the standpoint of structure, Cluny III shows the great progress made in building art since the completion of St. Martin at Canigou. The paired aisles, which stepped down in height, buttressed the high vaults of the nave. The vault itself was not a continuous barrel vault as at St. Sernin, but a broken barrel vault, banded with transverse arches in each bay for

visual articulation and structural reinforcement. Whether by accident or deduction, the monks who served as the architects of Cluny III found that vaults constructed on the profile of a pointed arch exert less outward thrust than the Roman arch, and they exploited this discovery in the vaulting of the nave and aisles. Even so, a portion of the nave vault collapsed in 1125, but it was repaired before the general dedication of the church on October 25, 1130.

## PART VIII GOTHIC ARCHITECTURE

### Unit 1 FEATURES OF GOTHIC ARCHITECTURE

#### PRE-READING TASKS

#### 1. Learn the following words and word combinations.

<p>abutment [ə'bʌtmənt] – контрфорс, пилястр; пята свода</p> <p>aperture ['æpətʃuə, 'æpətʃə] – проём; пролёт, окно</p> <p>arching – распор</p> <p>arris ['ærɪs] – ребро, острый край</p> <p>arris window – стрельчатое окно</p> <p>bar [bɑ:] – брус, рейка</p> <p>bay of a vaulted ceiling – пролёт сводчатого потолка</p> <p>bulb [bʌlb] – шарообразная деталь</p> <p>bulbous ['bʌlbəs] – выпуклый, луковичеобразный;</p> <p>buttress ['bʌtrɪs] контрфорс</p> <p>flying buttress – аркбутан</p> <p>catenary [kə'ti:n(ə)rɪ]; catenary curve – цепная линия</p> <p>chisel ['tʃɪz(ə)] – долото, зубило</p> <p>circumference [sə'kʌmf(ə)r(ə)n(t)s] – окружность; замкнутая кривая</p> <p>cluster of pillars – гроздь колонн</p> <p>colonnette – балясина</p> <p>coping ['kəʊpɪŋ] – верхний, ряд кладки стены; парапетная плита; навес</p>	<p>ledge [ledʒ] – выступ, уступ; борт</p> <p>longitudinal axis – продольная ось</p> <p>net vault – сетчатый свод</p> <p>ossified ['ɒsɪfaɪd] – застывший</p> <p>pier [pɪə] – контрфорс, столб</p> <p>pinnacle ['pɪnəkl] – пинакля</p> <p>pointed arch – стрельчатая арка</p> <p>polygon ['pɒlɪɡən] – многоугольник</p> <p>portal walls – стены главного входа</p> <p>preclude [pri'klu:d] – предотвращать. Syn: prevent, avert</p> <p>pronounced ([prə'naʊn(t)st] – резко выраженный</p> <p>quatrefoil ['kʌtrəfɔɪl] – четырёхлистник</p> <p>rose window – круглое окно-розетка</p> <p>round windows – круглые окна</p> <p>sectioned – разделенный</p> <p>skeleton frame – каркас</p> <p>spire ['spaɪə] – 1) шпиль; 2) остроконечная башенка. Syn: pinnacle</p> <p>stained-glass window – витраж</p> <p>star vault – звездный свод</p> <p>supporting arches – подпружные арки</p>
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<p>crocket ['krɒkɪt] – лиственный орнамент</p> <p>cross-shaped – крестообразный</p> <p>crossways = crosswise</p> <p>['krɒswaɪz] – крестообразно</p> <p>cull [kʌl] – выбирать, отбирать</p> <p>fan vault – веерный/ребристый свод</p> <p>finial ['fɪniəl] – крестоцвет; фиал</p> <p>Flamboyant [flæm'brɔɪənt] – «пламенеющий»</p> <p>foliage ['fəʊlɪdʒ] – лиственный орнамент</p> <p>gable ['geɪbl] – фронто́н, щипец</p> <p>ground plan – план здания на нулевой отметке; план первого этажа здания</p> <p>joist [dʒɔɪst] – балка; перекладина, стропило;</p> <p>joist ceiling – балочный потолок</p> <p>hallmark ['hɔ:lma:k] – символ</p> <p>ivy ['aɪvɪ] – плющ</p> <p>Jesse ['dʒesi] – Иессей (отец царя Давида)</p> <p>keystone ['ki:stəʊn] – замковый камень (свода/арки)</p> <p>lancet arch – стрельчатая арка</p> <p>lateral force – поперечная сила</p>	<p>town hall – ратуша</p> <p>tracery ['treɪs(ə)rɪ] – ажурный узор</p> <p>transverse section – поперечное сечение</p> <p>triforium [traɪ'fɔ:riəm] – трифорий</p> <p>Tree of Jesse – «древо Иессея» (генеалогическое древо Христа от прапедка Иессея)</p> <p>vaulted ceiling – сводчатый потолок</p> <p>vertex ['vɜ:teks] – вершина, верхушка</p> <p>webbing – решётка фермы</p> <p>westwerk – вестверк (многоярусная западная поперечная пристройка в европейских храмах времени Каролингов и в романской архитектуре)</p> <p>Wimperg – вимперг, высокий остроконечный декоративный фронто́н, завершающий порталы и оконные проёмы готических зданий, с полем украшенным ажурной резьбой</p> <p>window ledge – наружный подоконник</p> <p>window opening – оконный проём</p>
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## 2. Answer the following questions.

1. What is Gothic architecture categorised into?
2. What is Gothic architecture preceded and succeeded by?
3. What are the distinctive features of English Gothic architecture?

### 3. Make sure you know how to pronounce the following.

Romanesque [ˌrəʊm(ə)'nesk]; Renaissance [rɪ'neɪs(ə)ns]; abbey ['æbi]; Gothic ['gɔθɪk]; Europe ['juərəp]; Vienna [vɪ'enə]; arris ['ærɪs]; perpendicular [ˌpɜːp(ə)n'dɪkjʊlə]; catenary [kə'ti:n(ə)rɪ]; vertex ['vɜːteks]; finial ['fɪnɪəl]; quatrefoil ['kɑtrə'fɔɪl]; circumference [sə'kʌmf(ə)r(ə)n(t)s]; Gothic ['gɔθɪk]; Stephen ['sti:v(ə)n]; Cologne [kə'ləʊn]; Flamboyant [flæm'bɔɪənt]; Jerusalem [dʒə'ru:s(ə)ləm]; Matthias [mə'θaɪəs]; pendentive [pən'dentɪv]; Rouen ['ru:ən]; Strasbourg ['stræzbuːg]; triforium [trɪ'fɔːrɪəm]; Jesse ['dʒesi].

### 4. Translate the following into Russian.

Gothic architecture as a style of architecture gradually developed into a system. It evolved from Romanesque architecture and was succeeded by Renaissance architecture. Gothic architecture is most familiar as the architecture of many of the great cathedrals, abbeys and parish churches of Europe. It is also the architecture of many castles, palaces, town halls, guild halls, universities, and to a less prominent extent, private dwellings. The hallmarks of the style are the pointed arch, ribbed vault, flying buttress and windows with tracery, piers composed of colonnettes or shafts bundled around a core.

The architectural works vary in their character, which is determined by chronology. Gothic architecture is categorized into Early, High and Late Gothic. The French Early Gothic lasts from 1140 to 1200, the High Gothic lasts from 1200 to 1350, and the Late Gothic lasts from 1350 to 1520. In Italy, the style begins only in 1200. In England the so-called "Early English" with its characteristic narrow lancet arches is considered to last from 1170 to 1250. The Flamboyant or Perpendicular style followed from 1350 to 1550. In Germany the Early Gothic took place in the short interval from 1220 to 1250, which was followed by the High Gothic from 1250 to 1350 and the Late Gothic from 1350 to 1530. Gothic architecture differs from country to country in its details. But the essential features, the actual constructive elements, are the same in all countries. There is every reason to speak about Gothic architecture as a system.

### 5. Read and translate the following text.

## TEXT

The most striking external feature of Gothic architecture is the pointed arch, yet it is part of a larger development, which created a new kind of vaulted ceiling and gradually transformed the Romanesque method of construction. This development met the impassiveness of construction with a skeletal structure, ultimately resulting in the joist system. These joists gave an appearance of complete stability and security, even to the most daring creations of architectural imagination. The groin vault rises between pointed supporting arches and is sectioned into parallel ribs that gather in a keystone in the vertex of the vault. Since these ribs were made of stone, the coping of the vault between them and the supporting arches only required light walls. Therefore, ribs were originally of greatest importance to construction, but over the course of the Gothic era their role became more and more decorative. Raising their number to three and four created six- or eight-part vaults. Eventually, the increase of ribs covering the copings of the vaults created the star vault, the net vault, and finally the fan vault with its low hanging keystones. The English Gothic in particular developed the latter with extravagance and rich imagination. From the ribs of the groin vault the pressure was relayed onto the pillars of the nave, which also carried the supporting arches. Since these pillars had replaced walls in carrying the main weight, while also having to resist the lateral forces of the vault, they were reinforced not only in terms of circumference, but also externally with abutments, the so-called buttresses, which were weaker at the upper wall of the nave, but larger at the outer walls of the aisles. For additional securing, the buttresses extended beyond the walls of the aisles and climbing arches connected them to the flying buttresses of the nave. These flying buttresses anchored the construction securely. To demonstrate that the Gothic architectural principle had found its perfection, its "keystone", in these flying buttresses, their tops were adorned with small, slender spires, so-called pinnacles, which consisted of a lower, four-sided base (the body) topped by a pyramid form (the giant). These pinnacles were eventually sectioned and decorated like the main spires, while the edges of the pyramids were trimmed with crockets, or leafy, bulbous formations; finally, their tips were crowned with a finial of four leaves.

The combination of the interior rib vaulting and supporting pillars with the external system of flying buttresses is most pronounced in Amiens Cathedral. The walls of the nave no longer show any closed mass because Gothic architecture avoids large surfaces and aims to display the frame of the construction as clearly as possible. The lower wall of the nave is interrupted by arcades with pointed arches; likewise, the upper parts of the wall below the windows are set off by a narrow aisle, the triforium, which opens onto the nave with arcades. The formation of pillars, which fulfil various tasks, also differs completely from the Romanesque method of construction. Their cylindrical core is reinforced with half or three-quarter columns. Along the longitudinal axis they carry the arcades; along the crossways axis they carry the vaults of the aisles on one side and the central vault on the other. The result is a cluster of pillars, which is a characteristic and innovation of Gothic style. This new formation of pillars is still kept together by a common capital, which, however, consists only of a wreath of loosely strung leaves and no longer represents the actual end of the pillar. The half and three-quarter pillars climb above the roof to carry the supporting arches and ribbed vaulting.

The introduction of naturalistic foliage to the ossified forms of medieval ornamentation was a further essential innovation of the Gothic style. All these new designs proved to be very fruitful and would later lead to a renewal of the ornamental style, which had grown rigid from its relentless study of Antiquity. However, over the course of the Gothic period, the study of nature diminished. Once accomplished, the ornamentation forms were thoughtlessly repeated until bulbs and buds appeared only in outlines and finally the memory of their model, which had been culled from nature, completely vanished. This technique created geometrical figures of great variety. The segments were at first arranged around a circle like three- and four-leafed clovers. The latter is called a quatrefoil.

However, towards the end of the Gothic era, the number of leaves increased to six and eight. The outer arches were further heightened with pointed ornamental gables, known as Wimpergs, the sloping rims of which were studded with crockets and peaked in a finial. The surface of the gable was also filled with tracery. The richest tracery designs can be found in the round windows that are usually located above the central portal of the western façade

between the towers. These rose windows were the centre pieces of decoration. The rose window of Strasbourg Cathedral is particularly famous. The changes that Gothic architecture brought to the ground plans of churches are less drastic and revolutionary. The basic form of the basilica was adopted from the previous Romanesque style and only expanded in some details. The cross-shaped ground plan was the norm; only the arms of the transepts did not always reach beyond the side walls of the nave. In the Late Gothic the transept was often discarded altogether. The nave was usually three aisled and even five aisled during the highest developmental stage of the Gothic. The best example is Cologne Cathedral.

### **AFTER-READING TASKS**

#### **1. Can you answer the following questions?**

1. What is the most striking external feature of Gothic architecture? What resulted in the joist system?

2. What had the pillars replaced? Where were abutments weaker and where were they larger?

3. What does Gothic architecture avoid? In what way did the Gothic method of construction differ from the Romanesque one?

4. What was a further innovation of the Gothic style? What awakened the overall delight in nature in the hearts of medieval people?

5. What rose from the window ledges? What did tracery consist of? What technique created geometrical figures of great variety?

6. When did the number of leaves increase to six and eight? What were the outer arches further heightened with? Where can the richest tracery designs be found?

#### **2. Give Russian equivalents for the following.**

Abutments; arms of the transepts; arris; circumference; cluster of pillars; colonnettes; coping of the vault; crocket; external buttressing; fan vaulting; finial; flying buttresses; foliage; gable; Gothic architectural works; groin vault; ground plan; joist system; keystone; longitudinal axis; rose windows; medieval ornamentation; nave; ossified forms; outer main arch; parish churches; piers; pointed arches; portal; quadrant vaults; ribbed vault; semicircular arch; skeleton frame; slender spires; stained-glass window; supporting arches; turrets; vaulted ceiling; window ledge; window tracery.

### 3. Give English equivalents for the following.

Стрельчатое окно; стрельчатые арки; витражное стекло; круглое окно-розетка; клересторий верхний; конха апсиды; лиственный орнамент; козырек портика; трапезная; зубчатая стена; разделенный на шесть частей.; крестовый свод; острый край; балясина; нервюрный свод; аркбутан; контрфорс; неф; каркас; щипец; пинали; витраж; веерный свод; замковый камень; поперечная сила; окружность; пилястр; пинакля; лиственный орнамент; фиал; продольная ось; наружный подоконник; трансепт; трифорий; сводчатый потолок; полукруглая арка; четырёхлистные.

### 4. Substitute the Russian words and word combinations by their English equivalents from the box. Translate the text into Russian.

Window tracery; Gothic architecture; Gothic style; esthetic system; pointed arch; historical era; urban society; embraces; ceiling height; vaulting ribs; canopy; innovations; clerestory; diaphanous; buttresses; intersecting; solid building mass; enhance; plate tracery; irregular areas
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The (готический стиль) can be seen as a reflection of the (историческая эпоха) and religious imagery of the period in which it was built, connected both to the growth of (городское общество) and to theological analogies to the Old Testament and temples and concepts of the New Jerusalem. (Готическая архитектура) is more than a collection of structural techniques, for it (охватывать) an integrated (эстетическая система). The flexibility of the (стрельчатая арка) allowed (неровные поверхности) to be vaulted while maintaining a common (высоту потолка). Gothic builders learned to integrate (нервюры свода) with wall shafts, thus visually anchoring the floating overhead (небесный свод) to the ground. With the reinforcement provided by external (контрфорсы), entire wall sections could be devoted to windows, particularly in the (клересторий), where increased window height and width contributed to a (воздушный) interior effect. (Заполнение части окна ажурной каменной резьбой), the decorative (пересекающиеся) stonework in the upper sections of windows, was introduced and became

increasingly slender, evolving from (ажурное заполнение отверстия окна) to bar tracery. As the (готический стиль) developed, one can sense the desire to reduce (прочная строительная кладка) and to (усилить) the quality of space and light, for both metaphysical and practical reasons, thus stimulating technical and artistic (ново-введение).

### 5. Match the words, phrases and their definitions.

1. rose window	a. a structure built to support the lateral pressure of an arch
2. bar tracery	b. a thing slanting from a separate column, typically forming an arch with the wall it supports
3. crocket	c. a gallery or arcade above the arches of the nave, choir, and transepts of a church
4. flying buttress	d. a small carved ornament, typically a bud or curled leaf, on the inclined side of a pinnacle, arch
5. triforium	e. tracery with strips of stone across an aperture
6. abutment	f. is a large round stained glass opening in a church

### 6. Discuss it in the dialogue with your fellow students.

The key elements of Gothic architecture are pointed arches, rib vaults, and flying buttresses. Pointed arches are better approximations of catenary curves that represent the line of compressive force acting in any arch, and thus they exert less outward or overturning thrust. They also present considerable design flexibility, as one can vary to some extent the angle of the arch. By contrast, the dimensions of a semicircular arch are established by the width of the span.

Rib vaults can be found in late Romanesque architecture. Ribbing a groin vault had the virtue of visually "tidying up" the sometimes awkward arris created at the fold of the groin vault. Builders found they could lighten the webbing, thereby reducing the material weight of groin vaults. As the dead load on the vaulting was created primarily by the weight of the stone, reducing this weight not only

economized on materials but also eventually facilitated greater building heights.

The third element, the flying buttress, was probably first used in about 1160, but it can be seen in embryonic form in the quadrant vaults over galleries of the pilgrimage road churches. Since Gothic construction concentrates loads at piers rather than distributing it continuously along the wall, the need for reinforcement at specific points is great. Gothic architects soon developed external buttressing, set at right angles to the wall and connected to it at strategic junctions by arches, which appear to "fly" or leap as they reach out to strengthen the upper sections of the skeleton frame.

**7. Make a presentation on one of the Gothic cathedrals.**

**8. Read the following text. Learn the text by heart to present it in class.**

The system of the French Gothic found its first complete expression in Notre-Dame in Paris. Building commenced in 1163 and the church, which was completed at the beginning of the thirteenth century, except for its two towers, served as a model for most French cathedrals. In particular its façade proved very typical. It consists of three tiers, which are strictly separated by horizontal sectioning: above the three portals is a row of arches adorned with statues. This is the "gallery of kings", so called because it depicts the kings of Israel; then, above the second tier, runs an open gallery. This strict emphasis on the horizontal line, which actually contradicts the essence of typical Gothic, is a feature specific to French Gothic style and may explain at least partially why the towers of several French cathedrals remain incomplete. Others remained unfinished because the master builders simply could not conclude them, probably for a variety of reasons. When the architects realized the contradiction between the proclivity for heights, which lay at the core of the Gothic style, and the horizontal sectioning inherited from the Romanesque period, the two could no longer be reconciled.

**9. Rewrite the following sentences. Make any changes that are necessary. Present your text in class.**

From afar, the exterior of the particularly strange Albi Cathedral (Languedoc), which is located slightly above the city, resembles



a fortress rather than a church, and is very reminiscent of the defensive constructions of the Romans. Begun in 1282, it was completed only at the beginning of the sixteenth century. Its interior and the decorative fashioning of the portals already demonstrate all characteristic peculiarities of the French Late Gothic. It is a typically southern French hall church. Its beginnings coincide with the end of the thirteenth century when the Inquisition ruled the area through murder and torture, which earned the cathedral its name "Cathedral of Hate". The Gothic constructive principles were neglected in this building; the extravagance of the ornaments, particularly the fantastically excessive tracery resembling flickering torches, brought the late Gothic style in France the name *style flamboyant*.

### **10. Discuss the text in the dialogue in class.**

The first monument of the High Gothic was the cathedral of Notre-Dame at Chartres, where flying buttresses were planned from the start so that the galleries were unnecessary. This simplified the interior elevations to three divisions: the nave arcade, the triforium passage, and the clerestory windows. In the process, the clerestory windows increased markedly in size, and vaulting shifted from sexpartite (over two bays) to quadripartite (over one bay). Chartres Cathedral has an even more complicated chronology than the cathedral of Paris. The site had long been sacred to the Virgin Mary, and the cathedral treasury contained, among other valuable relics, a tunic believed to have been worn by Mary. Chartres became a center of pilgrimage, and from 1020 to 1037 a Romanesque basilica with three deep radiating chapels was constructed to replace an earlier church destroyed by fire. By the twelfth century, this church had itself been enlarged, and a fire in 1134 had damaged the westwerk. Work began that same year to build a new west front and narthex in much the same manner that Abbot Suger was to extend St. Denis. Sculptors from the workshops at St. Denis came to Chartres in 1145–50 to carve the three portals of the new west façade, and the three lancet windows overhead were filled with stained glass depicting themes pioneered at Suger's church: the infancy of Christ, the Passion story, and the Tree of Jesse or the genealogy of Christ. The completed cathedral glows inside with a wonderful luminosity, in part because the clerestory

window height has increased to equal the height of the arcade, while clerestory width has expanded to consume virtually all of the wall area between the wall shafts.

### **11. Translate the following into English.**

Ведущим архитектурным типом в готике стал собор. Каркасная система готической архитектуры позволила создать небывалые по высоте и обширности интерьеры соборов и прорезать стены огромными окнами с многоцветными витражами. Устремление собора ввысь подчеркнуто гигантскими ажурными башнями, высокими стрельчатыми арками, окнами и порталами, многочисленными декоративными деталями. Крестовый свод выкладывается на нервюры, а боковой распор свода передается аркбутанами, накладывающимися на контрфорсы. Считается, что поскольку готическая система была разработана французскими зодчими, в Европе ее назвали «строительством на французский манер». Во Франции с ее средневековой культурной традицией прогрессивные явления способствовали переходу от романского стиля к готическому. Более трех столетий готика была популярна во Франции: последняя треть XII и первая четверть XIII в. – ранняя готика; с 20-х гг. до конца XIII в. – высокая готика; XIV–XV вв. – поздняя готика, сияющая своей декоративностью и потому называемая «лучистой», а затем «пламенеющей».

### **12. Write a composition on one of the topics.**

1. The feature of Gothic architecture.
2. The Gothic era and its role in the history of art.
3. The Gothic style ornamentation.

**Unit 2**  
**GOTHIC ARCHITECTURE IN ENGLAND**

**PRE-READING TASKS**

**1. Learn the following words and word combinations.**

<p>ambulatory [ˈæmbjələt(ə)rɪ] – крытая галерея          choir [ˈkwaɪə] – клирос, хоры          chapter house – дом капитула          cloister [ˈklɔɪstə] – 1) монастырь 2) крытая галерея, крытая аркада          conical fan shapes – конические веерообразные формы          consistency – согласованность; совместимость          corbel [ˈkɔ:b(ə)] – ступенчатый выступ, поясок; карниз          curvilinear [ˌkɜ:vɪˈlɪniə] – криволинейный, нелинейный          cusped – заострённый, остроконечный          Decorated period – декоративный период          fan vault – веерный свод          hammerbeam – консольная балка; подбалочник          horizontal band – горизонтальный поясок          lancet-shaped – ланцетный          mullion [ˈmʌlɪən] – 1) средник (окна или двери; 2) разделять средником          ogee arch [ˈəʊdʒi:ɑ:tʃ] – стрельчатая / килевидная арка          orthogonal [ɔ:ˈθɔg(ə)n(ə)] – ортогональный, прямоугольный</p>	<p>quadripartite [ˌkwɔdrɪˈpɑ:tɑɪt] – четырёхчастный          gambling plan – хаотичный план          rib – нервюра          span – продолжительность, период          sobriety [səˈbraɪti] – умеренность; рассудительность; степенность          span – объем, размах          stringcourse – поясок (деталь кладки); карниз          taper [ˈteɪpə] – суживаться; конус          tierceron – второстепенное ребро готического свода          timber roof truss – деревянная стропильная ферма          tracery [ˈtreɪs(ə)rɪ] – ажурная работа в средневековой архитектуре          trefoil [ˈtrefɔɪl] – орнамент в виде трилистника          triforium [ˌtrɪˈfɔ:riəm] – трифорий          trim – отделка; обрамление отверстия; архитрав, цоколь, панель          westwerk – вестверк (несколькоярусная западная поперечная пристройка в европейских храмах времени</p>
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overlapping – перекрывание Perpendicular [ˌpɜ:p(ə)nˈdɪkjulə] – перпендикулярный стиль profess [prəˈfes] – открыто признаваться, заявлять	Каролингов и в романской архитектуре: эти пристройки открывались в неф галереями и капеллами на хорах; иногда они завершались шатровыми покрытиями)
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## 2. Answer the following questions.

1. When did Gothic style dominate in northern Europe?
2. What country is the cradle of the Gothic style?
3. What are the constructions of the Gothic style in England?

## 3. Make sure you know how to pronounce the following.

Canterbury [ˈkæntəb(ə)rɪ]; Ely [ˈi:li]; Gloucester [ˈglɒstə]; Hastings [ˈheɪstɪŋz]; Durham [ˈdʌr(ə)m]; Lincoln [ˈlɪŋkən]; Norwich [ˈnɔ:riʤ]; Winchester [ˈwɪntʃɪstə]; Salisbury [ˈsɔ:lzb(ə)rɪ]; Amiens [ˈamiənz]; Beverley [ˈbevəli]; Normandy [ˈnɔ:məndɪ]; Notre Dame [ˌnɔ:trə ˈdäm]; Peterborough [ˈpi:təb(ə)rə]; Reims [ri:mz]; Rochester [ˈrɒtʃɪstə]; Rouen [ˈru:ən]; Saint-Denis [ˌsɑ:dəˈni:]; St Martin [ˌsɑ:mɑ:ˈtɑ:]; Wiltshire [ˈwɪltʃə]; ambulatory [ˈæmbjələt(ə)rɪ]; Perpendicular style [ˌpɜ:pənˈdɪkjulə,staɪl]; Chartres [ˈʃɑ:tr(ə)]; Benedict [ˈbenɪdɪkt]; Benedictine [ˌbenɪˈdɪktɪn]; retrochoir [ˈrɛtrəʊ,kwɔ:ɪə].

## 4. Translate the following phrases into Russian. Use them in a text of your own.

The Gothic style; Gothic esthetic; overlapping phases; to categorize the style in three overlapping phases; medieval architecture; quadripartite; lancet-shaped heads windows; the Decorated period; extra ribs; decorative ribs; window tracery; trefoil or quatrefoil (four-part) cusped shapes; intersecting lines; flowing curvilinear shapes; the Perpendicular style; panel tracery; conical fan shapes; fan vaults; great heights and spans of the churches; medieval period; in strict chronological order.

## 5. Translate the following into Russian.

Although the Gothic style originated in France, it spread to other parts of Europe, particularly England and became the predominant style of northern Europe until the fifteenth century. English builders soon formed their own Gothic esthetic, and within a century had

created Gothic churches that differed considerably from those built in France.

Nineteenth-century historians who first studied the Gothic buildings of England categorized the work in three overlapping phases, which are still useful for describing the progressive development of English medieval architecture. Early English embraces the period from 1175 to 1265. Vaulting is usually quadripartite, and windows have lancet-shaped heads.

The Decorated period, extending from about 1250 until about 1370, uses vaulting elaborated with extra ribs, called tierceron, or decorative, ribs, and window tracery worked into trefoil (three-part) or quatrefoil (four-part) cusped shapes, intersecting lines, or flowing curvilinear shapes. The final phase, the Perpendicular, is the most distinctly English. In fashion from about 1330 until 1540, it is distinguished by panel tracery and vaulting in elaborate conical fan shapes. Despite their visual magnificence, fan vaults represent no structural advance; in fact, they are best suited to smaller churches where great heights and spans are not required. It is not possible to examine English cathedrals in strict chronological order, as portions of all three medieval periods are represented in the fabric of many of them.

## **5. Read and translate the following text.**

### **TEXT**

The graceful delicacy of the Early Gothic left a lasting impression on England. When the main church of Canterbury, begun in 1070, was devastated by fire in 1174, it was rebuilt in a Gothic style. Leading master masons of England and France were summoned to give their advice about rebuilding the ruined site, and William of Sens was selected to direct the work. He convinced the monks to demolish the remaining sections of the choir because the fire's heat had damaged the stonework beyond repair, but he confidently retained the fine Norman crypt and aisle walls. Between 1175 and 1184 the choir was rebuilt to a Gothic design based on the French cathedrals of Sens. During this time, William was severely injured in a fall from the scaffolding, and he returned to France in 1179, leaving his assistant, William the Englishman, to complete the work.

The choir at Canterbury was designed to house England's most popular shrine, that of St. Thomas a Becket, Archbishop of Canterbury

and advisor to King Henry II, who in 1170 was murdered in the northwest transept by four of Henry's knights. Pilgrims from all over Europe soon flocked to Canterbury to partake of the miracles performed at the tomb of St. Thomas, and the monks, enriched by pilgrims' offerings, needed suitable accommodations both for the steady stream of visitors and their own services. As was the case in earlier pilgrimage churches, a satisfactory arrangement involved an aisle and ambulatory, which linked the site of Thomas's martyrdom with his shrine in the Trinity Chapel.

Canterbury's somewhat rambling plan can be explained by the reuse of the Norman crypt and the pilgrim traffic to Becket's shrine. The Norman church had both east and west transepts and two apsidal chapels set at angles to the main axis rather than radiating from it. Beyond these spaces to the east, William the Englishman built the Trinity Chapel and its single axial chapel, the Corona, which terminates the church on the east. A second, smaller transept was constructed to the west of the choir; and the wider, majestic nave was built early in the Perpendicular period, 1377–1405, possibly to the designs of Thomas of Hoo. The crowning element in the cathedral is the 235-foot-high crossing tower named Bell Harry after the bell hung there, which was erected in the mature Perpendicular period (1491–98) to the designs of John Wastell. The fan vaults of the tower are forerunners of those Wastell would erect later at King's College Chapel in Cambridge.

Salisbury Cathedral presents the rare example of an English Gothic cathedral built almost entirely in a homogeneous style, Early English. It was begun in 1220 on an entirely new site, the cathedral and town having been relocated from Old Sarum to be near more reliable water sources. Construction of the majority of the church progressed with remarkable rapidity and was completed by 1258, leaving only the soaring crossing tower and spire to be built from 1334 to 1380. Salisbury incorporates features from monastic plans, including the double transepts of Cluny III and the square east end of the Cistercians, in a long, orthogonal building that is unmistakably English. On the interior, quadripartite vaults rise from three-story nave elevations, yet the continuous vertical line exploited by the French has been replaced by a horizontal emphasis created by a stringcourse under the triforium and another under the clerestory windows. Even the ribs of the vaults do not extend down the wall

but spring instead from wall corbels at the base of the clerestory. Surfaces are articulated by shafts and trim in black Purbeck marble, an English stone that is not actually marble but takes a highly polished finish. The exterior receives the same horizontal emphasis as the interior. Flying buttresses do not have a strong vertical character, and the walls are coursed in horizontal bands that extend across the west front. With all this horizontality, the 404-foot tower and spire provide the necessary vertical counterpoint, and their great weight has noticeably deformed the piers at the crossing. The cloisters (completed 1284) are fine examples of early Decorated tracery, and off the east range one finds a lovely octagonal chapter house (begun 1263). Salisbury like many English cathedrals, was both an abbey and a cathedral. Accommodations were accordingly needed for the brothers to meet daily to hear a chapter from the Rule of St. Benedict read and elaborated; hence the polygonal chapter house. In Romanesque monasteries, this was generally a square or rectangular room off the cloister, but in English cathedrals it becomes an occasion for elegance in vaulting an octagonal space of considerable size. Salisbury Cathedral was imitated by many major churches, which can be seen mostly in the older sections of their construction: Wells, York (only the transepts), Lincoln, Southwell, Beverley, Rochester, and Peterborough. Many secular Gothic buildings were constructed in England as the population's wealth increased. Such buildings include the colleges of Oxford and Cambridge; Westminster Hall in London (1393–1399); Winchester Castle (1232–1240), of which only one hall remains, and Hampton Court Palace (as of 1520). Many fortresses and castles also profess the Gothic secular style, as does the Tower of London, which was begun in 1078 and frequently enlarged, and declared a world heritage site of UNESCO in 1988.

### **AFTER-READING TASKS**

#### **1. Can you answer the following questions?**

1. Why were leading master masons of England and France summoned to Canterbury in 1174?
2. Why did pilgrims from all over Europe flock to Canterbury?
3. How can Canterbury's rambling plan be explained?
4. What are fine examples of early Decorated tracery?
5. What major churches imitated Salisbury Cathedral?
6. Why do many fortresses and castles profess the Gothic secular style?

## 2. Give Russian equivalents for the following.

To summon leading master masons; to rebuild the ruined site; horizontal bands; to house England's most popular shrine; to partake of the performed miracles; star vaulting; suitable accommodations; pilgrimage churches; an aisle and ambulatory; east and west transepts; axial chapel; the crossing tower; to incorporate features from monastic plans; orthogonal building; quadripartite vaults; a stringcourse under the triforium; the clerestory windows; wall corbels; trim in black Purbeck marble; the walls are coursed in horizontal bands; vertical counterpoint; Romanesque monasteries; octagonal chapter house; the polygonal chapter house; rectangular room off the cloister; octagonal space.

## 3. Give English equivalents for the following.

Давать советы; руководить работой; разрушать оставшиеся секции хора; каменная кладка, не подлежащая восстановлению; стены боковых нефов; падать со строительных лесов; паломники со всей Европы; жертвоприношения паломников; постоянный поток посетителей; беспорядочный план; осевая капелла; период зрелого перпендикулярного стиля; веерные своды; двойные трансепты; восточный предел; нервюры сводов; аркбутаны; в средокрестии; прямоугольная комната рядом с монастырем; светский стиль.

## 4. Substitute the Russian words and word combinations by their English equivalents from the box. Translate the text into Russian. Give the gist of the text.

fan vault; cloister(s); Perpendicular Style; tracery; ambulatory; square grid; sobriety; choir; decorative; ogee arch; chapter halls; mainland; vault; chapel; splendid; decoration
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The (перпендикулярный стиль) was first applied in the former Benedictine abbey at Gloucester in the fourteenth century. The (крытая галерея) shows the (квадратная сетка) square grid that is so characteristic for this style. The eastern window, which is richly equipped with grid-like (ажурная каменная работа), is the largest in England. Typical also is the (веерный свод) of the (монастырь). The end of the fourteenth century and the construction



of Winchester Cathedral saw a movement that went against the stylistic excess that was so atypical for the English character – and aimed for (умеренность). The (перпендикулярный стиль), which was used here for the first time, got its name from the grid-like mullions and members that replaced the (ажурная каменная работа) particularly in the windows. Just as characteristic was the use of new arch forms, such as the narrowing (стрельчатая/килевидная арка), which was unknown on the (континент), as well as the specifically English Tudor arch, which is flatter than the ogee arch. Despite the return to straighter lines in the (ажурная каменная работа), the wealth of (отделка) was not at all diminished; it was merely relegated to smaller rooms, to the (зал для собраний клерикальных обществ), which were added to the cathedrals, (монастыри) and smaller chapels. The most (великолепный) building of this late period of English Gothic is the (часовня) of Henry VII in the (хоры) at Westminster Abbey in London (1502–1526). Its fantastic (свод) shows the (декоративный) abilities of the Gothic style at its highest level.

### 5. Match the words and their definitions.

1. panel tracery	a. the interior of a cathedral or large church behind the high altar
2. fan vault	b. a slender, upright intermediate member that subdivides an opening, as a division between panes of a window, it is most characteristic of the elaborate Gothic systems of stone
3. tracery	c. a pointed arch having an S-shaped curve on both sides
4. mullion	d. ornamental stone openwork, typically in the upper part of a Gothic window
5. ogee arch	e. A concave conical vault whose ribs, of equal length and curvature, radiate from the springing like the ribs of a fan
6. retrochoir [ˈrɛtrəʊ,kwɔɪə]	f. Gothic style window design in sections within a large opening

### 6. Discuss the text in the dialogue with your fellow students.

The eastern part of the Canterbury Cathedral, which was already completed in 1189, is the first work of the early Gothic French

style in England. But the English were not yet ready to embrace and follow it, and instead were content with applying Gothic forms on Norman foundations, or reshaping Romanesque forms in the spirit of the Gothic. They were particularly attracted to the external ornamentation, while the essential building principles became secondary. This provides the decisive reason for the special direction the development of the Gothic took in England. In essence, the Norman-Romanesque building principle and arrangement are retained and the Gothic forms merely serve as ornamentation. The lively consistency, the inner correlation of building principles and decoration are therefore lacking in the works of the Early English. The horizontal line dominates, but it is the vertical, the striving towards Heaven, that corresponds with the essence of the Gothic. The round pillars are surrounded with free standing pillars; the pointed arches taper very narrowly (lancet arch); at first, the rib vaults acquire one extra rib until eventually the star vaulting is introduced. In the ornamentation the slender and delicate are pushed to the utmost, at times even exaggerated. This style spread very quickly across the entire country, which is proof that it coincided with popular demand. It also resulted in a certain uniformity of all buildings.

**7. Rewrite the following sentences. Present your text in class.**

At Lincoln Cathedral, a more complicated building history has resulted in a splendid combination of English Gothic periods. The Norman church, damaged by an earthquake in 1185, survives today only in the lower portions of the west front. Rebuilding work, started in 1192, continued harmoniously through 1280. Construction began with the choir and eastern transept, followed by the western transept, chapter house, nave, and west-front upper portions. The retrochoir (meaning "behind the choir" and here known as the Angel Choir) was begun in 1256. Concluded by an enormous eastern window, it was finished in 1280. Lincoln offers several novel architectural features. Most obvious on the interior are the varied vaulting systems, including the tierceron vaults of the nave which link with an ornamented ridge rib. The "crazy" vaults of the choir are an asymmetrical experiment showing an original and free interpretation of established Gothic conventions. Throughout the cathedral, but above all in the Angel Choir, there is a wealth of elaborate trim in the form of Purbeck marble shafts, stiff-leaf capitals, and the sculpted angels that give the retrochoir its name. The Angel Choir clerestories and

east-end window have tracery of the Decorated period. On the west front, a broad screen wall extends from the Norman work to increase the apparent width of the facade, obscuring the bases of the west-front towers, which define the actual width of the church. Finally, the ten-sided chapter house with its bold flying buttresses is a departure from the usual octagonal form.

### **8. Comment on the following text.**

The city of Ely, which is surrounded by flat moors, is dominated architecturally by its huge and imposing cathedral. This building is one of the most splendid creations of the Decorated Style. This magnificent edifice was begun in 1083 and rises on the ruins of an abbey that was dedicated to St. Etheldreda, but was destroyed by the Normans. In the twelfth century a Benedictine monastery was added to the building. On the night of 22 February 1322, the cathedral's belfry collapsed. It was replaced by the only octagonal tower in England, the so-called "crown of Ely". This innovation, as well as the Lady Chapel that was added to the northern transept, represent the zenith of the Decorated Style. Ely Cathedral illustrates a specific aspect of medieval architecture in England, large-scale construction in timber. Norman work predominates in the nave, which is covered by a timber roof; on the west front, a late Norman project designed with transepts but never finished; and in the transepts east of the nave. The original Norman choir was enlarged (1230–50) by an eastern extension of six additional bays, based on the Early English nave of Lincoln. The collapse of Ely's Norman crossing tower in 1322 provoked the most extraordinary construction. The church foundations were judged insufficient to support a masonry reconstruction, so the tower was replaced by a lantern in wood, the design of which also increased the light and usable space at the crossing. The designer of this masterpiece of medieval engineering was William Hurley, the King's Carpenter. He used eight giant oak posts – sixty-three feet long, forty inches thick, and thirty-two inches wide – for the vertical members of the octagonal tower, which has a diameter of sixty-nine feet. These are supported on hammerbeams tied to the masonry crossing piers. The octagon itself is set at 22.5 degrees to the axis of the nave, providing a spatial contrast at the crossing. Most of the vaulting of the octagon is wood made to look like stone; the actual structural members are visible only if one climbs into the lantern via the access stair.

## 9. Render the following into English.

В готической архитектуре Англии, заимствовавшей готическую архитектуру Франции во второй половине XII века, выделяют три периода.

**В первый период** (1170–1240 гг.) – ранней готики был создан хор собора в Кентерберии. После землетрясения 1192 года был реконструирован собор в Линкольне. Были реконструированы соборы в Рочестере и Чичестере, а также собор в Солсбери, план которого состоит из прямоугольников. Трансепт пересекает здание посередине; снаружи это средокрестие увенчано башней. Правильные геометрические формы соответствуют средневековому литургическому членению собора.

**Второй период**, охватывающий с 1240 по 1330 г., называют «украшенной» готикой. Его начало ведут с реконструкции главной церкви Вестминстерского аббатства, оплаченной королем Генрихом III для популяризации его предка Эдуарда Исповедника (1042–1066). Высота хора Вестминстерского аббатства достигает 32 м. На фасадах трансептов появились большие окна-розы, пазухи которых были украшены ажурной каменной работой. А стены центрального нефа стали опираться на систему аркбутанов.

**Третий период** «перпендикулярной» готики, длился с 1330 по 1530 г. Несмотря на то, что этот стиль восходит к французскому «лучистому» стилю, она меньше других испытала его влияние. Собор в Или – шедевр средневековой архитектуры. Силуэт восьмиугольника и lanternы с контрфорсами и пинаклями, бросается в глаза издали, являя собой фантастическое зрелище.

## 10. Make a presentation on one of the cathedrals described in the Unit.

### SUPPLEMENTARY READING

#### Discuss the text in the dialogue with your fellow students.

Ely's exceptional crossing tower is not the only example of English monumental timber construction. A number of late medieval hammerbeam roofs survive, the grandest being Westminster Hall in London (now incorporated into the Houses of Parliament, a nineteenth-century building). The hall itself dates back to the early 1100s, when it was constructed as an aisled space for royal banquets. By the late Middle Ages, a covering not requiring intermediate supports was

desired, so in 1394–1402 the hall was roofed, using hammerbeams that are supported on the older walls. Hammerbeam construction is actually a series of successive short cantilevers that enable builders to roof a span wider than the length of available timbers. The craftsmanship behind the Hammerbeam roofs, with their interlocking pegged joints and elegantly carved finials and angels, is a testimonial to the technical skills and artistry of medieval carpenters.

As an example of Late Gothic masonry construction in England, the chapel at King's College, Cambridge, deserves attention for its exceptional fan vaults designed by John Wastell. Begun in 1446 with donations by Henry VI and completed by 1515 with contributions from Henry VIII, the chapel was designed for use in an era when the sermon had become an important aspect of worship services, so it was built with a simpler plan and smaller area to reduce reverberation so that speech could be better understood. Medieval monastic chant is enhanced by long reverberation times, but the spoken word is virtually incomprehensible in the same space. Medieval churches still in use for church services employ electronic amplification systems that help cancel out reverberation. King's College Chapel is basically rectangular in plan, with Perpendicular tracery in the large windows and majestic fan vaults overhead. The ornate organ loft atop the choir screen divides the space into two parts, one for townspeople and the other for students. The chapel is contemporary with the High Renaissance in Italy, and the woodwork of the choir screen contains classical detail in what is otherwise a late medieval building.

### *Keep in mind*

A hammerbeam roof is a decorative, open *timber roof truss* typical of English Gothic architecture and has been called "...the most spectacular endeavour of the English Medieval carpenter".

## PART IX RENAISSANCE ARCHITECTURE

### PRE-READING TASKS

#### 1. Learn the following words and word combinations.

<p>abaci ['æbəsai] от abacus          abacus ['æbəkəs] – абак(а),          верхняя часть капители ко-          лонны; мозаичная панель          absorb [əb'zɔ:b] – поглощать          ancient ['eɪn(t)ʃ(ə)nt] – древ-          ний          achievement [ə'tʃi:vmənt] – до-          стижение, успех; выполнение          apex ['eɪpeks] pl apices – выс-          шая точка; вершина; верх          baptistery ['bæptɪstəri] – бапти-          стерий          Bay – пролёт (здания); шаг ко-          лонн здания каркасного типа;          травея          celebrated [sə'lɪbreɪtɪd] – про-          славленный          characterize ['kærəkt(ə)raɪz] –          изображать; характеризовать          chestnut ['tʃesnʌt] – древесина          каштанового дерева          clamp – зажим; фиксатор          codify [kɒdɪfaɪ] – зашифровы-          вать; систематизировать; ко-          дифицировать          come down to us – дойти до нас          competitor [kəm'petɪtə] – кон-          курент; противник, соперник          concurrently [kən'kʌr(ə)ntli] –          одновременно</p>	<p>imperceptibly – незаметно          invention [ɪn'venʃ(ə)n] – изоб-          ретение          lingering ['lɪŋ(ə)rɪŋ] –          продолжительный, долгий          loggia ['lɒdʒə] – лоджия          maintain – сохранять; удер-          живать; поддерживать          manuscript ['mænjuskɪpt] –          манускрипт, рукопись          medieval [,medi'i:v(ə)l] – medi-          aeval средневековый          negligible ['neglɪdʒəbl] – не-          значительный          notary ['nəʊt(ə)rɪ] – нотариус          observations – наблюдения          overrun [əʊvə'raʊn] – захваты-          вать (территорию); опусто-          шать, грабить          radial ['reɪdɪəl] – радиальный;          веерный; звездообразный;          лучевой; лучеобразный          ratio ['reɪʃiəʊ] – пропорция          rebirth [ˌri:'bɜ:θ] – возрождение          reawaken [ˌri:ə'weɪk(ə)n] –          снова пробуждать          resolution (about/on smth) –          резолюция, решение          rival ['raɪv(ə)l] – соперник;          конкурент; соперничающий          Rome [rəʊm] – Рим          side-aisle – боковой неф</p>
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Constantinople [ˌkɒnstəntɪ'nəʊpl] – Констан- тинополь	shell – обшивка; оболочка; корпус
cortile [kɔ:'ti:lɪ] – внутренний двор (дворца)	span – охватывать, прости- раться
continuous – непрерывный, непрекращающийся	springing – пята арки или свода
cross section – поперечное се- чение	strap – скоба
Enlightenment	technological – промышлен- ный, технический
[ɪn'laɪt(ə)nmənt] – эпоха Про- свещения	timbers ['tɪmbəz] – балки и доски
en suite [ɒn'swi:t] – смежный	tension ring – натяжное кольцо
freestanding – отдельностоя- щий	tin-plate – покрывать оловом
flourish ['flaʊrɪʃ] – процветать	thrust – осевое давление; осе- вая нагрузка
goldsmith ['gəʊldsmɪθ] – золо- тых дел мастер; ювелир	undue [ʌn'dju:] – несвоевре- менный
half-column – полуколонна	usher in – возвещать
heritage ['herɪtɪdʒ] – наследие	veneer [və'niə] – облицовка; наружный слой

## 2. Answer the following questions.

1. How long did the High Renaissance exist?
2. Who are the giants of Renaissance art?
3. What was the centre of Renaissance art?

## 3. Make sure you know how to pronounce the following.

Renaissance [ri'neɪs(ə)ns]; Plato ['pleɪtəʊ]; medieval [ˌmedi'i:v(ə)l]; Rome [rəʊm]; rebirth [ri:'bɜ:θ]; library ['laɪbr(ə)rɪ]; architecture [ɑ:(r)kɪtektʃə(r)]; Florence ['flɔ:(ə)n(t)s]; Florentine ['flɔ:(ə)ntaɪn]; identity [aɪ'dentəti]; achievement [ə'tʃi:vmənt]; technologic(al) [ˌteknə'lɒdʒɪk((ə)l)]; Pliny ['plɪni]; notary ['nəʊt(ə)rɪ]; ['mænjuskɪrɪpt]; characterize ['kærækt(ə)raɪz]; period ['pɪəriəd]; negligible ['neglɪdʒəbl]; loggia ['lɒdʒə]; literature ['lɪt(ə)rətʃə]; ratio ['reɪʃiəʊ]; Constantinople [ˌkɒnstəntɪ'nəʊpl]; ancient ['em(t)j(ə)nt]; ['bæptɪstəri]; Donatello [ˌdɒnə'teləʊ]; Aristotle ['arɪstɒt(ə)l]; Plu-  
tarch ['plu:tɑ:k].

#### **4. Give Russian equivalents for the following.**

Western European history; cultural achievement; painting, sculpture; architecture; in many ways; Renaissance; medieval heritage; to flow imperceptibly into smth; technological inventions; the fall of Constantinople, Greek scholars; Greek and Latin manuscripts; the period of reawakening; classical Rome, the fall of the Roman Empire.

#### **5. Translate the following into Russian.**

The French word *renaissance*, or rebirth, was first used in the nineteenth century, to describe the period in western European history from 1400 to 1650, of cultural achievement – painting, sculpture, architecture, literature, science, or music. In many ways the Renaissance builds on its medieval heritage and flows imperceptibly into the next major period of European history – the Enlightenment. Historical events and technological inventions helped shaped the world. With the fall of Constantinople in 1453, Greek scholars migrated to Italy, bringing Greek and Latin manuscripts, which they deposited in libraries in Florence. The Florentines of the fifteenth and sixteenth centuries characterized their times as a period of reawakening to the ideals and achievements of classical Rome, which had been ignored for a thousand years, since the fall of the Roman Empire.

#### **6. Read and translate the following text.**

##### **TEXT**

Humanist scholars and artists recovered Classical Greek and Roman texts, including Vitruvius's *De Architecture*, and sought to create a modern world rivaling that of the ancients. Within their new intellectual construct, it was desirable, to achieve fame, meaning that, unlike the anonymous designers of the Middle Ages, Renaissance architects became celebrated as personalities. Their identities and even details of their personal lives have come down to us. These architects, absorbing the writings of the Greek philosopher Plato, set out to create an architecture of mathematical perfection.

Renaissance architects maintained the interest in geometry that had so strongly influenced medieval architecture. Rather than using the complex, geometric transformations of medieval master masons, they admired such "ideal" forms as the square and circle. Thus,



the central-plan church came to represent the most perfect form, absolute, echoing celestial harmony. Artists made drawings of the human figure inscribed within a "perfect" geometric context and, thereby, "proved" that human proportions reflected divine ratios.

From the beginning of the fifteenth century to 1494, when French armies overran the city, Florence flourished as the center of the early Renaissance, and the figure who ushered in this profoundly creative period for architecture was Filippo Brunelleschi (1377–1446). The son of a notary, Brunelleschi was trained as a goldsmith. In 1400 he entered the competition to design a new set of bronze doors for the baptistery of Florence Cathedral. His main competitor, and the man who won, was Lorenzo Ghiberti (1378–1455). Discouraged by his loss, Brunelleschi set off for Rome with his friend, the sculptor Donatello (1386–1466), and his subsequent career as an architect owed much to the extended visit he paid to the Eternal City and the observations he made there. During his stay in Rome he accurately recorded everything he saw, Brunelleschi codified the principles of geometrically accurate linear perspective, making possible the exact representation of a three-dimensional object on a two-dimensional surface. Brunelleschi must have assisted his friend, the painter Masaccio (1401–1428), in the application of linear perspective to a fresco painting, *The Trinity* (1427–28) at S. Maria Novella in Florence.

By 1407 Brunelleschi was again living in Florence. That year the directors of the cathedral works consulted distinguished European architects for advice on the cathedral's dome in Florence, eventually they turned to Brunelleschi. The architect used his knowledge of ancient Roman construction as well as lingering Gothic traditions to produce an innovative synthesis. He employed a Gothic pointed-arch cross section instead of a semicircular one and created a double shell of radial and concentric ribs, a strategy traceable both to ancient monuments such as the Pantheon and to the nearby cathedral baptistery.

The cleverness of Brunelleschi's system of ribs is worthy of detailed description. He devised as his principal structural members sandstone ribs rising from each of the eight corners of the octagonal drum. At the springing of the dome, they have a cross section of eleven by seven feet, and they taper upward to an apex ring beneath the cupola. Between each of these corner ribs, Brunelleschi placed a

pair of intermediate ribs, making a total of twenty-four vertical ribs. To hold the inner and outer shells apart, he inserted five horizontal rings of sandstone, connected by tin-plated iron clamps which he had observed in the ruins of Roman construction. Finally, near the base of the dome, he placed twenty-four chestnut timbers, banded together with straps and bolts into a continuous wooden tension ring that resists the outward thrust of the dome. However, according to modern structural analysis, the action of this ring is negligible.

Work on the cathedral dome continued throughout Brunelleschi's lifetime. Concurrently, he was able to build several smaller projects in which the ideals of Roman architecture could be expressed more directly than in the cathedral dome. In these commissions Brunelleschi was able to express outwardly his empathy for ancient Rome. The earliest, the *Foundling Hospital*, is considered the first building of the Renaissance. Designed in 1419 and built from 1421 to 1444, it continues the link with classical tradition that had been maintained in Florence through such proto-Renaissance buildings as the Romanesque S. Miniato al Monte and the cathedral's baptistery. The *Foundling Hospital* has a continuous arcade, carried on Corinthian columns across its main facade and around an internal courtyard that is comparable to the ground-floor arcading in marble veneer that adorns both S. Miniato and the baptistery; these Romanesque elements were ultimately based on Roman architecture. At the hospital, the arcading is three-dimensional, creating a loggia with domed vaults in each bay. Semicircular arches span the width of the loggia, from the freestanding columns with abaci to corbeled brackets on the opposite wall.

A similar columnar arcade is found in the aisles of the Latin-cross church of S. Lorenzo, begun in 1421. Here, Brunelleschi defined each bay with arches that spring from columns of the nave arcade to pilasters set between side-aisle chapels. This configuration achieves a more balanced effect than the wall corbels at the hospital, yet Brunelleschi found a resolution in his design for the church of S. Spirito, begun as late as 1445. This may seem an undue emphasis on Brunelleschi's part on admittedly minor architectural details, but such attention to each element and to the relationship of all elements to one another characterizes the proper manipulation of the classical language of architecture.

## AFTER-READING TASKS

### 1. Can you answer the following questions?

1. In what way did designers of the Middle Age differ from Renaissance architects?
2. Wherein lay the main interest of Renaissance architects?
3. Why is Florence considered to have been the center of the early Renaissance?
4. Why did the directors of the dome works of the Cattedrale di Santa Maria del Fiore choose Brunelleschi's ideas?
5. What other projects did Brunelleschi fulfill concurrently with work on the cathedral dome?
6. Why is the *Foundling Hospital* considered the first building of the Renaissance? Wherein lies the peculiarity of Brunelleschi's classical language of architecture?

### 2. Give Russian equivalents for the following.

To achieve fame; the anonymous designers; set out; to celebrated personalities; to absorb the writings of Plato, create an architecture of mathematical perfection; medieval master masons; the central-plan church; celestial harmony; to overrun the city, to usher in; to enter the competition; a set of bronze doors; the Eternal City; wall corbels; linear perspective; lingering Gothic traditions; a Gothic pointed arch; cross section; principal structural members; sandstone ribs; the octagonal drum; springing of the dome; an apex ring; intermediate ribs; to hold the inner and outer shells apart; tin-plated iron clamps; chestnut timbers; straps and bolts; tension ring that resists the outward thrust of the dome; proto-Renaissance buildings; continuous arcade; marble; semicircular arches; span the width of the loggia; freestanding columns with abaci; corbeled brackets; nave arcade; to attach half-columns.

### 3. Give English equivalents for the following.

Ученые гуманисты; новый мир, архитекторы эпохи Возрождения; Средние века; дойти до нас; сохранить интерес к; оказать влияние на средневековую архитектуру; вместо того чтобы; небесная гармония; божественные пропорции; фигура, вписанная в круг; золотых дел мастер; состязаться с к.-либо; баптистерий; основной соперник; отправиться в Рим; зата-

нувшаяся поездка; во время своего пребывания в; систематизировать принципы чего-л.; изображать объемные предметы на плоской поверхности; купол собора; поперечное сечение; лучеобразные нервюры; древние памятники; одиннадцать на семь футов; натяжное кольцо; осевая нагрузка купола; ширина лоджии; отдельностоящая колонна.

#### **4. Translate the following passage.**

In both S. Lorenzo and S. Spirito, Brunelleschi sought to accommodate the traditional practical requirements of his clients within a unifying system of mathematical proportions. At S. Spirito, larger square is repeated four times down the nave and then once for each transept, the crossing, and the choir. Equally carefully proportioned Roman elements such as the semicircular arch, Corinthian columns and coffering impart a classical monumentality to the interiors of both churches. Brunelleschi made prominent use of simple numerical ratios in three of his smaller commissions. For the church of S. Lorenzo, he erected the Old Sacristy (1421–28) in a corner of the south transept. The floor, walls, and pendentives are contained in a cube, capped by a hemispherical dome with an oculus. Pilasters, an entablature, and arches of gray pietra serena, a local stone much favored for architectural detail, are set against the white plaster of the walls, giving a linear definition to the interior. The thinness of the pilaster strips as they turn the corner and the isolated, arch, the interior is entirely his. The space is a carefully conceived but occasionally awkward essay based on numerical ratios, the classical language, and local building practices. The plan is generated by placing the circle of a dome above a square divided into three bays, and expanded one barrel-vaulted bay to each side and one domed square bay in depth. All these bays are defined by Corinthian pilasters supporting a continuous entablature with arches above, and all are delineated in gray pietra serena against white plaster.

#### **5. Substitute the Russian words and word combinations by their English equivalents from the box. Translate the text into Russian. Give the gist of the text.**

Papal Chancery; influential thinkers; searched; theorist; address; a man of genius; sculptors; On completing; in Alberti's mind; founders of the Renaissance; In contrast to; gave him the chance; accomplished scholar; admired; antique sculpture; monuments of antiquity; theories of perspective; artists; personal style

In contrast to the pragmatic and technically skilled Brunelleschi, Leon Battista Alberti (1404–1472) was a classical (теоретик) who saw architecture as a way to (реагировать на) societal order. The Renaissance architect, (по мнению Альберти), was to be a universalist, an intellectual, and (гениальный человек). Alberti was an (талантливый ученый) from an exiled Florentine family; he became one of the most (влиятельный мыслитель) of his time. His education at the universities of Padua and Bologna included mathematics, music, Greek, Latin, philosophy, and Roman law. (По завершению) these studies, Alberti entered the (Папская Канцелярия) in Rome as secretary to the chancellor. Living in Rome provided him with many opportunities to meet artists visiting the (памятники античности), and his travels (предоставить возможность) to observe the works of (живописцы) in many cities throughout northern Italy. Because Alberti (искал) the writings of Plato, Aristotle, Plutarch, and Pliny the Elder for references to the arts and carefully studied the collections of (античные скульпторы) that were being assembled by patrons of the arts, his writings reveal a mixture of scholarly research and informed observations. The manuscript of Alberti is *On Painting*, completed in 1435, documents Brunelleschi's (теории перспективы). It was dedicated to five young artists of Florence whom Alberti most (восхищаться) and who came closest to creating a (индивидуальный стиль) that reflected the art of ancient Rome. We now regard these five – Brunelleschi, the sculptor Ghiberti, the painter Masaccio, and the (скульпторы) Donatello and Luca della Robbia (1399–1482) – as among the (творцы Возрождения).

**6. Rewrite the following sentences. Make any changes that are necessary. Present your text in class.**

Alberti's interest in architecture was probably first aroused when he came across Vitruvius's *The Ten Books on Architecture*. It

was the only one to have survived. Vitruvius was a mediocre writer at best, and owing to the uncertainty of his language, his text is often ambiguous; nevertheless, as an authentic book from Roman times, the work was greatly respected by Renaissance architects. In response to the obscurities in Vitruvius's text, in order to discuss principles of Roman buildings designed after the time of Vitruvius, and in order to argue that architects should be highly educated humanists, like himself, Alberti began writing his own treatise, modeled on the antique text and, like it, organized into ten books or chapters. He worked on his book which he titled *De re aedificatoria*, or *On the Art of Building*, from the early 1440s until his death, completing a first version by 1452, which was circulated in manuscript form. The text as we know it was published posthumously in Florence in 1485. As the first architectural treatise of the Renaissance, it is important for cataloging the features and proportions of the orders of antiquity and establishing a theory of harmonious proportions to be observed in buildings.

**6. Match the words and their definitions.**

1. shell	a. is a device that holds two things firmly together
2. freestanding	b. is a thin layer of wood or marble which is used to improve the appearance of something
3. apex	c. an enclosed area, typically roofless and arcaded, within or attached to a building
4. veneer	d. the top or highest part of something, especially one forming a point
5. cortile [kɔ:'ti:lɪ]	e. an object standing on its own away from other things
6. clamp	f. of a building or other structure is the outside frame of it

**7. Expand on the following.**

In 1550, Giorgio Vasari (1511–1574), the Florentine painter, biographer, and art historian claimed in his book *Lives of the Most Excellent Painters, Sculptors and Architects* that visual art was reborn

with the painter Giotto. Giotto, who also was inspired by Roman ideals, initiated a more human artistic vision that reached its high point with Michelangelo.

### **8. Translate the text into Russian. Render it into English.**

Alberti adapted proportioning systems expounded by Vitruvius because he believed that, they should unify plans, elevations, and sections of a building. For example, church plans could be centralized, using a circle, hexagon, octagon, decagon, dodecagon, or based on a square, such as a square-and-a-half, square-and-a-third, or double square. Whatever the plan selected, the three-dimensional realization was to be derived from it. Furthermore, to assume their proper symbolic role in the cityscape, churches needed to be centrally located, isolated from other structures so that they could be seen from all sides, and raised above ground level on a plinth or base.

Although Alberti was concerned with the theoretical and esthetic implications of proportional systems, he was equally attentive to the practical aspects of architecture and city planning. Vitruvius had written of public health considerations in the siting of towns, and Alberti extended this approach to include other factors such as the purity of the water supply and the distribution of land uses. He suggested that arrangements should respond to both convenience and hygiene. He proposed individual house plans with consideration for the needs and ordinary uses of the inhabitants. As kitchens are noisy, he proposed that they should be away from quiet parts of the house and yet near enough to the dining room. Bedrooms should face east toward the rising sun, and the parents' rooms should be near the children's quarters. Old people should have rooms without drafts, and guests should have rooms near the entrance to enable them and their friends to enter and leave without disturbing the whole household.

Some of this advice is reflected in Alberti's design for the facade of the Palazzo Rucellai in Florence (1446–51). To organize it, he applied superimposed Doric and Corinthian orders to demarcate the individual floors; this was the first use of the classical orders on a Renaissance domestic building. He raised the order of the ground floor on a high plinth scored into diamond shapes in imitation of Roman *opus reticulatum*, where diamond-shaped masonry units

were used as formwork for concrete walls. Here, however, the subdivision serves only as a surface texture reflective of antique practices.

### **9. Discuss the text in the dialogue with your fellow students.**

Michelozzo Bartolomeo (1396–1472), a student of Brunelleschi, worked not only in Florence but also in other northern Italian cities. Although not so celebrated a designer as Brunelleschi, Michelozzo was a capable architect and was awarded several commissions by the Renaissance patrons, the Medici. Most noteworthy of these was the Palazzo Medici in Florence, begun in 1444 after an earlier design by Brunelleschi was rejected as being too ostentatious. The client, Cosimo de' Medici, did not want to arouse feelings of envy among other important families in the city. Michelozzo's design reflects his awareness of traditional Florentine domestic buildings and his admiration for the Foundling Hospital arcade and its traditional Florentine courtyard plan. The palazzo's square plan includes a central courtyard, serving as a circulation core for perimeter rooms that open to one another en suite. Michelozzo made use of rustication. He arranged the street elevation in three tiers of graduated textures, beginning with rock-faced stone at the street level and concluding with smooth ashlar at the third level below a ten-foot-high crowning cornice with modillions, egg-and-dart moldings, and a dentil course, the first such cornice since ancient Roman times. The ground floor originally had three open arches along the street, the central one giving access to the courtyard. From the courtyard a staircase led to the major family rooms on the second floor. Deep shadows in the courtyard make the palazzo's core cool and quiet, and the upper-level galleries provide access to and shade for the individual rooms. Typical Romanesque windows with circular heads are used throughout. While without radical innovations, the Medici Palace reflects Michelozzo's connection to Renaissance circles through its symmetry, inclusion of classical elements, and careful use of mathematical proportions.

### **9. Translate the following text into Russian.**

Alberti's four other major commissions were ecclesiastical. The task of adapting classical details to the facade of a church with



a basilican cross section was a compositional problem for Renaissance architects. Alberti's work on S. Maria Novella in Florence (ca. 1456–70) produced the first completed design for a church facade in the Renaissance, but in some respects it is an extension of eleventh-century Florentine traditions with its geometric panels of white and green marble. Alberti was obliged to preserve some Gothic aspects of the existing church, particularly the pointed arches of the lower level and the central rose window above. Alberti's facade emphasizes the predominance of the square as a unit of composition. At S. Francesco, Alberti attempted to unify the facade by linking lower aisle roofs to the pedimented higher nave with flanking scrolls, a solution that was much repeated throughout the Renaissance. In Mantua, Alberti worked for the Gonzaga family. Here he gave the church of S. Andrea (1472–94) an entrance portico based, like S. Francesco, on a temple front and triumphal arch, and he intended to extend this treatment to the east and west transepts. The temple portion's order of Corinthian pilasters stands on pedestals; this order reappears on the interior, supporting the great barrel vault of the nave. The church's plan is that of the ancient Roman Basilica of Constantine, with the transverse barrel vaults of the chapels and their bearing walls resisting the lateral thrust of the longitudinal barrel vault of the nave. It would serve as the pattern for many subsequent churches. The assemblage of classical elements on the interior presents the first Renaissance vision rivaling the monumentality of the interior spaces of such ancient Roman monuments as the basilicas and baths. S. Sebastiano, which stands not far away, was designed as a Greek cross with a hexastyle pilastered temple front. The central interior space is spanned by a groin vault, not a dome as one might expect; the stubby arms of the Greek cross are barrel-vaulted. In its present incomplete state, the church does not clearly reflect its designer's intentions, but it does illustrate Alberti's interest in the centrally planned church.

### **10. Render the following into English.**

Основой архитектуры Ренессанса являлось наследие зодчества Древней Греции и Древнего Рима: симметрия, пропорциональность, система ордеров, ритмичность в расположении элементов и декора фасадов. Здания архитектуры Ренессанса имеют прямоугольную форму, в фасадах присутствует ритмич-

ность в расположении окон. Ренессансная архитектура была описана в работах Леона Батиста Альберти «Десять книг об архитектуре», которые стали руководством для многих европейских зодчих. Начало нового стиля было положено в Италии в 1401 г., когда мастера из Флоренции Филиппо Брунеллески и Донателло, приняв участие в конкурсе по оформлению дверей флорентийского баптистерия, не выиграли его и отправились изучать древние развалины Рима. Они зарисовывали фрагменты античных колонн, карнизов, капителей, изучали фундамент и планы построек. Именно их исследования заложили основу архитектуры эпохи Ренессанса, которая распространилась в разных странах. Главным центром искусства и культуры Возрождения стала Флоренция. Филиппо Брунеллески в 1417 г. выиграл конкурс по созданию проекта купола собора Санта Мария дель Фьоре, предложив восьмигранный пустотелый купол с двумя оболочками. На основе своих исследований античного зодчества Брунеллески сформировал свой собственный архитектурный язык. Его сооружения были более легкими и изящными по сравнению с античными образцами. Его способ передачи античных форм и декора нашел отражение в постройках Ренессанса, а затем отразился в стиле классицизм, барокко, рококо, ампире.

**11. Make a presentation on one of the architects given in the Unit.**

# PART X

## ARCHITECTURE IN EIGHTEENTH-CENTURY RUSSIA

### Unit 1

#### EARLY RUSSIAN BAROQUE

**Notes. The text you are going to read deals with *Early Russian Baroque*. Before reading study the following.**

Peter I was intensely concerned with the development of the estates, and often defined the general plan of the parks as well as the specifics of the architectural design of his country palaces, which, like the architecture of Petersburg, combined elements of the Dutch, French, and Prussian baroque. The main palaces commissioned by Peter were brick structures organized on principles of symmetry, proportion, and logic in the distribution of the parts, from central structure to end pavilions. Even country life was to be regulated in accordance with European court rituals under the new regime.

#### PRE-READING TASKS

##### 1. Answer the following questions.

1. Who were the first architects of Peter I's new city?
2. What structures did Peter I commission?
3. What was built under Peter I?

##### 2. Make sure you know how to pronounce the following.

Hermitage [ˌɛməˈrɪtɑːʒ]; enfilade [ˌɛnfɪˈleɪd]; carillon [kæˈrɪljən]; ambience [ˈæmbɪən(t)s]; mansard [ˈmæn(t)sɑːd]; edifice [ˈɛdɪfɪs]; cherub [ˈtʃerəb]; aesthetic [iːsˈθetɪk]; deference [ˈdef(ə)r(ə)n(t)s]; Petersburg [ˈpɛtərz,bɜːrg]; chinoiserie [ʃɪnˈwɑːzəri]; imperial [ɪmˈpɪəriəl]; tutelage [ˈtjuːtɪlɪdʒ]; trompe l'oeil [trɒmpˈlɜːj]; heterodox [ˈhet(ə)rədɒks]; secularism [ˈsekjəl(ə)rɪz(ə)m]; allegoric(al) [æliˈɡɔːrɪk((ə)l)]; empire [ˈɛmpaɪə]; subsume [səbˈsjuːm]; archangel [ˈɑːkɛɪndʒ(ə)l]; tsar [zɑː, tsɑː]; passageway [ˈpæsɪdʒweɪ]; unequivocal [ˌɪnɪˈkwɪvək(ə)l].

##### 3. Read and translate the following text.

#### TEXT

Before the victory at Poltava, Peter had intended the fortress at the center of his city to serve not only a military function, but also as

a tangible symbol of his union of state and religious institutions within a new political order in Russia. To implement this reformation in the very architecture of Petersburg and its fortress, he was capably served by Dominico Trezzini, one of the most talented and long-lived of the Petrine architects. Born in 1670 in the village of Astano, near Lugano, Trezzini received his education locally, and by 1699 was employed in Denmark as a fortification engineer. In this capacity, he was hired by the Russian envoy to the court of Frederick IV in the spring of 1703 and arrived in Moscow, via Arkhangelsk, with a group of craftsmen in August 1703. By February 1704, Trezzini had been summoned to Petersburg to supervise the construction of the Kronshlot bastion guarding the western approach to the city from the Gulf of Finland. Having demonstrated his skills as an engineer, Trezzini was entrusted with the rebuilding of the fortifications of Narva, where he remained almost a year before Peter elevated him to the position as architect of the country's main citadel. Although the earthen fortress was complete, Peter intended to replace it with masonry walls. In May 1706, the tsar assisted with the laying of the foundation stone of the Menshikov Bastion, and for the rest of Trezzini's life (until 1734), the design and building of the Peter-Paul fortress, with its six bastions, would remain one of his primary duties.

The Peter-Paul Fortress was never tested in battle, and its design was also calculated for symbolic, political effect. The major sections of the fortress – the six bastions – were named either for a leading participant in Peter's reign, such as Menshikov, or for a member of the imperial house, not excluding Peter himself. Nowhere are the secular nature of the Petrine era and its rejection of the symbolism of the Muscovite past more clearly stated. For Peter I, however, secularism was the essence of social order, and in his great fortress, even the religious allusions are subsumed within an aesthetic and symbolic context that is turned toward the west – and away from Muscovite Orthodoxy. There can be no clearer example than the triumphal Peter Gates, constructed in wood by Trezzini in 1708 and subsequently rebuilt in masonry in 1715–17 with classical detailing in the manner of the seventeenth-century baroque. The edifice was originally surmounted by a wooden statue of the Saint Peter. The statue of Peter over the entrance to the Petersburg fortress held the keys to heaven and hell itself. It is precisely the

attainment and possession of power that underlies all the major allegorical systems of the Petrine period.

Within the fortress, Trezzini's design of the Cathedral of Saints Peter and Paul represents a radical departure from traditional Russian church architecture, based on the cross-domed or centralized plan. To replace the original wooden church, Trezzini created a greatly elongated basilical structure, whose modest baroque dome, on the eastern end, is subordinate to the tower and spire placed over the west entrance. Indeed, the tower was the main focus of Peter's interest, and had priority over the rest of the structure, which was not completed until 1732. Rapid construction of the tower not only created a platform from which Peter could survey construction progress over the entire area, but it also provided a frame for the carillon, with chiming clock, that he had commissioned in Holland. By 1717, Trezzini had completed the basic structure of the tower (the spire was assembled in 1720), and in 1720, the carillon was installed. By 1723, the spire, gilded and surmounted with an angel holding a cross, reached a height of 112 meters, which exceeded the bell tower of Ivan the Great by 32 meters. The spire, like the body of the cathedral, resembles the seventeenth-century baroque architecture of northern Europe, with its combination of large volutes bracing the lower tiers of the tower and elements of classical entablature in the segmentation of the ascending levels. The large windows that mark the length of the church are in articulation and design unprecedented in Russian church architecture, and provide ample illumination for the banners and other imperial regalia that mark the interior. It is not clear whether this great hall was originally intended to serve as a burial place for the Romanov tsars, but with the death of Peter the Great (whose funeral was held in a temporary wooden church erected within the walls of the uncompleted cathedral), this function was assumed from the Archangel Cathedral in the Kremlin. Indeed, the Peter-Paul tower and steeple can be seen as a counterpart to the bell tower of Ivan the Great as an expression of the majesty of the sovereign.

The interior of the cathedral, divided by *faux marbre* piers with gilded Corinthian capitals into three aisles, is decorated with pastel trompe l'oeil architectural detail that seems to extend the space of the vaulting. The upper parts of the walls display panneaux on religious

themes, which, although done in the western manner, were painted by a collective of Russian artists. The centerpiece of the interior is the gilded iconostasis beneath the dome in the eastern end of the church. Its design, by Ivan Zarudnyi, bears a closer resemblance to the triumphal arches erected to celebrate events of state than to the elaborate icon screens of the late seventeenth century. Yet the craftsmanship of the latter was readily adaptable to the demands of the baroque style, of which this iconostasis is a most accomplished example. The frame, with allegorical figures, trumpeting angels, cherubim, twisted columns, and broken pediments surrounding a central icon of, appropriately, the Ascension, was carved between 1722 and 1726 by master craftsmen in Moscow, and assembled in the cathedral in 1727. It is now assumed that the icons were painted on site by the Moscow painter Andrei Merkurevich Pospelov and his assistants; but whatever the precise details of its assembly, the style of the painting is entirely western.

Trezzini, Zarudnyi, and the other craftsmen and artists performed brilliantly in providing Peter with an unequivocal statement of his determination to turn the course of Russian identity. The many secular monuments of early baroque Petersburg display that intention clearly enough, but the rejection of Muscovite, Orthodox architectural culture was all the more emphatic when occurring in the first cathedral of the new capital. Indeed, the cathedral lacked one of the fundamental elements of the traditional church structure – the apse (the altar was placed within three rectangular segments at the east end). The east wall, directly visible on entering the fortress, is instead another variation on the triumphal arch.

Peter was by no means heterodox, and the fact that the Cathedral of Saints Peter and Paul resembled a large western church was less significant than its lack of resemblance to traditional Orthodox architecture. The culture of the new style in church architecture and painting reflected the talents of a new, articulate generation of churchmen, such as Feofan Prokopovich, who firmly supported the ideology of Petrine society and adopted ornamental baroque devices in their own writings. Some of the more elaborate ornamentation of the cathedral was lost after a lightning strike and fire in 1756, although a prompt response by the garrison preserved the iconostasis and much of the interior work.

## AFTER-READING TASKS

### 1. Can you answer the following questions?

1. When and why was Dominico Trezzini invited to Petersburg?
2. What did Dominico Trezzini design and construct in Petersburg?
3. What does the statue of Peter I over the entrance to the Petersburg fortress symbolize?
4. What do the Cathedral of Saints Peter and Paul by Trezzini's design within the fortress represent?
5. How is the interior of the Cathedral of Saints Peter and Paul decorated?
6. How was Russian identity expressed in architecture?

### 2. Give Russian equivalents for the following words and phrases.

Russian baroque; stucco on the exterior; structures organized on principles of symmetry; to commission a palace; arched window; attached columns; passageway of three arches; a profusely decorated baroque cornice; elaborate cornice with entablature; mansard roof; plaster panels on the exterior; portray scenes from classical mythology; the cross-domed / centralized plan; elongated basilical structure; faux marble piers; the delicate ambience of the northern light; the gilded iconostasis; elaborate ornamentation; untouched relics; the Petrine era, palace architecture; flanking towers; allegorical representation of smth; pilaster strips; the stuccoed façade; celebrate events of state; elaborate icon screens; the baroque style; allegorical figures; trumpeting angels; ornamental baroque devices; twisted columns; broken pediments; a central icon; mansard roof; vicissitudes of court politics.

### 3. Give English equivalents for the following words and phrases.

Аллегорические фигуры; богато украшенный в стиле барокко карниз; восходящие уровни; гипсовые панели; дворцовая архитектура; Зимний дворец; золоченый иконостас; трубящие ангелы; крестово-купольный/централизованный план; крученые колонны; куранты; светские памятники; ложные мраморные колонны; отмечать события троплей; государственной значимости; отход от традиционной архитектуры; примыкающие колонны; Русское барокко; символическое

значение; стрельчатые окна; сцены из античной мифологии; терракотовые барельефы; триумфальная арка; фланкирующие башни.

**4. Match the words and their definitions.**

1. ambience	a. is a long narrow space with walls or fences on both sides, which connects one place or room with another
2. passageway	b. a roof that has four sloping sides, each of which becomes steeper halfway down
3. mansard	c. depict (someone or something) in a work of art
4. portray	d. is something which was made a long time ago and which is kept for its historical significance
5. decoration	e. the character and atmosphere of a place
6. relic	f. the process or art of adorning something

**5. Read the text. Give the gist of it in English.**

The plan of the Alexander Nevskii Monastery exemplified Peter's notion of a comprehensive architectural design, and the style was resolutely secular: the stuccoed walls, painted in red and white and delineated by pilasters and panels, closely resemble early Petrine palaces and administrative buildings such as the Twelve Colleges (see what follows). Indeed, Zubov's 1716 engraving of the original Trezzini design for the monastery's Trinity Cathedral shows not only a duplication of the tower and spire of Saints Peter and Paul, but an elaborate baroque entrance through the east – traditionally apsidal – facade. Trezzini's many competing duties removed him from active supervision of the monastery's construction, and his designs were implemented by Theodor Schwertfeger, who completed the dual Church of the Annunciation and of Saint Alexander Nevskii, consecrated in August 1724. In addition, Schwertfeger re-designed the Trinity Cathedral in his own effusive Bavarian baroque



style and energetically began its construction. The vicissitudes of court politics interfered with the project in the 1730s, however, and the unfinished building was eventually dismantled in 1755 because of structural flaws.

## **6. Read the text. Discuss it in the dialogue in class.**

The Winter Palace was completed in 1711 and expanded at least twice in the following decade. During the same period, Peter commissioned a second palace, begun in 1716 by Mattarnovy. In 1724 Trezzini completed the second Winter Palace to Mattarnovy's plans, which resembled Le Blond's model design of a house "for notables". The center of the palace is distinguished by three arched window shafts separated by attached columns (rather than the more common pilasters), and resembles Le Blond's passageway of three arches in the center of the country palace at Strelna. A profusely decorated baroque cornice completes the theatrical display over the main entrance (the shadow detail in the engraving indicates that the elaborate cornice with entablature stood clear of the structure and its mansard roof, rather like a stage set). The one extant example of Trezzini's work as a builder of palaces is the Summer Palace of Peter the Great, located within a corner of the Summer Garden at the confluence of the Fontanka and the Neva. The small structure was completed by 1712, and decorated over the next two years. The plaster panels on the exterior are attributed to Schlüter, and portray scenes from classical mythology as an allegorical representation of the success of Russian arms – particularly the Petrine fleet. The palace, defined by an elegant simplicity in window detail and proportion in relation to the size of the building, is one of the most aesthetically harmonious of imperial residences in eighteenth-century Petersburg. Yet its modest size, which was outgrown even in Peter's time, caused it to be discarded by his successors in favor of much larger summer palaces – eventually destroyed, while Trezzini's gem remains in almost its original condition. The interior decoration followed Peter's fondness for Dutch tastes, but also contained one room built to a design by Le Blond in 1717–20, and seven ceiling allegorical paintings.

## 7. Read the text. Summarize it in 100 words.

Early palace architecture could achieve a grand scale, as in the case of the residence of Alexander Menshikov on Vasilevskii Island. Located on the Neva, with a garden extending into the center of the island, the masonry palace was begun in 1710 to a design by Giovanni Mario Fontana and completed in the early 1720s – with attached wings converting much of the garden into a courtyard – by Gottfried Johann Schadel. Menshikov and his family were evicted from the palace following his downfall in 1727, during the reign of Peter II, and in 1732, the residence was converted to use as a military institute. Its steeply pitched mansard roof with flanking towers was removed, as was a row of allegorical statues over the entrance. A recent restoration has uncovered much of the original decorative work on the interior, including the lavish use of Dutch tiles, carved paneling, extensive stucco ornament, and several ceiling paintings. The pilaster capitals on the second level of the main facade are among the early examples of the use of the composite order in Russia, and indicate an interest in reproducing elements of the order system in the new architecture. Menshikov's Vasilevskii Island residence was not his only palace: On the Island of Kotlin, Menshikov commissioned the expansive "Italian Palace," built by Johann Friedrich Braunstein in 1720–3. An early engraving shows the extensive use of pilasters, a rusticated ground floor, and statuary above the cornice at the center of the building. Again, the design suggests similarities with the work of Tessin the younger in Stockholm. Within Petersburg itself, most of the Petrine palaces were subsequently razed or incorporated into larger structures, but one of the best examples, on a small scale, of early palace architecture is the so-called Kikin palaty, or "chambers". Constructed in 1714, the residence was one of several built for Admiral Alexander Kikin. In the early 1720s, the wings of the palace were enlarged by an additional story to accommodate the Kunstkammer Museum. Although the architect of the Kikin residence is not certain, its style shows a similarity with Le Blond's design for the main palace at Peterhof begun in 1714. The use of white trim – particularly the pilaster strips – delineates the proportions of the stuccoed facade and the large window frames, whose expanse of glass provides a telling contrast to pre-Petrine dwellings, which seem to have been designed to exclude a view of the exterior world.

## **8. Render the following text in English.**

Peterhof began on a small cape with the construction of a wooden house for Peter in 1710–11. In 1714, Peter commissioned two masonry palaces: "Mon Plaisir," and the main palace. The work was supervised by Johann Friedrich Braunstein, who within two years created the central structure of each palace, as well as the outlines of the Upper and Lower Parks, and a large grotto in front of the main palace. In 1716, Le Blond assumed direction of the project, widened the canal leading from the gulf to the grotto, devised an extensive hydraulic plan paneling of light oak carved under the direction of Nicolas Pineau. The ceiling paintings included works by Pillement and Bartolomeo Tarsia, whose design for the main, Italian Salon was approved by Peter. In 1721, Michetti expanded Le Blond's plan with the addition of galleries and end pavilions extending from either side of the central structure. By 1725, the essential elements of the main palace were in place and ready for their vast expansion by Bartolomeo Francesco Rastrelli. Le Blond's work on the main palace at Peterhof, which he partially rebuilt and expanded from Braunstein's original structure, illustrates his approach to palace architecture, developed from principles set forth by the French master Jules Hardouin-Mansart. Symmetry was the supreme principle and began with the three-storied central structure, marked by a pediment and Corinthian pilasters, still clearly visible in Rastrelli's rebuilding of the palace. This area contained a vestibule, extending from the south to the north facade of the palace, and a grand stairway leading to enfilades of state rooms. In Le Blond's larger designs, more intimate quarters could be arranged as an "apartment," or cluster of rooms, around a large space. Le Blond's greatest rooms at Peterhof were the Italian Salon and Peter's Oak Study. A fire in 1721 led to their restoration by Niccola Michetti, who retained the French windows. After 1719 the role of supervising architect at Peterhof was assumed by Michetti, who continued work on the main palace and devoted particular attention to the development of the Upper and Lower Parks in the French style initiated by Le Blond. Braunstein remained the actual designer of a number of buildings.

## **9. Expand on the following.**

The Petrine form of "Mon Plaisir" has been remarkably well preserved. Intimate in scale, the building was a pleasure retreat for the

tsar, with a mansard roof over the central area that contains a large state room flanked by small rooms – including a Chinese Study decorated in chinoiserie lacquer work. On either side of the center block extend arcaded galleries consisting of an enfilade of semi-enclosed chambers and a small end pavilion. In deference to the elements in this exposed location, the glazed arcade of the galleries faces south, and the north, gulf side is protected by a brick wall with niches and smaller arched for the parks, and supervised the interior decoration of the palaces, which assumed an opulent appearance.

### **10. Translate the following the text into Russian.**

Braunstein's other work at Peterhof includes the small Marly Palace (1720–3), marked by rusticated pilaster strips and a finely calculated relation between the design of the windows and the proportions of the two floors. Like every significant palace of the Petrine period, the design of Marly took into account the distribution of water as an element for the enhancement of architecture. Hydraulic engineering created at Peterhof one of the most complex ensembles of fountains, cascades, and decorative ponds in Europe, thus proclaiming the resources and might of Russia's transformed autocracy. These elaborate hydraulic installations are an imitation of Versailles. Yet there are also at Peterhof symbolic references to Peter's triumph not only over his enemies, but also over the natural elements. Beyond the great cascade at the main palace, the gilded statue of Samson forces open the jaws of the lion in an allegory of Peter's victory over Charles at Poltava, on the day dedicated in the Church calendar to Samson. Peter skilfully exploited religious symbolism for political purposes. Yet apart from this specific allegory, the very force of the water channeled through the statuary is symbolic of Peter the Great's reshaping of the elements in the building of his city. Water is no less evident in the design of the Hermitage pavilion, surrounded by a small moat and situated at the edge of the Gulf of Finland. Built by Braunstein in 1721–4, the Hermitage was intended entirely for leisure, with broad French windows opening onto views of the park and the gulf from the second floor. Even Mon Plaisir included an office and study for the conduct of business, but at the Hermitage, the entire upper floor served as a dining or reception hall. Like the Summer Palace in Petersburg, Mon Plaisir, Marly, and the Hermitage were unsuited in

both design and setting for the major expansion required by the displays of imperial pomp in the mideighteenth century. They remain untouched relics of the Petrine era reveal the rapid transference of western architecture and the decorative arts to Russia, as well as the facility with which Russian craftsmen assimilated the highly specialized skills necessary to build on a level comparable to the major centers of culture elsewhere in Europe.

### **11. Read and discuss the following.**

During the final years of Peter's life, most of the major structures in his capital were still under construction – apart from the various palaces of the tsar-emperor and his grandees, almost all of which were subsequently rebuilt. The bell tower of the Peter-Paul Cathedral had received its finishing touches, but the body of the church was still far from complete. Parts of the Holy Trinity-Alexander Nevskii Monastery were in place, but the new building of the Twelve Colleges was mired in disorganization, and the Kunstkammer fared little better. The Admiralty had been finished as a sprawling timber-frame complex along the Neva, but by 1721, preliminary work for the construction of a masonry building was already underway.

The deaths of both Le Blond and Mattarnovy in 1719 temporarily disrupted projects in the city as well as at the imperial estates; but Michetti, who had worked in Rome under the tutelage of Carlo Fontana, quickly assumed direction of civil architecture with Peter's full confidence. In addition to his direct involvement in the development of palaces and parks at Peterhof and Strelna, Michetti also projected the Catherinental palace, commissioned by Peter near Revel (now Tallinn) for his wife Catherine. Although its exterior ornament is modest by baroque standards, the large interior state rooms reveal the full measure of Michetti's Roman exuberance, particularly in the White Hall with its ceiling painting and extensive plaster decoration – including fully modeled statuary. In these diverse responsibilities, Michetti had the assistance of one of the first Russian architects to master the new western architectural forms. Around 1709, Mikhail Zemtsov moved from Moscow to Petersburg, where he began studies in Italian and became a student-assistant to Trezzini.

## **12. Translate the following the text into English.**

Шедевр Доменико Трезини – Петропавловский собор (1712–1733) трехнефная базилика с великолепной колокольной высотой 112 метров, увенчанной грандиозным шпилем. Согласно легенде, именно с колокольни – по указанию Петра I – начали строить собор. В этом проекте Трезини представил необычный для русской архитектуры тип собора, противопоставив остроконечный шпиль колокольни барабану купола. Новыми в храмовой архитектуре стали большие окна, высокие колонны-пилоны и одинокий купол, вместо привычного пятиглавия. Трезини вдохновили лондонские церкви Кристофера Рена, Рижский собор и шпиль Роттердамской ратуши. Трезини заложил формы нового стиля в русской архитектуре, позднее названного «петровским барокко». Кроме того, вслед за Трезини в Россию приехали архитекторы из итальянской части Швейцарии – Пьетро Антонио Трезини, Плачидо Висконти, Луиджи Руска, Доменико Жилярди, Томазо Адамини. В России работали Готфрид Иоганн Шедель, создатель Ораниенбаумского дворца, Георг Иоганн Маттарнови, построивший третий Зимний дворец и множество типовых домов для служащих.

## **13. Summarize the Text orally or in writing.**

## **14. Write an essay on one of the topics.**

1. Trezzini and his work in S.-Petersburg.
2. The country palaces of Peter the Great.
3. The Petrine architects.

## Unit 2

### LATE BAROQUE IN EIGHTEENTH-CENTURY RUSSIA

**Notes. The text you are going to read deals with *Late baroque in eighteenth-century Russia*. Before reading study the following.**

In the 1730s during the reign of Empress Anne her bureaucratic and military institutions increased steadily. The spirit of exploration encouraged by Peter the Great culminated during Anne's reign in the expeditions of Vitus Bering moved beyond Kamchatka and the Bering Strait to the shores of Alaska. In order to administer the expanding empire, Petersburg required not only the completion of monumental state projects begun in the Petrine era, but also the development of a functioning urban environment – houses, shops, parish churches – for its some 70,000 inhabitants.

#### PRE-READING TASKS

##### 1. Answer the following questions.

1. What was needed in Petersburg urban environment ?
2. Who was the greatest baroque architect in 18<sup>th</sup> century Russia?
3. What did he design in Moscow and Petersburg?

##### 2. Make sure you know how to pronounce the following.

Canal [kə'næl]; balustrade [ˌbæləs'treɪd]; enfilade [ˌɛnfɪ'leɪd]; inimitable [ɪ'nɪmɪtəbl̩]; rocaille [rə(ʊ)'kɑɪ]; rococo [rəʊ'kəʊkəʊ]; azure ['ɑːzə]; inexhaustible [ˌɪnɪg'zɔːstəbl̩]; rectilinear [ˌrektɪ'lɪnɪə]; tier ['tɪə]; eclectic [ek'lektɪk]; circumference [sə'kʌmf(ə)r(ə)ns]; intersection [ˌɪntə'sekʃ(ə)n]; profile ['prəʊfaɪl]; ambience ['æmbɪən(t)s]; parquetry ['pɑːkɪtrɪ]; quadrilateral [ˌkwɒdrɪ'læt(ə)r(ə)l]; inevitably [ɪ'nevɪtəbl̩]; superfluous [suː'pɜːfluəs]; perception [pə'sepʃ(ə)n]; magnificent [mæg'nɪfɪs(ə)nt]; semicircular [ˌsemɪ'sɜːkjələ]; caprice [kə'prɪːs].

##### 3. Read and translate the following text.

#### TEXT

The northern European baroque, which had manifold connections to Italian architecture, had been supplanted in Russia by a direct perception of Italy as an inexhaustible source of architectural

style and as an ultimate authority in the definition of proper architecture. Architects in eighteenth-century Russia developed a distinctive, inimitable interpretation of Italian prototypes in all of their variety. Indeed, by the time Rastrelli wrote the previous passage, the Italian style had already acquired a new connotation, oriented toward classical architecture and antipathetic to his use of the baroque. It would seem that incipient elements of the neoclassical style are already present in the design of Rastrelli's grandest work – a presence that may explain both the tension inherent in the structure and its ultimate success.

In approaching the horizontal mass of the Winter Palace, the last of Rastrelli's imperial residences, it must first be remembered that the architect operated under constraints: to incorporate a very large existing structure into the design of a still larger work, staggering in both size and cost. Ultimately, the project cost some 2.5 million rubles. Yet for all of Elizabeth's apparent caprices, Rastrelli's genius succeeded in creating not only one of the last major Baroque buildings in Europe, but also one of the central monuments in the history of the modern world. Preliminary discussions for the creation of a new, fourth, Winter Palace began in the early 1750s, and by 1753, Rastrelli had submitted the final variant of his plan for the building. Although construction continued year round Elizabeth did not live to see the completion of her greatest commission. The main state rooms and imperial apartments were ready in 1762 for Tsar Peter III and his wife Catherine.

The plan of the Winter Palace resembles is a quadrilateral interior courtyard decorated in a manner similar to the outer walls. The exterior facades of the new imperial palace – three of which are turned toward great public spaces – can only be compared to those of the Catherine Palace at Tsarskoe Selo. On the river facade, the palace presents from a distance an uninterrupted horizontal sweep of over 200 meters, whereas the Palace Square facade is marked in the center by the three arches of the main courtyard entrance, immortalized by Sergei Eisenstein as well as numerous lesser artists who portrayed the largely fictive "storming of the Winter Palace". The facade overlooking the Admiralty is the one area of the structure that contains substantial elements of the previous palace walls; and the decorative detailing of its central part of the facade, flanked by two wings, reflects the earlier mannerisms of Rastrelli's style.



Although a strict symmetry reigns in the articulation of the facades, each has its own formulation in the design of pediments and the spacing of attached columns, whose distribution provides an insistent rhythm to the horizontal expanse. The 250 columns segment some 700 windows, whose surrounds are decorated in twenty different patterns reflecting the array of ornamental motifs – including lion masks and other grotesque figures – accumulated by Rastrelli over a period of three decades. The three main floors of the Winter Palace are situated over a basement level, whose semicircular window surrounds establish an arcade effect that is followed in the tiers of windows above. The horizontal dimensions of the palace are emphasized by a string course separating the two upper floors from the first, and by the complex profile of the cornice, above which is a balustrade supporting 176 large ornamental vases and allegorical statues. Changes have inevitably occurred in the structure and decoration of the Winter Palace. Above the balustrade, the stone statuary, corroded by Petersburg's harsh weather, was replaced in the 1890s by copper figures; and the sandy color originally intended for the stucco facade has vanished over the years under a series of paints ranging from dull red to the present green, which is lighter than that used for the Stroganov Palace.

The interior of the Winter Palace, with its more than 700 rooms, has undergone far greater modifications. Rastrelli's original designs used decorative devices similar to those of his earlier palaces: gilded plasters and wooden ornamentation, elaborate pilasters to segment the walls of large spaces such as the Throne Room, and intricate parquetry for the floors. Yet little of Rastrelli's rococo interior decoration has survived after the fire of 1837. During the reconstruction, most of the rooms were decorated in eclectic styles of the mid-nineteenth century or restored to the neoclassical style used by Rastrelli's successors in decorating the Winter Palace, such as Giacomo Quarenghi. Only the main staircase and the corridor leading to it were restored by Vasilii Stasov in the manner of Rastrelli's original design.

For all of its modifications, the final version of the Winter Palace remains the great expression of imperial Russian architecture and of the autocratic state that willed its construction. Authority is connoted by the very scale of the building, whose horizontal lines are segmented by the repetition of column and statuary. From the

classical perspective, the ornament and much of the statuary seem superfluous on a structure whose mass is antithetical to the complexities of the baroque. Nonetheless, the Winter Palace is admirably situated to display at greatest advantage qualities that might otherwise seem ponderous. The south facade, with the main entrance, opens onto a vast square, contained and completed by the genius of another imperial architect, Carlo Rossi; and on the north, the palace fronts the Neva, whose broad expanse provides a setting commensurate with architecture of the grand design. Whatever its faults, the Winter Palace represents the quintessence of Saint Petersburg's monumental style, an assimilation of western principles applied in a manner and on a scale uniquely Russian.

### **AFTER-READING TASKS**

#### **1. Can you answer the following questions?**

1. What is implied under the northern European baroque?
2. What did Rastrelli's genius succeed in creating?
3. What reflects the earlier mannerisms of Rastrelli's style?
4. Is the Winter Palace a symmetrical construction?
5. What has survived of the original design of the Winter Palace?
6. What does the Winter Palace represent?

#### **2. Give Russian equivalents for the following words and phrases.**

A quadrilateral interior courtyard; on the river façade; a semi-circular window; a string course separating the two upper floors from the first; an inexhaustible source of architectural style; an inimitable interpretation; construction continued year round; decorative devices; elaborate pilasters; gilded plasters; incipient elements of the neoclassical style; intricate parquetry for the floors; eclectic styles; over a period of three decades; rococo interior decoration; superfluous statuary; profile of the cornice; facade overlooking the Admiralty; floors situated over a basement level; horizontal dimensions of the palace; stone statuary; stucco façade; the tiers of windows; to operate under constraints.

#### **3. Give English equivalents for the following words and phrases.**

Итальянская архитектура; внешний фасад; сложный узор паркета; классическая архитектура; сооружение в стиле барокко; зарождающиеся элементы неоклассического стиля;

рад окон; заключительный вариант плана здания; цокольный уровень; строительство продолжалось круглый год; декоративные детали; над балюстрадой; каменная скульптура; деревянный орнамент; избыточная скульптура; фланкируемый двумя флигелями; четырехугольный внутренний двор; внешний фасад дворца.

#### 4. Match the words and their definitions.

1. rocaille	a. the enclosing boundary of a curved geometric figure
2. cupola	b. contained by, consisting of, or moving in straight lines
3. azure	c. a rounded dome forming or adorning a roof or ceiling
4. rectilinear	d. it is used to describe performers, when you admire them because of their qualities
5. circumference	e. bright blue in colour
6. inimitable	f. an 18th-century architectural style of decoration characterized by elaborate ornamentation, typical of grottos and fountains

#### 5. Discuss the text in the dialogue in class.

The interior of the Third Winter Palace represents an unprecedented achievement for Rastrelli, both in terms of structural scale and in his application of the decorative arts. In Rastrelli's own description: "In this building there was a great hall, a gallery and theater, and also a grand staircase, a large chapel – all richly decorated with sculpture and painting, as were all of the state apartments. The number of rooms which were constructed in this large palace exceeded 200". It should be noted that work on the interior continued until the closing of the palace for the construction of a still larger building in the reign of Elizabeth. Among the most spectacular rooms in this later phase of the palace's history was the Amber Study, designed by Schluter in 1709 for the Prussian king Friedrich-Wilhelm I, who presented it to Peter the Great in 1716. According to one reliable account, nothing was done with the amber panels until 1743, when Rastrelli placed them with twenty-six pilasters of mirrored glass in one of the rooms of the Winter Palace. The luminous

hue of the amber was perfectly suited to the baroque taste, but it is Rastrelli's use of glass that defined the interior as his own. From its early development by the French in the seventeenth century, mirrored glass had become an essential component in the decoration – and visual expansion – of interiors. Le Blond was familiar with its uses, but the full exploitation of this material, often in conjunction with transparent glass in French windows, would be a distinctive feature of Rastrelli's imperial palaces.

## **6. Render the following text in English.**

Bartolomeo Francesco Rastrelli was able, by a twist of fate and his own supreme talent as an architect, to survive not only the reign of Anne, whom he served so effectively, but also to advance rapidly to a commanding position during the reign of Elizabeth, whose taste for lavish decorative effects meshed perfectly with Rastrelli's approach to architecture. Born in 1700, Rastrelli spent his youth in France, where his father, the Florentine sculptor and architect Count Carlo Bartolomeo Rastrelli, served at the court of Louis XIV. Upon the death of Sun King in 1715, Peter the Great and his agents recruited French architects and artisans for service in Russia, and among them was the elder Rastrelli. In 1715, he left Paris and arrived the following year in Petersburg to begin work on various projects at Strelna and Peterhof.

## **7. Read the text. Discuss it in the dialogue in class.**

Rastrelli's accession to rococo magnificence began in 1745 with his commission to rebuild the main palace at Peterhof, where the basic structural work was completed in 1752, although the decoration continued until 1755 – and the remodeling began almost immediately thereafter. His design adhered to the spirit of Le Blond's early baroque, particularly the central structure, which followed the original form on the exterior and also preserved certain rooms associated with Peter the Great. The Petrine style is also evident in the mansard roof of both the central part and the end pavilions, which were considerably expanded by Rastrelli. The use of pilasters and rusticated quoins – virtually the only ornamental features of the stuccoed facade – is restrained in comparison with the decoration of Rastrelli's later works.

The late baroque is fully evident in the designs for the two end pavilions: the court church and the Imperial Insignia pavilion, so named for the two-headed eagle, in three dimensions, placed above the cupola. The cupolas in their turn rest above a pyramidal projection whose four edges are outlined with gilded festoons. These forms are distantly reminiscent of the bulbous wooden roofs of the great palace at Kolomenskoe, which Rastrelli probably saw on one of his many trips to Moscow; but it is the court church – whose inspiration has been attributed to sources as diverse as Savva Chevakin and the empress herself – that suggests most convincingly the baroque reinterpretation of traditional Russian forms. The link was all the clearer in the original pentacupolar design of the church, whose corner cupolas represent one of the earliest examples of the return of that form in post-Petrine architecture. The gilded cupolas of both pavilions not only provide a dramatic definition of the extent of the structure, but also complement the brilliant yellow of the facade, highlighted by white trim. As is so often the case with the architecture of Petersburg, the colors are enhanced by the continual variations in sunlight, the tone of the northern sky, and cloud patterns off the Gulf of Finland that match the most extravagant baroque fancy.

The plan of the palace reflected the informality of what was considered primarily a summer residence on the gulf. The main entrance and stairway are situated to the side of the palace, in the west wing and lead directly to the grand state rooms: the Ballroom, the Chesme Hall, and the Great Throne Hall – perpendicular to the west wing and extending for almost a quarter of the main facade. In the center is a cluster of salons or "apartments" that lead to two parallel enfilades connecting a series of dining rooms, studies, and other state rooms. Beyond this core structure, one-story galleries led to the palace church beyond the east wing, and the Imperial Insignia pavilion to the west. Although by no means modest in scale, the constellation of rooms in the Peterhof palace is less imposing in arrangement than the enfilade at Tsarskoe Selo. The creation of the luxuriant interior at Peterhof demanded not only a large workforce of craftsmen, but also the subsequent collaboration of the architect Vallin de la Mothe in the 1760s. In the 1770s, Georg Veldten redid much of the interior to suit Catherine's tastes, but a number of the major rooms, such as the Great Hall retained much of Rastrelli's

work. In addition to the characteristic use of plaster ornament, gilded rococo details, and mirrors – still preserved in the Ladies-in-Waiting, or Audience, Hall – the interior also contained ceiling paintings on allegorical themes, most notably by Bartolomeo Tarsia in the Portrait Hall and the Ballroom, and a series of painted oval portraits by Giuseppe Valeriani in the Ballroom. If in the simplicity of its form, the main palace at Peterhof represents Rastrelli's homage to an earlier manifestation of the Russian baroque, his succeeding palaces express the spirit of Elizabeth's reign: extravagant in design and execution, yet ordered by the rhythmic insistence of massed columns and baroque statuary.

### **8. Translate the following the text into Russian.**

At Tsarskoe Selo, the major rebuilding of the earlier palace by Braunstein coincided with the beginning of the reign of Elizabeth, who had spent much of the 1730s there. Zemtsov, who with his assistant Ivan Blank built the Church of the Icon of the Sign at Tsarskoe Selo in the mid-1730s, began to enlarge the palace in 1741. In 1743 the project was entrusted to the young Andrei Kvasov, who completed structural work on the end wings, linked to the central building by a wooden gallery in the form of a colonnade. In 1745, Kvasov also began work on the Circumference, a single-story enclosure that contained service quarters and framed the main entrance to the palace – which in Rastrelli's plan was soon to tower above them. In 1745, Savva Chevaskinskii, Korobov's brilliant assistant, assumed control of work at Tsarskoe Selo, completed the Circumference, redid the galleries in brick, built a court church on the east wing, balanced by an orangery on the west, and began the reconstruction of the central, masonry structure.

Chevaskinskii's version of the Catherine Palace, completed in 1751, retained the basic plan stated by Zemtsov and Kvasov, and characteristic of other imperial estate palaces such as Peterhof: two wings and a central structure connected by galleries. Yet even as the building was completed, it became clear that this design could not accommodate the demands of an empress who saw court ritual as an expression of the majesty of state and who intended to make her beloved Catherine Palace the main imperial residence outside of Petersburg. In 1752, Rastrelli, who as Chief.

Architect to the court was in charge of all palace construction, took over direct control of work at Tsarskoe Selo with the purpose of creating a palace on a scale befitting a major European power (the commemorative medal struck by Rastrelli on the rebuilding of the palace proclaimed "for the Glory of Russia"). To this end, Rastrelli demolished much of Chevakin's completed work (particularly the galleries) and added a third story to the main structure, which was extended the full length of the palace. The initial elegant design appropriate to a country palace, with galleries and an orangery, became a display of imperial wealth on an unprecedented scale. With thousands of laborers and 400 masons from Iaroslavl, whose brick churches had been the glory of seventeenth-century Russia, Rastrelli oversaw the building and rebuilding of the palace in a process that Catherine the Great called "Penelope's labor. On the next day they destroyed what had been built today. This building was six times razed to the foundation and rebuilt before it reached its present condition". Even allowing for a measure of sardonic hyperbole, the frequent revision and expansion of the palace's plans seems to have been devoid of any constraints usually imposed on architects by the realities of construction.

### **9. Translate the following the text into English.**

Архитектор Франческо-Бартоломео Растрелли вошел в историю как один из самых выдающихся представителей не только русского, но и мирового зодчества XVIII столетия. Все творения архитектора были созданы в России, ставшей для него второй родиной. Деятельность Растрелли приходится на 1730–1750-е годы, период роста могущества дворянского государства и укрепления связей России с Европой. Свои произведения Растрелли создал в Санкт-Петербурге и его окрестностях. Город на Неве, развитие и благоустройство новой столицы требовали соответствующего архитектурного облика, в формировании которого Растрелли сыграл определяющую роль. Важной стороной его деятельности была работа в Царском Селе, благодаря которой загородное поместье превратилось в императорскую резиденцию. Архитектурный облик и внутренняя отделка Большого Царскосельского дворца, перестроенного по проекту Растрелли, царскосельские парковые павильоны – демонстрируют талант зодчего. Характерные

черты русского барокко достигли здесь выразительности, сделав резиденцию символом могущества и величия. Благодаря Растрелли царскосельская резиденция стала ярким свидетельством блеска елизаветинской эпохи. Созданные им архитектурные образы передают атмосферу вечного праздника, царившего при дворе Елизаветы Петровны.

**10. Summarize the Text orally or in writing.**

**11. Write an essay on one of the topics.**

1. The exterior and interior of the Winter Palace.
2. The main palace at Peterhof.
3. Tsarskoe Selo as the main suburban imperial residence.



### Unit 3

## NEOCLASSICISM IN PETERSBURG

**Notes.** The text you are going to read deals with *Neoclassicism in Petersburg*. Before reading study the following.

The origins of neoclassicism in the eighteenth century are several: the Italian Renaissance and classical elements in seventeenth-century French architecture, as well as Palladianism in England all provided interpretations of what was seen as the essence of classical architecture – particularly as expressed in the writings and work of Palladio. Russian interest in Palladio, Vignola, Vitruvius, and other codifiers of the classical order system dates from the beginning of the eighteenth century, but no sustained interpretation of their work occurred during the Petrine period. France provided for Russia the model for the application of classical architectural principles, as defined by the "Roman" imperial style of Louis XIV and by later variants derived from the more severe statement of Hellenism.

### PRE-READING TASKS

#### 1. Answer the following questions.

1. What are origins of neoclassicism?
2. When did neoclassicism appear in Russia?
3. What provided the neoclassical model for Russia?

#### 2. Make sure you know how to pronounce the following.

Catherine ['kæθ(ə)rɪn]; Voltaire [vɒl'teɪ]; d'Alembert ['dæləmbɛː]; Grimm [grɪm]; Palladio [pə'lɑːdiəʊ]; Vignola [vi'njəʊlə]; Vitruvius [vi'truːviəs]; billiard ['bɪliəd]; Senate [senɪt]; Academy [ə'kædəmɪ]; Petersburg ['pi:tərz,bɜːrg]; festoon [fes'tuːn]; Giacomo Quarenghi ['dʒakomo kwa'reŋgi]; bourse [buəs]; suite [swi:t]; vestibule ['vestɪbjʊ:l]; martial ['mɑːʃ(ə)l]; enlightenment [ɪn'laɪt(ə)nmənt]; rotunda [rə'tʌndə]; Grecian ['griːʃ(ə)n]; rationalism ['ræʃ(ə)n(ə)lɪz(ə)m]; Lyons ['laɪənz]; agate ['æɡət]; exuberance [ɪg'zjuːb(ə)r(ə)n(t)s]; viability [vɪə'bɪləti]; medallion [mɪ'dæliən]; Minerva [mɪ'nɜːvə]; Agate Pavilion ['æɡət pə'vɪljən].

### 3. Read and translate the following text.

#### TEXT

Among the varieties of neoclassicism during the reign of Catherine the Great, the most productive was Palladianism, introduced to Russia by Charles Cameron and Giacomo Quarenghi. Cameron (1743–1812), an enigmatic Scotsman who was perhaps recommended to the Empress by Denis Diderot. Cameron arrived in Petersburg apparently in 1779 and worked in Russia over the next two decades. His first task for Catherine consisted of redecorating a number of rooms in the palace at Tsarskoe Selo, her main summer residence. Cameron created three suites of rooms (or "Apartments"): two for Catherine's use, on the side of the palace adjoining the Zubovskii Wing; and another for Grand Duke Paul and his wife, Maria Fedorovna, on the opposite, or church, side of the palace. The luxury of Catherine's suites was epitomized by the Lyon Salon, with walls of lapis lazuli and damask silk from Lyons, and parquetry inlaid with mother-of-pearl. For the Empress's bedroom, the walls were of milk-colored glass, with thin glass polished jasper from the Urals. They are rivaled by the brilliance of the connecting Great Hall, whose walls of pink faux marbre, with Corinthian columns and bas-relief medallions on mythological themes, culminate in an elaborately coffered ceiling. Most of the intricate parquetry and a number of the doors in the pavilion had been designed by Velten for a mansion presented to another of Catherine's favorites, General A. D. Lanskoï. Upon the general's death in 1784, Catherine commanded that Velten's work be removed from the unfinished Lanskoï mansion, opposite the Winter Palace, and installed in the Agate Pavilion. Cameron reluctantly but brilliantly complied. Indeed, the empress had granted him almost every other request for this small building, completed in 1787.

The adjoining Cameron Gallery, connected to the Agate Pavilion by a garden terrace, is one of the happiest conceits in eighteenth-century Russian architecture – a ground floor of massive rusticated stone, surmounted by a delicate peristyle of forty-four Ionic columns. As an addition to the original design, Cameron made use of the slope of the land toward the Great Pond to create in 1786 a monumental entrance on the east facade: one flight of steps (of rusticated stone) leading to the ground level, and two in an oval sweep

leading to the upper floor. The dominant architectural elements of the east facade – the arched entry on the ground level and the portico with four Ionic columns – are repeated on the long side facades (north and south) in the form of a ground arcade and two projecting tetrastyle porticos on the upper level. The width of the upper floor is divided into three equal bays, the middle of which is enclosed with large French windows providing a view of the natural park that had been created around the Great Pond in the 1770s. The exterior gallery served for the contemplation not only of nature, but also of classical civilization. The collection of more than fifty bronze busts of ancient philosophers, poets, and rulers placed along the colonnade provides a guide to the assimilation of classical culture during the reign of Catherine, an ideological background for the development of neoclassical architecture in Russia. After the completion of the gallery in 1787, a final antique touch was provided by the addition at the southwest corner of a rusticated *pente douce* (1792–4), whose gradual incline allowed the aged empress easier access to the park. Indeed, Cameron had been active in the development of the grounds at Tsarskoe Selo, where in 1782, he undertook the construction of a Chinese village originally designed by Vasilii Neelov, possibly with the participation of Rinaldi. As early as 1777, Rinaldi had designed a Chinese Theater for the formal New Garden, situated before the main courtyard of the palace and subsequently included in the Alexander Park. The theater was completed 2 years later by Ilia Neelov, who together with his father Vasilii also constructed a large Chinese "Cross Bridge" (1776–9) over a canal in the New Garden. Cameron, too, created a number of exceptionally picturesque "Chinese" bridges, with cast-iron components, over the New Garden canals.

Concurrently with his work at Tsarskoe Selo, Cameron was engaged in the development of the nearby estate of Pavlovsk, recently acquired by Grand Duke Paul. The first results of Cameron's work at Pavlovsk appeared in the park, which is the most beautiful in Russia. Its design is clearly indebted to English landscape gardening, developed as an integral part of neoclassical estate architecture. Within the park vistas at Pavlovsk, Cameron created a number of pavilions, of which the first, and enduring, masterpiece is the rotunda entitled the Temple of Friendship (1780–2). The monument was intended by Paul and Maria as a sign of affection to Catherine (whence its name, ultimately ironic), and allegories of friendship are

portrayed in plaster medallions on the upper part of the wall. The channeled columns and entablature represent the earliest proper use in Russia of the Greek Doric order, which would reappear at the turn of the nineteenth century in the work of Andrei Voronikhin. The metopes also contain symbols of friendship: intertwined dolphins alternating with vine wreaths. The interior, with a statue of Minerva (i. e., Catherine), was used for concerts and pastoral outings. Cameron's final creation at Pavlovsk, the Pavilion of Three Graces (1800), is less a work of architecture than a perfectly modeled setting for Paolo Tricorni's statue of the Three Graces, carved from a single block of marble. The delicate Ionic peristyle above a rusticated Pudost stone base shows that Cameron had retained his fluent command of contrasting materials and neoclassical motifs, yet in comparison with his earlier work, the style is mannered and more concerned with ornamental effect.

Perhaps the greatest single monument of Palladianism in Russia is the palace that Cameron built at Pavlovsk in 1782–6 for the Grand Duke. Although the palace was not completed to the architects's specifications, and although he was frequently at odds with Paul and Maria Fedorovna the central structure provides fair measure of Cameron's adaptation of the Palladian ideal. A two-storied portico composed of paired Corinthian columns dominates the courtyard facade, which was originally flanked by one-story galleries leading to service wings on either side. The more impressive view, however, is of the opposite facade – again a Corinthian portico, of paired and single columns supporting a pediment. From this perspective, ornamental trees obscure later additions by Vincenzo Brenna and allow a clearer perception of Cameron's building, surmounted with a rotunda and colonnade. By virtue of its detail as well as its site, a knoll descending to the Slavianka River, the palace suggests Palladio's design for the Villa Trissino at Meledo.

The interior of the main palace was designed in a general sense by Cameron, but because of the increasingly difficult relations between the architect and the grand duke and duchess, Cameron succeeded in completing only a few major rooms in the imperial suite on the ground floor overlooking the park: the White Dining Room, the Billiard Room, the Old Drawing Room, and the Ballroom. Each was designed with consummate taste and skill, but without the bold inventiveness of Cameron's rooms at Tsarskoe Selo. In addition,

Cameron provided the design for the Egyptian Vestibule – the main entrance to the palace from the courtyard – with replicas of ancient Egyptian statues by Ivan Prokofiev and plaster medallions of the signs of the zodiac. Of particular note is Carlo Scotti's ceiling painting, in grisaille, of the Four Seasons with a trompe l'oeil architectural figure in the center. By 1787, however, the preference of Paul and Maria Fedorovna for the work of Cameron's assistant, Vincenzo Brenna, led to the latter's increasing role in the design of the interior, and in 1789, Brenna had become the de facto palace architect. With Paul's accession to the throne in 1796, Cameron was released from service at Pavlovsk.

### **AFTER-READING TASKS**

#### **1. Can you answer the following questions?**

1. What was Cameron's first task for Catherine the Great?
2. How was the Agate Pavilion designed?
3. What provided a guide to the assimilation of classical culture during the reign of Catherine the Great?
4. What were the first results of Cameron's work at Pavlovsk?
5. What monument did Cameron build at Pavlovsk?
6. What overlooked the park?

#### **2. Give Russian equivalents for the following words and phrases.**

Martial regalia; the monument of Palladianism; the architecture of antiquity; a planning commission; to initiate a multitude of projects; administrative centers; to fall short of expectations; state receptions; to overlook the park; neoclassical architecture; a rectangular space; mother-of-pearl; mythological themes; the Agate Pavilion; rusticated stone; the ends of the building; faux marbre; the imperial suite; epitomized by the Lyon Salon; damask silk; major rooms in the imperial suite on the ground floor overlooking the park; park vistas; inlaid parquetry.

#### **3. Give English equivalents for the following words and phrases.**

Торец здания; не оправдать надежд; греческий зал; перламутр; носить отпечаток; провинциальные города; граненый камень; инкрустированный паркет; военные регалии; начинать множество проектов; камка, камчатная ткань; античная архитектура; прямоугольное пространство; перспектива парка; двуцветный; садовая терраса; примыкающая галерея.

#### 4. Match the words and their definitions.

1. octastyle	a. is a set of rooms in a palace or other building
2. bourse	b. is the shiny layer on the inside of some shells
3. agate	c. the emblems or insignia of royalty, especially the crown, sceptre, and other ornaments used at a coronation
4. mother-of-pearl	d. a stock market, especially in France
5. regalia	e. (of a building) having eight columns at the end or in front
6. suite	f. is a very hard stone which is used to make jewellery

#### 5. Read the text. Render it in English.

When compared with the work of Rastrelli, whose Winter Palace had only recently been completed, Kokorinov and Vallin de la Mothe's design for the Academy of Arts is the essence of simplicity. Without elaborate statuary or plaster ornamentation, the main facade of the three-story building is marked by te-trastyle Tuscan porticos on either end and, in the center, a projecting pediment with two supporting columns on each side of a large window on the main level. This five-part division of a neoclassical facade, with an advanced central pediment, had been established by Le Vau, Perrault, and Le Bran on the east front of the Louvre. Unlike the French prototype the Academy of Arts uses the more modest pilasters, rather than a colonnade, to define the middle sections. Furthermore, the walls are not of natural stone, but of stuccoed brick, rusticated on the ground floor. Despite the application of stucco, the building lacks the typical Petersburg bichromatic scheme of pastel facade and white trim – no doubt in deliberate contrast to the baroque, but also to create a closer approximation to stone facing. In fact, the street facades remained unstuccoed for the rest of the eighteenth century. Cost overruns and inflation caused by the Russo-Turkish War led to inordinate delays in construction of the building, whose official "completion" in 1789 referred only to the shell of the building, much of which remained unfurnished until 1810. *Nonetheless, the academy continued to function in the completed parts of the*

enormous structure (125×140 meters), rivaled in size only by the Winter Palace. The plan included a series of self-enclosed, autonomous units organized around four rectangular courtyards, which are themselves attached to a great circular courtyard in the center of the structure. Not only are the facades regulated by a strict symmetry, but the plan itself represents an elaborate exercise in geometrical form.

## **6. Expand on the following.**

In 1779, the seventeenth year of her reign (1762–95), Catherine the Great described her passion for architecture in a letter to her advisor on cultural matters, the philosopher Friedrich Melchior Grimm:

*'Our storm of construction now rages more than ever before, and it is unlikely that an earthquake could destroy as many buildings as we are erecting. Construction is a sort of devilry, devouring a pile of money, and the more you build, the more you want to build.'*

It would indeed seem that no other Russian ruler, with the exception of Peter the Great, was more addicted to the pursuit of architecture as a manifestation of progress and of imperial glory. Not only did Catherine initiate a multitude of projects in both Petersburg and Moscow but she also founded a planning commission whose mandate was to impose order on provincial cities throughout the empire. The neoclassical architecture and planning of these administrative centers were to reflect the rationalism of the Enlightenment, even though the autocratic basis of government remained essentially unchanged. Although her accomplishments fell short of the ambitious goals, many Russian provincial cities still bear the imprint of her desire for architectural order.

## **7. Read and discuss the text in the dialogue in class.**

The rapidity with which Russia accepted neoclassicism reflects the influence of the intellectual and artistic movement that occurred in France during the middle of the eighteenth century. Neoclassicism was welcomed as a rejection of the "disorder" of the late baroque, and a reaffirmation of the principles of reason expressed in the philosophy and the architecture of antiquity. As one critic has described the movement in France: "This revulsion against the Rococo and all the values it was felt to express, or at any rate to imply

and condone, amounted in certain cases to an instinctive nausea; but in general the new moralizing fervour which began to penetrate the arts around the midcentury was rational and stoic in tone..."

Much the same could be said of Russia, or, more precisely, of Catherine, who experienced "instinctive nausea" for the baroque extravagance of Elizabeth's style, and who took pride in the role of enlightened autocrat – a role assiduously cultivated by her correspondence with such French philosophes as Diderot, Voltaire, and d'Alembert, in addition to Grimm. The style of Catherine's neoclassicism varies considerably, depending on the function of the structure and the architect's interpretation of classical principles; but the general intent is clear: a new restraint – especially in the decoration of the exterior – and an adherence to elements of the classical system of orders. Although the transformation of the Gostinnyi Dvor project provides evidence of the impact of the change, the more significant project as a statement of neoclassical principles is the building of the Imperial Academy of Arts in Petersburg. Like Moscow University (founded in 1755), the Academy was established through the efforts of Mikhail Lomonosov with the support of Ivan Shuvalov, whose proposal was approved by the Senate in 1758. At that time, the Academy was affiliated with Moscow University, from which it drew most of its students for study in Petersburg (the academy was originally housed in Shuvalov's palace). In 1764, the academy, under the direction of Ivan Betskoi, received a new charter, and construction of a building on the Neva embankment of Vasilevskii Island began a year later.

### **8. Discuss the text in a dialogue in class.**

Quarenghi's success in Russia was immediate, he undertook numerous imperial commissions, ranging from churches to hospitals, all marked by the classical system of orders. In 1783, he received the commission for a new building to house the Academy of Sciences. The location of the building – next to the Kunstkammer and within the early baroque environment of Vasilevskii Island, reveals the simple and noble harmony of Quarenghi's neoclassicism. The two-story building, with a granite base and a string course separating the floors, centers on an octastyle Ionic portico with an unadorned low pediment. The portico in effect frames seven window bays and establishes a symmetrical progression: three windows on



either side of the portico, and five within each of the projecting facades that mark the ends of the building. The segmentation of the facade on both vertical and horizontal lines is complemented by a low roof and pediment.

Indeed, the most distinctive feature of Quarenghi's style is his Palladian-inspired portico. Throughout his career in Russia, beginning with the English Palace at Peterhof and concluding with the construction of the Smolnyi Institute for the Education of Young Noblewomen (1806–8), he used the portico as a means of organizing a large, simply detailed structural mass. His porticos typically consisted of eight columns in the Ionic order and a pediment marked with dentils. In a flawless understanding not only of the spatial relation between the height of the columns, their intercolumniation, and the angle of the pediment incline, but also of the relation of the portico to the proportions of the rest of the structure, Quarenghi achieved a clarity that epitomized the mature classical style in Russian architecture. In 1783, Quarenghi also began the Bourse, or Stock Exchange, on the eastern tip of Vasilevskii Island; and although the basic structure was completed by 1787, work came to a halt the same year. The project ultimately led to a major disappointment at the end of Quarenghi's career: In 1805, Alexander I approved a comprehensive plan for the tip ("Strelka") of the island, Quarenghi's uncompleted building was razed, and the construction of the Bourse entrusted to the young French architect Thomas de Thomon, whose design – with peristyle – is Petersburg's most radical exercise in column and mass.

### **9. Render the following text in English.**

The most monumental, and arguably the strongest, of Vallin de la Mothe's designs is the arch for New Holland, a complex of canals, basins, and wooden warehouses originally built by Ivan Korobov in 1732–40 for use as a storage area by the navy. In 1765, Savva Chevakin'skii began to rebuild the warehouses in brick, but the design for the exterior facades and the major gateway to the complex was entrusted to Vallin de la Mothe. The unstuccoed brick facades are detailed without decoration as a three-story monolithic arcade containing windows – a simple but noble resolution that, like the design of Gostinnyi dvor, demonstrated the viability of the neoclassical style in the design of large utilitarian buildings.

The magnificent arch, large enough for a boat to enter through the canal leading to a turning basin, is framed by paired Tuscan columns of gray granite supporting the projecting entablature. Within the brick facade behind each pair of columns is an arched niche, above which is a medallion. They are separated by a stone cornice that leads to the capital of a smaller Tuscan column on each side of the entrance arch. Thus, the major and minor orders are integrally linked. The entry way, with its highly pitched arch, is a marvel in the use of a void to define the harmony of structural proportions. Above and on either side of the arch is an abstracted festoon, also of stone; and the central part culminates in a continuation of the Doric entablature. Although less aggressively archaic than C. A. Ehrensvard's design some two decades later (c. 1785) of a dockyard gateway for Karlskrona, the New Holland Arch is one of the great exercises in European neoclassicism and anticipates the triumph of neoclassical geometry in Adrian Zakharov's design for the Admiralty. Vallin de la Mothe, together with Kokorinov, had introduced to Russian architecture the new vocabulary of imperial classicism in what might be called the era of the column. Not that the uses of the column were unknown to Rastrelli, but the decoration of his palaces submerged the column within an array of statuary and plaster ornament.

### **10. Translate the following the text into Russian.**

With Rastrelli's departure, Velten rivaled Vallin de la Mothe as one of the most active architects in Petersburg. His first major work involved the design of the South Pavilion of the Small Hermitage (1760s), located on Million Street (adjacent to Palace Square) and connected by a roof garden to the Hermitage that Vallin de la Mothe had created on the Neva embankment. As in the work of the French architect, the baroque presence lingers in this stage of neoclassicism, and the influence of Rastrelli is evident in the window surrounds and plaster ornament of the walls. In the following decades, the Small Hermitage, like the other parts of the palace complex, had almost all of its interior replaced; and in 1840, a fourth floor was added to the South Pavilion of the Hermitage by Vasilii Stasov. During this period of sustained palace construction, the need to replace the wooden embankments along the Neva, with their unprepossessing appearance, became increasingly obvious. The initiative for this project, which had such significant ramifications for the architectural setting of Petersburg, came from one of the most important

institutions for the direction of eighteenth-century Russian urban design: the Commission for the Stone [masonry] Construction of St. Petersburg and Moscow, established at the beginning of Catherine's reign in December 1762 as an agency of the Senate and directed by Ivan Betskoi. When the activity of the commission ceased with the death of Catherine in 1796, it had designed over 300 new plans for the majority of Russia's cities.

### **11. Translate the following the text into English.**

Джакомо Кваренги родился в 1744 году в Италии в аристократической семье. В 1780 году его пригласили в Россию на должность «архитектора двора ее величества» для выполнения заказов Екатерины II. Петербург немыслим без творений Кваренги, таких как Екатерининский институт, Смольный институт, здание Конногвардейского манежа, Александровский дворец в Царском Селе, Английский дворец в Петергофе, Мариинская больница для бедных, Ассигнационный банк, дом Салтыкова, Юсуповский дворец, Академия наук, здание Эрмитажного театра. Известность Джакомо Кваренги, как выдающегося архитектора екатерининского двора, вышла за пределы России. У Кваренги было много заказов. Выполнять их ему помогали русские и итальянские архитекторы. В 1812 году, готовясь к российскому походу Наполеона, итальянский король приказал своим подданным вернуться на родину, Кваренги отказался, за что был приговорен к смертной казни. У него осталась одна родина – Россия. Он построил Триумфальные Нарвские ворота в честь победоносного возвращения русской армии из Франции. За 37 лет жизни в России Кваренги вошел в число самых выдающихся русских зодчих, в 1814 году получил потомственное дворянство за свои заслуги.

### **12. Summarize the Text orally or in writing.**

### **13. Make a presentation on one of the following architects mentioned in the unit.**

### **14. Write an essay on one of the topics.**

1. The neoclassical ambience of imperial Petersburg.
2. Neoclassical architecture as the Enlightenment rationalism.
3. Particularities of neoclassical architecture in Russia.

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