



С.Г. Шишкина

**КАК ГОВОРИТЬ ПО-АНГЛИЙСКИ ОБ ИСКУССТВЕ:
МУЗЕИ, ВЫСТАВКИ**

УЧЕБНОЕ ПОСОБИЕ
ДЛЯ СТУДЕНТОВ–БАКАЛАВРОВ,
ОБУЧАЮЩИХСЯ ПО НАПРАВЛЕНИЮ
«КУЛЬТУРОЛОГИЯ»

Министерство образования и науки Российской Федерации
Федеральное государственное бюджетное образовательное учреждение
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ИВАНОВСКИЙ ГОСУДАРСТВЕННЫЙ ХИМИКО-
ТЕХНОЛОГИЧЕСКИЙ УНИВЕРСИТЕТ

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«КУЛЬТУРОЛОГИЯ»
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Учебное пособие состоит из неадаптированных англоязычных и русскоязычных текстов, объединенных идеей «Как говорить об искусстве по-английски» и упражнений к ним, что позволяет использовать его при изучении курса «Английский язык в сфере профессиональной коммуникации» (5-6 семестры обучения). Лексическое наполнение текстов и концептуальные упражнения ведут к формированию профессиональной, страноведческой и общекультурной компетенций обучаемых. В конечном счете, формируется умение извлекать из текста максимум смысловой и лингвистической информации, необходимой для формирования коммуникативных навыков и ориентации в избранной сфере.

При составлении издания использовались аутентичные публикации, Интернет-ресурсы, публикации в англоязычной прессе и специальные статьи. Материалы пособия и их презентация могут быть интересны и полезны для студентов и магистрантов направления 51.03.01 «Культурология» разных профилей, в частности, профиля «Социокультурное проектирование». Пособие может быть использовано при изучении предметов гуманитарного цикла, таких как «История мировой культуры», «Теория и история искусств», «История культуры региона».

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ПРЕДИСЛОВИЕ



Настоящее Учебное пособие предназначено для студентов, обучающихся по направлению 51.03.01 «Культурология» разных профилей подготовки. Определяющая цель пособия – формирование общекультурной и профессиональной компетенций учащихся при изучении ими предмета «Иностранный язык в сфере профессиональной коммуникации», т.е. после освоения дисциплины «Иностранный язык». Именно поэтому Пособие концептуально направлено на расширение интеллектуального запаса и страноведческого кругозора студентов на основе овладения ими иноязычной лексикой.

Материалы Пособия организованы по принципу накопления словарного запаса, расширения коммуникативных навыков обучаемого и совершенствования тематически обусловленного высказывания. Пособие ставит своей задачей объединить знания иноязычной лексики и грамматики (в объеме курса средней школы, скорректированного на первых этапах обучения в вузе) и дисциплин «Теория и история искусств», «Музееведение», «История мировой культуры», «История культуры региона», то есть, Пособие имеет междисциплинарный характер. Это сформирует необходимые профессиональные и поведенческие навыки и подготовит студента к ситуативно-обусловленной иноязычной коммуникации, что является обязательным требованием к компетенциям и умениям выпускников-бакалавров. Специфика материала и его структурирование предполагает возможность использования Пособия и магистрантами направления «Культурология» при необходимости корректировки знаний аспекта «Язык специальности».

Предполагается, что пособие может быть использовано в 5-6 семестрах подготовки бакалавров–культурологов. Именно поэтому оно лишено грамматических объяснений, а необходимые структуры включены в коммуникативные упражнения.

Пособие рассчитано на 70–100 учебных часов (в зависимости от уровня подготовки студентов и задач, определяемых преподавателем) и состоит из 10

уроков, объединяющих в себе несколько разделов. Центральный раздел каждого урока – текстовой, содержащий отрывок/отрывки из нескольких текстов. Материалы, снабженные значком , предназначены для изучающего чтения.

Включение в Пособие текстов как на английском, так и на русском языках позволит создать объемную картину изучаемого объекта или явления. Практически все материалы, предназначенные для изучения, иллюстрируют концепцию о том, что любой музей – это социокультурный проект, поэтому часть заданий и текстов побуждают студентов определить социальные функции музеев, их задачи и роли в обществе, а также предполагаемую аудиторию. Кроме того, мы целенаправленно пытались расширить знания студентов-культурологов о российских реалиях. Этой же задаче – с концентрацией на региональном страноведческом компоненте – соответствуют тексты и задания, предназначенные для самостоятельной активности студентов. Они маркированы значком . Лексико-грамматические упражнения, выполнение которых может осуществляться в любой форме – письменной или устной и как в ходе аудиторных занятий, так и самостоятельно – обозначены значком . Часть упражнений, планируемых для самостоятельной проработки, снабжены ключами в конце урока. Коммуникативные упражнения направлены на формирование алгоритма автоматического высказывания, но с учетом профилактики возможных ошибок обучающихся. Речевые упражнения, в основном диалогического характера, стимулируют свободное говорение и направляют дискуссию по предложенной проблематике.

Словарь-минимум специальной лексики, использованной в Пособии, и список полезных фраз и выражений, сконцентрированных вокруг темы «Искусство. Учреждения искусства», помогут избежать возможных трудностей понимания иноязычных материалов и позволят осуществить изучение текстов на занятии, без предварительной подготовки студентов.

Структура уроков логична и в основном единообразна, что позволит как студенту, так и учащемуся четко ориентироваться в заданиях и концепции обучения.

При создании пособия (а предлагаемый вариант – изменение, расширение и дополнение пособия «Как говорить по-английски об искусстве», созданного С.Г. Шишкиной и опубликованного в издательстве Ивановского государственного химико-технологического университета в 2007 году) использовались новейшие материалы отечественных и иноязычных сайтов, научные и научно-методические публикации. Изучен опыт отечественной и зарубежной методики преподавания. Автором учтена необходимость реализации комплексного подхода при формировании у обучаемых языковой, речевой, поведенческой и профессиональной компетенции в процессе обучения иностранному языку, в частности, языку специальности.

Пособие было апробировано в разных аудиториях обучаемых, одобрено студентами, специалистами-практиками и носителями языка

С.Г. Шишкина

UNIT I. MUSEUMS: GENERAL INFORMATION

TEXT I. WHAT IS A MUSEUM?

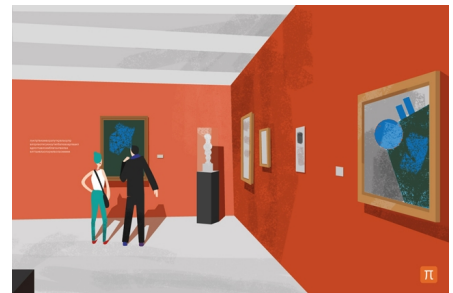
Task I. *Check yourself if you know the meaning of the following words and phrases:*

To house; to make available; to exhibit; an exhibit; permanent; temporary; artifacts; to display; wonder rooms; cabinets of curiosities; to access; a core collection; in charge of.

Task II. *Read the text using a dictionary*

Museum

A museum is a building or institution that houses and cares for a collection of artifacts and other objects of scientific, artistic, or historical importance and makes them available for public viewing through exhibits that may be permanent or temporary. Most



large museums are located in major cities throughout the world and more local ones exist in smaller cities, towns and even the countryside. Many times, museums concentrate on the host region's culture.

History

Early museums began as the private collections of wealthy individuals, families or institutions of art and rare or curious natural objects and artifacts. These were often displayed in so-called wonder rooms or cabinets of curiosities. The first public museums in the world opened in Europe during the 18th century and the Age of Enlightenment.

These "public" museums, however, were often accessible only by the middle and upper classes. It could be difficult to gain entrance. In London for example, prospective visitors to the British Museum had to apply in writing for admission. Even by 1800 it was possible to have to wait two weeks for an admission ticket. Visitors in small groups was limited to stays of two hours. In Victorian times in

England it became popular for museums to be open on a Sunday afternoon (the only such facility allowed to do so) to enable the opportunity for "self improvement" of the working classes.

The first truly public museum was the Louvre Museum in Paris, opened in 1793 during the French Revolution, which enabled for the first time in history free access to the former French royal collections for people of all stations and status. As Napoléon I conquered the great cities of Europe, confiscating art objects as he went, the collections grew and the organizational task became more and more complicated. After Napoleon was defeated in 1815, many of the treasures he had amassed were gradually returned to their owners. His concept of a museum as an agent of nationalistic fervor had a profound influence throughout Europe.

American museums eventually joined European museums as the world's leading centers for the production of new knowledge in their fields of interest. A period of intense museum building, in both an intellectual and physical sense was realized in the late 19th and early 20th centuries (this is often called "The Museum Period" or "The Museum Age"). While many American museums, both Natural History museums and Art museums alike, were founded with the intention of focusing on the scientific discoveries and artistic developments in North America, many moved to emulate their European counterparts in certain ways. Universities became the primary centers for innovative research in the United States well before the start of the Second World War. Nevertheless, museums to this day contribute new knowledge to their fields and continue to build collections that are useful for both research and display.

Purpose

Museums are usually open to the general public, sometimes charging an admission fee. Some museums are publicly funded and have free entrance, either permanently or on special days, e.g. once per week or year.


Museums are usually not run for the purpose of making a profit, unlike private galleries which more often engage in the sale of objects. There are governmental museums, non-governmental or non-profit museums, and privately owned or family

museums. Museums can be a reputable and generally trusted source of information about cultures and history.


Types

Types of museums vary, from very large collections in major cities, covering many of the categories below, to very small museums covering either a particular location in a general way, or a particular subject, such as an individual notable person. Categories include: fine arts, applied arts, craft, archaeology, anthropology and ethnology, history, cultural history, military history, science, technology, children's museums, natural history, numismatics, botanical and zoological gardens and philately. Within these categories many museums specialize further, e.g. museums of modern art, local history, aviation history, agriculture or geology.


A museum normally houses a core collection of important selected objects in its field. The persons in charge of the collection and of the exhibits are known as curators.

 **Exercise 1.** *Find in the text the sentences with the same meaning:*

1. Museums are a reliable source of information.
2. A museum is an office of different size which contains different valuable collections.
3. In some museums you are to pay for entrance.
4. Museums can be founded everywhere – in large and small cities, in villages.
5. In England some museums were open on Sundays for the workers to have an opportunity to visit.
6. Usually museums are not profitable.
7. Museums in America were formed mostly in 19th -20th centuries.
8. For the first time the museum for public was opened in France in times of French Revolution.

 **Exercise 2.** *Say what events are connected with the following figures:*

1800; 1793; the 18th century; 1815; once per week;

 **Exercise 3.** *Install a proper word or phrase from given below. Mind: there is a superfluous (лишнее) word.*

1. A museum houses and artifacts of scientific, artistic, or historical importance.
2. Displays in museums make treasures and knowledge ... for public.
3. Exhibitions in museums may be ... or temporary.
4. Napoleon's concept of a museum as an agent of deeply influenced on European mentality.
5. There are different ... of museums: fine and applied arts, history, science, technology, aviation history, agriculture or geology.
6. The persons ... the collection and of the exhibits are known as curators.
7. Many American museums ... on the scientific discoveries and artistic developments in North America.

available; national memory; permanent; cares for; focus; accessible; categories;
in charge of;

 **Exercise 4.** *Translate into English:*

1. Музей – учреждение, в котором размещены предметы, представляющие научную, историческую или художественную ценность.
2. Музеи, как правило, работают не с целью получения прибыли, в отличие от частных галерей, которые чаще занимаются продажей объектов.
3. Музеи есть в крупных городах, небольших центрах и даже в сельской местности.
4. Первые общественные музеи появились в Европе в век Просвещения.
5. Вплоть до 19 века лондонцы, желающие посетить знаменитый Британский музей, не могли приобрести входной билет две недели.
6. Лувр в Париже стал первым истинно общественным музеем: представители всех слоев населения могли посещать его бесплатно.

7. Период интенсивного строительства музеев в Америке – как в физическом, так и в интеллектуальном смысле – называется «веком музеев».
8. До сегодняшнего дня музеи собирают коллекции, ценные как в исследовательском, так и в экспозиционном смысле.
9. Многие музеи специализируются на исследовании и демонстрации артефактов узкой и/или специфической области.

 **Для самостоятельных поисков:**

Задание 1. *Read and translate text II;*

Задание 2. *Find the meaning of abbreviations (abbreviations – сокращения);*

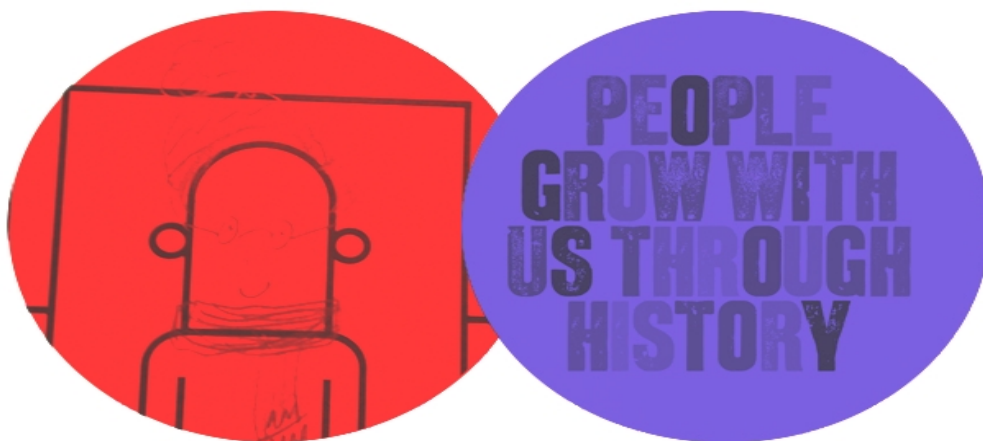
Задание 3. *Think over the information and answer the questions:*


What functions of the museum are named in the text? Choose from the list: historical, educational, cultural, social, training, communicative, popularizing ... What else can you add?

 **TEXT II.**

“Museums serve society by advancing an understanding and appreciation of the natural and cultural common wealth through exhibitions, research, scholarship, publications, and educational activities. These programs bring further on the museum’s mission and are responsive to the concerns, interests, and needs of society”(AAM, 2000); “The museum should take every opportunity to develop its role as an educational resource used by all sections of population or specialised group that the museum is intended to serve. Where appropriate in relation to the museum programme and responsibilities, specialist staff with training and skills in museum education is likely to be required for this purpose. The museum has an important duty to attract new and wider audiences within all levels of the community or group that the museum aims to serve...” (ICOM, 2002).

3.2. What museum function is illustrated with the picture?



 **TEXT III.** *Read some extracts from the interview.*

«Музей имеет преимущество перед другими формами образования»

Алексей Лебедев

доктор искусствоведения, заместитель директора

Института культурного и природного наследия им. Д.С.Лихачева.

— *Каково определение термина «музей»? Является ли, например, «Музей пыток» в Москве или «Музей шоколада» в Санкт-Петербурге действительно музеем или же это просто коллекция артефактов?*

— И то и другое – не музеи. «Музей пыток» – это так называемый «пара-музей», организация, работающая на основе специально созданных экспонатов. Его вполне можно назвать коллекцией артефактов. Но эти артефакты не являются музейными предметами. А «Музей шоколада» в Санкт-Петербурге – это даже не коллекция артефактов, а просто магазин сладостей. ... Если мы откроем Федеральный закон №54-ФЗ «О Музейном фонде Российской Федерации и музеях в Российской Федерации», то найдем там довольно узкое определение музея. Музей – это некоммерческое учреждение культуры (не организация, а учреждение, прошу заметить). ...Но и не всякое некоммерческое учреждение культуры считается музеем. Для этого оно еще должно обладать коллекцией культурных ценностей, входящих в состав Музейного фонда.

В то же время есть научное понимание того, что такое музей. Оно более широкое. ... Музей – это место, где хранятся подлинные предметы, изъятые из повседневного обихода с целью их сохранения, изучения и передачи из поколения в поколение. Но этого определения недостаточно, поскольку под него попадают также архивы и библиотеки. От них музей отличается способом предъявления хранимого материала. Музей – это тип языка или текста. Он рассказывает некоторую историю, но не словами, а предметами. ... Кроме того, сейчас и в Европе, и в Америке, и в России распространились научно-образовательные центры, которые иногда ошибочно называют музеями. Это интерактивные площадки изучения природных явлений, законов природы и т. д. Американцы именуют их эксплораториумами – от английского explore («исследовать»). Таковым, например, является Московский планетарий. ...

— *Всегда ли существовала модель музея, задачей которой было именно сохранение древностей?*

— Музей – сравнительно позднее явление. Музеи в современном понимании появились на рубеже XVIII–XIX столетий. А вот коллекционирование – это куда более давняя история, говорить о тематических коллекциях можно уже начиная с эпохи Ренессанса.

В эпоху Просвещения появилась научная систематизация. Это и стало точкой рождения музея. Поэтому первая модель музея – просветительская. ... Но при всех различиях можно сказать, что все они принадлежат к одной модели музея, которую можно назвать дидактической. В ее основе лежит механизм сохранения и трансляции знаний.

Тем временем развивалась и другая модель музея, восходящая в своей основе к ренессансным художественным коллекциям, – это гедонистический музей, куда приходят не столько получать знания, сколько любоваться, наслаждаться.


— *С чем связано превалирование историко-хронологического подхода в экспозициях современных российских музеев над концептуальным?*


— Во многом работает инерция. ...У нас есть совсем немного новаторских музеев, интересных с точки зрения концептуального проектирования (музей компании «Татнефть», Альметьевск; музейный центр «Наследие Чукотки», Анадырь; экспозиция в колокольне «Иван Великий»; экспозиция Эрмитажа в здании Генерального штаба; и некоторые другие). Справедливости ради следует отметить, что музеев такого уровня в других странах тоже немного. ...Проблема в том, что у нас мало профессионально сделанных музеев среднего уровня. Космическую ракету не хуже американской мы соорудить можем, а вот сконструировать пристойный легковой автомобиль пока не получается... Истоки проблемы лежат в широко бытующем представлении о том, что музей – это дом с колоннами. ...И это тоже следствие непонимания: музей – это не здание, а то, что внутри здания.

— *Если раньше в музеях превалировала просветительская функция, то сейчас многие музеи делают упор на выставки-блокбастеры, задача которых скорее впечатлить зрителя, нежели обучить чему-либо. Как вы относитесь к такой тенденции?*

— Эта тенденция – предмет серьезных научных дискуссий и споров между практиками музейного дела. ...Музей – инструмент для передачи знаний. А знания должны быть системными. ...Но мотивация посещения музея сильно изменилась за последние десятилетия. Если раньше в музей шли за знаниями, то сегодня многие идут туда за впечатлениями, в сущности, проводить досуг. И современный музей должен пройти по тонкой грани: не идти на поводу у зрителя, но и не потерять его.

*Катя Валетова, 31.10.2014
(<http://postnauka.ru/talks/34943>)*

 **Exercise 6.** *What is your opinion on the above statements?*

 **Exercise 6.a)** *Find in the interview the main idea of it. Try to translate it into English and formulate your attitude to it.*

Для построения структурированного высказывания вы можете использовать следующие фразы:

- The main idea of the text is...
- The material deals with
- The article touches upon...
- The interview treats and discusses ...
- The purpose of the publication is to give the reader some information on/to provide the reader with some material on...
- According to the text...
- In conclusion...
- To support his idea the author appeals to/brings some opinions...
- It appears that/ It turns out that
- As far as I am concerned/as far as I can judge...
- I think, I believe, I am sure that
- I can guess

☞ Для самостоятельных поисков:

Задание 4. *Read the text using a dictionary:*


Museum of the First Soviet

The Museum of the First Soviet is located in the local government building where Russia's first soviet of worker deputies met in 1905. After the Russian Revolution the building was used by various organisations and then as housing until 1964 when it was handed over to the local administration which opened the Museum of the First Soviet here in 1967. Having been renovated in 2005, it aims to inform visitors of the events of the 1905 Revolution which had an effect not just on Ivanovo but on the whole country. The museum is run as part of the Dmitri Burylin Ivanovo State Historical and Regional Museum.

4.a) *Find the next information to understand the text completely:*

1. Where is the museum located?
2. What events is the Museum dedicated to?

3. Who is Dmitri Burylin mentioned in the text? What is he famous for?
4. What function is fulfilled by that museum?

 **Exercise 7.** Read the dialogue. To translate it, find the Russian equivalents in the sentences given below. Reproduce the dialogue.

Igor Smirnov. Hello. What time does the museum close today?

Museum worker. The museum closes at 6:00 PM.

Igor Smirnov. And what time does it open tomorrow?

Museum worker. At 9:00 AM.

Igor Smirnov. And how much is the admission?

Museum worker. The admission fee is \$10 for adults and \$5 for students. It's free for children under 12 years old.

Igor Smirnov. And are there any special exhibitions on right now?

Museum worker. Yes, there's a special exhibition of Peter Paul Rubens's early paintings.

Igor Smirnov. Is this included in the price of admission?

Museum worker. No, there's a separate \$5 charge for the exhibition.

Igor Smirnov. Thank you.

Museum worker. My pleasure.

Игорь Смирнов. Сколько стоит входной билет?

Работник музея. Да, есть выставка ранних работ Питера Пауля Рубенса.

Игорь Смирнов. Здравствуйте. Во сколько музей сегодня закрывается?

Работник музея. Нет, за вход на выставку нужно заплатить отдельно 5 долларов

Игорь Смирнов. А во сколько он открывается завтра?

Работник музея. Пожалуйста.

Игорь Смирнов. А сейчас в музее есть какие-то отдельные выставки?

Работник музея. 10 долларов для взрослых и 5 долларов для студентов. Для детей до 12 лет – бесплатно.

Игорь Смирнов. Посещение выставки включено в плату за вход?

Работник музея. В 18:00..

Игорь Смирнов. Спасибо.

Работник музея. В 9:00.

UNIT II. EARLY RUSSIAN ART. MOSCOW KREMLIN MUSEUMS

Task I. *Check yourself if you know the meaning of the following words:*

The Tainitskaya Tower, The Spasskaya Tower, the Bell Tower of Ivan the Great, Tzar-Bell, Tzar-Cannon, The Assumption Cathedral, the Archangel Cathedral, Annunciation Cathedral, the Armoury Chamber, Monomach.

TEXT I.

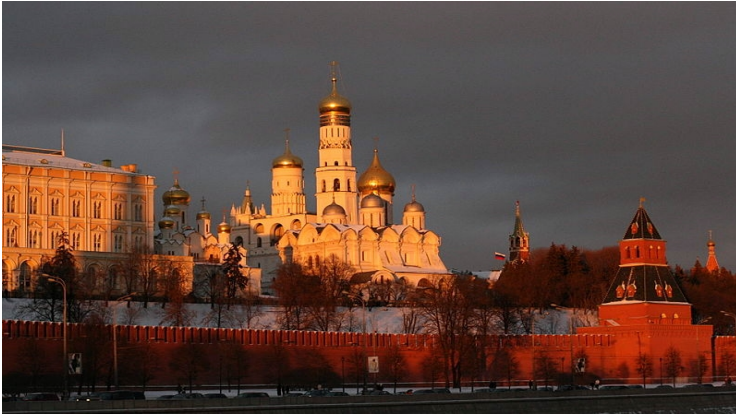
Task II. *Read the text.*

Moscow Kremlin

Moscow is the capital of the Russian Federation. It attracts tourists from all over the world. Moscow is known for its beautiful old cathedrals, churches, monasteries. Some of them date from the 15th to the 17th centuries.

The oldest part of Moscow is the Kremlin. This is the main tourist attraction in Moscow. The Kremlin stands at the heart of the city. The word "Kremlin" means "fortress", and the Moscow Kremlin used to be a fortress. In 1156 a small settlement of Moscow was surrounded by a wooden wall, and became the Kremlin. The town and the Kremlin were burnt in 1237 and 1293 during the Tatar invasion, but they were rebuilt. In 1367 Prince Dmitry Donskoy built a white-stone wall around the Kremlin. In the 15th century, by order of grand duke Ivan III the Kremlin was surrounded by a new red-brick





wall. Twenty towers of the Kremlin wall were constructed in the end of the 17th century. By that time Moscow had already ceased to be a fortress. The towers were built for decoration and had no military significance. Five of the

towers were gates. The Tainitskaya Tower had a secret passage to the Moskva river. The Spasskaya Tower is the symbol of Russia and Moscow. It has a famous clock; one can hear its chimes on the radio. The clock which we can see today was installed in the middle of the 19th century. The buildings inside the Kremlin wall were constructed between 15th and the 17th centuries. There are the Bell Tower of Ivan the Great (16 c). On the stone pedestal at the foot of the Bell Tower stands a Tzar-Bell – the largest bell in the world. Not far from it one can see a Tzar-Cannon. Ivan the Great Bell Tower rises in the centre of the Kremlin. It unites all the Kremlin Cathedrals into a majestic ensemble.

The Assumption Cathedral of the Kremlin is the largest one. It was built in 1479; Russian tsars and emperors were crowned there. In the Archangel Cathedral one can see tombs of Moscow princes and tsars. Among them are the tombs of Ivan the Terrible, his sons Ivan and Tsar Fyodor. The Assumption Cathedral in Kremlin was built in 1475-1479. The Russian Tzars and Emperors were crowned here. The Annunciation Cathedral was erected in 1484. It is famous for the icons painted by Andrey Rublev and his apprentices.

Another fine example of Russian architecture is the Faceted Palace. It was built in 1487-1491.

One of the well-known Kremlin museums is the Armoury Chamber. It was built in 1851. The famous golden cap of Monomach, the first Russian imperial crown of Catherine II, made of guilt silver and many other precious historical items are exhibited there. Before the revolution of 1917 Moscow had 350 churches, but many of them were destroyed after the revolution.

Moscow is also noted for its art museums. The most popular of them are the Tretyakov Gallery and the Pushkin Museum of Fine Arts. The Tretyakov Gallery houses a unique collection of Russian painters. Almost all famous Russian painters are represented there.

✂ Exercise 1. *Find in the text the sentences with the same meaning:*

1. Moscow is famous for its Fine Arts museums.
2. The Archangel Cathedral was the burial place of the Russian Tzars.
3. In the middle of the Kremlin there is Ivan the Great Bell Tower.
4. A lot of people all over the world are eager to see Moscow places of interests.
5. The Kremlin is the most interesting construction for the tourists in Moscow.
6. The Kremlin itself and the Kremlin walls were erected for military purposes.
7. The icons by Andrey Rublev and his apprentices are the glory of the Annunciation Cathedral.

✂ Exercise 2. *Say what events are connected with the following figures:*

1156; 1917; 1237-1293; 1851; 17th century; 20; 16th century; 1479; 1484; 1487-1491; 5.

✂ Exercise 3. *Install a proper word or phrase from given below. Mind: there is a superfluous (лишнее) word.*

1. In 12 century Moscow was a small wooden....
2. Nowadays Moscow Kremlin a red-brick wall.
3. Before the 17th century the Kremlin had a military....
4. Moscow historical places and sights from all the countries.
5. The Assumption ... is the largest in the Kremlin.
6. There are a lot of different interesting ... in Moscow.

To attract tourists; cathedrals; fortress; settlement; to be surrounded by; significance; museum.

Exercise 4. *Translate into English*

1. Москва – столица Российской Федерации – известна своими старинными монастырями, церквями, соборами.
2. Достопримечательности Москвы связаны с ее историей.
3. Музеи Москвы привлекают туристов со всего мира.
4. Центр и сердце Москвы – старинный Кремль, воздвигнутый в 12 веке.
5. Первоначально и Кремль, и стена вокруг него были деревянными и имели исключительно военное значение.
6. В наши дни за Кремлевской стеной находятся знаменитые Кремлевские соборы – Успенский, Архангельский и Благовещенский.
7. Сейчас соборы Кремля – и музеи, и исторические памятники.
8. Колокольня Ивана Великого объединяет соборы в единый грандиозный ансамбль.
9. В Грановитой палате можно увидеть много интересных и ценных экспонатов, например, знаменитую «Шапку Мономаха».
10. Художественные музеи Москвы хранят шедевры русской живописи.

TEXT II.

Task III. *Read the text with a dictionary*

The most important form of early Russian art was the icons. The word **icon** means **image** in Greek. In its broadest sense an icon is any representation of a sacred personage, produced in many media and sizes. In the narrower sense it refers to a devotional painted wooden panel. They decorated churches, mostly placed on the iconostasis. In Russia the finest icons were produced from the mid-fourteenth century. In that time a specific national style of icon painting was formed. Russian icon painting reached the highest point of its achievement in the works by Theophan Greek, Andrey Rublev and Dionissy in the mid-15 century.

The icon is the result of the synthesis of three different cultures: Greek, Roman and Christian. In the icons of Eastern Orthodoxy, and of the Early Medieval West, very little room is made for artistic license. Almost everything within the image has a

symbolic aspect. Christ, the saints, and the angels all have halos. Angels (and often John the Baptist) have wings because they are messengers. Figures have consistent and constant facial appearances, hold specific attributes personal to them, and use only a few poses.

In iconography there are two distinct categories of colors. First there is white, red, green and blue, used to express life, purity, peace and goodness. The second category of colors is black, brown, grey and yellow, and they are used to express danger and impurity. Christian beliefs follow the thought of Dionysus the Aeropagite who distinguishes three types of symbols: noble, middle and base.

 **Exercise 5.** *Answer the questions:*

1. What does the word “icon” mean?
2. What do icons represent?
3. When did the first icons appear in Russia?
4. What do the images on icons symbolize?
5. What is expressed by means of colors in iconography?

TEXT III.

Task IV. *Read the text. You may use the dictionary. Be ready to reproduce the information.*

Andrey Rublev

Andrey Rublev (1360-1370? – 1430) is a Russian greatest icon painter. There is little information available on Andrei Rublev’s life. It is not known where he was born but he probably lived in the Trinity St. Sergey Monastery in the small town of Sergiev Posad near Moscow where he was a monk. Rublev’s contemporaries described him as “a kind and quiet person, filled with light.” They said he was “unusually focused” and that “everything he created was a result of his deep thoughts.”

In the early chronicles, the name of Rublev comes up in connection with the construction of different churches. In the 1380s he belonged to the Prince’s cartel of craftsmen and artists who moved from town to town building and decorating

churches. After the Battle of Kulikovo many new churches appeared in Russia, and each was decorated by Russian iconographers.

It is not possible to chronologically trace Rublev's work, as Russian icon painters never signed or dated their works. The first mention of Rublev as a painter appears in 1405 when, together with Theophanes the Greek and Prokhor of Gorodets, he painted icons and frescos for the Cathedral of Annunciation of the Moscow Kremlin. His name was the last on the list of craftsmen as he was a junior both by rank and age. In 1408 he was engaged in the Assumption Cathedral in Vladimir when he also produced his version of the *Vladimirs Virgin* icon. He is considered to be an author of such famous icons as *Image of the Saviour Not Made by Hand* and *Trinity* which were found in Vladimir.

Andrey Rublev's expressed a distinct feeling of harmony, deep spirituality, grace and the beauty of the colors. His works are the greatest creations of medieval Russian painting. Most of his frescos were destroyed during the Moscow Kremlin fire of 1547. After the death of his friend and colleague Danil Cherny, who was buried in the St. Trinity monastery, Andrei Rublev went to Moscow's Andronikov Monastery where he painted the frescos of the Savior Cathedral, which became his last work. According to the letter of the saint Epiphany the Wise, Rublev also worked on the construction of the church in 1426-1427. The frescos were painted in 1428-1430. Andrei Rublev died in the Andronikov Monastery in 1430. At present there is a museum in the monastery displaying the epoch and art of Andrei Rublev.

The characters in all of Rublev's paintings were always peaceful and calm. The icon "*Trinity*" became Rublev's greatest masterpiece, created for the Cathedral of St. Trinity. The plot of the icon has its origins in the Bible: a deity in the form of three wonderful youngsters appeared in front of the elder Abraham foretelling the birth of a son. The main idea of



the image is life in peace and agreement; something that people in the 15th century dreamt about but could not have. Apparently, Rublev painted this icon “in honor of St. Sergey of Radonezh.”

And if the name of Rublev personifies the art of old Russia, the icon Trinity symbolizes the peak of that culture.

In 1988 Andrei Rublev became the first Russian painter to be canonized a saint by the Orthodox Church. The church commemorates Rublev on 4 July.

 **Exercise 6.** *Finish the sentences:*

1. We know very little about...
2. He was described by his contemporaries as...
3. Russian icon painters never...
4. For the first time Rublev’s name as a painter appeared in...
5. He worked in...
6. He is considered to be the author of...
7. His works are full of ...
8. Rublev’s greatest masterpiece is...
9. The main idea of the *Trinity* is...
10. This icon is now a symbol of...
11. Rublev became the first Russian painter...

TEXT IV.

Task V. *Check yourself if you can understand everything in English: first read in English and try to translate into Russian. Then, reading only the Russian text, try to reproduce it in English.*

1. Wow! This museum is so large! We can even get lost in all those galleries. It’s impossible to see everything here. Do you know that the museum comprises more than 100 thousand exhibits?
2. Yes, I agree with you. I’m afraid we need several weeks to find all the items here and read all the labels.
3. We have to check the floor plans near the stairs at every entrance.

4. And we have a booklet guide to the museum. I find it very useful.
5. I'm quite interested in pre-historical things and archaeological artefacts of the ancient times.
6. Then you are sure to like looking at the dinosaur skeletons and the tools, pottery and jewellery made by the cavemen.
7. Oh, that sounds fantastic! According to our maps the ancient collections are on the first floor. There are galleries of Egyptian, Greek and Roman art there.
8. As for me I'd rather prefer watching the beautiful costumes, furniture, statues and paintings of the Renaissance period. I really enjoy that. Art can tell us lots of different things. As I can see we'll find plenty of famous masterpieces on the second floor: oil paintings and watercolours, still-lives, landscapes and portraits.
9. Well! Let's go then! Don't forget to turn off your cell-phone. I'm sure our visit will be very educational and the museum will give us a glimpse into the past, into the lives of our distant ancestors.

- Ух ты! Этот музей такой большой! Мы можем даже заблудиться во всех этих галереях. Здесь невозможно увидеть все. Ты знаешь, что в музее хранится более 100 тысяч экспонатов?
- Да, согласен с тобой. Боюсь, что нам понадобится несколько недель, чтобы найти все предметы и прочитывать все надписи.
- Нам нужно смотреть на план этажей возле лестницы у каждого входа.
- И у нас есть буклет-путеводитель по музею. Считаю его очень полезным.
- Меня очень интересуют доисторические предметы и археологические артефакты древних времен.
- Тогда тебе точно понравится смотреть на скелеты динозавров и орудия труда, посуду и драгоценности, изготовленные пещерными людьми.
- О, звучит невероятно! Согласно нашим картам, древние коллекции находятся на втором этаже. Там есть галереи египетского, греческого и римского искусства.

- Что касается меня, я бы предпочел посмотреть на костюмы, мебель, скульптуры и полотна эпохи Возрождения. Мне они очень нравятся. Искусство может рассказать нам многое. Как я вижу, мы найдем много знаменитых шедевров на третьем этаже: картины маслом и акварелью, натюрморты, пейзажи и портреты.
- Что ж! Тогда пойдем! Не забудь выключить свой сотовый. Уверен, наше посещение будет очень познавательным, и музей подарит нам взгляд в прошлое, на жизнь наших далеких предков.

UNIT III. SOME GLIMPSES OF RUSSIAN ART HISTORY

Task I. *Check yourself if you know the meaning of the following words and phrases:*

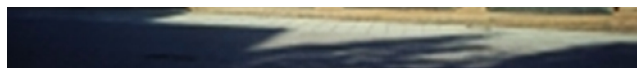
Façade; merchant; exhibitions; contemporary artists; little by little; range of interest; patron of arts; to purchase; to donate; icon painting; restoration.

TEXT I. THE STATE TRETYAKOV GALLERY

Task II. *Read the text using a dictionary*

Moscow is the place of art galleries and museums. A symbol of Russian art is the world-famous Tretyakov Gallery. It is located in Zamoskvorechye, not far from the Kremlin. The façade of the gallery building was designed by the painter Victor Vasnetsov in a peculiar Russian fairy-tale style.

The history of the gallery began in 1856, when Moscow merchant Pavel Tretyakov (1832-1898) started to buy works of Russian artists. He visited all the exhibitions and art studios and bought the best pictures of contemporary artists. Little by little Tretyakov extended his range of interest and began to collect earlier Russian paintings. He was



a famous patron of the arts who helped to support the «peredvizhniki» (“Wanderers”) – a movement based by realistic painters in the second half of the 19th century. He intended to purchase a collection from a St. Petersburg collector, Fyodor Pryanishnikov, and, having added his own collection, to create a museum. The government bought Pryanishnikov’s gallery in 1867, but Tretyakov gradually acquired an excellent collection, exceeding all other collections in Russia in its volume and quality. In 1881 Pavel Tretyakov opened his collection to the public and 11 years later, in 1892, he donated it to the city of Moscow. His brother Sergey Tretyakov (1834—1892) was also a collector, but only of Western European paintings.

The brothers’ collections were at core of the Moscow Municipal Art Gallery, which opened on August 15, 1893. At first, it contained 1,287 paintings and 518 pieces of graphic art by Russian artists, as well as 75 paintings by Western European artists.

Later, the Western European paintings in the Tretyakov Gallery were transferred to the Hermitage and the Museum of Fine Arts. The Tretyakov Gallery began to specialize exclusively in Russian art.

After 1918, the Tretyakov collection grew many times with the inclusion of the collection of Ilya Ostroukhov (1858— 1929), an artist, paintings of the Russian school from the Moscow Rumyantsev Museum, and many private collections.

Presently, the gallery is being improved by carefully planned purchases. Already more than 150 000 works are kept there. There is the richest collection of ancient Russian icon painting of the 12th—17th centuries including Andrei Rublyov’s famous «Trinity», as well as significant works of painting and sculpture of the 18th — 19th centuries: paintings by Dmitri Levitskiy, Fyodor Rokotov, Karl Bryullov, Orest Kiprenskiy, Alexander Ivanov (including his well-known canvas «The Appearance of Christ Before the People»), Ivan Kramskoy, and sculptures by Fedot Shubin.

The gallery has an excellent selection of the best works by the «Wanderers»: Ilya Repin (including «Ivan the Terrible and His Son Ivan»), Victor Vasnetsov, Ivan Shishkin, Vasiliy Surikov («The Morning of the Strelets’s Execution»), Vasiliy Vereshchagin and others.

The blossoming of Russian art at the end of the 19th and the beginning of the 20th centuries is also well represented here. Suffice it to name such artists of the period as Mikhail Vrubel, Isaak Levitan, Nicholas Rerikh, Alexander Benua, Mikhail Nesterov, Konstantin Korovin, Mstislav Dobuzhinskiy, Konstantin Somov, Valentin Serov, Boris Kustodiev and Kuzma Petrov-Vodkin.

New movements in art of 1910-1920 — futurism, cubism, etc. — were quickly developed which is also marked in the Gallery.


Such an artistic movement as socialist realism also produced a number of talented and original artists. This trend is represented by works of Alexander Deineka, Arkadiy Plastov, Yuri Pimenov, Dmitriy Nalbandyan, and others.

The main building of the gallery includes the renovated Tretyakov home and several buildings that were attached to it at various times. In 1994, the Tretyakov Gallery opened after 10 years of restoration. This was not just a facelift to the building; the interior and technical equipment were brought up to the highest standards of quality, which is as it should be, since it contains so many treasures of Russian art.

The Gallery's collection consists entirely of Russian art and artists who have made a contribution to the history of Russian art or been closely connected with it. The collection contains more than 150 000 works of painting, sculpture and graphics, created throughout the centuries by successive generations of Russian artists.


There are historical paintings, portraits, landscapes, seascapes, etc.

New building of the Tretyakov Gallery at Krymskiy Val houses a unique museum exhibition of national 20-21th centuries art. The Tretyakov Gallery is not only a museum. It's also a research, cultural and educational centre.


 **Exercise 1.** *Find in the text the sentences with the same meaning:*

1. The building of the Gallery was constructed under the supervision of a great Russian painter Victor Vasnetsov and by his plan in a pure Russian style in 1902.
2. It was Pavel Tretyakov who began to collect the works of young artists in all possible places.

3. He supported “The Inherent” movement which aimed to depict Russian real life.
4. Step by step Tretyakov’s collection of contemporary art became the best in Russia.
5. His brother Sergey Tretyakov was interested only in Western art.
6. The Western European paintings from the Tretyakov Gallery were gifted to the Hermitage and the Museum of Fine Arts.
7. The Tretyakov Gallery houses the works only by Russian masters.
8. A lot of works born in new style – modernism, and by new reality – after October revolution, are also well presented in the Gallery.
9. There is a special department of Russian art of the 20th – 21th centuries in a new building at Krymskiy Val.
10. The Gallery carries out scientific work too.

 **Exercise 2.** Say what events are connected with the following figures:


75; 150 000; 1881; 1 287; 1856; 1994; 1893; 518; 1918; 10; 20th century

 **Exercise 3.** Try to guess who of the Russian painters is described here. The names are given below the descriptions :

1. ... a painter of the 15th century. Is considered to be the greatest medieval Russian painter of Orthodox icons and frescos.
2. ... – (1735 – 1822) was a Russian-Ukrainian portrait painter. He created beautiful portraits of the pupils of the privileged women establishment Smolny Institute for Young Ladies in St. Petersburg commissioned by Catherine II. The girls are depicted performing dances, music, plays. The painter died in poverty in 1822.
3. ... – (1806 – 1858) was a Russian painter who adhered to the tradition of Neoclassicism but found little sympathy with his contemporaries. He was born and died in St. Petersburg. He has been called the master of one work, for it took 20 years to complete his *magnum opus* (great work), *The Appearance of Christ Before the People* (1837–57).

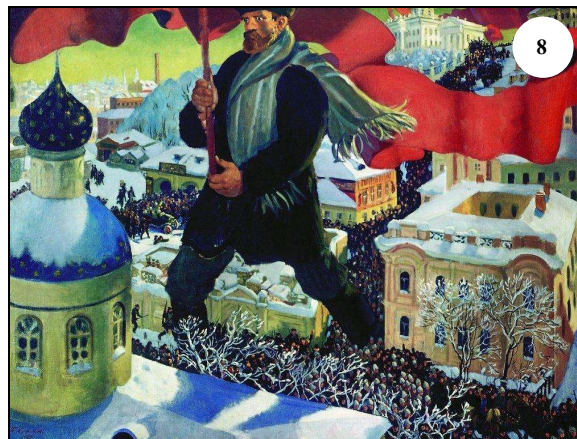
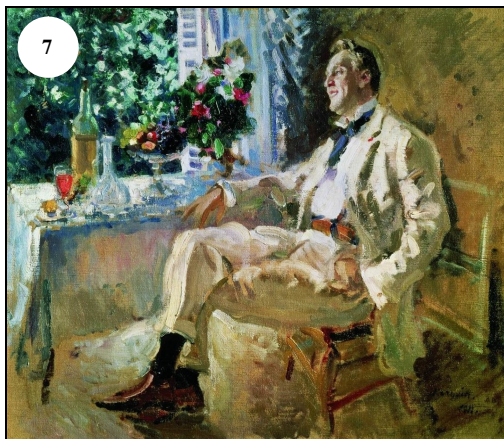
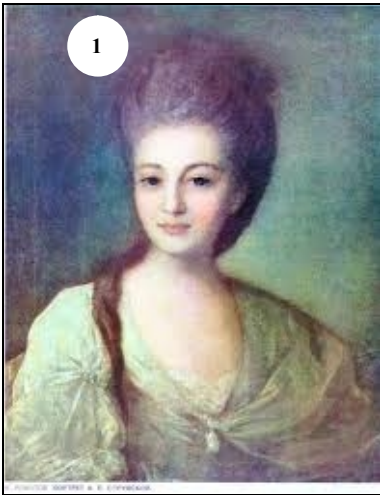
4. ...– (1848-1926) was a Russian artist who specialized in mythological and historical subjects. He concentrated on illustrating Russian fairy tales.
5. ... – (1860 –1900) was a classical Russian landscape painter who advanced the genre of the “mood landscape”. He spent two summers in Ploys where there is a museum of landscape now dedicated to him.
6. ... – (1874-1947) was a Russian painter, writer, archaeologist, philosopher, and public figure. He was interested in hypnosis and other spiritual practices and his paintings are said to have hypnotic expression. Born in Saint Petersburg in the family of a well-to-do notary public, he lived in various places around the world until his death in India. He earned several nominations for the Nobel Peace Prize.
7. ... – (1870- 1960) was an influential artist, art critic, historian, and founding member of *Mir iskusstva* (World of Art), an art movement and magazine. As a designer for the Ballets Russes under Sergei Diaghilev, is considered to be a very influential figure in modern ballet and stage design.
8. ... – (1862-1942) – one of the greatest masters of Silver Age. He combined in his works the national-romantic movement, national symbolism and art nouveau. His works reflect the ideas of the moral perfection of man. He himself characterized his style as "poetized realism." Especially profound are his works in which poetic myth of Holy Russia is created.
9. ... – (1865 –1911) was a Russian painter, and one of the premier portrait artists of his era. The last years of his life were marked by works on themes from classical mythology

Isaac Levitan; Alexander Ivanov; Valentin Serov; Nicholas Rerikh; Dmitri Levitskiy; Alexander Benua; Andrei Rublyov; Victor Vasnetsov; Mikhail Nesterov.

 **Exercise 4.** *Match the names of the artists with the pictures. Do you remember the titles of the pictures?*

1. Karl Bryullov «The Rider», 1832;
2. Fyodor Rokotov «Alexandra Struyskaya» (1772);

3. Mikhail Vrubel «The Swan Princess» (1900)
4. Konstantin Korovin «Portrait of Chaliapin» (1911)
5. Kuzma Petrov-Vodkin «Madonna and Child» (1923)
6. Boris Kustodiev «Bolshevik» (1920)
7. Ilya Repin «Sadco» (1876)
8. Orest Kiprenskiy «Portrait of Alexander Pushkin», 1827



Exercise 5. Arrange the sentences below and the above information in such a way that to comprise a story about the State Tretyakov Gallery:

The State Tretyakov Gallery



I.E.Repin Portrait of P.M.Tretyakov.

1883 Oil on canvas

The gem of the collection was the works of a large group of young artists who advocated new, democratic principles of art.

Sergey Tretyakov, Pavel's brother, also bequeathed his collection to the city.

Another famous piece of art is "The Trinity" by Andrey Rublyov.

Pavel Tretyakov's great merit is his intention to buy portraits of outstanding Russian writers, composers, artist, scientists and public

figures.

That was the time when interest in Russian history greatly increased.

Pavel Tretyakov supported the "Inenerant" movement

Today the stock of the Tretyakov Art Gallery totals more than 60 000 works of the Russian art of the 11th to the 20th centuries: icons, paintings, statues and drawings.

The Tretyakovs' intention was to organize a public museum of Russian art

The unique Byzantine icon of the early 12th century "Our Lady of Vladimir" is one of the invaluable exhibits.

The Gallery represents all the stages in the development of Russian art.

Now the Gallery has been reconstructed and paintings of every major Russian master are displayed in a separate hall.

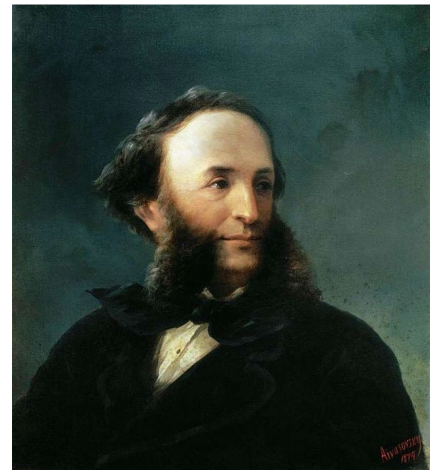
The Gallery was founded by Pavel Tretyakov in 1856 and donated to the city of Moscow in 1892.

TEXT II.

Task I. Read the text. Try to catch the information given in it.

Ivan Konstantinovich Aivazovsky (July 29, 1817 - May 5, 1900) is a Russian Romantic, academic painter of Armenian descent. He is most famous for his seascapes, which constitute more than half of his paintings. Aivazovskiy's name is always connected with the sea. In his best seascapes he has revealed his inner self through the spirit of the times, his ideals of humanism, and the love of freedom.

He studied at the Academy of Arts in St. Petersburg. Aivazovsky produced about 6,000 paintings, depicting mainly scenes on the Black Sea and turbulent seascapes, including *The Ninth Wave Black Sea, Amid the Waves*. Aivazovskiy had a vivid and emotional understanding of reality. He always remained a romantic at heart even through his art could never separate itself from his academic background. The artist's expressive language was in complete harmony with the techniques that he used. As a young boy Aivazovskiy had known the sea, had loved it passionately and had known the secrets of its movements. It was this memory, together with his imagination, that was responsible for his best works. Rather than merely "reproduce" the sea, Aivazovskiy tells us its fables and thus makes a symbolic statement.



ists.

The concept of light is extremely important to Aivazovskiy. Aivazovsky was especially effective at developing the play of light in his paintings, sometimes applying layers of color to create a transparent quality. In Aivazovskiy's art light is the eternal symbol for life, hope and faith. This is light the creator, the concept of which has its roots deep down in Armenian culture and its continuity in the next generation of Armenian artists.


He also painted sea battles (such as *Siege of Sevastopol*) and landscapes. Many of his later works depict the painful heartbreak of soldiers at battle or lost at sea. Aivazovsky established a picture gallery in Theodosia, which he donated later to the


city. The Aivazovsky Picture Gallery in Theodosia has some 400 of his works, as well as paintings by Crimean seascape artists and a small collection of seascapes by Western artists. In addition, Aivazovsky founded an art school and gallery to engage and educate other artists of the day. He also built a historical museum in his hometown, in addition to beginning the first archaeological expeditions of the same region.

His works are in the most renowned museums throughout the world, including New York's Metropolitan Museum and the Hermitage in St. Petersburg.

 **Exercise 6.** *Answer the questions finding the information in the above given text:*


1. When and where was I. Aivazovsky born?
2. Where did he study?
3. In what genre did he work?
4. What ideas are depicted in his seascapes?
5. What are his most famous works?
6. What is peculiar about the colours in his seascapes and landscapes?
7. What does light symbolize in his works?
8. What did he found in his native town?
9. Where can we see his works now?

 **Exercise 6.a.** *Now try to summaries the information and make up a story concerning Aivazovsky's life and his creative activity. What is your attitude to him? Do you consider him to be a prominent painter?*

 **Exercise 6.b.** *Look at the reproduction of his painting "A Sinking Ship". Try to describe it. Speak about the following: a) a plot; b) an idea; c) your feelings; d) role of the colours and light.*

 **Exercise 6.c.** *Think over the questions:*

- Is it possible to speak about Theodosia as about the town of Aivazovsky? Why yes, or why no – prove your point of view.
- Is it possible to use his name as a town mark? A part of place branding?

 **TEXT III.** *Read and translate the dialogue. Pay special attention to the italicized words and phrases. If you don't know them, try to remember.*

Reproduce the dialogue.

— Have you been to the Tretyakov Gallery?

— No, I haven't. For some years it was closed for capital repairs. It goes without saying, I would like to visit this gallery and I hope to do it in the future.

— Whose works of art do you admire?

— I am fond of genre scenes. I like Pavel Fedotov's works of art very much. He was a great master of genre painting. For nine years he created a great number of perfect works of art, such as "A Newly Awarded Officer", "The Fastidious Bride", "The Aristocrat's Breakfast" and the others. The movement initiated by Fedotov soon became known as Critical Realism. It laid the foundation for the democratic painting of the "Wanderers" in the second half of the 19-th century.

— What do you know about the "Wanderers"?

— A truly national realistic tradition began with the appearance of the "Wanderers". Kramskoy organized a protest against prescribed mythological themes in art. This action marked a break with the old classicism patterns which lost popularity with the educated public but continued to be taught. After the break with the Academy Kramskoy founded a group of thirteen independent painters. He set up a workshop (artel), the "Wanderers". They reflected the most urgent problems of the day as the subjects of their works of art. The most prominent Russian artists of the 1870s and '80s, including Ivan Kramskoy, Il'ya Repin, Vassily Surikov, Vassily Perov, and Vassily Vereshchagin, belonged to this group. This group was dominant for nearly 30 years.

— Are you fond of portraits?

— Yes, I do. I like the portraits created by the Russian painters of the 18th century such as Vladimir Borovikovsky, Fyodor Rokotov, and Dmitry Levitsky. They showed the richness of the spiritual life. Karl Bryullov was an excellent portraitist too. Even in the ceremonial portraits he managed to reflect something new. Bryullov's small-scale portraits are not restricted by academic tradition. The members

of the "World of Art" group also produced remarkable portraits of Russian writers and artists. For example, Somov made a number of portraits of outstanding Russian people, including Alexander Blok.

☞ Для самостоятельных поисков:

Задание 1. *Read the text. Find in it the information on the following:*

- a) Where is the museum located?
- b) When was it opened?
- c) What is the main idea of the museum's displays?
- d) What name unites all the exhibits?
- e) What sentences explain the foundation of that museum in that very place?
- f) What functions are fulfilled by that museum – historical, aesthetic, artistic, educational, communicative, entertaining, tourist branding making or any else? Name them. Prove your point of view.

The museum of Landscape



The building of Landscape Museum in Plyos is a historical one. It is a former mansion of the merchants Groshev and Podgornov. The house was constructed 220 years ago. That very building was shown in the I. Levitan's picture "Evening. Golden Ples" (1889). In the Soviet period a secondary school was located there. The museum was opened in 1997. Now it is the only Landscape museum in Russia, a real treasure of the Russian art, which can be put in the row with the Tretyakov's Gallery, the Russian Museum in St.Petersburg etc. The museum's collection includes more than 200 works created by the Russian painters. Some of them worked or visited Plyos, the calm and quiet ancient Russian town on the Volga. All works and their creators are centered on one name, the name of I. Levitan, the famous great master of landscapes, who spent summers in Plyos and reflected beautiful nature of Russian countryside in his masterpieces. It was he who changed the image of Plyos. That brought a great number of tourists to that small town. That process was followed by social changes – on the bank of the Volga near that picturesque place a tourist and health recreating centers appeared with all obligatory infrastructures.

Once Isaak Levitan said to his students: "Gentlemen, perhaps we will become well-known artists, then we will be able to keep our money in the Lion's bank... Then I'll buy a workshop. And when I die, you will turn this workshop into" "The House of Landscape." His dream came into life.


✍ Для самостоятельных поисков:

Задание 2. *Read the text. Be ready to formulate your point of view concerning the information given in the text.*

How to Appreciate Paintings

The beauty of the work of art has to be felt. One needs the ability to penetrate and share the vision of the artists; lacking such ability, one may develop it. Is it impossible then to learn how to look at and appreciate paintings? Certainly not. No art critic, connoisseur or collector would dare say he was born with a developed sensitivity.

The best way to gain better understanding and greater enjoyment of art is to view many paintings, looking at them thoughtfully and earnestly. Great works of art seem to look different every time one stands before them.

 **Exercise 7.** *Do you agree with said above? Prove your opinion using the following models:*

- I am of the opinion that some people feel somewhat at a loss in an art museum.
- To my mind sometimes a simple painting by a little-known artist is more moving than that of a famous master.
- In my opinion no man would dare say he was born with a developed taste.

You may also use the following words and phrases:

- To appreciate the work of art,
- to be interested in art,
- to realize, superficial,
- to feel ashamed of,
- to attract smth,
- to get better understanding of art,
- to view paintings,
- portrayal,
- the rendering of the personality.

Keys to exercise 3.

1. Andrei Rublyov
2. Dmitri Levitskiy
3. Alexander Ivanov
4. Victor Vasnetsov;
5. Isaac Levitan;
6. Nicholas Rerikh
7. Alexander Benua
8. Mikhail Nesterov
9. Valentin Serov;

Keys to exercise 4:

- Fyodor Rokotov «Alexandra Struyskaya» (1772);
 Karl Bryullov «The Rider», 1832;
 Orest Kiprenskiy «Portrait of Alexander Pushkin», 1827
 Ilya Repin «Sadco» (1876)
 Mikhail Vrubel «The Swan Princess» (1900)
 Kuzma Petrov-Vodkin «Madonna and Child» (1923)
 Konstantin Korovin «Portrait of Chaliapin» (1911)
 Boris Kustodiev «Bolshevik» (1920)

Keys to exercise 5:

12; 5; 1; 4; 6; 2; 8; 9; 3; 10; 11; 7.

**UNIT IV. PUSHKIN STATE MUSEUM OF FINE ARTS:
HISTORY, NAMES, EXHIBITS**

Task I. *Check yourself if you know the meaning of the following words:*

To house; the Renaissance period; to be of great artistic value; the architecture and interior design; treasures; to create; to be an extension of; to represent - to be represented; predecessors; to form a conception of; to restore; to exhibit – to be exhibited; to display; heritage; the gem of the collection

Task II. *Read the text. Translate it. Be ready to reproduce the main information given in it.*

TEXT I. PUSHKIN STATE MUSEUM OF FINE ARTS

One of the world's richest collections of fine arts from time immemorial to date is reasured at the Pushkin State Museum of Fine Arts.

The Museum was created as an extension of the Cabinet (museum) of Fine Arts and Antiquities of the Moscow University as an educational and public institution where the most important periods of art history from ancient times to the New Age were represented. The Museum became the first institution of this type in Russia.

The founder of the Museum and its first Director (1911-1918) was Prof. Ivan Tsvetaev, head of Art Theory and History Department of Moscow University. The idea of founding such a museum in Moscow had been thought of many times in the past, and I. Tsvetaev developed his predecessors' basic ideas to form his own conception of the museum.

In 1896 a competition for the best architectural design for the Museum building was announced which attracted 19 architects. The University Board chose a Moscow architect Roman J. Klein (1858-1924) as the winner. The solemn stone laying ceremony for the Museum took place on August 17, 1898, in the presence of the Emperor Nicolas II and members of the royal family.

The Museum was constructed in the centre of the city, not far from the Kremlin. The Moscow Duma handed the property over to the University in 1895-1898. The construction of the building used the latest technical methods in correspondence with the museum requirements. It was conceived in the style of an ancient classical temple on a high podium with the Ionic colonnade along its facade. Its splendid interior was created using architectural styles from different historical periods that corresponded to various collections. Ivan Tsvetaev invited many Russian scholars to participate in the project, among them were the artists V.M. Vasnetsov, V.D. Polenov, A.Y. Golovin, I.I. Nivinski as well as well-know Russian engineers I.I. Rerberg and V.G. Shukhov who also participated in the construction of the building.

The original collection consisted of copies of classical and ancient art, original artifacts from Ancient Egypt and Renaissance works. Placards and other copies of the originals were commissioned from abroad. The unique collections of Egyptian antiquities (over 6 thousand objects) became the gem of the Museum's collection. At its start, the Museum collection contained other valuable works of art as well: Italian paintings, decorative art objects from the XIII-XV centuries, etc.

The Museum was opened on May 31, 1912. On May 31, 1923 the Museum became independent from the University.

In 1941-1944 the greater part of the Museum funds were evacuated to Novosibirsk and Solicamsk. Reconstruction of the Museum's buildings which had suffered from bombings began in 1944. In 1955 masterpieces from the Dresden Picture Gallery, saved from annihilation in the Second World War by Soviet soldiers and fully restored by the Museum experts were exhibited. From that moment the scope of the Museum's exhibition activity of the Museum expanded. Throughout the Museum existence, over 700 exhibitions have been held, showing works from its reserves as well as from foreign museums collections.

At the initiative of a collector, Dr. Ilya S. Zillberstein, and the Museum's Director, Irina A. Antonova, the Department of Private Collections was set up in 1983, located next to the main building of the Museum in a specially reconstructed and equipped XVIII-XIX century building (opened on January 24, 1994).

The Educational Art Museum was organized in 1996 as a new Pushkin Museum department, situated on the Russian State Humanities University premises (RGGU) on Chayanova street (opened on May 30, 1997).

At present, the Pushkin State Museum of Fine Arts collection constitutes more than 500,000 works of art - paintings and sculptures, graphic art, decorative art, archaeological monuments, numismatic items and photography. The display of Western European painting is second only to the Hermitage in St. Petersburg.

In 1991, the Pushkin State Museum of Fine Arts acquired the status of a Particularly Valuable Cultural Heritage Institution of the Russian Federation.

The Museum has its own restoration workshops and a research library. It publishes research almanacs, catalogues of the collection and exhibitions, guide books, albums, and a series of pamphlets entitled "To assist school



education" etc. The Museum initiated various types of educational activities for children. The Pushkin Museum has been holding the annual international music festival, «December Nights", since the great musician, Svyatoslav Richter, initiated in 1981.

Источник: <http://www.museum.ru/gmji>


✂ Exercise 1. *Find in the text sentences with the following words and phrases. Use these phrases in the sentences of your own.*

- The halls are devoted to;
- of great artistic value are;
- from time immemorial to date;
- to be an extension of;
- to initiate;
- to copy – to be copied;
- to form a conception of;
- the stone laying ceremony;
- to restore; as well as;
- to acquire the status of;
- (to) a purchase;
- to name after;
- to be placed;
- to turn into.


✂ Exercise 2. *Finish the sentences.*

1. The Museum was created as ...
2. The founder of the Museum and its first Director (1911-1918) was...


3. Tsvetaev developed ...
4. The Museum conceived in the style of ...
5. Its splendid interior corresponded to ...
6. The original collection consisted of ...
7. Unique are collections of ...
8. At present, the Pushkin State Museum of Fine Arts collection constitutes ...
9. The display of Western European painting is ...
10. Now the Museum has...

 **Exercise 3.** *Say what events are connected with the following figures:*

January 24, 1994; 1981; 1991; August 17, 1898; 1896; 700; 1955; 19; May 30, 1997; 1895-1898; XIII-XV centuries; 1944; 500,000.

 **Exercise 4.** *Answer the questions:*

1. What was the Museum created for?
2. Who was the founder of the Museum of a new type?
3. When did the opening ceremony take place?
4. When did it become independent from the University?
5. What are the main departments and the displays of the Museum?
6. What is the gem of its collections now?
7. Where were the exhibits during the II World War?
8. What activity does the Museum initiate and carry out now?
9. What is the Museum famous for?

 **Exercise 5.** *Translate paying special attention to the words in bold type:*

1. The European painting collections of the Pushkin Museum have been enriched by loans from the Hermitage.
2. This museum has an active loan program.
3. There were three loan exhibitions on during August, and some of the pictures belonging to the museum were out on loan.

 **Exercise 6.** *Give as many combinations with the following words as possible.*

An ... exhibition, a...show, a...collection, ...display, a...likeness, a gift for..., a master of..., the collection of...

✎ **Exercise 7.** Describe any show. You may use and include the following phrases in your talk.

An exhibition bearing the title..., it was opened on April 1st in the... Museum and remained on show for a period of three months till June, to arrange an exhibi-



tion, on the opening day of the exhibition, the impressive collection, you'll have to be something of an expert (+ infinitive)..., a delight to the eye, a collection of some note, the lay public, an exhibition not to be missed, you're in for a surprise at this exhibition, because the riot of colour, plenty of interest.

✎ *Для самостоятельных поисков:*


Задание 1. *Render in English:*


Иван Владимирович Цветаев (4 мая 1847 — 30 августа 1913), искусствовед, филолог, историк, профессор трех университетов, автор трудов по античной филологии и культуре древних народов. Но все же главным делом его жизни стало создание Музея изящных искусств имени А.С. Пушкина. Ныне на фасаде музея установлена мемориальная доска в его честь. Известен и как отец двух русских поэтесс, Марины Цветаевой и Анастасии Цветаевой.

Родился в Шуйском уезде, ныне Ивановская область, село Ново-Талицы, что в 3-х километрах от Иваново. Сейчас в доме, где с 1853 года в течение 75 лет жили три поколения семьи Цветаевых, открыт музей. В музее ежегодно проводятся Цветаевские чтения.

Здесь же находится первый в России памятник Ивану Владимировичу Цветаеву.



 **Exercise 8.** *How can you characterize that museum – historical, literary, cultural, entertaining? Prove your point of view.*

 **Exercise 9.** *How did the creation of this museum change the place? There are some hints for you. Choose those which you consider useful here. Add everything you consider necessary.*

- The population grew.
- It has become a tourist mark, thanks to it a name of a small settlement became known all over the country and abroad.
- New roads were constructed.
- New social environment has appeared.
- It gave new working places.
- It commemorated the name of the Tsvetaevs which is important for education.
- It is interesting to see that very place in memoirs and in photos – that helps to realize historical and social changes.

 **Task III. Read the text. Be ready to answer the questions**

ABSTRACT ART

Abstract art is the rejection of all kinds of forms - frameworks that are supposed to define objects, perspectives and scales. Abstractionism was born as a result of a few already known fields of art: cubism, futurism and impressionism, the trends very similar to each other. Painters replaced lines with the spot and vertical with level.

Before the 20th century, most artists showed things looked in reality. Their scenes were recognisable. Even when they painted imaginary scenes, the elements of the picture could usually be identified.

Individual painters have always experimented with unusual ways of showing real objects. They showed the imaginary objects. The most important for them was not the exactness of a drawing, an imitation to nature, but the movement of thoughts, the work of brains. They wanted the spectators to think. That's why in the 20th cen-

ture the artists began to break away from realistic ways of painting. They seemed to be saying: "If you want an accurate picture of a scene, buy a photograph or a picture postcard." They began to paint life in different ways. They concentrated on form, colour and shape, and avoided any attempt to tell a story or show a scene naturally.

The kind of art just described is often called abstract art. Once upon a time it was a revolutionary movement. Now it is a usual thing. Most museums, including Pushkin Fine Art museum, have examples of abstract art. Some modern museums contain only abstract art.

Abstractionist painting was born in Russia in the early twentieth century. Precursor of abstraction in painting was Vassily Kandinsky.

 **Exercise 10.** *Answer the questions:*


1. What is abstract art?
2. What is peculiar about abstract art?
3. What is the purpose of abstract art?
4. What fields of art are combined in abstractionism?
5. Where did abstractionism appear?


 **Exercise 11.** *Read the dialogue. The Russian variant of it is given below.*

1. Naturally, another style - another expression. This is piece of impressionism. Impressionists sought to capture one instant in time.
2. "The moment, stop! You are a wonder!"
3. Right you are. Emphasis was placed on capturing the first impression of the subject, it was painted on the spot, in a state of great emotional excitement at the sight of a wonderful world.
4. What's your idea of modern art? If you mean abstract art you are right, for it really rejects depicting real objects and phenomena. Abstractionists sought to express spontaneity and the unconscious aspect of creating by colour patches and lines.
5. Say, contemporary art doesn't only consist of modernists' works, does it?

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

- Естественно, другой стиль - другие средства выражения. Это произведение импрессионизма. Импрессионисты стремились показать мгновение времени.
- Остановись, мгновение! Ты прекрасно!
- Именно. Делался акцент на то, чтобы поймать первое впечатление от природы, ее писали спонтанно, в состоянии сильного эмоционального возбуждения от видения прекрасного.
- Что ты имеешь в виду под современным искусством? Если абстракционизм, то ты права, он действительно отвергает реальные объекты и явления. Абстракционисты стремились выразить спонтанность и бессознательность творчества в цветных пятнах и линиях.
- Слушай, ведь современное искусство состоит не только из произведений модернистов?
- Конечно, нет. В нем много стилей как реалистического, так и формалистического направлений и много шедевров.

 **Exercise 12.** *How is Abstract art characterized in the dialogue? What is the definition of impressionism? Do you agree with the given definitions?*

 **Exercise 13.** *Read and render in English. You may use the following expressions:*

- To penetrate
- to share the vision of artist
- to gain better understanding and greater enjoyment of art
- to be on the surface
- to lie deep
- at the first view
- to have a just perception of

- by degrees.

Для того, чтобы проникнуть в замысел художника, воспринять смысл и содержание его образов, надо научиться видеть и понимать искусство. Знакомство с изобразительным искусством обычно начинается в музее или на выставке.

Во всяком большом творении есть простое и сложное; то, что лежит на поверхности, воспринимается сразу, а огромная глубина, которая постигается постепенно, требует большого напряжения душевных сил.

Можно мельком взглянуть на портрет и, уяснив, кого он изображает, пойти дальше. Но это будет значить, что Вы посмотрели картину, но не увидели ее. Подойдите еще раз, всмотритесь внимательнее. Постепенно истинный смысл откроется вам.

UNIT V. WORLD TREASURES IN RUSSIAN MUSEUMS

Task I. *Check yourself if you know the meaning of the following words and phrases:*

To rank among; to be enlarged by; to be gutted by; to constitute; to extend; to be erected; to comprise; to include; to contain; to be followed by; to contrast with; tapestry; precious textiles; weapons; ivories; pottery; porcelain

Task II. *Read the text with a dictionary. Pick up all the information concerning past and present of the museum.*

TEXT I.

THE HERMITAGE

The State Hermitage in Saint-Petersburg ranks among the world's most outstanding art museums.

Nowadays its vast and varied collections take up four buildings.

The Winter Palace, subsequently enlarged by the addition of three Hermitages, was the work of the architect Rastrelli. Only the shell of the original building remains, for the great palace was gutted by fire in 1837. Its facades show the diversity of




style, some highly ornate, others extremely sober, the northern, eastern and southern fronts providing a series of noble and pleasing harmonies in green and white. It was on the West side that the Hermitages were later added. The Winter Palace constitutes a great baroque world of its own: 1050 rooms, 1786 windows, 117 staircases. It is even bigger than appears from the outside. The Little Hermitage was built by the architect Vallin de la Mothe. The calm of his classical facades contrasted with Rastrelli's dancing baroque. The Raphael Loggia were designed by Quarenghi and opened in 1788, and what is now called the Old Hermitage was built by Felten by extending the façade of the Winter Palace among the river bank. The New Hermitage was erected to the design of the Munich architect Leo Klenze. In addition to the works of Western masters, the Hermitage has sections devoted to the arts of India, China, Ancient Egypt, Mesopotamia, Pre-Columbian America, Greece and Rome, as well as a department of pre-historic art, not to mention a section devoted to Scythian art. People come to admire the collections of tapestry, precious textiles, weapons, ivories, pottery, porcelain and furniture as well. Paintings represent only a fraction of


the riches of the Hermitage. Pictures are just one section, even if the most spectacular.

Famous is the collection of West-European paintings covering a span of about seven hundred years, from the century and comprising the works by Leonardo da Vinci, Raphael, Titian, El Greco, Velasquez, Murillo; outstanding works by Rembrandt, Van-Dyck, Rubens; a remarkable group of French 18th-century canvases, and Impressionist and Post-Impressionist paintings. The collection illustrates the art of Italy, Spain, Holland, Belgium, Germany, Austria, France, Britain, Sweden, Denmark, Finland and some other countries. The West European department also includes a fine collection of European sculpture, containing works by Michelangelo, Canova, Falconet, Houdon, Rodin and many other eminent masters.

The Hermitage, together with the Pushkin museum, must be ranked among the richest in the world in respect of Impressionist art. A dozen or so rooms are open beginning with three containing only Impressionist: Monet landscapes, Sisley and Pissarro at their freshest. These are followed by a room of ten Cézannes and a room of Gauguin's of the highest quality. Then the most fabulous of all: two rooms with thirty Matisse's; they are followed by two containing Picasso. "The Prodigal Son" by Rembrandt makes the display worthwhile for itself alone. The North and South Netherlands, with pictures of every school in impeccable condition are without rivals. The French collection from Poussin to Fragonard is hard to beat.

 **Exercise 1.** Say what events are connected with the following figures:


A dozen; 1837; 1788; 30; 1050; 1786; 13th to 20th; 3; 10; 2; 700;

 **Exercise 2.** Install a proper word or phrase from given below. Mind: there is a *superfluous* (лишнее) word.

1. The ... of the Hermitage are very versatile in style.
2. The colours of the Winter Palace demonstrate great... .
3. The Hermitage contains the richest ... of the Impressionist art.
4. The museum houses not only pictures but also ..., precious textiles, weapons, ivories, pottery, porcelain.

5. The calmness of the Little Hermitage Rastrelli's baroque façades.
 6. There is a department of in the Hermitage.
-

Scythian art: Collection; tapestry: Harmony; façades; contrasted with; school.

 **Exercise 3.** Give the English equivalents for the following in the sentences of your own.

Эрмитаж, Зимний дворец, Малый Эрмитаж, Старый Эрмитаж, Новый Эрмитаж; Искусство Древнего Египта, скифское искусство, искусство Древней Греции, Искусство Рима, Западно-Европейские полотна, Европейская скульптура; Богатства Эрмитажа; Гобелены, оружие, фарфор, керамика; Школа живописи, высочайшее качество, коллекция французского искусства.

 **Exercise 4.** Answer the questions:

1. What buildings does the Hermitage comprise?
2. What sections does the Hermitage have?
3. What arts are represented in the Hermitage?
4. What styles can be seen in the Hermitage?
5. What periods of the world art are shown in the Hermitage?
6. Works of what greatest masters are collected in the Hermitage?

 **Для самостоятельных поисков:**

Задание 1. Find the information to answer the questions: In what connections are the next names mentioned?

Rastrelli, Vallin de la Mothe, architect Leo Klenze, Leonardo da Vinci, Raphael, Titian, El Greco, Velasquez, Murillo, Rembrandt, Van-Dyck, Rubens, Michelangelo, Canova, Falconet, Houdon, Rodin, Monet, Sisley, Pissaro, Cézannes, Gauguin, Picasso, Rembrandt, Poussin, Fragonard.

What information connected with these masters can you add?

Задание 2. *Prepare a short report about life and activity of one mentioned painter or architect.*

TEXT II.

Task III. *Read additional information. Be careful with names and figures.*

The Hermitage was established by Catherine II as her personal museum. She began to collect paintings in 1762 after she had been crowned. The museum was intended to raise the prestige of the Russian court. Catherine II purchased not only separate pictures but the whole collections including some of the best in Europe. In a very short period of time her gallery became famous. First it was placed in one separate room ("Hermitage" means "place for resting"). As the collection grew several buildings were constructed not far from the Winter Palace which were called the Small Hermitage, the Old Hermitage and the Hermitage Theatre.

After the death of Catherine II, by the middle of the 19th century the Hermitage had become so important for the Russian culture that the progressive circles asked the government to turn it into the public museum.

Today the Hermitage is one of the largest and best museums in the world with its more than 2.7 million works of art of various nations and periods of history, from ancient times to the present day.

The Hermitage houses monuments of Oriental cultures, works of art from India, China, Japan. 120 halls are devoted to West European arts. There are works by great masters of the Renaissance period. The Hermitage collection of French works of art is the largest outside France. Of great artistic value are the architecture and interior design. It is impossible to mention all the treasures of the Hermitage – paintings, statues, drawings, coins, medals and works of applied art.

The Hermitage is constantly growing and purchasing new exhibits. Now it has more than 400 halls. If somebody wants to look for a minute at each exhibit it will take him 12 years to see everything.

 **Exercise 5.** *Combine two texts and retell about the Hermitage.*

✎ **Exercise 6.** *Prove that the State Hermitage in Saint-Petersburg ranks among the world's most outstanding art museums.*

✎ **Exercise 7.** *Translate. Reproduce:*

- If I were you, I'd make these lines more distinct, George.
- But you ignore the fact that it's not a drawing. It's a painting. Colours and shades may pass into one another inconspicuously, gradually.
- Nevertheless the flash of this woman's arms should be distinguished from the background but it melts into it. Add a couple of strokes and the picture shall be the focus of the exhibition.
- Most likely.

📖 **TEXT III. LEONARDO DA VINCI IN THE HERMITAGE**

Task IV. *Read the text without dictionary.*




Leonardo da Vinci (1452-1519) was a painter, architect, inventor, and student of all things scientific. His natural genius crossed so many disciplines that he epitomized the term “Renaissance man.” Today he remains best known for his art, including two paintings that remain among the world's most famous and admired, *Mona Lisa* and *The Last Supper*. Art, da Vinci believed, was indisputably connected with science and nature. Largely self-educated, he filled dozens of secret notebooks with inventions, observations and theories about pursuits from aeronautics to anatomy. But the rest of the world was just beginning to share knowledge in books made with moveable type, and the concepts expressed in his notebooks were often difficult to interpret. As a result, though he was lauded in his time as a great artist, his contemporaries often did not fully appreciate his genius—the combination of intellect and imagination that allowed him to create, at least on paper, such inventions

as the bicycle, the helicopter and an airplane based on the physiology and flying capability of a bat.

The Hermitage possesses two, out of 12 or 14 works surviving from Leonardo. The Leonardo da Vinci Hall in the Hermitage is one of the most gorgeous interiors. The hall is decorated in the style of 17 century French Baroque.

These are the only two works of the great Italian painter in Russia. In the earlier of these is Mary, who holds Jesus in her lap. The painting is called "*Benois Madonna*" - the surname of the family who sold the painting to Nicholas II in 1914. Another painting is "*Madonna Litta*". It depicts the Virgin suckling the breast of Jesus.

The next room is devoted to the direct successors of Leonardo. Portrait of a woman known as «Flora» is painted by Francesco Melzi, the most faithful disciple of Leonardo, on whose hands he died.

 **Exercise 8.** *Why is Leonardo da Vinci called “a man of the Renaissance”?* Prove your point of view giving the characteristic of the Renaissance period.

 *Для самостоятельных поисков:*

Задание 3. *Read some additional texts paying special attention to names and facts:*

Today seems to be exactly the moment when Ivanovo is facing global changes in museum activities. It is for the fourth time that Ivanovo State D.G.Burylin Historical and Local Lore Museum, ranking one of the first within the region, has been entered onto winners' shortlists for the museum contests “A Changing Museum in a Changing World”. The museum comprises a number of branches, but the main collection is exhibited in two mansions located opposite each other in Baturin street. One of the mansions is a former private house, previously owned by Dmitry Gennadievich Burylin, a merchant, a patron of arts and collector from Ivanovo-



Voznesensk, who actually founded the museum. Now, it is Museum of Ivanovo Chintz. On the opposite side of the street, there is another house which D.G.Burylin built (by architect P.Trubnikov) to exhibit his unique collection of the “ancient and valuable objects.” The mansions are connected by an underpass, a nice empty space, about 200 meters long.

In 1914, D.G.Burylin opened the Museum of Industry and Art, comprising Mason collection, a collection of Bibles in various languages, and a collection of Buddhist religious objects. Burylin’s textile collection, including about half a million of fabric samples, was one of the largest in the world. The museum collection contained such rarities as an Egyptian mummy and the only universal astronomic clock in the world. The collector willingly lent his exhibits for displays and study purposes, for example, to St.Petersburg. He hoped that his collected items would be useful for education. In 1896, D.G.Burylin bequeathed his collections to his native town of Ivanovo-Voznesensk. Later its original exhibits were scattered all over Russia (the Hermitage Museum, the Tretyakov Gallery, the museum of Yasnaya Polyana) and neighboring countries. In fact, Burylin’s collection grew to be a collection of national significance.




(World of Museum. #7–2011 <http://www.mirmus.ru/projects/149-museum-charity-dimension-ivanovo.html>).

The Industry and Culture Museum was originally opened in 1914 as the Museum of Rarities and Antiquities. Now the museum has several halls dedicated to the history and culture of Ivanovo and beyond. The Library of Dmitri Burylin has exhibitions on the museum's fund of books. The Arsenal displays a selection of weapons from various ages. The European Collection has information on the history and culture of Europe. The Culture and Time display has portraits and information on famous factory owners from Ivanovo. The White Hall houses works of art and finally the Nature of Ivanovo Lands represents the museum's nature department.

 **Exercise 9.** *Answer the questions:*

1. Activity of what very famous personality is described in the texts?
2. What museums are mentioned in the texts?
3. In what city are these museums located?
4. What is the main idea of the museums' collections?
5. Do you agree that these collections are of national importance?

 **Exercise 10.** *«Today seems to be exactly the moment when Ivanovo is facing global changes in museum activities».*

What is your opinion about that statement? Prove your point of view. Для построения структурированного высказывания вы можете использовать следующие фразы:

- In my opinion... To my mind... Personally I... If you ask me...
- I think...
- I believe...
- I am sure that...
- As to/for... As far as I know/I remember/ I can see...
- As far as I am concerned – что касается меня...
- The matter is that... The thing is that... The fact is that... The point is that... – дело в том, что (все 4)
- On the one hand...
- On the other hand...
- Besides, ...
- Thirdly/then/after


 **СИЛА СЛОВА**

Сможете ли вы разобраться в лексике, которая помогает описать работу художника? Проверьте себя.

1. **chisel** – А: лепить. Б: ваять, высекать. В: делать слепок. Г: отливать в форму.
2. **stroke** – А: цветное пятно. Б: узор. В: прием. Г: мазок .
3. **study** – А: этюд. Б: набросок. В: проникновение. Г: видение.
4. **still life** – А: сельский пейзаж. Б: лесная сценка. В: натюрморт. Г: городской пейзаж.
5. **draftsman** – А: натурщик. Б: заказчик. В: знаток. Г: рисовальщик.
6. **panel** – А: доска для живописи. Б: фреска. В: барельеф. Г: экспонат.
7. **secular** – А: языческий. Б: светский, земной. В: религиозный. Г: средневековый.
8. **etching** – А: эстамп. Б: витраж. В: контур. Г: гравюра.
9. **poignant** – А: излучающий свет. Б: мучительный. В: причудливый. Г: утонченный.
10. **palette** – А: станковая живопись. Б: акварель. В: палитра. Г: фактура.
11. **ornate** – А: загадочный. Б: восточный. В: пышно украшенный. Г: графический.

Ответы:

1. **chisel** – Б: ваять, высекать из мрамора, вырезать из дерева. Фр. cisel
2. **stroke** – Г: мазок, штрих. Англ. strac
3. **study** – А: этюд. Лат: studere (заниматься чем-либо).
4. **still life** – В: натюрморт
5. **draftsman** – Г: рисовальщик.
6. **panel** – А: доска для живописи. Ст.-фр. panel (кусочек чего-либо)
7. **secular** – Б: светский, земной. Лат. secularis
8. **etching** – Г: гравюра, офорт.
9. **poignant** – Б: мучительный, также острый (о чувстве): Лат. pungere
10. **palette** – В: палитра, цветовая гамма. Лат. pala (лопата)
11. **ornate** – В: пышно украшенный. Лат. ornatus (белить, красить).

 **Exercise 11.** *Translate:*

1. These ornate structures were vastly different from those previously raised to honour pagan gods.
2. Rodin's famous monument "The Citizens of Calais" is remarkable for the poignant expression of the various figures.
3. Secular subjects were still quite rare in the Renaissance period.
4. Rubens was a good colorist and an excellent draftsman.
5. One of Gainsborough's most fascinating works is the study of his "Two daughters".
6. Michelangelo chiselled the statue of David from a huge marble stone.
7. The grass in the foreground is painted in thick, vigorous brush stroke.
8. Velasquez approached a simple still life with as much exactness and care as a composition on a grand scale.
9. In those days artists got ready suitable panels or canvases and prepared oils and varnish themselves.
10. About 1789 Goya began his work on the series of etchings, "The Capriccios".
11. The new intensive study of colour brought about a new palette and a new technique.

UNIT VI. COLLECTIONS OF S.-PETERSBURG'S MUSEUMS

Task I. *Check yourself if you know the meaning of the following words and phrases:*

Grand Duke; graphic art; heirs; source of acquisitions; damage; mutually advantageous interchange; folk art; numismatics; avant-garde.
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TEXT I. THE STATE RUSSIAN MUSEUM

Task II. *Read the text. Pick up all the information concerning past and present of the museum.*

The State Russian Museum is home to the world's largest collection of Russian fine art. It was opened on March 7 (19) 1898 by decree of Tsar Nicholas II and was the country's first ever state museum of Russian fine art, which was able to present the visitors the whole history of its development. From the very beginning the collection was housed in the Mikhailovsky Palace, which was built for the Grand Duke Mikhail Pavlovich, son of Paul I.



The nucleus of the Museum collection consisted of oil painting, sculpture, graphic art, decorative and applied art. On the whole it was less than 1500 items mainly from the collections of the Hermitage, the Museum of the Academy of Arts and from the Royal Palaces. Some exhibits came from private collectors, for example the Prince Lobanov-Rostovsky collection was acquired from his heirs. The size of the Russian Museum collection almost doubled during the first decade of its existence.

Another source of acquisitions was the collection from the Alexander Palace in Tsarskoye Selo (items from the Anichkov Palace entered the Museum much later). A considerable part of fine artworks was presented to the Museum from the private collections.

The October Revolution caused no damage to the Russian Museum collection. All the nationalized private collections and separate artworks were transferred to museums. During the first decade after the Revolution the Russian Museum collection grew several times compared to its original size. The ties of the Russian Museum with the Hermitage and the Tretyakov Gallery permitted mutually advantageous interchange of artistic treasures.

Nowadays the collection of the Russian Museum numbers some 400.000 works and covers the entire history of Russian fine art from the tenth century to the present day. It reflects virtually every form and genre of art in Russia, including a unique collection of Old Russian icons, works of painting, graphic art and sculpture, decorative

and applied art, folk art and numismatics, as well as the world's finest collection of Russian avant-garde.

Since 1976, the Russian Museum has been a National center coordinating the academic and methodological work of all the art museums of Russia. Now the Museum is the owner of three more palaces in the center of St Petersburg, the Stroganov Palace, Marble Palace and St Michael's Castle.



TEXT II.

Task III. *Read additional information.*

РУССКИЙ МУЗЕЙ


Государственный Русский музей, один из крупнейших музеев Санкт-Петербурга, – сокровищница русского национального искусства. Русский музей основан в 1895 г. как «Императорский музей русского искусства имени Императора Александра III», открыт для посетителей в марте 1898 г. Разместился в Михайловском дворце (1819 г., архитектор К.И. Росси), построенном для великого князя Михаила Павловича. Основой его собрания послужили произведения русских живописцев и скульпторов, поступившие из Эрмитажа, Академии художеств, Царскосельского Александровского дворца, а также из частных собраний. Первоначально в коллекциях музея не были представлены многие замечательные художники и даже целые периоды истории русского изобразительного искусства. Однако после 1917 года его коллекции выросли в несколько раз. Художественные произведения разместили в залах по историко-монографическому принципу, в хронологической последовательности. Сейчас коллекция отражает тысячелетнюю историю отечественного искусства – с глубокой древности до наших дней.

Музею принадлежит крупнейшее в стране собрание скульптуры, гравюр и рисунков русских и советских художников, прекрасные произведения мастеров декоративно-прикладного и народного искусства.

Музей занимает целый комплекс зданий. Главное из них – бывший Михайловский дворец, построенный в 1819-1825 годах выдающимся зодчим К.Росси. Здесь размещается экспозиция русского искусства с его зарождения до современности. В корпусе, возведенном в 1916 году архитектором С.Овсянниковым по проекту Л.Н.Бенуа, экспонируются произведения художников второй половины XIX–начала XX века и работы разных направлений периода модернизма. Бывший Михайловский дворец и корпус Бенуа соединены переходом, благодаря которому посетители имеют возможность последовательно рассматривать все экспозиции, размещенные в разных зданиях.

Государственный Русский музей – это не только сокровищница русского искусства, но и крупный научно-исследовательский центр. В его задачу входят не только собирание и хранение художественных ценностей, но и их изучение, реставрация и пропаганда. Сотрудники музея проводят экскурсии, читают лекции, организуют выставки. В течение года в Русском музее бывает около полутора миллионов человек.

Главное здание музея расположено по адресу: С-Петербург, ул. Инженерная, д.4. Перед Русским музеем, на площади Искусств, находится памятник Александру Сергеевичу Пушкину работы скульптора М. К. Аникушина и архитектора В. А. Петрова. Открытие памятника в 1957 году было приурочено к празднованию 250-летия Ленинграда.

 **Exercise 1.** *Combine both texts and retell about the Russian Museum. You may use the following phrases:*

- The Russian Museum is...
- It is a real treasure-house...
- It was founded in...
- It was open for the spectators in...
- The exhibits were arranged in chronological order according to historical-monographic principles.

- The picture collection as a whole...
- The collections reflect...
- The buildings are connected by pedestrian crossings...
- The plaster casts are of exceptionally fine quality and look like...

Task IV. Read the text trying to catch out the main information about that museum. You should know the answers to the questions: "What? Where? When? Why?"

TEXT III. REPIN MUSEUM – PENATES

In 1899 Ilya Efimovich Repin (1844-1930) bought the "Penates" mansion, and donated it to the Academy of Arts on conditions that the museum will be founded in this building. Repin lived about 30 years in "Penates".



His expressive and impressive works *"Unexpected Return"* (1884) and *"Refusal from the Confession"* (1879-1885) *"Ivan the Terrible and his Son Ivan"* (1895) have already been created. That brought him fame.

There was nothing unusual or extravagant in the building though its exterior was very fanciful. Repin dedicated himself to the art and he worked in this house, in the silence and calmness, shutting himself out of the world.

"Penates" is the Latin for the "native home". Yes, this house became so native to Repin that he didn't want to leave it when the border with Finland was closed in 1918. He lived in this mansion till the end of his life, and passed away on 29 September 1930. He is buried there, according to his last will, in the very centre of the park.

"Penates" had their own destiny that was not less interesting than Repin's destiny. There are a lot of interesting exhibits in the museum. Once the mansion was visited by Mayakovsky and there is a photo in the museum, on which Mayakovsky and Chukovsky are photographed in the dining room. Repin liked Mayakovsky and the latter's passion for painting. They had some kind of a duel in "Penates" – they painted each other simultaneously. Maxim Gorky and Feodor Chaliapin, Dmitri

Mendeleev and Ivan Kuprin, Vladimir Mayakovsky and Sergei Yesenin visited that place not once. Repin completed the building himself, as initially it did not suit for the creative activity. In 1940 a museum was opened there. During the World War II all exhibits were taken out and kept safe, but, unfortunately, the mansion itself was demolished. The new building was erected in 1962, and it is still called the mansion museum "Penates".

You can see many interesting and unique things in the house: the artist's cabinet and the terrace that served as the first studio. Also, in the front room there is the unique table, the central part of which can turn round. On the second floor the spacious studios with big windows are located. Next to the building there is a beautiful square which has the ponds, the draw-well and intricately shaped summerhouses.

 **Exercise 2.** *Answer the questions:*

1. Who is the museum devoted to?
2. Where is the museum situated?
3. What is the main idea of the museum?
4. What is its main function? Or functions?
5. What is the story of the house?
6. What works by Repin do you know?
7. What other information on Repin's life do you know?

 **Exercise 3.** *Read the dialogue. Translate it.*

- Well, now let us talk about painting. Are you fond of painting?
- To me painting is second only to music. I take a special liking to masters' masterpieces.
- Which painting do you prefer: Russian or West European?
- It is almost impossible to say which painting I prefer – Russian or West European. Each of them has its own peculiarities. I also like the art works created by the Russian painters - members of the "World of Art" group, such as Aleksandr Benois, Yevgeny Lansere, Konstantin Somov, Bakst.

- What was the goal of the painters of the "World of Art" group?
- They strove to achieve a synthesis of new western European trends and certain elements of traditional Russian folk art. They emphasized individualism and artistic personality.
- Whose works of art of the painters of the "World of Art" group do you like most?
- I like the works created by Konstantin Somov. He was a painter and graphic artist. Somov attended the St. Petersburg Academy of Fine Art from 1888 to 1897, then he went to Paris. Somov was associated with the "World of Art" Journal from 1898. He concentrated on the subjects from the eighteenth century. In the "Lady in Blue", of 1897-1900, an oil portrait of the artist Yelizaveta Martynova, the atmosphere of dreams is felt everywhere. Somov's paintings are characterized by a melancholy nostalgia.
- Do you like the works of art of other Russian painters?
- Yes, do. I like Karl Bryullov's works of art.
- What can you tell us about Karl Bryullov's paintings?
- Karl Bryullov was a perfect historical painter, portraitist, and genre painter. He made the most notable contribution to the Romantic spirit.
- What is Bryullov's greatest work?
- Bryullov's monumental painting "The Last Day of Pompeii" is his greatest work. It brought him an international reputation.
- Were Bryullov's other paintings also popular?
- Though he painted other monumental historical canvases, none was as successful as the "Last Day of Pompeii".

 **Exercise 3.** *Reproduce the dialogue.*

 **Для самостоятельных поисков:**

Задание 1. *Find in the dialogue the information and answer the questions:*

1. What can you say about the group "World of Art"?
2. What work by K. Somov is described in the text above? How is it characterized?

3. What other painters are mentioned in the text? What do you know about them?

☞ Для самостоятельных поисков:

Задание 2. *Read the text and be ready to answer the following questions:*

1. What museum is described here?
2. In what city is it situated?
3. In what building is it organized?
4. What greatest discoveries were done here?
5. When was the museum opened?

📖 **TEXT IV.**

DMITRY MENDELEEV MUSEUM AND ARCHIVES.

This museum is located in a building of the St.Petersburg University, in the apartment that the great scientist held during his supervision of the University Chemistry Department. He lived here from 1866 to 1890. The Museum exists since 1911; it was opened 4 years after Mendeleev's death. It was a flat specially designed for the professor of chemistry of St.Petersburg University. Mendeleev, who became in 1865 a professor at St. Petersburg University, settled down in this apartment (Nov.1866) and had been living and working here during the period from 1866 till 1890. Many of his scientific writings were created in his university flat. Here Mendeleev discovered Periodic Law (February 17 /March 1/ 1869) and constructed his famous Periodic Table. Then his works assumed a more practical slant.

Although the apartment as a whole has not been preserved in the same state as it was during Mendeleev's lifetime, in the room used by him as a study almost everything survives just as it used to be. Here Mendeleev's library and archives are placed now. Mendeleev's library consists of about 20 thousands titles. He was a Russian government adviser in industry, agriculture and finance. In addition to this he was an academician of Academy of Fine Arts, he helped Russian painters consulting them on chemical composition of pigments.

On a special book-shelf there are his own works published during his lifetime, in particular his textbook "The Principles of Chemistry" which run into 13 editions (8

russian editions plus translations into English, German and French, not counting the posthumous ones). On the neighbor shelves is disposed reference literature and Mendeleev's favorite books among which there are novels of Alexander Dumas, Julius Verne, T. Main Read etc. are disposed. Mendeleev believed that science-fiction, then being a very new branch of literature, was extremely useful for scientists while it is both rest and stimulus for mind. On the walls there are many pictures and photos.



✎ Exercise 4. *Answer the questions:*

1. How long did Mendeleev live there?
2. What rooms give the complete idea of Mendeleev's times and his style of life?
3. How many books are there in his library?
4. What fiction literature can be seen in his library?
5. What genre was Mendeleev fond of? How did he explain his interests?
6. What did his help to Russian painter include?

✎ Exercise 5. *Now think and answer:*

Why is that personality interesting for the students of Ivanovo State University of Chemistry and Technology?

✎ Для самостоятельных поисков:

Задание 3. *Find additional information on Mendeleev's life and creative activity.*

UNIT VII. BRITISH MUSEUMS

Task I. Check yourself if you know the meaning of the following words:

To be famous for; to be noted for; a collection of miniature; to involve violence; a revelation; colour sense; portraiture

Task II. Read the text. Translate it.

TEXT I. LONDON MUSEUMS AND ART GALLERIES

There are quite a number of museums and art galleries in London which are world-famous.

The National Gallery is situated in Trafalgar Square and is one of the best-known art galleries in the world. It was founded in 1824 and houses one of the most important collections of Italian paintings outside Italy. It is also famous for its Dutch collection, particularly for paintings by Rembrandt.

The National Portrait Gallery is situated near the National Gallery. It is Britain's leading art gallery of portraits of famous people in British history. The National Portrait Gallery is noted for representing various kinds of portraits – from traditional oil paintings to photographs. Founded in 1856, at the end of the 20th century it contained over 800 original portraits and more than 500 000 photographs.


The famous *Tate Gallery* was opened in 1897 with the financial support of Sir Henry Tate. He also gave the collection of 65 paintings. The Gallery contains a unique collection of British painting from the 16th century to present day. Turner and Blake are particularly well represented in the collections. The Gallery also has many drawings and modern sculpture.

Victoria and Albert Museum is a collection of fine and applied arts. It contains a great collection of miniature, too. It was opened in 1857 and was named after Queen Victoria and her husband, Prince Albert.

The British museum was founded in 1753. It's a museum of human history and culture. Its collections are amongst the largest in the world and originate from all continents. Of great value is the collection of antiquities. There is also the Reading room of the British Library in the Museum. It's a huge library with 6 or 7 million books,

which is considered to be one of the largest in the world. According to the British law a copy of every book, pamphlet or periodical published in Britain must be kept in this museum. Secondly, the British Museum is a scientific institution, known as Natural History Museum, where internationally important collections are shown. This place inspires people to think about the natural environment differently and to take better care of the planet. Finally, there is a wonderful art gallery in the British Museum housing unique collections of sculpture, ceramics, drawings and paintings. It also has a great collection of Italian drawings.

In other words, any visitor can find in London a museum to his taste.


 **Exercise 1.** *Answer the questions:*

1. What collections does the National Gallery house?
2. What is the National Portrait Gallery noted for?
3. What painters are particularly well represented in the Tate Gallery?
4. What can you observe in Victoria and Albert Museum?
5. Why is it named so?
6. What museum is considered to be a museum of human history and culture?
7. Where can a man feel himself a part of natural environment? Prove your point of view.
8. Where is it possible to see antiquities?

 **Exercise 2.** *Translate from Russian into English using the above given information.*

1. Национальная галерея – одна из известнейших художественных галерей мира.
2. Национальная галерея славится своим собранием картин итальянских и голландских мастеров.
3. В портретной галерее представлены различные виды портретов, в том числе традиционные портреты, выполненные маслом.

4. Благодаря финансовой поддержке сэра Генри Тейта была открыта еще одна художественная галерея.
5. Галерея Тейта особенно полно представляет творчество виднейших британских живописцев – Тернера и Блейка.
6. В музее Виктории и Альберта представлены коллекции как изобразительного, так и прикладного искусства.
7. Британский музей может быть по праву назван музеем человеческой цивилизации.
8. Экспонаты Британского музея, собранные во всех уголках планеты, убеждают посетителя в необходимости заботы об окружающем мире.

 **Exercise 3.** *Speak on the following: Do you agree or disagree with the statement?*

“Any visitor can find in London a museum to his taste”.

Give your reasons.

TEXT II.

Task III. *Read the dialogue.*

- What picture galleries or arts museums in other countries do you know?
- Well, first of all, it is the national Gallery in London. The Building itself was constructed in 1838. It housed the collection of Old Masters intings (38 paintings). This Collection was given to the nation by an English private collector, Sir George Beamount.
- And what collection does it house at the present **T.Gainsborough Portrait of Lady in Blue** time?
- Today the National Gallery exhibits works of all the European schools of painting of the 13th - 19th centuries. There you can see the most famous works,




such as pictures by Velasquez, Rembrandt, Joshua Reynolds, Thomas Gainsborough and others.

- What English painters can you name?
- William Hogarth, Thomas Gainsborough, Joshua Reynolds, John Constable are outstanding English painters. One of the greatest painters of Britain is Joseph Mallord William Turner. He often painted historical subjects, involving violence as well as shipwrecks and conflagrations. He liked to accompany his works with the labels with quotations from poetry, often his own. Turner's masterpieces are "The Slave Ship" and the "Rain, Steam and Speed". It should be said that Turner's colour sense provided a revelation to the French Impressionists.




- Is the English school of painting proud of its portraitists?
- Yes, certainly. The greatest of them are Joshua Reynolds and Thomas Gainsborough. They created the portraits of celebrated lords and ladies. Their works are full of charm and elegance. Throughout the 18th century, portraiture was the most important genre of British painting. In the portraits "Richard Payne Knight" and "Pope Pius VII" the artist combined brilliant freedom of handling with dramatic expression.

Turner. Battle of Trafalgar

 **Exercise 4.** *What painters and works are mentioned in the dialogue?*

 **Exercise 5.** *Find and add the necessary, in your opinion, information.*

 **Exercise 6.** *Reproduce the information given in the text.*

TEXT III


Task IV. *Catch the main information from the text. Be ready to work with it.*

1. Madam Tussaud's is the most popular and talked about wax museum in the world. Here are wax models of the famous and infamous, both living and dead, from every walk of life. There is no other place where you can see all the celebrities at once, even if they are only wax figures. So, if you want to rub shoulders with kings and queens or the latest pop stars, or probably with notorious criminals, this is the place to go. The museum is situated in Marylebone Road, not far from the street which is famous as the home of the first great detective in fiction, Conan Doyle's Sherlock Holmes.

2. There is usually a long queue in front of the museum. No wonder! Many tourists would consider their trip to London worthless if they didn't visit the famous Madam Tussaud's.

3. There are several halls at Madam Tussaud's. Highlights include the Grand Hall, the Chamber of Horrors and «The Spirit of London» exhibition. The wax figures are standing and sitting, and sometimes even moving and talking. They are extremely realistic and when they look at you, their eyes sparkling, you often feel uncomfortable in their company. Computer controlled figures (they are called *audioanimatronics*) are especially popular with the visitors.

4. New models are being produced all the time while the old ones are quietly removed from display. Over the years hundreds of celebrities have made their way to Madam Tussaud's studio. Most people agree to be portrayed, but some refuse. Mother Teresa was one of the few who declined, saying her work was important, not her person.

 **Exercise 7.** *Try to realize how well you understand the text:*

7.1. *Укажите, какой из абзацев текста содержит следующую информацию*



Madam Tussaud's Museum was based in the 19th century.

1. 2
2. 1.
3. нет информации
4. 3

7.2. Прочитайте текст. Укажите, какой из абзацев текста содержит следующую информацию

Not everybody agrees to be created in wax.

1. 3
2. 4
3. 2
4. нет информации

7.3. Прочитайте текст. Укажите, какой из абзацев текста содержит следующую информацию

The exhibits are on display in several rooms.

1. 4
2. 3
3. нет информации
4. 1

7.4. Прочитайте текст. Определите, является ли следующее утверждение истинным или ложным

Only the figures of the dead persons are displayed in that museum.

1. истинным
2. ложным
3. в тексте нет информации

7.5. Прочитайте текст. Определите, является ли следующее утверждение истинным или ложным.

Many visitors are eager to look at the figures of outstanding personalities, that's why there are always crowds of people near the entrance.

1. истинным

2. ложным
3. в тексте нет информации

7.6. Прочитайте текст. Выберите наиболее подходящий вариант названия текста.

1. Madam Tussaud's Museum: Past and Present
2. Madam Tussaud's Museum
3. London: Some Places of Interests
4. Picture Galleries in Britain.

Task IV. Read the text.

ТЕХТ IV. История музея: некоторые факты

Мадам Тюссо, Мария Тюссо, (в девичестве Гроссхольц) родилась в Страсбурге в 1761 году. Будущая основательница музея обучалась мастерству художественной лепки из воска у доктора Филиппа Кёртиса, у которого мать Марии работала экономкой. Девочка оказалась очень способной ученицей и уже в 16 лет сделала свою первую фигуру – самого Вольтера. Следующими её работами стали Жан-Жак Руссо и Бенджамин Франклин. В течение 30 лет Мария помогала своему учителю организовывать выставки и вести дела. Кёртис по заслугам оценил такую преданность, и после его смерти в 1794 году Марии отошло всё собрание работ доктора. Вынужденная покинуть родину в связи с очередной англо-французской войной, в 1802 году Мария Тюссо переезжает в Лондон. Несколько десятков лет коллекция восковых фигур была передвижной выставкой, с которой Тюссо колесила по английским городам и весям. И вот в 1835 году по настоянию сыновей она решила дать своему собранию постоянное пристанище.




Первоначально музей располагался на знаменитой Бейкер-стрит, а количество выставленных персонажей не превышало 30. Основную сложность

представляло обеспечение сохранности фигур, ведь по истечении нескольких лет качество воска падало, и они теряли свою реалистичность. Поэтому первоочередной задачей сыновей мадам Тюссо, которая ушла из жизни в 1850 году во сне, стало изобретение способа повисить продолжительность жизни восковых экспонатов. Такой способ был найден и запатентован, и в 1884 году, когда уже стало понятно, что делу Марии Тюссо суждено жить в веках, музей переехал на новое место, где и стоит по настоящее время.

Потомки мадам Тюссо оказались достойными продолжателями дела своей прабабушки. Музей пережил разрушительный пожар в 1925 году и полное восстановление из руин после немецкой бомбардировки в 1941 году, однако каждый раз правнуки Марии Тюссо восстанавливали коллекцию. За два века своей истории музей значительно разросся – его филиалы открылись в 19 городах мира, – но во все времена оставался семейным делом.



 **Exercise 8.** *Combine the information from the texts given above. Prepare the story about Madam Tussaud and her Museum*

TEXT V. THE SHERLOCK HOLMES' MUSEUM

Task V. *Read the text. Be ready to retell about the museum and its exhibits.*

In the 1880s a young doctor sat waiting for new patients who never came. To pass the time, he wrote stories about a man who was very good at solving crimes. These stories were so popular that the doctor decided to give up medicine and become a writer instead. The doctor was Arthur Conan Doyle and his creation was Sherlock Holmes.

Holmes and his famous friend Doctor Watson shared rooms at 221b Baker Street. Their landlady was the long-suffering Mrs. Hudson. She had to put up with

strange visitors, revolver practice indoors, chemical experiments and late-time violin playing.

In 1990, a museum was at last opened at 221b Baker Street, though it should have happened long ago. After all, 221b Baker Street is the world's most famous address and people have been writing to it for more than 100 years.

In the Sherlock Holmes' Museum you step back a hundred years in time. It is unique. There is no modern virtual reality, but it is all virtually real. There are no horrors, no mummies or hidden corpses, no wax figures... Even so, the atmosphere of this quiet house is electric. You have a feeling as if the great detective had just left the room for a moment with Dr. Watson, and Mrs. Hudson is somewhere in the back-rooms, and you'll see her entering the room with a tray of tea cups.

Everything in the museum reminds us of the stories we know so well. It is filled with things which Holmes and Watson would have had — Holmes' violin, his deerstalker (*войлочная шляпа*) and pipe, the Persian slipper in which he kept his tobacco, unanswered letters pinned to the wall with a knife, his magnifying glass... Dr. Watson's diary contains hand-written notes and extracts from "The Hound of the Baskervilles".

The Sherlock Holmes' Museum is unlike other museums. Very little here is locked up in glass cases. You can sit in Holmes's armchair by the fireplace; you can examine his things and put on his deerstalker.

People have been writing to this address for the last 100 years. Most letters come from the United States and many correspondents ask if Mr. Holmes can help them with some problem, such as finding a missing relative (or a pet). Greeting cards




arrive at Christmas and on Holmes' birthday (he was born on January, 6th). Dr. Watson is not forgotten either.

Exercise 9. Answer the following questions:

a) Who is the Museum devoted to?

- b) Where is it located?
- c) What are peculiarities of that Museum?
- d) When and in what street did that Museum appear?
- e) What explains the location?
- f) “*There is no modern virtual reality, but it is all virtually real*”. How do you understand that sentence?
- g) For whom is this museum interesting? Is it interesting for everybody? Prove your point of view.

 **Exercise 10.** Say, what museum or a Picture gallery you would like to visit in London. Explain, why.

You may use the following phrases:

a) INTRODUCTORY

- Well... Let me see... Let me think... Just a moment. By the way...
- They say... First of all... To begin with... Talking of... Speaking of
- To come back to...

b) OPINIONS

- In my opinion... To my mind... Personally I... If you ask me...
- To tell the truth... I see. What do you mean? Do you mean to say?
- I take it for granted that... (Я принимаю это как само собой разумеющееся)
- It's not to the point... Keep/ stick to the point.
- I am coming to that. (Я как раз к этому подхожу (подвожу мысль))
- That's neither here, nor there.
- Strictly speaking... – строго говоря...
- To put it mildly... – мягко говоря
- As to/for... As far as I know/I remember/ I can see/ I can gather
- As far as I am concerned – что касается меня...
- The matter is that... The thing is that... The fact is that... The point is that... –(дело в том, что– все 4)
- On the one hand... On the other hand...

- On the whole...
- All in all... – в целом
- After all... – в конце концов
- In the long run – в конце концов

TEXT VI.

Task VI. *Read some extracts from the paper.*



TEXTILES AND COSTUME IN MANCHESTER

(Academic Research & Related, Exhibitions, History of Dress, Museum Life)

The Manchester People's History Museum, is "a march through time following Britain's struggle for democracy over two centuries." The collection which was founded by the Trade Union Labour and Co-operative History Society, consists of satirical prints, political posters and leaflets, artefacts relating to the lives of working class people, and the world's largest collection of political and trade union banners.


All of these histories are presented in immersive interactive galleries, with clear labelling, multimedia exhibits and engaging hands-on activities for adults and children. Many articles of working class dress are displayed <...> The museum houses a state of the art textile conservation laboratory, so that the work of conservators can be observed and better understood by museum visitors. There's even a digital microscope station where you can see insects !

Next up, I visited the Whitworth Gallery, which presents a substantial collection of flat textiles from the 3rd century AD to the present day. The collection has been open to the public since the museum was founded in 1890, and was originally established as a resource for Manchester's textile design and manufacturing industries.

Thematic displays of textiles from around the globe make up a series of changing displays in the gallery's entrance hall. The exhibits include replica and handling

collections for young people, as well as computer terminals where visitors can search the collections, which you can also do online.

<http://www.wornthrough.com/2011/03/10/textiles-and-costume-in-manchester/>

 **Exercise 11.** *Answer the questions:*

- a) What Museum is described?
- b) Where is it located?
- c) What is displayed there?
- d) Who was the founder of the Museum?
- e) What Gallery is described?
- f) What is housed and shown there?
- g) Can you say that these museums are important for history (culture, educational process, social life etc.) of Manchester? Prove your point of view.

 **Для самостоятельных поисков:**

Задание 1. *Find the information which is necessary to answer the questions.*

- a) What similar Museums are in your city?
- b) Why is Ivanovo often called “Russian Manchester”?

Ответы на вопросы упражнения 7.

7.1 –3

7.2 –2

7.3 –2

7.4 –2

7.5 –1

7.6 –2

UNIT VIII. MUSEUMS IN THE USA

Task I. *Check yourself if you know the meaning of the following words:*

Will; to be free of charge; to insist on; the crypt room;
still life



TEXT I. SMITHSONIAN INSTITUTION AND MUSEUMS. WASHINGTON, D.C., USA

Task II. *Read the text without a dictionary*

The Smithsonian Institution bills itself as “the world’s largest museum complex,” and it’s really so.

You could spend a good part of a month visiting all of its area attractions, and since they’re all free, you wouldn’t spend a cent (except for transportation, lunch, and of course, printing photos of your trip).



The British scientist James Smithson, (1765 – 1829) was an English chemist and mineralogist. Smithson traveled extensively throughout Europe publishing papers about his findings. He had never been to the United States of America but always dreamed of it. Smithson was origi-

nally buried just outside of Genoa, Italy, but his remains were brought to Washington by none other than Alexander Graham Bell. You can also visit the crypt room, where James Smithson is laid to rest in 1904. In his will he left all his money – which he acquired from his mother and other relatives and maintained thanks to his creative activity – to American people. He wanted them to establish some museums and an institution for carrying out researches. He insisted on all these museums being free of charge. That was done in 1846 and now everybody visiting Washington has an opportunity to admire all the treasures of Smithsonian Museums.

There are some of them including museums, galleries, centers and even a zoological park




on both sides of the prospect. Now only 11 museums are located in the National Mall area (for a total of 18). The first building to be erected was the Smithsonian Castle, designed by James Renwick. The red sandstone Victorian building was opened in 1855, and it is now home to the Smithsonian Institution Visitors Center is open daily.

The Smithsonian Museum of Natural History alone can keep the visitors busy for at least a full day. American Museum of Natural History was founded 150 years ago, and as everything in this country, strikes with the obsession with grand-scale projects. The museum complex consists of 25 buildings, in the depths of which are stored more than 30 millions of exhibits. Here you can see the layout of the largest mammal – the blue whale in natural size, the largest blue sapphire – the “Star of India”, a huge 18-meter battle canoe, a 34-ton meteorite, and an extensive collection of dinosaurs.

If you want to cross the street and explore the National Gallery of Art, better tack on two days more. Down the Mall, in the direction of the Capitol, you can check in on the eye-popping collection of planes, jets, and space capsules at the National Air and Space Museum, or learn about the languages, history, and arts of America’s native peoples from the ever-rotating exhibits of the National Museum of the American Indian.

A little farther afield, but still within walking distance, are the Postal Museum, the National Portrait Gallery, the American Art Museum.

 **Exercise 1.** *Answer the questions:*

1. Who was James Smithson?
2. Why is the Institution named after him?
3. Where is Smithson buried?
4. Who brought his remains to the States? What do you know about this personality?
5. What museums are included into the Smithsonian complex?
6. What of them are the most popular?
7. What is the main purpose of Institute’s foundation? Prove your point of view.

☞ Для самостоятельных поисков:

Задание 1. *Think, find necessary information and answer:* James Smithson was a patron of arts, wasn't he? What patrons of arts known in your native place can you name?

☞ Для самостоятельных поисков:

Задание 2. *Read the text. Be ready to give its main idea in English.*

ТЕХТ II. МУЗЕЙ ХОЛОКОСТА В ВАШИНГТОНЕ

Память о трагедии, постигшей еврейский народ, пострадавший от рук нацистов и их сторонников, сохраняется не только в тех странах, где уничтожались евреев, но и во многих других. США не стали исключением – в Вашингтоне находится известный большой мемориальный музей Холокоста, главными задачами которого являются отдать дань миллионам погибших людей и изучение собранных документов, имеющих отношение к Холокосту.

С момента открытия в 1993 году вашингтонский Музей считается одним из самых популярных и посещаемых – больше чем за 20 лет он принял около 30-ти миллионов посетителей из самых разных уголков планеты. В мемориале собраны миллионы архивных уникальных документов, тысячи удивительных, зачастую ужасных фотографий и записи историй людей, которые выжили в суровых концентрационных лагерях. Кроме разнообразных экспозиций, от коих порой стынет кровь в жилах, здесь можно посмотреть документальные и художественные фильмы, которые очень подробно повествуют об источниках антисемитизма, арийской идеологии и о действиях против нацизма, проводимых американцами.

Уже долгие годы Музей Холокоста в Вашингтоне противостоит межрасовой ненависти, борется за уважение достоинства и свободы каждого человека.

Большинство посетителей, пришедших в музей впервые, проводят здесь два-три часа. Вашингтонский музей Холокоста основан на погружении, на проживании опыта жертв Холокоста: посетители проходят по мосту мимо гетто, идут мимо кладбища, видят «Башню лиц» (она построена из довоенных,



мирных, семейных фотографий людей, уничтоженных в Прибалтике), слышат голоса узников Освенцима (аудиозапись звучит в коридоре между залами). Представлены товарный вагон, в подобных ему свозили евреев в лагеря со всей Европы, кладбище вещей и модель крематория.


Музей состоит из двух частей – одна обращена к взрослым, другая – к детям. Для подобных исторических музеев всегда актуальна проблема: а можно ли вести такой разговор (разговор на «тяжелые темы») с детьми, начиная с какого возраста, как выстраивать диалог? Одно из эффективных (и эффектных) решений этой проблемы – опираться не только на экспонирование документов, но и на создание переживаний. Сама экспозиция рассчитана на посетителей, начиная с 8-ми лет. Рассказ о Холокосте дается с точки зрения конкретного человека, участника событий: при входе посетителю выдается паспорт реального человека (например, мальчика Даниэля или умудренного опытом Джошуа) и дальше разворачивается его личная история.

Музей предлагает, по сути, несколько видов опыта: опыт информирования, опыт переживания, а также мемориальный опыт, опыт памяти. Посетитель должен осмыслить произошедшее (произошедшее с миром и с ним самим) наедине с собой.


В американском музее Холокоста существуют две мемориальные зоны:

«Зал памяти» с вечным огнем: здесь проходят мемориальные мероприятия, но и любой посетитель может зажечь свечу.

«Стена детских изразцов» в память о 1,5 миллионов детей-жертв холокоста: американские школьники расписали более трех тысяч изразцов.

 **Exercise 2.** Answer the following questions:

1. What museum is described?
2. Where is it located?
3. When was it opened?
4. What is the main idea of the museum?
5. What exhibits and displays can be observed there? For whom are they arranged?
6. What kind of the museum (historical, literary, scientific, entertaining) is that one?

 **Exercise 3.** Read some definitions of the term “Holocaust” from different dictionaries. Which one do you consider the most comprehensive and complete? Prove your point of view.

Holocaust - The mass murder of Jews under the German Nazi regime during the period 1941-5. More than 6 million European Jews, as well as members of other persecuted groups, were murdered at concentration camps such as Auschwitz.

www.oxforddictionaries.com/definition/english

Holocaust ... refers to the massive destruction of humans by other humans.

*American Heritage® Dictionary of the English Language,
Fifth Edition. Copyright © 2011//<http://www.thefreedictionary.com/holocaust>*

*Холокост – (холокауст) (англ. *holocaust* – от греч. *holokaustos* – сожженный целиком), гибель значительной части еврейского населения Европы (св. бмлн. человек, св. 60%) в ходе систематического преследования и уничтожения его нацистами и их пособниками в Германии и на захваченных ею территориях в 1933-45.*

Holocaust - n

1. *a great or complete devastation or destruction, esp. by fire.*
2. *a sacrifice consumed by fire.*
3. *the Holocaust, the systematic mass slaughter of European Jews in Nazi concentration camps during World War II.*
4. *any reckless destruction of life.*
5. Random House Kernerman Webster's College Dictionary, © 2010 K Dictionaries Ltd.

✂ **Exercise 4.** *Look at the sign before the entrance of that Holocaust museum given on the previous page. How do you understand it?*

✂ **Exercise 5.** *What technologies are used in the museum?*

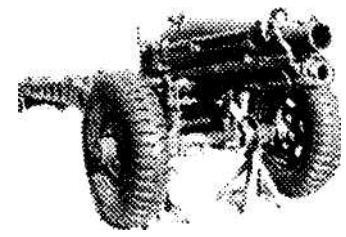
✂ **Exercise 6.** *How can you title that museum project?*

📖 **TEXT III.**

Task III. *Read the information given below and be ready to reproduce it.*



The JFK Special Warfare Museum was established in 1963 in a small wooden World War II building on Gruber road, in Houston, Texas, where, operating on donations and association memberships, it remained until 1979. Two other



museums, one in Vietnam and one in Okinawa, also operated during this period. When 1st Special Forces Group (Abn) was inactivated and the 5th Special Forces Group(Abn) returned to Fort Bragg, those museums were closed and the collections shipped to the main facility. In 1979, the museum was moved to its present site on the corner of Ardennes and Marion Streets. The facility was fully certified by the U.S. Army Museum system in 1983 as meeting all minimum professional standards.

The JFK Special Warfare Museum currently operates under the auspices of the U.S. Army Special Operations Command including Special Forces, Psychological Operations, Civil Affairs, Rangers, and Special Operations Aviation. It is the Special Forces Branch Museum.

The JFK Museum illustrates the material culture of past, present and future Army special operations. Although the times, uniforms and technology have changed, the basic mission has not. We tell the history of volunteers, men and women, who fight in remote and inhospitable areas, often alone. We explore the culture of the peoples



whom the soldiers have taught and have learned from. We spotlight the history of those who would otherwise be forgotten. The Museum is housed in the Arthur D. "Bull" Simons memorial building.

✎ Exercise 7. Answer the questions:

1. What Museum is described?
2. What is the main idea of the display?
3. When was it organized?
4. What kind of a museum is that one?
5. What steps in the History of the USA does the Museum illustrate?

6. What is the purpose of such museums?
7. Do you know anything about the similar museums in Russia?


 **Exercise 8.** *Read the dialogues.*

- We are in the hall of colonial portraits of the National Portrait Gallery. The Permanent Collection of the Museum represents portraits of heroes and thinkers, conservatives and radicals. Most of them are taken from life-sittings. You will see George Washington, Abraham Lincoln, the artist Mary Cassatt...
- Heavens, what sparkling eyes that lady on the colonial portrait has! And what a graceful pose!
- Isn't it lovely! Her face is gentle; she looks as if she was alive.
- And the texture of her dress! It looks so soft and silky as if you could feel it with your hand.
- You like realist portraits, don't you?
- -What I really like about the 19th century ladies are their fashions and hairdos. They were gorgeous, weren't they?
- (Audio-loop voice.)
- You are standing before the portrait of Mrs. Alexander Hamilton, painted in 1787 by Ralph Earl. Ralf Earl began his career as an artist on the eve of the American Revolution to become a painter of exceptional breadth and power.

In the National Museum of American Art.


- Seriously, I like pictures that are true to life, where every leaf and flower is depicted exactly.
- Like in still life? Look, here is one by Raphaelle Peale. Flowers in a vase, watermelons, grapes and cherries. Doesn't it look nice?
- Not at all! The peel of the grapes and cherries is so transparent that their juice seems ready to burst out. Do we call this art realist, Henry?
- Well, realist artists' ideal was a truthful account of what lay before their eyes and precise drawing of a landscape, a portrait or a record of those events around them.

- There is nothing like landscapes to me. I like nature depicted as mysterious and majestic.
- You seem to like romanticism, don't you?
- How can you tell a realist landscape from a romantic one?
- Nature in romanticism is personified. Romantic artists used exaggerations: the hills and trees are higher, the sea is bluer than in real life. Artists stressed the wild character of the country and the drama of contrasts.
- Look at the "Cliffs of the Upper Colorado River" by Thomas Moran. They are fantastically magnificent beneath that cloudy sky.
- Let me read, Childe Hassam, "The South Ledges: Appledore, 1913". Here the colours create a totally different mood, don't they?
- And I see the brushwork here is unlike those we have seen. The trace of the brush is left and the character of the work is rapid and sketch-like.

 **Exercise 9.** Find the English equivalents to the following words and phrases:

- Лицо нежное, как живое.
- Тебе нравятся портреты в реалистической манере, не так ли?
- Натюрморт
- Люблю, когда природу изображают таинственной и величественной.
- Идеалом художников-реалистов был точный рисунок пейзажа, портрета и точное запечатление происходящих вокруг событий.
- По-моему, ничего нет лучше пейзажей.
- Кажется, тебе нравится романтизм, да?
- В романтизме природа одухотворена.
- И живописная манера здесь не похожа на те, что мы видели.
- Работа носит характер беглого наброска.
- Большинство портретов написаны с натуры.
- Что мне нравится, так это мода и прически женщин XIX века.
- Он стал живописцем исключительной широты и силы.

- Мне нравится, чтобы каждый лист и цветок был выписан четко.
- Кожица прозрачна
- Как ты отличаешь реалистический пейзаж от романтического?

 **Exercise 10.** *Use these words and phrases in sentences of your own.*

 **Exercise 11.** *Answer the questions:*

1. What names of the artists are mentioned in the text?
2. What political figures are represented on the portraits?
3. What do you know about them?

UNIT IX. SOME EUROPEAN MUSEUMS

Task I. *Check yourself if you know the meaning of the following words and phrases:*

The ideals of the Renaissance; to pursue; Papal States; Roman Catholic Church; Sistine Chapel; Holy Cross; luxury; to be apprenticed; to spring into action

TEXT I. THE VATICAN MUSEUMS

Task II. *Read the text.*

On one of the most picturesque hills of Rome is located the smallest European state - the Vatican - the residence of the head of the Catholic Church. Despite the fact that the area of Vatican City is small, its museums are magnificent works of art that make up the treasury of world art.

The Vatican Museums, which occupy much of the Vatican Palace, in Viale Vaticano, contain some of the world's greatest art collections. The museums are most famous for the spiral staircase, the Raphael Rooms and the exquisitely decorated Sistine Chapel. Under the patronage of Pope Julius II, Michelangelo painted the chapel.

The history of the museums goes back to 1506, when Pope Julius II, pursuing the ideals of the Renaissance, began to collect ancient works of art. Over the centuries the collections were increased from the territories of the Papal States, works of art presented to the Popes and items related to the work of the Roman Catholic Church. In addition there are works of art created specifically for the Vatican Palace, including the paintings in the Sistine Chapel and the Stanze di Raffaello.

It will take several days to view all the fabulous wealth of the Vatican accumulated over the centuries. Every tourist wishing to visit the Vatican Museums, first of all is in front of St. Peter's Square and sees a white line around the perimeter. Here is the boundary separating the Vatican and the rest of the world.


In the center of the square before grand St. Peter Cathedral there is a granite obelisk topped with Holy Cross. Around there are four rows of Bernini's Colonnade. Walking through the area, you can move on – to the famous Vatican Museums.

Vatican Museums today include the Sistine Chapel, the Borgia apartments, Egyptian and Etruscan museums, Niccolini Chapel, library, Pinacoteca, the Museum Chiara Monti, Pio-Clementino Museum, Raphael Rooms, Gallery of tapestries and maps. The museums are rich in collection of sculptures and paintings, beautiful works of applied art, unique manuscripts. The specific of the Vatican Museums is that most of the works were created by outstanding artists right here, in the palaces of the Vatican –to decorate the walls of their luxury rooms.

 **Exercise 1.** *Say the same using the information from the text:*

1. Almost all the exhibits of the Vatican Museum appeared just there, inside the Vatican walls.
2. Saint Cross can be seen on the top of the pillar in front of the Cathedral.
3. The place where the Pope lives and works is situated in the very center of Europe.
4. A lot of treasury items are collected in the Vatican museums.
5. The history of Vatican collections began in 1506.

6. It was Pope Julius II who admired the Renaissance art and started to form the collections which demonstrated Renaissance's ideas.
7. One day or several hours is a very short period to see all the exhibits in the museums and libraries of Vatican.
8. The state border of Vatican is just on the square near the greatest Cathedral.

 **Exercise 2.** *Think over the information.*

Try to reproduce it in English.

Площадь Ватикана – 0,44 квадратных километров, население – около 800 человек (здесь туристов каждый день бывает в сотни раз больше). При этом в музеях Ватикана десятки тысяч экспонатов, многие из них – настоящие шедевры мировой культуры. Получается, что по количеству произведений искусства на единицу площади (или, если угодно, на число жителей) Ватикан занимает первое место в мире. Конечно, статистика не очень-то уместна, когда речь идет о Прекрасном, но все равно, согласитесь, впечатляет.



TEXT II.

Task III. *Read the text.*

MICHELANGELO

Michelangelo Buonarroti was one of the most famous artists in history. He was a painter, a sculptor, an architect, and a poet. He created some of the world's most beautiful and most famous paintings and statues.

Michelangelo was born in 1475 in a small Italian town near Florence. At the age of twelve he was apprenticed to Ghirlandaio, a well-known Italian artist.

He learned to draw by copying other artists' paintings. He soon became interested in sculpture, too. At the age of 21, he went to Rome, and began to create the works of art that made him famous all over the world.

Michelangelo's first great work was the *Pieta* for St Peter's Cathedral. This statue shows Jesus Christ in the arms of the Virgin Mary after his death on the cross.

Michelangelo then went to Florence, where he produced his famous statue of *David*. It is 18 feet high and carved from a solid piece of marble. The statue is so life-like that it seems ready to spring into action. (We have a copy of this statue in the Pushkin Fine Arts Museum).



**Michelangelo's Pietà
in St. Peter's Basilica in Vatican**

At the age of 30 Michelangelo was called to Rome and for the next 30 years he worked there for Popes. In 1508, he began painting the ceiling of the Sistine Chapel in the Vatican. He spent more than two years painfully lying on his back on a scaffold, painting the figures and Biblical scenes on half of the ceiling. After a long rest, he completed the second half in about a year. People consider the ceiling of

the Sistine Chapel to be one of the world's greatest and most amazing works of art.

Michelangelo embodied the perfect multi-talented Renaissance man. His influence on later artists is immense.

✎ Exercise 3. Answer:

1. Do you agree that Michelangelo is “the perfect Renaissance man”? Prove your point of view.
2. Who else is characterized in such a way?

☞ Для самостоятельных поисков:

Задание 1. *Some additional information for you. Read the description.*


«Оплакивание Христа» — первая и наиболее выдающаяся пьета, созданная Микеланджело Буонарроти. Это единственная работа скульптора, которую он подписал (по сообщению Вазари, подслушав разговор зевак, которые спорили об её авторстве). Копии «Пьеты» можно видеть во многих католических храмах по всему миру, от Мексики до Кореи. Этот иконографический тип и

сюжет часто встречается в западноевропейском искусстве 13-17 веков. Среди наиболее известных также Пьета Тициана, Пьета Козимо Тура, Пьета Ван Гога.

Фигуры Девы Марии и Христа были высечены 24-летним мастером из мрамора по заказу французского кардинала Жана Билэра для его гробницы. В XVIII веке статуя была перенесена в одну из капелл базилики святого Петра в Ватикане.

В 1972 году на статую напал со скальным молотком австралийский геолог венгерского происхождения Ласло Тот, кричавший, что он Христос. После реставрации статуя была установлена за пуленепробиваемым стеклом справа от входа в собор.

Итальянский мастер переосмыслил в духе высокого гуманизма традиционное для северной готики скульптурное изображение безжизненного Христа на руках матери. Мадонна представлена им как совсем юная и прекрасная женщина, которая скорбит об утрате самого близкого ей человека. Несмотря на сложность соединения в одном изваянии двух столь крупных фигур, композиция «Пьеты» безупречна. Фигуры трактованы как единое целое, их соединение поражает слитностью. Вместе с тем, скульптор тонко противопоставляет мужское и женское, живое и мёртвое, нагое и прикрытое, вертикальное и горизонтальное, чем вносит в композицию элемент напряжения. Крупные, ломающиеся складки одеяния Мадонны не только намеренно усиливают драматический излом лежащего на её коленях тела, но и служат своеобразным пьедесталом для всей пирамидальной композиции. В этих изощрённых складках угадывается скрытая мощь, как духовная, так и физическая, контрастирующая с мягкими чертами лица Богоматери. По степени законченности и проработки деталей «Пьета» превосходит почти все прочие скульптурные произведения Микеланджело.

 **Exercise 4.** *Combine the information with the Michelangelo's biography to form a complete story.*

 **Exercise 5.** Describe the statue using the following words and phrases:

Оплакивание Христа	Lamentation of Christ
Подписывать картину	To sign painting
Авторство	Authorship
Тип и сюжет картины	Type and subject of the picture
Гробницы	Tombs
Мадонна	Madonna
Скорбеть	To mourn
Изваяние	Statue, sculpture
Трактовать композицию	To treat composition
Пьедестал	Pedestal, base
Скрытая мощь	Phantom power
Проработки деталей	Attention to detail

 **Exercise 6.** Put the sentences in such an order to form a logical story.

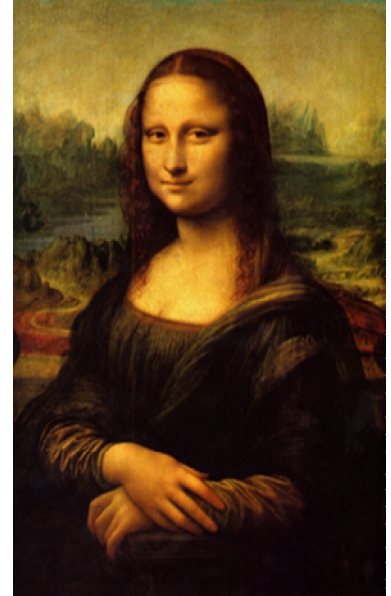
The Louvre

1. Louvre Museum – is one of the largest art museums in the world.
2. In XVII century under Louis XIV it became four times more.
3. Today, the Louvre museum funds account for almost 400,000 units.
4. The very first construction of its architectural ensemble —the castle-fortress – was built in 1190 to protect the town.
5. Since the beginning of the XVIII century it was decided to transform the Louvre into a museum.
6. But the Louvre was not always a museum.
7. But then the "Sun King" made his new residence in Versailles.
8. For the first time the museum was opened for the public in 1793.
9. Here is the collection of the artifacts brought from all over the world.
10. The construction of the Louvre continued over three centuries.

TEXT III.

Task IV. Read the text. Pick up the information concerning Leonardo and his masterpiece.

In Milan Leonardo worked on many important projects including "*The Madonna of the Rocks*" and "*The Last Supper*". The latter (perhaps the best known painting in the world) offers one of the finest instances of a rigid geometric enclosure. Everything turns inward toward the head of Christ, even the expressive gestures of his own hands. In spite of the great excitement within the work, complete formal control is maintained. We can appreciate the artist's way of presenting the human drama where Christ discloses to his followers quietly that soon one of their numbers is to betray him and their cause.



rendered the real world around him. He saw light and shade in perspective. Unlike other Renaissance painters Leonardo created a problem to which he gives an answer. There is a deep complex life in his figures.

Probably one of the most important paintings that Louvre contains is the *Mona Lisa*. Over four century old, it still fascinates hundreds of visitors. As Michelet, a French historian, wrote: "This canvas attracts me, calls me, invades me, absorbs me. I go to it in spite of myself, like a bird to a snake".

Mona Lisa is supposed to be painted in the period of 1500-1505. The title of the painting that is known in English as Mona Lisa stems from a description by Renaissance art historian Giorgio Vasari, who wrote: "Leonardo undertook to paint, for Francesco del Giocondo, the portrait of Mona Lisa, his wife." *Mona* in Italian is a polite form of address originating as *ma donna* — similar to *Ma'am*, *Madam*, or *my lady* in English.

The portrait shows the woman sitting in a chair, with her face and chest turned slightly towards the viewer. Her left arm sits comfortably on the armrest of the chair

and is clasped by the hand of her right arm which crosses her front. The slightly protective position of her arms creates a sense of distance between sitter and spectator.


The background landscape behind the sitter was created using perspective, with its smoky colours and shapes. It gives the composition significant depth, although its details reveal a clear imbalance between the (higher) rocky horizon to the right, compared to the (lower) flatlands stretching away on the left. This imbalance adds to the surreal atmosphere of the picture. Another surreal feature of the Mona Lisa is her lack of eyebrows and eyelashes.

"*Mona Lisa*" is one of the greatest Leonardo's works because of its plasticity, the delicate rendering of light and shade, and the poetic use of his so-called "sfumato". This painterly technique involves the smooth transition from one colour to another.


The general impression created by the Mona Lisa portrait is one of great calmness and mystery. The calmness comes from the soft colour scheme, the soothing sfumato tonality, and the harmony created by the sitter's pyramid-shaped pose and understated drapery. The mystery appears from a number of factors: first, her half-smile; second, her eyes, which look directly to the viewer; her hands which have an unreal, lifeless quality – almost as if they belonged to a different body.

 **Exercise 7.** *Answer the questions:*


1. When was the portrait painted?
2. What does "Mona Lisa" mean in English?
3. What creates an impression of distance between the woman on the portrait and a viewer?
4. What is interesting about the background landscape?
5. What peculiar manner of Leonardo is seen in this picture?
6. What does "sfumato" mean?
7. What makes it possible to speak about the mystery of the portrait?

 **Exercise 8.** *Make up phrases connecting nouns from column B with adjectives from column A. Use these phrases in sentences of your own speaking about Leonardo.*

A	B
general	details
brilliant	handling
sharp	sketches
incomplete	outlines
careful	pictures
infinite	gradations of tone
perfect	execution
masterful	effect

 **Exercise 9.** *Arrange the following in pairs of synonyms. Use in your own sentences.*

To realize, desire, actual, man-made, discuss, to see, to reply, to express, to ask, to be acquainted, to try, to produce, deep, skill, sitter, to understand, wish, real, artificial, to view, to leave, to answer, to convey, to inquire, to be familiar, to seek, to create, profound, mastery, to argue.

 **Exercise 10.** *Arrange the following in pairs of antonyms:*

Success, worthy, dependence, happy, wrong, to neglect, richness, poor, easy, failure, worthless, independence, unhappy, right, to pay attention to, poverty, difficult, rich.

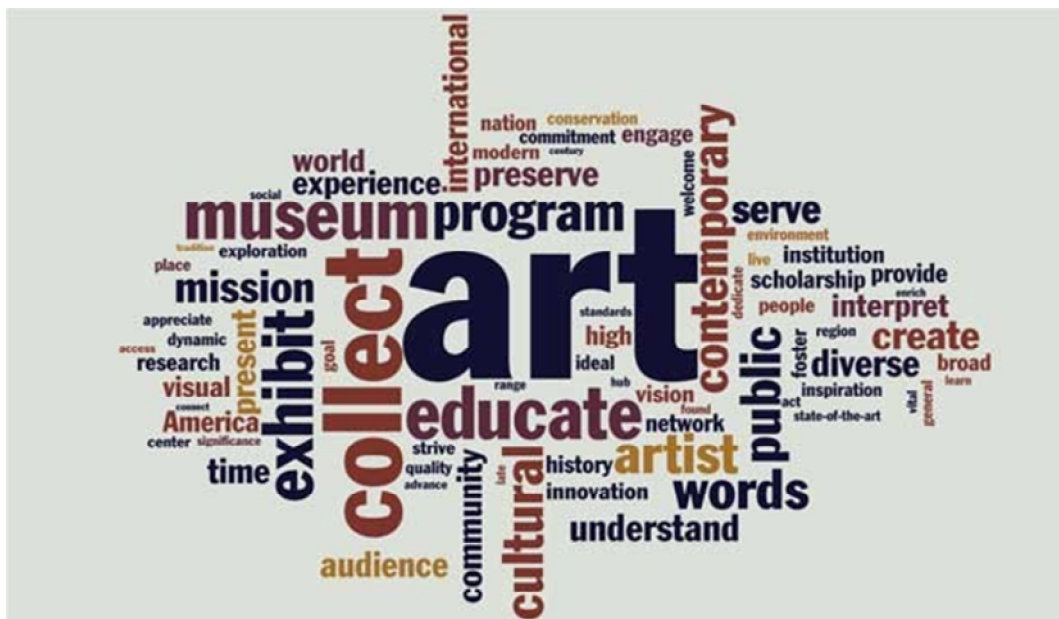
 **Exercise 11.** *Form the groups of words as in the given example.*

- To paint – painter – painterly – painting;
- To depict - ...
- To master –
- To portray -
- To exhibit –

- To display –
- To show –
- Worth -

The correct variant of the text in exercise 6.

1. Louvre Museum – is one of the largest art museums in the world.
2. But the Louvre was not always a museum.
3. The very first construction of its architectural ensemble – the castle-fortress – was built in 1190 to protect the town.
4. The construction of the Louvre continued over three centuries.
5. In XVII century under Louis XIV it became four times more.
6. But then the "Sun King" made his new residence in Versailles.
7. Since the beginning of the XVIII century it was decided to transform the Louvre into a museum.
8. For the first time the museum was opened for the public in 1793, on November, 8. Today, the Louvre museum funds account for almost 400,000 units.
9. Here is the collection of the artifacts brought from all over the world.



UNIT X. MUSEUMS AND SOCIETY: MISSION, APPROACHES AND EXPECTATIONS

*Culture can help to bridge gaps and unify
voices by the very nature of the language it speaks.*

*Princess Laurentine of the Netherlands,
European Culture Foundation,
President.*

☞ Для самостоятельных поисков:

Задание 1. *Read some different points of view on contemporary museums, their functions, role and place in the society. Think them over, compare.*

- a) What are Museums for? Museums should excite, thrill, fascinate and inspire their audiences with real objects; there was a particular resolve for museums to maintain both a rigorous and scholarly knowledge of their own collections, and a continually questioning approach to their own mission. (Wilkinson H. Policy Officer, The Museums Association. A Cumberland Lodge Conference. 17th-19th September 2004 www.upf.edu/pctacademy/_.../whataremuseumsfor.doc)
- b) В последние годы музеи сильно изменились, многие из них берут на себя все большую социальную ответственность и претендуют на территориальное господство. Сохранение материального и нематериального культурного наследия является одной из главных функций музеев и не должна быть утрачена. Однако у современных музеев задач гораздо больше. Они формируют различные услуги, организуют социальную и культурную деятельность, а также транслируют знания.// Министерство культуры Российской Федерации. Сотрудничество Россия – Европа в области культуры. Центр ПИК. Музеи и власть. 26.11.2013. (<http://rus-eu-culture.ru/news/3490/?returnto=0&n=1>)
- c) ...the Museum itself is a site or ‘theatre of memory’ . . . it has acquired its own cargo of memories. Memory is not however, a static, nostalgic condition, but an active and ongoing dynamic, and museums must respond to its perpetual reverberations. Accommodation and responding to memory is a central, but rarely articulated responsibility of contemporary cultural institutions. (N.

MacGregor. *The Museum of the Mind – Art and Memory in World Cultures*. Preface to the catalogue, London: The British Museum Press. 2003. P.8-9)

d) Создавая для комьюнити возможности участвовать в принятии решений и находя точки соприкосновения с ключевыми сообществами (например, с учеными, этническими общинами, субкультурными группами...), музей стремится к более глубокому пониманию своих коллекций и своей миссии. (Агапова Д. Культура участия: музей как пространство диалога и сотрудничества. С-Петербург, 2015. С.3.)

e) In museum expositions we keep things that create an image of our ancestors in their link with modern people's destinies. Does death have meaning? Human culture brings meaning to something that means nothing without human existence. ... Art is also connected to morality and it has many sides, so museums conserve this morality with many sides. The pieces of art, which are kept in museums, reflect life, even if their creators lived long, long ago. Art also gives us special knowledge, different from scientific knowledge. The knowledge of science deals with artificial models of life, but art gives contradictory knowledge, which is more adequate to real life. And that is another humanistic aspect of art museums. Culture is always connected to past experience, always means the unity of moral, intellectual and mental life of a person, society and humanity. That's why, when we talk about modern culture, we must talk about all the way it went, and museums save and keep its artifacts. The artifacts, which are gathered in museums, help us to understand the spirit of time. Without it, we can't understand these time's books, people's actions, even history itself. *An S. A. Humanistic and Social Meaning of a Museum// Museums and Ethnocultural Tourism. III Annual Symposium ICOFOMSIB Shanghai, China 7–12 November 2010.*

An http://network.icom.museum/fileadmin/user_upload/minisites/icofom/pdf/sbornik_muzei_A4_10.pdf

f) ...сегодня музеи уже практически не занимаются изучением тех предметов, которые содержатся в фондах, а являются центрами проведения на-

учных форумов и конференций. Объектом исследования музейных работников становятся не музейные предметы, а порождаемые ими культурные смыслы и тексты, являющиеся составной частью самых разнообразных наук. Музейщик не просто исследует предмет, а пытается вписать его в более широкое культурное пространство, переходя к широким обобщениям, характеризующим те или иные стороны жизни человека.

Каждая экспозиция транслирует определенные культурные ценности, являясь при этом самостоятельным культурным текстом, который можно интерпретировать. Таким образом, можно сказать, что музей актуализирует явления культуры». Белолипецкая Н. Миссия музея в условиях информатизации общества// Мир музея. №1 (293), январь 2012. С.22-25

g) What is a museum brand?

Indeed, what is a brand anyway?

Short answer: A museum brand—like any brand—is whatever your consumers have in their minds about you.? Heaton James. Is the museum brand god dead?

<http://www.tronviggroup.com/is-the-museum-brand-god-dead/2012>

<http://ruskiymir.ru/en/publications/139752/>

h) «XX век подарил человечеству новые типы музеев, пришло осознание того, что сохранять и экспонировать можно и нужно не только предметы, но и характерное для них окружение, различные фрагменты историко-культурной среды, виды человеческой деятельности.

<...> В изданиях справочного характера музеи обычно трактуются как научно-исследовательские и культурно-просветительные учреждения, которые в соответствии со своими социальными функциями осуществляют комплектование, учет, хранение, изучение и популяризацию памятников истории, культуры, а также природных объектов. В международной практике обычно используется определение, выработанное Международным советом музеев (ИКОМ) и включенное в его Устав в 1974 г. С учетом поправок, внесенных в последний вариант Устава в 1995 г., эта дефиниция звучит следующим образом: музей — это «постоянное некоммерческое

учреждение, находящееся на службе общества и его развития и открытое для людей, оно приобретает, сохраняет, изучает, популяризирует и экспонирует в образовательных, просветительных и развлекательных целях материальные свидетельства человека и окружающей его среды».

...к новым функциям музея относится функция организации свободного времени и коммуникативная». Юренева Т. Ю. Музееведение. М., 2003.// <http://www.arhibook.ru/descriptions/20791/muzeevedenie.html>

Exercise 1. *Answer the questions:*

1. What are the functions of the museums now? Choose from the list:
 - a. To preserve
 - b. To reconstruct
 - c. To entertain
 - d. To educate
 - e. To communicate
 - f. Add everything you consider important.
2. What are the specific functions of art museums?
3. Do you agree that every museum is a sociocultural project?

Для самостоятельных поисков:

Задание 2. *Read the definition of sociocultural project.*

«...под социокультурным проектированием понимается деятельность, направленная на включение культуры в нравственный, интеллектуальный, эстетический потенциал личности. В социокультурном проектировании субъект развития активно участвует в формировании замысла, его реализации и рефлексии, что создает условия для развития необходимых способностей;». (Шумунова Т. Социокультурный диалог как условие актуализации развивающей функции музея игрушки// Развитие личности №1 / 1999 /С. 111-127. http://rl-online.ru/articles/rl01_99/508.html)

«...выставки — это не просто набор экспонатов; они подобны эссе, развернутым в пространстве». (Юренева Т.Ю.Музей в истории мировой культуры: генезис и эволюция// Автореферат дисс....док.истор.н. м: 2004 с. 13)

✎ **Exercise 2.** Do you agree with the said above? What would you add?

☞ **Для самостоятельных поисков:**

Задание 3. *One more important notion. Read it. Think over and try to connect it with the definitions of the notions given earlier.*

Place branding (including place marketing and place promotion) is a new umbrella term encompassing nation branding, region branding and city branding. Place branding is the process of image communication to a target market. It is invariably related to the notion that places compete with other places for people, resources, and business; the global competition of cities is estimated to host 2.7 million small cities/towns, 3,000 large cities, and 455 metropolises. (http://static1.squarespace.com/static/526e5978e4b0b83086a1fede/t/53a93660e4b0997caff1d8d4/1403598432767/ECF+Annual+report+2013_full+version.pdf)

📖 **TEXT I.**

Task IV. *Read the text. Try to explain why it is put here.*

Myshkin is called as museum-town of Russian province for fully preserving its atmosphere. The location of Myshkin happened to be favorable thanks to the vicinity of Volga rapids, among which the Myshkin gate stood out for the complexity of ship navigation.

The town has a very specific, unusual for a town name which has the same name as popular house animal known for its smartness - mouse. It was called in honor of mouse because only here the world's Museum of Mouse has a huge collection of decorative mice. Millions of people used to ignore significance of mice because of their small size and harm they cause to household but they forget about the



biggest scientific usage brought by mice. The reason the city carries such a name is to remind people about a huge role a mouse plays in our life as a symbol of prosperity and life.

When the communists came to power in 1917, they did not need Myshkin as a cultural center and tried to destroy everything that was constructed before. Most of the libraries were either demolished or closed. In 1927 the town of Myshkin turned to the village of Myshkin and lost its status as a town.

After the collapse of the Soviet Union, Myshkin experienced a lot of changes. In 1991 Myshkin acquired its status as a town again and one of its most famous libraries was renovated. The world's sole museum of Mouse was opened. Established in 1990, it is also uniquely known as the Mouse Museum for its collection of 2,000 mouse-related items from all over the globe. Mice made of various materials using diverse art techniques form a unique collection. Pieces have been gathered from different countries. In 1996, Myshkin held The International Festival "Mouse-96".

More than 30 other museums were established. All of them are connected with the so-called "Russian style of life". One of them honored the renowned the antique Russian craftsmanship - valenok making.

Many new architectural buildings were built which preserved classical traditions of wooden architecture.

Each year more than 130,000 people visit the town and its many museums. (<http://en.advisor.travel/poi/Mouse-Museum-7551>)

TEXT II.

Task V. *Read some more information about Myshkin.*

На Волге, ниже Углича, в 126 километрах к северо-западу от Ярославля, примерно в 250 километрах к северу от Москвы и в 20 километрах от железнодорожной станции Волга, есть малень-



кий городок, что стоит на высоком левом берегу Волги, напротив устья реки Юхоти, рядом с самым старым по возрасту сосновым бором, росшим еще во времена Пугачева. В нём шесть с половиной тысяч жителей. На карте он столь неприметен, что мало кто обратит внимание на этот небольшой кружочек с забавным названием: Мышкин. ...Конечно, Мышкин – город, хоть и мал: шесть с половиной тысяч жителей. Но в России добрых три десятка городов еще меньше. А таких, как Мышкин, с населением от 5 до 10 тысяч человек, – восемьдесят.

...В 1778 году городу пожалован герб. В верхней части герба ярославский медведь, в нижней – мышка-символ города, спасшая князя Мстиславского от укуса ядовитой змеи. (<http://vobbler.narod.ru/pages/trips/kraeved/myshkin.html>)

 **Exercise 3.** *Answer the questions:*

1. What place is discussed here?
2. Where is it situated?
3. How did the name of it appear?
4. What is the number of population in that place?
5. What is that place famous for?
6. What determines the creative activity of the inhabitants – a history of the settlement, people born there, legends, geographical position, industry developed there or anything else?
7. How are the ideas of place branding, sociocultural projects realized there? And are they?
8. What museums in that town can you characterize as museums of new type? What is their main function? Prove your point of view. If it is necessary, find additional information.

 **TEXT III.**

Task VI. *Read some texts.*

Юрьевец – город в Ивановской области, на восточной окраине Центральной России, на крутом повороте Волги на юг – проверяет оригинальность и устойчивость своих образов в зеркале речных смыслов и символических заключений. Пожалуй, главный свидетель зеркальных битв и сражений, на невидимых полях которых решалась судьба его образов и мифов, – это дамба. Горьковское водохранилище затопило почти весь старый Пучеж, соседний с Юрьевцем городок, но не сломало бережную волю Юрьевца Повольского: благодаря быстрому строительству дамбы, он отстоял практически всю свою центральную часть (северная и южная окраины были всё же затоплены). И дамба эта, соединяющая разъединения города и реки (или – волжского крутого берега и разлившейся, полуобезумевшей своей больной рыбой Волги), любого Гения места (Юрьевца) и несуществующего, но крайне необходимого места реки (Волги), стала краеугольным, ключевым образом Юрьевца. Гений обогащает образный потенциал города. Удачный образ города у Гения может сформировать «стиль» Гения; однако и Гений на свой лад стилизует восприятия города. Упрощая, можно сказать: «философская грусть» фильмов Тарковского – не совсем из Юрьевца, но после фильмов Тарковского ее видят в городе, глядя на Юрьевец.

Несмотря на формальное отсутствие в «Зеркале» юрьевецких пейзажей, сотрудница Юрьевецкого краеведческого музея Н.А. Швецова уверяет, что фильм про Юрьевец. На вопрос, где же в «Зеркале» Юрьевец, она перечисляет простые бытовые детали: крынки с молоком и т.д.. «Это же наше, юрьевецкое. Он здесь это видел». Пожалуй, действительно именно так, в виде бытовых «картинок» из детства, и выглядит в данном случае город-глазами-Гения – «Юрьевец Тарковского». (Надежда Замятина, Дмитрий Замятин. Город как «дитя» Гения места//<http://identity.ucoz.ru/Statyi/zamyatinu-2-1.doc28.09.2013>)

III. 1. The population of Yurevets is now approximately 11,000s. Nonetheless, a slight upward trend has recently occurred.

Most Volga cruise ships pass by the town, but there is an increase in local tourism, aided by the Tarkovsky museum and a picturesque river location. (http://rbth.co.uk/travel/2013/05/24/yurevets_ancient_guardian_of_moscows_east_26185.html)

III. 2. «Выставка «И в легком облаке был виден город дальний» – это проект концептуальный, а следовательно, допускающий ввод в выставочное пространство нетрадиционных арт – объектов, подчеркивающих основную идею концепции.

В нашем случае в качестве таких объектов были представлены 3 экспоната.

Главный символический объект – конструкция с увеличительной линзой. Она состоит из линзы на подставке и тумбе, за которой стоит декоративный живописный мольберт с фотографией старинного, не существующего сейчас уголка Юрьевца. В этой конструкции сконцентрирована основная культурологическая идея проекта – представления Юрьевца как сферически замкнутого пространства, через отдельный элемент которого отражается, «проглядывается» весь образ данного места. <... >

В качестве других нетрадиционных объектов, придающих специфичность выставочному проекту как проекту концептуальному, являются сетки с изображениями города, расположенные в оконных пространствах. Эти элементы отвечают идее «хроноса» Юрьевца, и в полной мере соответствуют названию выставки «И в легком облаке был виден город дальний»...< > И третьим арт-объектом, поддерживающим концептуальную идею нашего проекта, является видеоинсталляция, составленная из фильмов А. А. Тарковского с видами провинциальных пейзажей. Нами были использованы кадры из таких фильмов режиссера, как «Сталкер», «Андрей Рублев», «Иваново детство», «Зеркало», также музыка Э. Артемьева.». (Петрова А.С., Миловзорова М.А.«И в легком облаке был виден город дальний...»: опыт культурологического проектирования на

базе историко-художественного музея г. Юрьевец//Вестник гуманитарного факультета ИГХТУ. Выпуск 3. 2008 г. www.isuct.ru/e-publ/vgf/2008/03/330)

III. 3. Andrei Arsenyevich Tarkovsky (4 April 1932 – 29 December 1986) was a Soviet and Russian film-maker, writer, film editor, film theorist, theatre and opera director. Tarkovsky spent his childhood in Yuryevets. He was described by childhood friends as active and popular, having many friends and being typically in the center of action. In 1937, his father left the family, subsequently volunteering for the army in 1941. Tarkovsky stayed with his mother, moving with her and his sister Marina to Moscow, where she worked as a proofreader at a printing press. In 1939, Tarkovsky enrolled at the Moscow School № 554. During the war, the three evacuated to Yuryevets, living with his maternal grandmother. In 1943, the family returned to Moscow.<...> Many themes of his childhood – the evacuation, his mother and her two children, the withdrawn father, the time in the hospital – feature prominently in his film *Mirror*.

Tarkovsky's films include *Ivan's Childhood*, *Andrei Rublev*, *Solaris*, *Mirror*, and *Stalker*. He directed the first five of his seven feature films in the Soviet Union; his last two films, *Nostalghia* and *The Sacrifice*, were produced in Italy and Sweden, respectively. <...> His contribution was so influential that works done in a similar way are described as Tarkovskian. He is widely regarded as one of the greatest film-makers of all time.

Ingmar Bergman said of Tarkovsky: "Tarkovsky for me is the greatest (director), the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream".

Tarkovsky has been described often as a poet of nature for his ability to capture the beauty and sometimes the horror to be found in the landscape and often employed the natural elements as visual metaphors. But if there is a single recognizable metaphor that runs through every one of his films it is water: Rivers, lakes, oceans, puddles, dripping water, rain—especially rain—in sudden torrents that seem to catch the characters by surprise. No filmmaker has been able to capture the movement—or the

stillness—of water like Tarkovsky, and certainly none has used it so artistically throughout his career. (<http://biography.yourdictionary.com/andrei-arsenyevich-tarkovsky>)

III. 4. Музейный центр Андрея Тарковского:

Музейный центр Андрея Тарковского открыт в Юрьевце 28 ноября 1996 года. Инициатива открытия музея принадлежит краеведам, администрации города, комитету по культуре и искусству Ивановской области, а также обществу А. Тарковского и Объединению музеев ИГОИРМ.

Андрей Арсеньевич Тарковский является признанным мастером кино, талантливым русским режиссером. Его фильмы являются неотъемлемой частью культуры современности. Истоки его гениального творчества – из небольшого городка на Волге – Юрьевца, его Андрей Арсеньевич считал своей родиной.

Дом, где находится музейный центр, построен в начале 20 века. В советские времена и вплоть до открытия музея это было коммунальное жилье. Тарковский родился в селе Завражье Юрьевоцкого района 4 апреля 1932 года. Во время эвакуации – в период с 1941 по 1943 годы – их семья жила в Юрьевце у бабушки. Именно в этом городке Андрей пошел в школу и получил начальное образование. В 1943 году семья вернулась в Москву.

В 2007 году к 75-летию режиссера была выполнена реэкспозиция музея. Во дворе музея находятся две архитектурные композиции: стена разрушенного храма, олицетворяющая образ храмов в фильмах Андрея Тарковского, а также символизирует память о всех храмах, утраченных в 20 столетии; «колодец», который символизирует сакральное отношение в фильмах великого режиссера.

Музейная экспозиция – это четыре зала: «История семьи», «Мир художника», «Коммунальная квартира. 1941-1943 годов», «Уголок Аннушки» и «Коммунальная кухня». Наибольший интерес для гостей музея представляет экспозиция «Коммунальная квартира», которая представляет собой реконструкцию по воспоминаниям сестры режиссера – М.А.Тарковской коммунальной квартиры, где некоторое время жил будущий гений. Зал «Мир художника» раскрывает творчество мастера кино и рассказывает о восьми его фильмах, в том


числе и короткометражной дипломной работе, созданной в 1961 году под названием «Каток и скрипка».

Свой первый полнометражный фильм Тарковский создал в 1962 году. Это было «Иваново детство» по рассказу В. Богомолова. За этот фильм режиссер получил более 10 премий на международных кинофестивалях, в том числе и приз «Золотой лев Святого Марка». Следующая большая работа – «Андрей Рублев». Эта лента о великом живописце Руси 15 века. За ее создание, несмотря на сложную судьбу фильма, Андрей Тарковский получил больше всего наград, в 1978 году картину включили в сотню лучших фильмов в мировой истории кино.

Тарковский в своем творчестве обращался также к жанру фантастики. Им были созданы такие фильмы как «Сталкер» по повести Стругацких и «Солярис» по роману С. Лема. Обращение к фантастике для кинорежиссера стало новой возможностью для понимания социальных и нравственных проблемы человечества.

В 1973 году Андрей приехал в Юрьевец, чтобы выбрать место для натуральных съемок «Зеркала». Но, не застав города своего детства, решил снимать картину под Москвой.

<...>Ежегодно на Юрьевецкой земле отмечаются дни А. Тарковского, а с 2007 года каждый год здесь проходит кинофестиваль им. А. Тарковского международного масштаба «Зеркало». (<http://www.culture.ru/institutes/10238>)

 **Exercise 4.** *Answer the questions:*

1. What personality unites these texts?
2. Why is Tarkovsky discussed here?
3. What is his creative heritage?
4. Does the town Yuryevets remember him?

 *Для самостоятельных поисков:*

Задание 4. *Find information about the places in Ivanovo region connected with Tarkovsky. What is done to commemorate his name? Is it possible to speak in this case about sociocultural projects? Prove your point of view.*

 **Exercise 5.** *Let's sum up the information obtained. Answer the questions.*

Discuss questions and answers with your group mates or colleagues.

1. What comes to mind when you hear the word 'museum'?
2. Are all museums important?
3. What types of a museum do you consider to be most important, most useful, most necessary, most interesting? Prove your point of view.
4. What is the first museum you can remember going to?
5. Are all museums good for children?
6. Do you prefer going to museums alone or with others? Why?
7. Do you think museums should be free to enter?
8. What kinds of museums are there in your town, city?
9. What exhibitions would you like to see at the moment?
10. Would you like to work in a museum? If yes, what kind of a museum would you like to work at?
11. Would you become really intelligent if you spent a year wandering through museums?
12. What's the strangest museum you've heard of?
13. Do you prefer museums with interactive exhibits or those you just look at?
14. What are the functions of the museum now?
15. What role do museums play in the life of a society? What do you consider the most important of them?
16. Is it possible to speak about museums as about sociocultural projects?
17. Is every museum a sociocultural project?
18. If you had lots of money to start your own museum, what would you exhibit in it and how would you call it?

VOCABULARY

A

access – доступ; иметь доступ
amateur artist – любитель
animal painter – анималист
apprentice – ученик
arrangement – композиция, расположение
artifacts; – артефакты
artist – художник
authentic – подлинный, аутентичный
available; – доступный
avant-garde – Авангард

B

background – задний план
battle piece painting – батальная живопись
be famous for – быть известным
be followed by – предшествовать чему-либо
be free of charge – быть освобожденным от платы
be gutted by – быть уничтоженным чем-либо, кем-либо
be noted for – быть известным
brush – кисть
bust – бюст

C

cabinets of curiosities – кунсткамеры
canvas – полотно
cartoon – карикатура
celebrated – прославленный
classic – классический
classicism – Классицизм
collection of miniature – коллекция миниатюр
colour sense – чувство цвета

colouring – колорит
comprise – составлять
connoisseur – знаток
conspicuous – бросающийся в глаза
constitute – составлять
contain – составлять
contemporary artists – современные художники
contrast – контраст
conventional – традиционный
convey – передавать (чувство)
core collection – основная коллекция
create – создавать, творить
crypt room – склеп

D

damage – повреждение
depict – изображать
dilettante – дилетант
display – показ
distinct – ясно различимый
donate – дарить безвозмездно
draw – рисовать, чертить
drawing – рисунок

E

easel – мольберт
effect – эффект
engrave – гравировать
engraver – гравер
engraving – гравюра
enlarge – увеличить что-то
erect – возводить что-либо
etching – офорт
execute – исполнять, выполнять
exhibit – выставлять, демонстрировать;
exhibitions – выставка

extension of – расширение чего-либо

F

facade – фасад

folk art – народное искусство

form a conception of – формировать концепцию чего-либо

frame – рамка, рама

fresco – фреска

G

gem of the collection – жемчужина коллекции

genre – жанр

genre painting – жанровая живопись

genuine – подлинный

graphic art – графическое искусство

great artistic value – большая художественная ценность

H

heirs – наследники

heritage – наследие; наследство

house; to house – размещать

hue – цвет, оттенок

I

icon painting; – иконопись

image – образ

impressionism – Импрессионизм

in charge of – отвечать за что-то

include – включать что-либо

indulge in – увлекаться чем-либо

insist on – настаивать на чем-либо

interchange – взаимовыгодный обмен

interior design – внутреннее убранство; дизайн интерьеров

involve violence – использовать насилие

ivories – предметы из слоновой кости

L

landscape – натюрморт

landscapist – пейзажист

little by little; – постепенно, понемногу

luxury – роскошь

M

marvelous – чудесный

master – художник

merchant – купец

middle ground – средний план

modernistic – модернистский

mosaic – мозаика

mould – лепить, отливать (форму)

mural painting – настенная живопись

mutually advantageous

N

natural – естественный, натуральный

nude – обнаженный

numismatics – нумизматика

P

painter – художник

palette – палитра

panel – панно

patron of arts – меценат

permanent – постоянный

perspective – перспектива

picture – картина

porcelain – фарфор

portrait painting – портретная живопись

portraiture – портретная живопись

portray – рисовать портрет

pottery – керамика

precious textiles – ценные ткани

predecessors – предшественники

print – эстамп

prominent – выдающийся

pursue – искать, преследовать

R

range of interest; – диапазон интересов

rank among – занимать место среди чего-либо, кого-либо

realism – реализм

realistic – реалистический

renaissance – Реннесанс

renowned – знаменитый

represent – представлять

restoration, to restore – реставрация; реставрировать

revelation – откровение

romanticism – Романтизм

S

school – Школа

sculptor (sculptress) – Скульптор

sculpture – скульптура

seascape – морской пейзаж

seascape painter – пейзажист

(self)portrait – автопортрет

shade – тень, оттенок

shape – очертание

silhouette – силуэт

sitter – натурщик

sketch – набросок, эскиз

source of acquisitions – источник приобретения

spring into action – начинать действия

statue – статуя

still life – натюрморт

stroke – мазок

studio – студия

style – стиль

subject – тема

subtle – утонченный

T

tapestry – гобелен

temporary – временный

tone – тон

treasures – сокровища

treat – трактовать

trend (tendency) – направление

trivial – избитый

U

unveil – спускать покрывало, торжественно открывать памятник

V

vague – расплывчатый, тусклый

valuable – ценный

view – вид

vivid – живой

W

weapons – орудия

will – воля, завещание

ФРАЗЫ, ПОЛЕЗНЫЕ ДЛЯ ОПИСАНИЯ ВИДОВ ИСКУССТВА

abstract art – абстракционизм
antique art – античное искусство
applied art – прикладное искусство
Art Nouveau – франц. стиль модерн (художественный и архитектурный стиль конца XIX – начала XX вв.)
art school – художественное училище
artist – художник (артист – actor)
classical art – классическое искусство
decorative art – декоративное искусство
Fine Arts – изобразительные искусства
folk art – народное искусство

graphic art – графическое искусство, графика
modern art – современное искусство
Naïve Art, наивное искусство (например, Нико Пиросмани).
Outsider Art (фр. art brut), подразумевает произведения, созданные странными людьми, часто сумасшедшими, заключенными, аутистами.
pictorial art – живопись
plastic arts – пластическое искусство
practice an art – заниматься искусством
primitive art – примитивизм

ФРАЗЫ, ПОЛЕЗНЫЕ ДЛЯ ОПИСАНИЯ ПОРТРЕТА

appearances can be deceptive – внешность может быть обманчива
be of medium height – среднего роста
bear oneself well – хорошо держаться
closely resemble – очень похож
eye-candy – радует глаз
fat – тучная
graceful – изящная, грациозная
have aged quite well – хорошо сохраниться (о внешности)
ill favoured – уродливый
knocker – очень красивый человек
lathy – долговязая
lean – худощавая (употребляется обычно по отношению к мужчинам)
looker – красотка, необычайно привлекательная девушка
neat – изящная, стройная (употребляется обычно по отношению к женщинам)

raunchy – с брюшком
plump – полная
slender – тонкая, стройная
slight – хрупкая
slim – тонкая, стройная (употребляется обычно по отношению к женщинам)
stout – тучная
the face is the index of the mind – лицо – зеркало души
to be dressed spick and span – быть одетым с иголки
to go by appearance/to judge by appearance – судить по внешности
to look a mess, to look scruffy – выглядеть неряшливо
to put/ gain on weight – прибавить в весе
well-fed – упитанный
stunner – потрясающая красавица
well-made – хорошо сложенный

ДОПОЛНИТЕЛЬНАЯ ЛЕКСИКА ПО ТЕМАМ «МУЗЕИ. КАРТИННЫЕ ГАЛЕРЕИ. ВЫСТАВКИ»

a picture gallery – картинная галерея
a picture show – выставка картин
art exhibit – художественная выставка
art exhibition – художественная выставка
art gallery – художественная галерея
at the exhibition – на выставке
display – выставка; выставлять, показывать
exhibit – экспонат; выставлять, экспонировать
exhibition about – выставка, посвященная...
exhibition hall – выставочный зал
exposition – экспозиция
loan exhibition – выставка картин, временно предоставленных владельцами для экспозиции (музеем или отдельным лицом)
one-man exhibition – персональная выставка

opening day – вернисаж
permanent exhibition – постоянная выставка
pictures hung on the line – картины, выставленные так, что центр картины находится на уровне глаз зрителя;
private exhibition – частная выставка
show – выставка
special exhibition – специальная выставка
to display – выставлять
to go to an exhibition – пойти на выставку
travelling exhibition – передвижная выставка
varnishing-day – день накануне выставки (когда художники могут подправить свои картины, покрыть их лаком); вернисаж

ДОПОЛНИТЕЛЬНАЯ ЛЕКСИКА ПО ТЕМЕ «ЖИВОПИСЬ»

anecdotal painting – разновидность жанровой живописи
battle painting – батальная живопись
dip painting – окрашивание окунанием
genre painting – жанровая живопись
historical painting – историческая живопись
in the open air – на открытом воздухе (на пленэре)
landscape painting – пейзажная живопись

monumental painting – монументальная живопись
mural painting – стенная живопись
mural painting – фресковая живопись
plain-air – technique – пленэрная живопись
portraiture – портретная живопись; собир. портреты
water-color painting – акварельная живопись

ПОЛЕЗНЫЕ ПРИЛАГАТЕЛЬНЫЕ

astonishing – удивительный, изумительный

brilliant – блестящий, выдающийся

crude – сырой, неотработанный, черновой, предварительный
great – замечательный, великолепный
outstanding – выдающийся
overrated – переоцененный, пере-хваленный
pathetic – жалкий, убогий, ничтожный
poor – жалкий, ничтожный, низкого качества
remarkable – замечательный, удивительный, выдающийся

revolting – отвратительный
second-rate – второсортный, посредственный
sketchy – эскизный (недоработанный, носящий незаконченный характер)
superb – великолепный, грандиозный, роскошный, превосходный
unremarkable – невыдающийся, обыкновенный, ничем не примечательный

Шишкина Светлана Григорьевна

**КАК ГОВОРИТЬ ПО-АНГЛИЙСКИ ОБ ИСКУССТВЕ:
МУЗЕИ, ВЫСТАВКИ**

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