

МИНИСТЕРСТВО ОБРАЗОВАНИЯ РЕСПУБЛИКИ БЕЛАРУСЬ
УЧРЕЖДЕНИЕ ОБРАЗОВАНИЯ
«БРЕСТСКИЙ ГОСУДАРСТВЕННЫЙ ТЕХНИЧЕСКИЙ УНИВЕРСИТЕТ»
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МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ПО ИЗУЧАЮЩЕМУ ЧТЕНИЮ НА АНГЛИЙСКОМ ЯЗЫКЕ

для студентов специальности
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Методические рекомендации предназначены для студентов специальности «Архитектура».

Основной целью издания является овладение одним из видов чтения на английском языке – изучающим чтением на базе текстов профессиональной направленности.

Данные рекомендации включают десять уроков, структура которых представлена аутентичными текстами по специальности, предтекстовыми и послетекстовыми заданиями. Издание также содержит подборку текстов для дополнительного чтения.

Методические рекомендации рассмотрены и одобрены к изданию на заседании кафедры иностранных языков технических специальностей.

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THE ART OF ARCHITECTURE

I. Warming up.

1. Why did you make up your mind to become an architect?
2. Did anybody advise you to choose a career?
3. What can you say about the role of an architect in civilized society?
4. What do you think the word "architecture" means?
5. What famous architects do you know?

II. Pronounce the following words correctly and learn their meaning.

- 1) to employ [im'plɔɪ] – применять
- 2) to fulfil [ful'fɪl] – выполнять
- 3) requirement [ri'kwaiəmənt] – требование
- 4) to confine [kən'faɪn] – ограничивать, заключать, обрезать
- 5) benefit ['benɪfɪt] – выгода, польза
- 6) to distinguish [dis'tɪŋgwɪʃ] – различать
- 7) suitability ['sju:təbɪlɪti] – соответствие
- 8) adaptability [ə,dæptə'bɪləti] – приспособляемость
- 9) permanence [pə'mænəns] – прочность
- 10) minor ['maɪnə] – меньший, второстепенный

III. Read the text. Speak about the main functions of architecture.

Architecture is the art and the technique of building, employed to fulfil the practical and expressive requirements of civilized people. Almost every settled society that possesses the techniques for building produces architecture. It is necessary in all but the simplest cultures; without it, man is confined to a primitive struggle with the elements; with it, he has not only a defence against the natural environment but also the benefits of a human environment, a prerequisite for and a symbol of the development of civilized institutions.

The characteristics that distinguish a work of architecture from other man-made structures are the suitability of the work to use by human beings in general and the adaptability of it to particular human activities; the stability and permanence of the work's construction; and the communication of experience and ideas through its form.

All these conditions must be met in architecture. The second is a constant, while the first and the third vary in relative importance according to the social function of buildings. If the function is chiefly utilitarian, as in a factory, communication is of less importance. If the function is chiefly expressive, as in a monumental tomb, utility is a minor concern. In some buildings such as churches and city halls, utility and communication may be of equal importance.

IV. Read the text again to find out if the following statements are true or false.

1. Architecture should fulfil requirements of primitive people.
2. Without architecture, man is confined to a primitive struggle with the elements.
3. Structures should be built according to aesthetic and functional criteria.
4. There is no difference between a work of architecture and other man-made structures.
5. The stability and permanence of the work's construction is a constant for all types of buildings.
6. In a factory, utility and communication are of equal importance.

V. Complete the sentences.

1. Almost every settled society that possesses the techniques for building produces...
a) nature b) architecture c) struggle
2. It is necessary in all but the simplest ...
a) theories b) works c) cultures
3. With architecture, man has a prerequisite for the development of civilized...
a) importance b) institutions c) symbols
4. The stability and permanence of the work's construction is a/an ...
a) idea b) form c) constant
5. If the function is chiefly utilitarian, communication is of less...
a) importance b) condition c) benefit

6. In a monumental tomb, utility is a minor...

- a) feature b) concern c) experience

7. Utility and communication are equally important in churches and ...

- a) markets b) plants c) city halls

VI. Choose the right adjective.

1. Architecture should fulfil the practical and expressive requirements of ... people.

- a) primitive b) civilized c) common

2. With architecture, man has benefits of a/an ... environment.

- a) essential b) natural c) human

3. Expressive and utilitarian functions in architecture may vary in ... importance.

- a) principal b) relative c) expressive

4. In a ...tomb, the function is chiefly expressive.

- a) monumental b) brick c) social

5. Utility and communication may be of ... importance in churches and city halls.

- a) simple b) practical c) equal

VII. Choose the right preposition.

1. ... architecture, man is confined to a primitive struggle with the elements.

- a)By b)At c)Without d)In

2. There are some characteristics that distinguish a work of architecture ... other man-made structures.

- a)from b)behind c)with d)for

3. With architecture, he has a defence ... the natural environment.

- a)in b)behind c)against d)under

4. The combination of experience and ideas ... the work's form is one of the functions of architecture.

- a)with b)between c)after d)through

5. All these conditions must be met ... architecture.

- a)at b)in c)from d)on

VIII. Give the English equivalents.

- ✓ требования цивилизованных людей;
- ✓ борьба со стихиями;
- ✓ природная среда;
- ✓ предпосылка и символ;
- ✓ произведение архитектуры;
- ✓ стихия;
- ✓ в соответствии с общественной функцией зданий;
- ✓ ратуша; здание муниципалитета

IX. These are the types of architecture.

A. Give the examples of each type. Use the words and word combinations.

- ✓ Domestic Architecture
- ✓ Religious Architecture
- ✓ Governmental Architecture
- ✓ Recreational Architecture
- ✓ Architecture of Welfare and Education
- ✓ Commercial and Industrial Architecture

theatres, hospitals, guardhouses, capitols, schools, stores, prisons, parliament buildings, museums, shrines, court houses, villas, circuses, athletic facilities, factories, huts, banks, exhibition halls, mines, churches, hostleries, libraries, apartment houses, markets, publishing houses, mansions, post-offices, laboratories.

B. Make up the sentences of your own with the words.

X. Speak on the topic: "I've chosen architecture as a career because..."

Highlight at least 5 points which make the profession so attractive.

EGYPTIAN ARCHITECTURE

I. Warming up.

1. What wonders of the world do you know?
2. What is the only remaining wonder of the world?
3. What are the greatest monuments of Egyptian architecture?
4. Who is supposed to be the first named architect?
5. What are the periods in the history of ancient Egyptian architecture?

II. Pronounce the following words correctly and learn their meanings:

- 1) admire [əd'maɪə] – восхищаться
- 2) extend [ɪks'tend] – простирается, расширять
- 3) remark [rɪ'mɑ:k] – замечание
- 4) possess [pə'zɛs] – обладать, владеть
- 5) defy [dɪ'faɪ] – отрицать, игнорировать
- 6) impermanent [ɪm'pɜ:mənənt] – непостоянный, неустойчивый
- 7) tomb [tu:m] – могила
- 8) temple ['tempəl] – храм
- 9) imperishable [ɪm'perɪʃəbl] – нерушимый, вечный
- 10) necropolis [ne'krɒpəlɪs] – некрополь, кладбище
- 11) royal ['rɔɪəl] – королевский, царский
- 12) mystery ['mɪstəri] – тайна
- 13) palette ['pæltɪ] – палитра
- 14) eternal [i(:)'tɜ:nl] – вечный
- 15) wisdom ['wɪzdəm] – мудрость
- 16) chamber ['tʃeɪmbə] – комната, палата
- 17) chapel ['tʃepəl] – часовня
- 18) vessel ['vesl] – сосуд
- 19) valley ['væli] – долина

III. Match the words with their definitions:

Necropolis | Mastaba | Palette

– A large burial area; literally, a city of the dead.

– A bench shaped ancient Egyptian tomb.

– A thin board with a thumb hole at one end on which an artist lays and mixes colors.

IV. Read the text.

Over 2000 years ago, the admiring Herodotus wrote: "Concerning Egypt itself I shall extend my remarks to a great length, because there is no country that possesses so many wonders, nor any that has such a number of works which defy description". Although the Egyptians built their dwellings of impermanent material, they made their tombs, their temples to the immortal gods, and the statues of their equally immortal god-king of imperishable stone.

Principles of permanence and regularity appear in the design of the Egyptian tomb – that symbol of the timeless, the silent house of the dead. We find its standard shape in mastaba. About 2610 B.C., the Stepped Pyramid of King Zoser of the Third Dynasty was raised at Saqqara, the ancient necropolis (city of the dead), of Memphis. It was the first monumental royal tomb. A tomb such as Zoser's had a dual function: to protect the mummified king and his possessions, and to symbolize by its gigantic presence his absolute, god-like power.

At Gizeh lie three pyramids of pharaohs of the Fourth Dynasty. Built around 2500 B.C., these pyramids have been associated with mystery and with "hidden" knowledge and have served as symbols for several things – primeval wisdom, Egypt itself, eternal stability, and the arts of magic.

From the remains around the middle pyramid of Gizeh, Khafre, we can reconstruct an entire pyramid complex: the pyramid itself, within or below which was the burial chamber; the chapel, adjoining the pyramid on the east side, where offerings were made, ceremonies were performed,

and cloth, food, and ceremonial vessels were stored; the covered causeway leading down to the valley; and the valley temple. Beside the causeway and dominating the temple of Khafre rose the Great Sphinx carved from a spur of rock to commemorate the pharaoh. The rock was cut so that the immense figure, adjacent to the temple's west front, could give visitors coming from the eastern entrance the illusion that it was resting on a great pedestal. The lion figure with human head, possibly a portrait of Khafre, again shows us the conjunction of a powerful beast with the attributes of absolute kingship, as we have seen in the hawk and the bull of the Palette of Narmer. For centuries, the huge head of the Great Sphinx stood up above the drifting tides of desert sand that covered the body, providing generations of ancient and modern travelers with an awe-inspiring and unforgettable image of mysterious power.

V. Suggest the Russian equivalents.

impermanent material
imperishable stone
principles of permanence and regularity
Egyptian tomb
symbol of the timeless
the first monumental royal tomb
a dual function
to associate with mystery
eternal stability
pyramid complex
down to the valley
the Great Sphinx
the lion figure
with human head

VI. Fill in the gaps with the words and expressions from the text.

1. The Egyptians made their dwellings of ... material.
2. Principles of ... appear in the design of the Egyptian tomb.
3. About 2610 B.C., the Stepped Pyramid of King Zoser of the ... was raised at Saqqara.
4. At Gizeh lie ... of the Fourth Dynasty.
5. The lion figure ... is possibly a portrait of Khafre.
6. For centuries ... stood up above the drifting tides of desert sand.

VII. Find the false sentences using the information from the text. Correct them.

1. Principles of simplicity and geometry appear in the design of the Egyptian tomb.
2. The ancient necropolis is the city of the dead.
3. A tomb such as Zoser's had a dual function: to protect the mummified king and his possessions, and to symbolize by its gigantic presence his absolute power.
4. At Gizeh lie five pyramids of pharaohs of the Fourth Dynasty.
5. Beside the causeway and dominating the temple of Khafre rose the Pyramid of King Zoser.
6. The lion figure of the Great Sphinx is possibly a portrait of Khafre.

VIII. Complete the following sentences.

1. Although the Egyptians built their dwellings of impermanent material ...
2. Principles of permanence and regularity appear in the design of the Egyptian tomb ...
3. About 2610 B.C., the Stepped Pyramid of King Zoser of the Third Dynasty...
4. The rock was cut so that the immense figure ...
5. The lion figure with human head ...
6. For centuries, the huge head of the Great Sphinx stood up above the drifting tides of desert sand ...

IX. Match the beginnings of the sentences to their endings using the information from the text.

- | | |
|---|---|
| 1. Although the Egyptians built their dwellings of impermanent material | 6. Beside the causeway and dominating the temple of Khafre |
| 2. Principles of permanence and regularity appear | 1) was raised at Saqqara |
| 3. About 2610 B.C. the Stepped Pyramid of king Zoser of the Third Dynasty | 2) was the first monumental royal tomb |
| 4. The ancient necropolis of Memphis | 3) they made their tombs, their temples to the immortal gods of imperishable stone. |
| 5. Built around 2500 B.C. these pyramids have been associated | 4) with mystery and with "hidden" knowledge. |
| | 5) rose the Great Sphinx |
| | 6) in the design of the Egyptian tomb. |

X. Answer the following questions.

1. What principles appear in the design of the Egyptian tomb?
2. When was the Stepped Pyramid of king Zoser raised at Saqqara?
3. The ancient necropolis is the city of the dead, isn't it?
4. What was the first monumental royal tomb?
5. What functions had the Pyramid of King Zoser?
6. What pyramids lie at Gizeh?
7. What can you say about the Great Sphinx?

XI. Give the English equivalents.

- ✓ неустойчивый материал
- ✓ бессмертные боги
- ✓ принципы постоянства и регулярности
- ✓ город мертвых
- ✓ первая монументальная гробница
- ✓ двойная функция
- ✓ ассоциироваться с тайной
- ✓ церемониальные сосуды
- ✓ ведущий вниз к долине
- ✓ чтить память фараона
- ✓ восточный вход
- ✓ внушающий трепет и незабываемый образ

XII. Make up a plan of the text for retelling.

GREEK ARCHITECTURE

I. Warming up.

1. What do you know about the greatest monuments of ancient Greek architecture?
2. Why do you think these monuments are the finest models for all periods of architecture?
3. What do you know about the architecture of the Acropolis?

II. Pronounce the following words correctly and learn their meaning:

- 1) descendant [di'sendənt] – потомок
- 2) significant [sig'nifikənt] – значительный, важный
- 3) shrine [ʃraɪn] – гробница, святыня
- 4) embellish [ɪm'belɪʃ] – украшать
- 5) deity [di:'faɪ] – обожествлять
- 6) votive [vəʊtɪv] – исполненный по обету
- 7) conceive [kən'si:v] – посчитать, понимать
- 8) evoke [i'vəʊk] – вызывать
- 9) elevate [elɪveɪt] – возвышать, поднимать
- 10) temple ['tempəl] – храм
- 11) acropolis [ə'krɒpəlɪs] – акрополь
- 12) marble [mɑ:bl] – мрамор
- 13) affinity [ə'fɪnɪtɪ] – свойство, сходство
- 14) portico [pɔ:'tɪkəʊ] – портик, галерея
- 15) extend [ɪks'tend] – простирается, расширяться
- 16) entablature [en'tæbləʃ(ə)] – антаблемент
- 17) order ['ɔ:də] – порядок, архитектурный ордер
- 18) frieze [fri:z] – фриз, бордю
- 19) pediment ['pedɪmənt] – фронтон
- 20) altar [ɔ:'ltə] – престол, алтарь

III. Match the words with their definitions:

megaron | order | portico | frieze | entablature

- sculptured or ornamented band in a building, on furniture, etc.
- the part of a building above the capitals of columns and below the roof.
- a porch with a roof supported by columns.
- a rectangular hall, fronted by an open, two-columned porch, traditional in Greece since Mycenaean times.
- in classical architecture, a style represented by a characteristic design of the columns and its entablature.

IV. Read the text.

Greek architecture and its Roman and Renaissance descendants are almost as familiar to us as modern architecture. Their significant buildings began primarily as simple shrines to protect the statues of their gods. Figure sculpture played its part in the construction program, partly to embellish the protective building, partly to tell something of the deity symbolized within, and partly as a votive offering. But the building itself also was conceived as sculpture, abstract in form and possessing the power of sculpture to evoke human responses. The importance of the sculptured temple was emphasized in its elevated site, often on a hill above the city (the acropolis).

The earliest temples were made of wood, and these wooden forms were in time translated into the more permanent materials of limestone and sometimes marble. The Greek temple discloses a close affinity with the Mycenaean megaron and retains the latter structure's basic simplicity: a single or double room (the naos) with no windows and one door and with a portico with two columns between the extended walls. In comparison with the Egyptian temple the difference lies in the Greeks' sense of proportion and in their effort to achieve ideal forms in terms of regular numerical relationships and the rules of geometry.

The elevation of a Greek building is described in terms of the platform, column, and entablature; this combination and relationship of three units is called an order. The three orders developed by Greek builders are differentiated partly by details but chiefly by the relative proportions of the parts. Each order served different purposes and embodied different meanings. The earliest of the Greek architectural orders to be formulated were the Doric and the Ionic. The Corinthian order followed much later. Sculptural ornament, which played an important part in the design of the temple, was concentrated on the upper part of the building, in the frieze and pediments. The sculpture was painted in red and blue, with touches of green, yellow, black, and perhaps a little gold, and was usually applied only to those parts of the building that had no structural functions. The placement of the building strengthened its sculptural aspect. Unlike Egyptian temples, Greek temples faced outward. Rites were performed at altars in front of the temple, and the building itself served to house the cult statue and perhaps trophies and treasure.

V. Suggest the Russian equivalents.

Roman and Renaissance descendants

significant buildings

simple shrines

votive offering

human responses

to be emphasized

permanent materials

a close affinity

sense of proportion

sculptural ornament

the upper part

frieze and pediments

the placement of the building

VI. Fill in the gaps with the words and expressions from the text.

1. Their significant buildings began primarily as ... to protect the statues of their gods.
2. The building itself also was conceived as ...
3. The earliest ... were made of wood.
4. In comparison with the Egyptian temple ... lies in the Greeks' sense of proportion.
5. The ... of a Greek building is described in terms of the platform, column, and entablature.
6. The ... was painted in red and blue, with touches of green, yellow, black, and perhaps a little gold.

VII. Find the false sentences using the information from the text. Correct them.

1. Figure sculpture played its part in the construction program, partly to embellish the protective building, partly to tell something of the deity symbolized within, and partly as a votive offering.
2. The earliest temples were made of stone.
3. The Greek temple discloses a close affinity with the Mycenaean megaron and retains the latter structure's basic simplicity.
4. Greek builders developed five orders.
5. Sculptural ornament, which played not an important part in the design of the temple, was concentrated on the upper part of the building.
6. The placement of the building strengthened its sculptural aspect.

VIII. Complete the following sentences:

1. Greek architecture and its Roman and Renaissance descendants ...
2. The importance of the sculptured temple was emphasized ...
3. The three orders developed by Greek builders are differentiated ...
4. The earliest of the Greek architectural orders ...
5. The sculpture was painted in red and blue ...
6. Rites were performed at altars in front of the temple ...

IX. Match the beginnings of the sentences to their endings using the information from the text.

1. Greek architecture and its Roman and Renaissance descendants
2. Their significant buildings began primarily
3. In comparison with the Egyptian temple the difference lies in the Greek's sense of proportion
4. The three orders are differentiated partly by details
5. Each order served different purposes and
6. The placement of the building strengthened its

- 1) as simple shrines to protect the statues of their gods.
- 2) and in their effort to achieve ideal forms in terms of regular numerical relationship and the rules.
- 3) embodied different meanings.
- 4) sculptural aspect
- 5) but chiefly by the relative proportions of the parts.
- 6) are almost as familiar to us as modern architecture.

X. Answer the following questions.

1. What can you say about figure sculpture of Greek buildings?
2. The earliest temples were made of wood, weren't they?
3. What is the difference between Egyptian and Greek temple?
4. What can you say about Greek orders?
5. Where was sculptural ornament concentrated?
6. What did the placement of the building strengthen?

XI. Give the English equivalents

- простые гробницы
- украшать ограждающую постройку
- исполнять по обету
- абстрактная по форме
- важность храма была подчеркнута
- долговременные материалы
- по сравнению с египетским храмом
- правила геометрии
- греческий ордер
- быть сконцентрированным в верхней части здания
- фриз и фронтоны
- расположение постройки

XII. Make up a plan of the text for retelling.

ROMAN ARCHITECTURE

I. Warming up.

1. What architectural forms did the Romans prefer?
2. What greatest temples of Roman architecture do you know?
3. Why are the Romans called great builders and engineers?
4. What ancient Roman towns do you know?
5. What was the influence of Roman architecture on the resulting styles?

II. Pronounce the following words correctly and learn their meanings.

- 1) to derive [dɪ'raɪv] — происходить
- 2) remains [rɪ'meɪnz] — (зд.) руины
- 3) store [stɔ:] — запас
- 4) treatise ['tri:tɪz] — трактат
- 5) pervasive [pə'veɪsɪv] — проникающий, распространяющийся
- 6) predilection [pri:dɪ'lekʃən] — предпочтение
- 7) spatial ['speɪʃəl] — пространственный
- 8) to recast [rɪ'kɑ:st] — придавать новую форму, переделывать
- 9) rear [rɪə] — расположенный сзади, задний
- 10) tenement ['tenɪmənt] — многоквартирный дом, сдаваемый в аренду
- 11) excavations [ˌɛkskə'veɪʃənz] — раскопки
- 12) to reveal [rɪ'veɪl] — показывать, обнаруживать
- 13) access ['ækses] — доступ
- 14) inscription [ɪn'skrɪpʃən] — надпись
- 15) precious ['preʃəs] — драгоценный
- 16) marble ['mɑ:bl] — мрамор
- 17) magnificence [mæg'nɪfɪsəns] — величие
- 18) facility [fə'sɪlɪti] — приспособление

III. Match the words and their definitions:

insula | atrium | peristyle

- the court of a Roman house that is near the entrance and partly open to the sky. Also, the open, colonnaded court in front of and attached to a Christian basilica.
- a colonnade surrounding a building or a court
- a multi-storied Roman apartment block

IV. Read the text and speak about the architecture of Residential and Public Structures of the Roman Empire.

Modern knowledge of Roman architecture derives primarily from extant remains scattered throughout the area of the empire. Some are well preserved, and others are known only in fragments and by theoretical restoration. Another source of information is a vast store of records. Especially important is a book on architecture by the architect Vitruvius. His *De Architectura* is the only treatise which survived from ancient times. It consists of ten books and covers almost every aspect on architecture.

Pervasive Roman predilection was for spatial composition — the organization of lines, surfaces, masses, and volumes in space. In this the Romans differed from their predecessors in the ancient Mediterranean world.

In Roman architecture there were three types of houses: the domus, the insula, and the villa. The domus, or town house, consisted of suites of rooms grouped around a central hall, or atrium, to which were often added further suites at the rear, grouped around a colonnaded court, or peristyle. The atrium, a rectangular room with an opening in the roof to the sky, and its adjoining rooms were peculiarly Roman elements; the peristyle was Greek or Middle Eastern. There were few windows on the street, light being obtained from the atrium or peristyle.

In Rome the chief examples of domus are the House of Vestals in the Forum in Rome and that of Livia on the Palatine Hill.

Great blocks of flats or tenements were called *insulae*. Excavations at Ostia, Italy, have revealed the design of these blocks. Planned on three or four floors with strict regard to economy of space, they depended on light from the exterior as well as from a central court. Independent apartments had separate entrances with direct access to the street.

The Latin word *villa* pertained to an estate, complete with house, grounds, and subsidiary buildings.

Hadrian's Villa at Tivoli, begun about AD 123, was a sumptuous residence with parks and gardens on a large scale. The unevenness of the site necessitated large terraces and flights of steps. There are remains of great brick and concrete structures. All the buildings are Roman in style and method of construction, though with Greek names. The Romans were great builders and engineers famous for their factories, roads, aqueducts and bridges, grand *thermae* and amphitheatres, theatres, and temples. The greatest surviving circular temple of antiquity, and in many respects the most important Roman building, is the Pantheon in Rome. It consists of rotunda about 142 feet in diameter surrounded by concrete walls 20 feet thick, in which are alternate circular and rectangular niches. Light is admitted through a central opening, or *oculus*, about 28 feet across, at the crown of the dome. In front is a porch with an inscription commemorating an earlier building of Marcus Agrippa (12 BC—AD 14) but built with the existing rotunda (AD 120—124) under the emperor Hadrian. The rotunda and dome are among the finest examples of Roman concrete work. The interior was lined with precious marbles, the coffers (decorative recessed panels) of the dome itself once were covered externally with bronze plates.

The largest and most important amphitheatre of Rome was the Colosseum, built by the emperors Vespasian, Titus, and Domitian in about AD 70/75—82. Covering six acres (2.4 hectares), it had seating for about 50,000 spectators, and its 80 entrances were so arranged that the building could be cleared quickly. The whole is built of concrete, the exterior faced with travertine and the interior with precious marbles.

Other important amphitheatres are those at Verona, Italy; Pula, Yugoslavia; and Arles, France.

Imperial *thermae* were more than baths. They were immense establishments of great magnificence, with facilities for every gymnastic exercise and halls in which philosophers, poets, rhetoricians, and those who wished to hear them gathered.

The best preserved are the Baths of Caracalla (begun c. AD 217), which covered an area about 1,000 feet square, and those of Diocletian (c. AD 298—306), with accommodation for 3,200 bathers.

V. Give the Russian equivalents.

the Roman Empire	in many respects
the crown of the dome	a porch with an inscription
the finest examples	precious marbles
recessed panels	faced with travertine
around a colonnaded court	adjoining rooms
excavations	depended on light
separate entrance	direct access to the street
establishments of great magnificence	

VI. Choose the right verb.

- "De Architecture" ... almost every aspect of architecture.
a) discovered b) proved c) covered d) knew
- The Romans ... freely the elements of earlier styles.
a) invented b) built c) differed d) used
- The domus ... of suites of rooms grouped around atrium and of peristyle.
a) designed b) consisted c) made d) added

4. Insulae ... on light from the exterior and a central court.
 a) influenced b) gave c) depended d) determined
5. The exteriors of villa ... colonnades and porticos.
 a) had b) connected c) planned d) decorated

VII. Choose the right form of the adjective.

1. The Pantheon is ... surviving circular temple of antiquity.
 a) greater b) greatest c) the greatest d) the greater
2. Among ... remaining examples of circular temples are those of Vesta and Mater Matuta in Rome, Vesta at Tivoli, and Venus at Baalbeck.
 a) important b) the most important c) more important d) most important
3. In front is a porch with an inscription commemorating ... building of Marcus Agrippa but built with the existing rotunda under the emperor Hadrian.
 a) the earliest b) earlier c) an earlier d) earliest
4. The rotunda and dome are among ... examples of Roman concrete work.
 a) fine b) finer c) finest d) the finest
5. The Colosseum was ... and most important amphitheatre of Rome.
 a) larger b) the largest c) largest d) the larger

VIII. Circle a), b), or c) to complete the sentences.

1. The domus consisted of ...
 a) three or four floors
 b) suites of rooms grouped around a central hall
 c) two or three rooms with few windows
2. Insulae were planned ...
 a) to impress by their grandeur
 b) around a colonnaded court
 c) with strict regard to economy of space
3. Hadrian's Villa at Tivoli was ...
 a) a sumptuous residence with parks and gardens
 b) a tenement house
 c) a small country house
4. The rotunda and dome of the Pantheon are among the finest examples of ...
 a) the architecture of the ancient Mediterranean world
 b) Roman concrete work
 c) contemporary architecture
5. The Colosseum was the most important ...
 a) temple of antiquity
 b) theatre of ancient Greece
 c) amphitheatre of ancient Rome

IX. Choose the right sentence.

1. Pervasive Roman predilection was for spatial composition.
 a) Spatial composition was seldom used by the Romans.
 b) The Romans preferred spatial composition.
 c) Roman architecture is characterized by the use of symmetrical composition.
2. The Latin word "villa" means a suburban house.
 a) Villa is a country house.
 b) It is a sumptuous residence.
 c) The building is Roman in style.
3. The Pantheon is the greatest structure of antiquity.
 a) The Pantheon is built of concrete.
 b) The Pantheon is a circular temple.
 c) The Pantheon is the masterpiece of antiquity.

4. The elements of earlier styles were used by the Romans.
- The Romans borrowed much from other civilizations.
 - The Romans preferred spatial composition.
 - Roman architecture had little in common with earlier styles.
5. Roman architecture was designed to reflect the power of the City.
- There were three types of houses in ancient Rome.
 - The circus was also used for spectacles.
 - The Roman architects reproduced the might of the Empire in their works.
6. The bridges and aqueducts of the Romans rank among their greatest monuments.
- The law of perspective was discovered in Rome.
 - Roman technical works still strike imagination as the most perfect structures.
 - The best preserved bridge is that built by Augustus and Tiberius at Rimini.
7. Imperial thermae had facilities for every gymnastic exercise.
- Grand baths featured luxurious interiors.
 - The Baths of Diocletian had accommodation for 3,200 bathers.
 - Grand baths were equipped with athletic facilities.
8. The Forum was the political, economical and religious centre of ancient Rome.
- The temples and public buildings were grouped around the Forum.
 - Outside the city gates was the necropolis.
 - Tiberius built a palace on the northwest side of the Palatine Hill.

X. Match the beginnings of the sentences to their endings.

- | | |
|---|---|
| 1. Some remains are well preserved, and... | a) or oculus at the crown of the dome |
| 2. "De Architecture" is... | b) grouped around atrium |
| 3. The Pantheon is the greatest surviving ... | c) separate entrances with direct access to the street |
| 4. Light is admitted through a central opening... | d) the main source information on ancient architecture |
| 5. Its 80 entrances were so arranged ... | e) circular temple of antiquity |
| 6. The domus consisted of suites of rooms... | f) others are known in fragments and by theoretical restoration |
| 7. Independent apartments had ... | g) that the building could be cleared quickly |

XI. Prove the following statements using the information from the text.

- "De Architecture" by Vitruvius is the source of information on Roman architecture.
- There were three types of houses in ancient Rome.
- The Pantheon is the greatest temple of antiquity.
- The Colosseum was the largest and the most impressive amphitheatre of Rome.
- Imperial thermae were immense establishments of great magnificence.

XII. Give the English equivalents.

- ✓ освещать почти все вопросы по архитектуре;
- ✓ организация линий, поверхностей, масс и объемов в пространстве;
- ✓ отличаться от своих предшественников;
- ✓ античная средиземноморская цивилизация;
- ✓ группироваться вокруг перистиля;
- ✓ отверстие в крыше;
- ✓ примыкающие комнаты;
- ✓ раскопки в Остии;
- ✓ неровная поверхность участка;
- ✓ лестничные пролеты;
- ✓ метод строительства.

EARLY CHRISTIAN AND BYZANTINE ARCHITECTURE

I. Warming up.

1. When did Byzantine architecture develop?
2. What is the outstanding example of Byzantine architecture?
3. When did this style come to Russia?
4. What greatest Byzantine architects and artists do you know?
5. Can you give any examples of the Byzantine style in Russia?

II. Pronounce the following words correctly and learn their meaning:

- 1) arcade [a:'keɪd] – аркада, сводчатая галерея
- 2) nave [neɪv] – неф
- 3) aisle [aɪl] – боковой неф
- 4) coffered roof ['kɒfəd ru:f] – кессонская крыша
- 5) hammer-beam roof ['hæmə-bi:m] – балочное покрытие
- 6) post [pəʊst] – столб
- 7) baptistery ['bæptɪstəri] – баптистерий
- 8) plaster ['plɑ:stə] – штукатурка
- 9) altar ['ɔ:lteɪ] – алтарь
- 10) campanile [ˌkæmpə'ni:lɪ] – колокольня
- 11) colonnade [ˌkɒlə'neɪd] – колоннада
- 12) clerestory ['kli:estəri] – верхний ряд окон
- 13) apse [æps] – апсида

III. Match the words with their definitions:

arcade | nave | aisle | coffer | apse | campanile | baptistery

1. The part of a church between the chief entrance and the choir, demarcated from aisles by piers or columns.
2. A bell tower, usually freestanding.
3. A building or part of a church in which Christians are baptized.
4. A recess, usually singular and semicircular in the wall of a Roman basilica or at the east end of a Christian church.
5. A series of arches supported by piers or columns.
6. A sunken panel in a soffit, a vault or a ceiling, often ornamental.
7. The portion of a church flanking the nave and separated from it by a row of columns or piers.

IV. Read the text.

The art characteristic of the developed Byzantine Empire can be traced back to the period just before the reign of Justinian. The style had enormous influence on both the East and the West. Early Byzantine art may to some extent be regarded as Roman art transformed under the influence of the East. It reached a high point in the 6th century, rose again for a short time to new heights during the 11th and 12th centuries and still survives among Greek or orthodox communities. The dominant Byzantine art was architecture. As in Early Christian times, the two chief types of church were basilican with a long colonnaded nave covered by a wooden roof and terminating in a semicircular apse and the vaulted centralized church with its separate components gathered under a central dome. Of the latter type, the chief examples are Sergius and Bachus, San Vitale.

The outstanding example of a basilica was the church of Holy Wisdom.

The eastern end of the building took the form of a semi-circle - called an apse - with the altar in front of it. The rest of the interior was divided by two rows of arcades into a nave and two or more aisles. The walls above the arcades were flat, allowing spaces for frescoes and mosaics. Above these were the windows, which were surrounded by rounded arches. The coffered or hammer-beam roofs were made of wood, with either one or two supporting posts.

The early baptisteries were separate buildings and were circular or polygonal in shape. Light came in from a central dome. Only from the fifth century onward were baptisteries placed beside churches or attached to them.

Brick was the main material used for the construction of Byzantine churches. It was covered externally with plaster and internally with marble ladders and mosaics above. Byzantine decoration was flat and incised in contrast to the bold modelling of western surfaces.

Byzantine architecture of the period of Holy Wisdom was markedly concerned with mathematics.

By the 9th century, the Byzantine style was wide spread throughout the countries of the Near East and Eastern Europe, where the Greek and Orthodox religion was followed and was beginning to appear in Russia (the Cathedral of St Sophia in Kiev).

These Byzantine churches followed the plan of a Greek cross, that is a central domed space with four short square arms. This form of church eventually became almost universal, focusing in the brilliantly lit central space which dissolved mystically into the dark screens and galleries in the arms of the cross.

V. Suggest the Russian equivalents.

can be traced back

enormous influence

to reach a high point

Early Christian times

bold modelling

a central domed space

in the arms of the cross

the reign of Justinian

to some extent

the church of Holy Wisdom

flat and incised

by the 9th century

to follow the plan of a Greek cross

VI. Choose the right word.

1. The Byzantine style had enormous influence on ...

a) the West

b) the East and the West

c) the North

2. The dominant Byzantine art was ...

a) architecture

b) painting

c) sculpture

3. was the main material used for the construction of churches.

a) stone

b) concrete

c) brick

4. Hagia Sophia is a ...

a) church

b) palace

c) chapel

5. Byzantine architecture of the period of Hagia Sophia is markedly concerned with ...

a) biology

b) mathematics

c) geography.

VII. Complete the sentences.

1. Constantinople was established in 330 AD by ...

a) the Emperor Justinian

b) the Emperor Constantine

c) the Emperor Augustus

2. The church of Holy Wisdom is in ...

a) Constantinople

b) Ravenna

c) Rome

3. ... reached a high point in the 6 century.

a) The Romanesque

b) The Visigothic style

c) The Byzantine style

4. Byzantine decoration was ...
 - a) flat and incised
 - b) bold
 - c) heavy
5. The Cathedral of St. Sophia is in ...
 - a) Florence
 - b) Paris
 - c) Kiev

VIII. Match the beginnings of the sentences to their endings using the information from the text.

1. The art characteristic of the developed Byzantine Empire...
2. The chief examples of the circular type are the churches of ...
3. The outstanding example of a building combined ...
4. The Byzantine churches followed the plan of a Greek cross ...

5. This form of church...
 - a) the qualities of both types was the church of Holy Wisdom.
 - b) that is central domed space with four-short square arms.
 - c) SS Sergius and Bachus and San Vitally.
 - d) became almost universal.
 - e) can be traced back to c. AD 500.

IX. Find the false sentences using the information from the text. Correct them.

1. The style had enormous influence on the West.
2. It was Roman art transformed under the influence of the East.
3. The dominant Byzantine art form was architecture.
4. In Byzantine architecture, there was only one type of church.
5. Stone was the main material used for the construction of Byzantine churches.
6. Hagia Sophia is a palace.
7. Byzantine architecture of the period of Hagia Sophia was markedly concerned with mathematics.

X. You have misheard the information. Think of the questions to which the following statements would be answers.

Example:

A: *This art can be traced back to the period just before the reign of Justinian.*

Q: *What period can this art be traced back to?*

1. This style influenced both the East and the West.
2. Yes, the Byzantine style still survives among Greek and Orthodox communities.
3. The basilica and the centralized church were the main types of Byzantine ecclesiastical architecture.
4. The church of Holy Wisdom (Hagia Sophia) is the supreme example of this style.
5. Yes, Byzantine decoration was flat and incised.
6. The Byzantine art spread throughout the countries of the Near East and Eastern Europe by the 9th century.
7. Yes, the Byzantine style influenced the arts of Russia.

XI. Answer the questions.

1. Why did the Byzantine style influence greatly both the East and the West?
2. When did this style develop?
3. How far did this style spread?
4. What was the dominant Byzantine art form?
5. What are the two chief types of churches of Byzantine period?
6. What can you say about Byzantine decoration?

XII. Make up a plan of the text for retelling.

THE RENAISSANCE

I. Warming up.

1. Why is the Renaissance called an "age of discovery"?
2. What Renaissance artists can you name?
3. Petrarch, the great Italian poet, is called the founder of the Renaissance, isn't he?

II. Pronounce the following words correctly and learn their meaning.

- 1) precise [pri'saiz] – точный
- 2) realm [reɪm] – область, сфера
- 3) merit ['merɪt] – заслуга
- 4) to perceive [pə'si:v] – воспринимать
- 5) to turn away [tɜ:n] [ə'veɪ] – отворачиваться
- 6) value ['vælju:] – ценность
- 7) to concern [kən'sɜ:n] – иметь отношение
- 8) to revive [rɪ'vaɪv] – возрождать
- 9) rapid ['ræpɪd] – быстрый
- 10) to resemble [rɪ'zembəl] – иметь сходство
- 11) claim [kleɪm] – заявление
- 12) ingenious [ɪn'dʒi:niəs] – изобретательный
- 13) permission [pə'mɪʃn] – позволение
- 14) to depart [dɪ'pɑ:t] – уходить
- 15) to be aware [ə'veə] – знать
- 16) confident ['kɒnfɪdənt] – уверенный
- 17) to possess [pə'zes] – владеть
- 18) versatile ['vɜ:sətəɪl] – многосторонний
- 19) to propound [prə'paʊnd] – ставить на обсуждение
- 20) peculiar [pɪ'kju:liə] – особенный
- 21) to nourish [n'ɔ:nɪʃ] – питать
- 22) priest [pri:st] – священник, жрец
- 23) to excite [ɪk'saɪt] – волновать
- 24) to derive [dɪ'reɪv] – получать, извлекать
- 25) to award [ə'wɔ:d] – награждать
- 26) to despise [dɪ'spaɪz] – презирать
- 27) inspiration [ɪnspə'reɪʃn] – вдохновение
- 28) contemporary [kən'tempərəni] – современный
- 29) appropriate [ə'prəʊpriət] – подходящий

III. Match the words and their definitions:

- to revive | Medieval | to recognize
- ✓ to accept or admit that something is true;
 - ✓ to bring something back after it has not been used or has not existed for a period of time;
 - ✓ connected with the Middle Ages (the period between about A D 1100-1500).

IV. Read the text

THE RENAISSANCE

The Renaissance was precisely what it has often been called—an "age of discovery," when Europe saw before it an almost fantastic realm of possibility open to all men of merit who could perceive it. There was a slow turning away from the ideas and values of a supernatural orientation and toward those concerned with the natural world and the life of man. The spirit and dogma of medieval religion—even its emotional colour—were modified as the worldly philosophy of the Greco-Roman tradition revived and took on new strength.

Renaissance art brings Western humanity rapidly into full view—a phenomenon that resembles the manifestation of the human figure in Greek art in the sixth and fifth centuries B.C. In his *Oration on the Dignity of Man* (the very title of which constitutes a bold new claim), Giovanni Pico della Mirandola, an ingenious and daring Renaissance philosopher, represents God giving permission to all in a way that reflects a sharp departure from the Medieval sense of man's natural helplessness.

The leaders of the Renaissance were acutely aware of the new possibilities open to their talents and did not fail to recognize, and often advertise, the powers they were confident they possessed. The wide versatility of many Renaissance artists—like Alberti, Brunelleschi, Leonardo da Vinci, and Michelangelo—led them to experimentation and to achievement in many of the arts and sciences and gave substance to that concept of the archetypal Renaissance genius—“the universal man”. Petrarch, the great Italian poet and scholar of the fourteenth century, who may fairly be said to have first propounded those peculiarly Renaissance values of versatile individualism and humanism nourished by the study of Classical antiquity, has been called the high priest of the “cult of fame” and, by many, the founder of the Renaissance. Petrarch himself was crowned with the ancient symbol of triumph and fame, the laurel wreath, on the Capitoline Hill in Rome; the occasion was a celebration of his superb sonnets (written in native Italian), which open the age of Renaissance literature.

What the Humanists perceived with great excitement in classical writing was a philosophy for living in this world, a philosophy of human focus primarily, that derived not from an authoritative and traditional religious dogma but from reason, which was supposed to be awarded directly to anyone of intelligence and taste. The model, thus, for the Renaissance is no longer the world-despising holy man but rather the great-souled, intelligent man of the world. The Humanists thought of themselves as a new kind of professionals, distinct from the clergy, who could improve the human condition by propagating the new knowledge through education and public service. They were educators, publicists, administrators, secretaries, and advisers to princes just as much as they were philosophers, scholars, historians, and poets—and, as we shall see, important for Renaissance art. The Renaissance Humanists found inspiration in the heroes of antiquity, especially in the accounts of their careers in Plutarch’s *Parallel Lives*: by the fifteenth and sixteenth centuries, even the lives of prominent contemporaries were viewed as appropriate exemplars of life’s rule of reason intelligently and nobly followed. Indeed, the products of the plastic arts may have been the most characteristic and illustrious of the Renaissance. Although we now perceive much more of the value of Renaissance literature, philosophy, and science, these branches of human creativity seem, in comparison with the plastic arts, to have been less certain, complete, and developed.

Thus, the art of the Renaissance may be said to be the first monument to Western man’s later search for order in nature.

V. Suggest the Russian equivalents.

an “age of discovery”
men of merit
slow turning away
took on new strength
into full view
a sharp departure
man’s natural helplessness
did not fail to recognize
the wide versatility
peculiarly Renaissance values
“cult of fame”
the laurel wreath
superb sonnets

VI. Fill in the gaps with the words and expressions from the text.

1. Europe saw before it an almost fantastic of possibility.
2. The worldly philosophy of the Greco-Roman tradition and took on new strength.
3. The leaders of the Renaissance of the new possibilities.
4. The model for the Renaissance is no longer the holy man.

5. The Renaissance humanists in the heroes of antiquity.
6. The lives of were viewed as appropriate exemplars of life's rule of reason.

VII. Find the false sentences using the information from the text. Correct them.

1. Petrarch was crowned with the laurel wreath.
2. The Humanists didn't recognize the philosophy of human focus.
3. The model for the Renaissance is the great-souled, intelligent man of the world.
4. The Humanists didn't see themselves as a new kind of professionals.
5. The Renaissance Humanists found inspiration in the heroes of antiquity.
6. Renaissance literature, philosophy and science are quite certain, complete and developed.

VIII. Complete the following sentences.

1. The phenomenon resembles the manifestation
2. Giovanni Pico della Mirandola represents God
3. The wide versatility of many Renaissance artists led
4. Petrarch propounded peculiarly Renaissance
5. Petrarch's superb sonnets opened
6. The products of the plastic arts may have been

IX. Match the beginnings of the sentences to their endings using the information from the text.

1. There was a slow turning away
2. The spirit and dogma of Medieval
3. Renaissance art brings Western
4. Petrarch first propounded the
5. The Renaissance Humanists found
6. The products of the plastic arts are

- a) inspiration in the heroes of antiquity.
- b) humanity rapidly into full view.
- c) the most characteristic and illustrious of the Renaissance.
- d) from the ideas of supernatural orientation.
- e) religion were modified.
- f) values of versatile individualism and humanism

X. Answer the following questions.

1. There was a slow turning away from the ideas and values of a supernatural orientation, wasn't there?
2. What revived and took on new strength?
3. What does Mirandola represent in his Oration on the Dignity of Man?
4. Why was Petrarch called the founder of the Renaissance?
5. What did the Humanists perceive in classical writing?
6. Where did the Renaissance Humanists find inspiration?

XI. Give the English equivalents.

- ✓ кто мог воспринять это
- ✓ средневековая религия
- ✓ к достижению во многих видах искусства
- ✓ впервые провозгласил
- ✓ восприняли с большим волнением
- ✓ человек, презирающий мир
- ✓ высокодуховный, образованный человек
- ✓ могли улучшить условия людей
- ✓ находили вдохновение
- ✓ жизни выдающихся современников
- ✓ эти направления творчества людей

XII. Make up a plan of the text for retelling.

BAROQUE

I. Warming up.

1. What can you say about the Baroque style?
2. What period does Baroque cover?
3. What artists of this epoch can you name?

II. Pronounce the following words correctly and learn their meanings:

- 1) to designate ['deziɡneɪt] – определять
- 2) trait [treɪt] – особенность
- 3) manifold ['mænɪfəʊld] – многообразный
- 4) spacious ['speɪʃəs] – обширный
- 5) passionate ['pæʃənət] – страстный
- 6) opulent ['ɒpjələnt] – богатый
- 7) versatile ['vɜːsətaɪl] – многосторонний
- 8) to supplant [sə'plɑːnt] – занять место
- 9) to govern ['ɡʌvən] – править
- 10) celestial [sə'lestiəl] – небесный
- 11) velocity [və'lsəti] – скорость
- 12) dwell [dwell] – подробно останавливаться
- 13) mutable ['mjʊ:təbl] – изменчивый
- 14) brevity ['brevəti] – краткость
- 15) landscape ['lændskeɪp] – пейзаж
- 16) eager ['iːɡə] – стремящийся
- 17) explicit [ɪk'splɪsɪt] – ясный
- 18) to convince [kən'vɪns] – убеждать
- 19) to thrive [θraɪv] – процветать
- 20) reason ['riːzn] – разум
- 21) to survive [sə'vaɪv] – уцелеть
- 22) to perceive [pə'siːv] – воспринимать
- 23) to render ['rendə] – представлять
- 24) accuracy ['ækjʊərəsi] – точность
- 25) being ['biːɪŋ] – существо

III. Match the words with their definitions.

To dwell | destruction | explicit | to revise

- ✓ to change something because of new information or ideas;
- ✓ to talk for too long about something;
- ✓ the act or process of destroying something;
- ✓ expressed in a way that is very clear and direct;

IV. Read the text.

BAROQUE

There is no one Baroque style or set of stylistic principles. The term Baroque has long been current in art-historical vocabulary as a blanket designation for the art of the period roughly covering 1600 to 1750. Scholars gradually came to see that the Baroque styles were quite different from those of the Renaissance. The Baroque, for example, looks dynamic; the Renaissance is relatively static. Traits that the styles of the seventeenth and earlier eighteenth centuries seem to have in common we shall designate as Baroque. Like the art it produced, the Baroque era was manifold—spacious and dynamic, brilliant and colourful, theatrical and passionate, sensual and ecstatic, opulent and extravagant, versatile and virtuoso. It was an age of expansion following on an age of discovery, and its expansion led to still further discovery.

The rising national powers colonized the globe. Wars between Renaissance cities were supplanted by wars between continental empires, and the history of Europe could be influenced by

battles fought in the North American wilderness and in India. Baroque expansiveness extended well beyond earth in the conceptions of the new astronomy and physics of Galileo, Kepler, and Newton. The same laws of mechanics were found to govern a celestial body moving at great velocity and a falling apple. The Baroque scientist comes to see physical nature as matter in motion through space and time. The sonnets of Shakespeare dwell on the mutability and brevity of life and on time's destruction of beauty ("that time will come and take my love away"). The great landscapes of Van Ruisdael suggest the passage of time in hurrying clouds, restless sea, and ever-changing light. Painters and sculptors, eager to make action explicit and convincing, depict it at the very moment it is taking place, as in Bernini's David. While naturalism thrived in Baroque art, Classicism was revised and further developed, and the two styles divided the taste of the age with a third—the dynamic, colourful, sensuous style characteristic of Rubens and Bernini.

A central theme of Baroque art and literature is the conflict of reason with passion. The representation of that conflict is, of course, as ancient as Plato and survives as a great dualism in Western thinking about human nature. After all, it was now perceived that if we are one with nature, the knowledge of ourselves must be part of the knowledge of nature. The new resources given to the Baroque artist allow him to render, with new accuracy and authority, the appearances of the world and of the beings that people it. Painting and sculpture, equipped with every device of sensuous illusion now available, provide a stage for the enactment of the drama of human life in all its variety.

The energy of the Catholic Counter-Reformation, transformed into art, radiated throughout Catholic countries and even into Protestant lands, which found a response to it in their own art. The Jesuit order, newly founded (in 1534, in the pontificate of Paul III), needed an impressive building for its mother church. Because Michelangelo was dilatory in providing the plans, the church, called Il Gesu (Church of Jesus), was designed and built between 1568 and 1584 by GIACOMO DA VIGNOLA (1507-1573), who designed the ground plan, and GIACOMO DELLA PORTA (1537-1602), who is responsible for the facade. Although the church dates from the sixteenth century and stylistically is Late Renaissance, it is transitional to Baroque architecture. Its facade is an important model and point of departure for the facades of Roman Baroque churches.

V. Suggest the Russian equivalents.

to have in common
an age of expansion
still further discovery
the rising national powers
could be influenced by
the same laws of mechanics
moving at great velocity
matter in motion
mutability and brevity
ever changing light
explicit and convincing
survives as a great dualism
allow him to render
now available
in all its variety
find a response

VI. Fill in the gaps with the words and expressions from the text.

1. The Baroque styles were from those of the Renaissance.
2. The rising colonized the globe.
3. The great landscapes of Van Ruisdael suggest in hurrying clouds.
4. Naturalism in Baroque art.
5. A central theme of Baroque art and literature is with passion.
6. The knowledge of ourselves must be of nature.

VII. Find the false sentences using the information from the text. Correct them.

1. There is one Baroque style.
2. The term Baroque designated the art of the period covering 1600 to 1750.
3. Baroque styles were similar to those of the Renaissance.
4. Unlike relatively static Renaissance, the Baroque looks dynamic.
5. The Baroque era was theatrical and passionate, opulent and extravagant.
6. The same laws of mechanics governed a celestial body and a falling apple.

VIII. Complete the following sentences.

1. Baroque styles were quite
2. The Baroque era was manifold
3. The rising national powers
4. The history of Europe
5. Classicism was revised
6. The knowledge of ourselves must be

IX. Match the beginnings of the sentences to their endings using the information from the text.

- | | |
|---|--|
| 1. The Baroque styles | a) for the enactment of the drama of human life. |
| 2. The Baroque era was manifold | b) to render the appearances of the world. |
| 3. Wars between Renaissance cities were | c) were quite different from the Renaissance styles. |
| 4. The new resources allow the Baroque artist | d) radiated throughout Catholic countries. |
| 5. Painting and sculpture provide a stage | e) spacious and dynamic, brilliant and colourful. |
| 6. The energy of the Catholic Counter-Reformation | f) supplanted by wars between continental empires. |

X. Answer the questions.

1. What is the difference between Renaissance and Baroque styles?
2. The Baroque era was manifold, wasn't it?
3. What do the sonnets of Shakespeare dwell on?
4. What was revised and further developed?
5. What is the central theme of Baroque art and literature?
6. Painting and sculpture provided a stage for the drama of human life, didn't they?

XI. Give the English equivalents.

- ✓ общее определение
- ✓ обширный и динамичный
- ✓ богатый и многосторонний
- ✓ управлять небесным телом
- ✓ с большой скоростью
- ✓ в пространстве и времени
- ✓ изменчивость и краткость жизни
- ✓ изображают течение времени
- ✓ сделать действие ясным и убедительным
- ✓ конфликт разума и страсти
- ✓ явление мира

XII. Make up a plan of the text for retelling.

THE NINETEENTH CENTURY

I. Warming up.

1. Did the debate over the values of the traditional and the modern continue in the nineteenth century?

2. The nineteenth century was an age of radical change for Europe, wasn't it?

II. Pronounce the following words correctly and learn their meanings:

- 1) to urge [ə'dʒ] – понуждать
- 2) environment [in'veiənmənt] – окружающая среда
- 3) immense [i'mens] – огромный
- 4) to quicken ['kwikən] – ускорять
- 5) to disseminate [di'semineit] – распространять
- 6) to incite [in'sait] – побуждать
- 7) to accept [ək'sept] – принимать
- 8) reservation [ˌreze'veiʃn] – оговорка
- 9) value ['vælju:] – ценность
- 10) to supersede [ˌsju:pə'si:d] – вытеснять
- 11) obsolescence [ˌɒbsəʊ'lesns] – устаревание
- 12) to amount [ə'maʊnt] – доходить до
- 13) to dismantle [dis'mæntl] – разбирать
- 14) utterly ['ʌtəli] – крайне
- 15) fluctuation [ˌflʌktju'eɪʃən] – колебание
- 16) to aim [eɪm] – стремиться
- 17) suspicion [sə'spiʃən] – подозрение
- 18) hostility [hɒs'tɪlɪti] – враждебность
- 19) to witness ['wɪtnɪs] – быть свидетелем
- 20) alienation [ˌeɪljə'neɪʃən] – отдаление
- 21) to emerge [i'mə:dʒ] – появляться
- 22) to affect [ə'fekt] – влиять
- 23) proliferation [ˌprəʊ,lɪfə'reɪʃən] – распространение
- 24) formidable [ˌfɒmɪdəbl] – громадный
- 25) rival ['raɪvəl] – соперник
- 26) to sunder ['sʌndə] – разделять
- 27) medium ['mi:djəm] – средство

III. Match the words and their definitions.

To urge | to emerge | obsolescence | fluctuation

- ✓ to strongly suggest that someone does something;
- ✓ to appear or come out from somewhere;
- ✓ a change in a price, amount, level;
- ✓ the state of becoming old-fashioned.

IV. Read the text.

The Nineteenth Century

For Europe, the nineteenth century was an age of radical change during which the modern world took shape. Reform was everywhere urged and often adopted. The technological transformation of the environment that began in the eighteenth century pushed forward with immense speed and made possible European colonization of the globe. The formation of empires abroad was backed by the enthusiasm of popular nationalism at home, and patriotism and imperialism went hand in hand. Improvements in transportation and communication quickened the exchange of ideas and the dissemination of information, propaganda, and opinion. These, in turn, incited competition and conflict among interests and values, theories and practices, programs and policies in all spheres of action—not the least in the arts.

Many in the nineteenth century did not accept the doctrine of Progress, or did so with reservations. The great debate of the nineteenth century was about authority: what should be believed, respected, defended, and conformed to? For the arts, this means continuing debate over the relative values of the "traditional" and the "modern"—a debate restimulated as each new style is itself rapidly superseded by yet a newer one. This rapid appearance and obsolescence of a variety of artistic styles transforms painting, the graphic arts, sculpture, and architecture so radically that the transformations amount to a dismantling of tradition altogether and the appearance of something utterly novel. Competition forced crowds of artists, influenced by their natural desire for success, to bid for the public's attention by the fluctuations of fashion and by flattering its taste. Like small, independent capitalists with their own stocks and stores, artists took chances in the market, aiming to please. Where they did not, they risked the suspicion and the hostility of the public. Thus, the century witnessed the gradual alienation of the artists and the emergence of their problematic situation in modern society.

Painters in the nineteenth century were confronted by three innovations that fatefully affected their craft: the camera, the mass-produced print, and the printed reproduction. The almost infinite proliferation of the products of these new media flooded the world with images that became formidable rivals of the unique picture made by hand. Toward the end of the century, artists will find themselves with canvas and paint, using the elements of line, shape, and colour to represent their private world, the realm of imagination and feeling. The functions of the artist and of the artist's medium will be decisively transformed by the modern world, and the art of that world is sundered from the Tradition.

V. Suggest the Russian equivalents.

- radical change
- the formation of empires
- incited competition
- not the least in the arts
- rapidly superseded
- rapid appearance
- the fluctuations of fashion
- took chances in the market
- fatefully affected
- infinite proliferation
- formidable rivals

VI. Fill in the gaps with the words and expressions from the text.

1. Reform was everywhere and often adopted.
2. The technological transformation of the environment with immense speed.
3. Improvements in transportation and communication the exchange of ideas.
4. Many in the nineteenth century the doctrine of Progress.
5. Artists in the market, aiming to please.
6. The century witnessed of the artists.

VII. Find the false sentences using the information from the text. Correct them.

1. The technological transformation pushed forward.
2. Improvements in transportation and communication facilitated the exchange of ideas.
3. Many in the nineteenth century approved of the doctrine of Progress.
4. The great debate of the nineteenth century was about law.
5. Rapid appearance of a variety of artistic styles didn't influence painting.
6. Artists took chances in the market, aiming to please.

VIII. Complete the following sentences.

1. Patriotism and imperialism went
2. Each new style is itself rapidly superseded

3. The transformations amount to
4. The century witnessed the gradual
5. Painters in the nineteenth century were confronted
6. The functions of the artist will be

IX. Match the beginnings of the sentences to their endings.

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. The nineteenth century was 2. Reform was everywhere 3. The great debate of the nineteenth century 4. The transformations amount 5. Artists took chances 6. The art of the modern world | <ol style="list-style-type: none"> a) in the market b) was about authority c) is sundered from the Tradition d) an age of radical change. e) to a dismantling of Tradition f) urged and often adopted. |
|--|--|

X. Answer the following questions.

1. What period was an age of radical change?
2. What was quickened by the improvements in transportation and communication?
3. What was the great debate about?
4. What do the transformations amount to?
5. How did the artists try to bid for the public's attention?
6. Why was the artist's situation problematic in modern society?

XI. Give the English equivalents.

- ✓ продвигалось вперёд
- ✓ шли рука об руку
- ✓ ускорили обмен
- ✓ распространение информации
- ✓ во всех сферах деятельности
- ✓ сделали это с оговорками
- ✓ во что верить
- ✓ относительные ценности
- ✓ разнообразие художественных стилей
- ✓ под влиянием изменений
- ✓ стремление к успеху

XII. Make up a plan of the text for retelling.

ROMANESQUE ARCHITECTURE

I. Warming up.

1. When was the term "Romanesque" first used?
2. What did the style designate?
3. What are the features of Romanesque buildings?

II. Pronounce the following words correctly and learn their meanings:

- 1) to designate ['deɪzɪneɪt]-определять
- 2) blunt [blʌnt]-грубоватый
- 3) to resemble [rɪ'zembəl]-быть похожим
- 4) to embrace [ɪm'breɪs]-охватывать
- 5) to regard [rɪ'gɑ:d]-рассматривать
- 6) imperfect [ɪm'pɜ:fɪkt]-несовершенный
- 7) antecedent [ˌæntɪ'sɪ:dənt]-предшествующий
- 8) rectangle [ˌrɛk.tæŋɡl]-прямоугольник
- 9) to enframe [ɪn'freɪm]-обрамлять
- 10) buttress ['bʌtrɪs]-контрфорс, подпора
- 11) to adorn [ə'dɔ:n]-украшать
- 12) congregation [ˌkɒŋɡrɪ'geɪʃən]-собрание
- 13) fierce [fɪəs]-сильный
- 14) solid ['sɒlɪd]-твердый, цельный
- 15) masonry ['meɪsnrɪ]-каменная кладка
- 16) ingenuity [ˌɪndʒɪ'nju:ti]-изобретательность
- 17) to mention ['menʃən]-упоминать
- 18) apparent [ə'pærənt]-видимый
- 19) to confuse [kən'fju:z]-смешивать
- 20) solution [sə'lju:ʃən]-решение
- 21) groin [grəʊn]-ребро
- 22) vault [vɔ:lt]-свод
- 23) flexible ['fleksəbəl]-гибкий
- 24) thrust [θrʌst]-опора
- 25) clerestory ['kli:əstəri]-верхний ряд окон
- 26) intricate ['ɪntrɪkɪt]-запутанный, сложный
- 27) brick [brɪk]-кирпич
- 28) tile [taɪl]-черепица
- 29) to pour [pɔ:]-лить
- 30) to survive [sə'vaɪv]-продолжать существовать
- 31) rubble [rʌbəl]-булыжник
- 32) cohesive [kəu'hɪ:sɪv]-способный к сцеплению
- 33) mortar ['mɔ:tə]-строительный раствор
- 34) dimension [dɪ'menʃən]-измерение

III. Match the words with their definitions.

- ✓ to resemble | to bear | to embrace | to regard
- ✓ to think about someone or something in a particular way;
- ✓ to include something as part of a subject, discussion, etc;
- ✓ to be under something and support it;
- ✓ to look like or be similar to someone or something.

IV. Read the text

As a term "Romanesque" was first used in the nineteenth century to designate buildings with round arches and blunt, heavy walls that were supposed to bear some resemblance to ancient Roman architecture, just as the developing "Romance" languages were related to Latin. Although

the Romanesque style varies widely and embraces numerous provincial differences within its almost two-century span, architectural historians now regard it as complete within itself and not as the imperfect antecedent of the Gothic style. Thus, despite its variety, Romanesque architecture is readily recognizable as such. An aerial view of the church of St. Sernin at Toulouse in the south of France shows certain features that appear in Romanesque buildings no matter how their arrangement differs. There is an overall blocky appearance, a grouping of large, simple, easily definable, geometric masses—rectangles, cubes, cylinders, and half-cylinders. The main masses are subdivided by enframing buttresses or colonnettes. Exterior wall surfaces, which had been plain and unadorned, now reflect the interior organization of the structure.

Architects of the time seemed to see their fundamental problem in terms of providing a building that would have space for the circulation of its congregations and visitors and that would be solid, fireproof, well lighted, and acoustically suitable. These, of course, are the necessities of any great civic or religious architecture, as we saw in ancient Rome, but in this case, fireproofing must have been foremost in the builders' minds, for the wooden roofs of the pre-Romanesque churches of Italy, France, and elsewhere had burned fiercely and totally when set aflame by the marauders from north, east, and south in the ninth and tenth centuries. The memory was fresh in the victims' minds; the new churches would have to be covered with cut stone, and the structural problems arising from this need for a solid masonry were to help determine the "look" of Romanesque architecture.

Romanesque architectural ingenuity produced numerous experimental consequences that appear as a rich variety of substyles. We have already mentioned that one of the apparently confusing features of Romanesque architecture is the great variety of regional and local building styles – a variety that makes classification, coordination, and interpretation still very difficult for scholars.

Among the numerous experimental solutions, the groin vault turned out to be the most efficient and flexible. The groin vault had been widely used by Roman builders, who saw that its concentration of thrusts at four supporting points would allow clerestory fenestration. The great Roman vaults were made possible by an intricate system of brick-and-tile relieving arches, as well as by the use of concrete, which could be poured into forms and which solidified into a homogeneous mass. The technique of mixing concrete did not survive into the Middle Ages, however, and the technical problems of building groin vaults of cut stone and heavy rubble, which had very little cohesive quality, limited their use to the covering of small areas. But during the eleventh century, Romanesque masons, using cut stone joined by mortar, developed a groin vault of monumental dimensions that, although it still employed heavy buttressing walls, eventually evolved into a self-sufficient, skeletal support system.

V. Suggest the Russian equivalents.

were supposed to bear
varies widely
regard it as complete within itself
readily recognizable
an overall blocky appearance
enframing buttresses
had burned fiercely
set aflame
arising from this need
solid masonry
apparently confusing features
 varying solutions

VI. Fill in the gaps with the words and expressions from the text.

1. Heavy walls were supposed . . . some resemblance to ancient Roman architecture.

2. The Romanesque style . . . numerous provincial differences.
3. Romanesque architecture is . . . as such.
4. Certain . . . in Romanesque buildings no matter how their arrangement differs.
5. The main masses . . . by enframing buttresses.
6. Fireproofing . . . foremost in the builders minds.

VII. Find the false sentences using the information from the text. Correct them.

1. The Romanesque style doesn't vary greatly.
2. Architectural historians now find it as complete within itself.
3. Exterior wall surfaces don't reflect the interior organization of the structure.
4. Architects of the time thought that a building should have space for the circulation of its congregations.
5. Romanesque architectural ingenuity produced few experimental consequences.
6. The groin vault turned out to be the most efficient and flexible.

VIII. Complete the following sentences.

1. The "Romanesque" was first . . .
2. There is an overall blocky . . .
3. The new churches would have . . .
4. One of the apparently confusing . . .
5. The great Roman vaults . . .
6. The technique of mixing . . .

IX. Match the beginnings to the endings of each sentence using the information from the text.

- | | |
|---------------------------------------|--|
| 1. The term "Romanesque" | 1) very difficult for scholars. |
| 2. This style embraces | 2) appear as a rich variety of substyles. |
| 3. Historians now regard it | 3) numerous provincial differences. |
| 4. Numerous experimental consequences | 4) as complete within itself. |
| 5. This variety makes classification | 5) a groin vault of monumental dimensions. |
| 6. Romanesque masons developed | 6) designated buildings with round arches. |

X. Answer the questions.

1. How much does the Romanesque style vary?
2. How do architectural historians regard this style?
3. Romanesque architecture is readily recognizable, isn't it?
4. What are the features of Romanesque buildings?
5. What reflects the interior organization of the structure?
6. Why were the great Roman vaults possible?

XI. Give the English equivalents

- ✓ некоторое сходство
- ✓ несмотря на разнообразие
- ✓ особая система сводов
- ✓ наиболее эффективный и гибкий
- ✓ можно было заливать в формы
- ✓ однородная масса
- ✓ слабые связующие свойства
- ✓ соединение строительных растворов
- ✓ огромные размеры

XII. Make up a plan of the text for retelling.

THE TWENTIETH CENTURY

I. Warming up.

1. Why is it difficult to characterize the twentieth century?
2. What principle reigns in the world of the electron and of outer space?
3. The union of art and science in the Renaissance is dissolved in the twentieth century, isn't it?

II. Pronounce the following words correctly and learn their meaning.

- 1) to rob [rɒb] – отнимать
- 2) assurance [ə'ʃʊərəns] – уверенность
- 3) security [sɪ'kjʊəriti] – безопасность
- 4) doubt [daʊt] – сомнение
- 5) source [sɔ:s] – источник
- 6) alienation [,eɪljə'neɪʃən] – отчуждение
- 7) aim [eɪm] – цель
- 8) finite ['faɪnaɪt] – ограниченный
- 9) ultimate ['ʌltɪmɪt] – конечный
- 10) conventional [kən'venʃənl] – условный, обычный
- 11) to determine [dɪ'tɜ:mɪn] – определять
- 12) to reign [reɪn] – царствовать
- 13) to approach [ə'prəʊtʃ] – приближаться
- 14) to search [sɜ:tʃ] – искать
- 15) surface ['sɜ:fɪs] – поверхность
- 16) to dispel [dɪs'pel] – рассеивать
- 17) prophet ['prɒfɪt] – пророк
- 18) to cease [si:s] – прекращать
- 19) insight ['ɪnsaɪt] – проницательность
- 20) ambiguous [æm'bigjuəs] – сомнительный

III. Match the words and their definitions:

doubt | finite | to determine | to approach

- ✓ to move towards or nearer to someone or something;
- ✓ feeling or being not sure whether something is true or right;
- ✓ to find out the facts about something;
- ✓ having an end or a limit.

IV. Read the text

The Twentieth Century

The twentieth century is perhaps more difficult to characterize than any in history. The passing of old traditions and beliefs has robbed us of assurances and securities; we are often doubtful of the meaning and purpose of life and of the very source and nature of our own identity. We hear much of modern man's "alienation," his sense of strangeness and loneliness in the world, where he is, like the figures in Alberto Giacometti's City Square, only an aimless unit in a "lonely crowd».

The twentieth century seems chronically and constitutionally skeptical about all answers to this question, especially the traditional ones. But of one thing it appears to be certain: "reality" is infinitely complex, perhaps ultimately elusive, and by no means given to us in our everyday, conventional, commonsensical experience. "Seeing" is certainly no longer ground for "believing." The world of common sense is simply not what it seems. A principle of "indeterminacy" reigns in the world of the electron and of outer space, where the speeds of events approach the speed of light. The modern artist, like the scientist, "experiments" with his medium, investigates its possibilities, and discovers or invents new forms. But unlike the scientist, who searches for new uniformities and regularities, most modern artists seek the singular and the unique; JUAN GRIS, one of the best Cubist painters, remarks: "My aim is to create new objects which cannot be compared

to any object in actuality." The task of projecting the optical order of the world onto a flat surface—the task of generations of painters since Giotto—is given up.

The mystery that modern science tries to dispel modern art cultivates as if it were at the heart of our human experience of reality. The union of art and science in the Renaissance, made on the basis of Humanistic reason, is dissolved in the twentieth century. Even though the arts in one respect—the experiment with forms and materials—have paralleled modern logic and mathematics and have often been close to technology, their intention and their results have led them in the precisely opposite direction. The artist-experimenter is at the same time the artist-prophet. Working ceaselessly at the possibilities of his physical medium, he seeks a reality behind the screen of the conventional world. His search depends not on a general, public agreement about reality or on a general pictorial language for communicating it, but on his own instincts, insight, inner experience, which he expresses as a kind of personal vision—strange, ambiguous, mystifying, and impossible to communicate in words.

V. Suggest the Russian equivalents.

doubtful of the meaning

the very source and nature

sense of strangeness and loneliness

ultimately elusive

no longer ground for "believing"

approach the speed of light

investigates its possibilities

uniformities and regularities

cannot be compared to any object

modern science tries to dispel

our human experience of reality

is dissolved in the twentieth century

working ceaselessly at the possibilities

VI. Fill in gaps with the words and expressions from the text.

1. We are often of the meaning.
2. He is only an In a "lonely crowd".
3. "Seeing" is certainly for "believing".
4. A principle of reigns in the world of the electron.
5. The modern artist new forms.
6. The task of projecting the optical order of the world is given up.

VII. Find the false sentences using the information from the text. Correct them.

1. The passing of the old traditions gave us securities.
2. We are sure of the meaning and purpose of life.
3. We hear much of modern man's loneliness in the world.
4. The world of common sense is what it seems.
5. The speeds of events approach the speed of light.
6. The modern artists "experiments" with his medium.

VIII. Complete the following sentences.

1. The passing of old traditions
2. A man is only an aimless unit
3. Most modern artists seek
4. The union of art and science is dissolved
5. The artist-experimenter is
6. He seeks a reality

IX. Match the beginnings of the sentences to their endings using the information from the text.

- | | |
|-----------------------------|--|
| 1. We are often doubtful | a) modern mans "alienation". |
| 2. We hear much of | b) sense is not what it seems. |
| 3. But of one thing | c) of the meaning and purpose of life. |
| 4. The world of common | d) discovers or invents new forms. |
| 5. The modern artist | e) the singular and the unique. |
| 6. Most modern artists seek | f) it appears to be certain. |

X. Answer the following questions.

1. What are we doubtful of?
2. Who is an aimless unit in a "lonely crowd"?
3. What do the modern artists experiment with?
4. What is the difference between scientists and artists?
5. Who cultivates the mystery?
6. Where does the artist-experimenter seek reality?

XI. Give the English equivalents.

- ✓ уход старых традиций
- ✓ лишили нас уверенности
- ✓ об отчужденности современного человека
- ✓ бесконечно сложный
- ✓ принцип неопределенности
- ✓ открывает или изобретает новые формы
- ✓ в отличие от учёного
- ✓ ищут единственное и уникальное
- ✓ в совсем противоположном направлении
- ✓ в то же время художник-пророк
- ✓ невозможно выразить словами

XII. Make up a plan of the text for retelling.

SUPPLEMENTARY READING ARCHITECTURE OF ASSYRIA

The unfinished royal citadel of Sargon II of Assyria, built at Khorsabad, reveals, in its ambitious plan, the confidence of the "great kings" in their all-conquering might. The palace covered some 25 acres and had over 200 courtyards and rooms. The city, above which the citadel-palace stood on a mound 50 feet high, is itself about a square mile in area. The palace may have been elevated solely to raise it above flood level, but its elevation also served to put the king's residence above those of his subjects and midway between them and the gods. Although the builders probably aimed at symmetry, the plan is rambling, embracing an aggregation of rectangular rooms and halls grouped around square courts.

The shape of the long, narrow rooms and the massiveness of the side walls suggest that the rooms were covered by brick barrel vaults, the most practical roofing method in a region that lacks both timber and good building stone. Behind the main courtyard, each side of which measures 300 feet, were the residential quarters of the king, who received foreign emissaries in state in the long, high, brilliantly painted throne room. Such visitors entered from another large courtyard, passing through the central entrance between huge guardian demons, some 13 feet in height, and into the presence of enthroned power. Waiting in the court for the audience, visitors had time to meditate on their own insignificance in comparison with the awesome strength of the king, for the walls of the court were lined with giant figures of the king and his courtiers.

Sargon II regarded his city and palace as an expression of his power, which he viewed as founded on the submission and enslavement of his enemies. He writes in an inscription: "I built a city with [the labors of] the peoples subdued by my hand, whom Assur, Nabu, and Marduk had caused to lay themselves at my feet and bear my yoke at the foot of Mount Musri, above Nineveh." And in another text, he proclaims: "Sargon, King of the World, has built a city. Dur Sharrukin he has named it. A peerless palace he has built within it."

In addition to the complex of courtyards, throne room, state chambers, harem, service quarters, and guard rooms that made up the palace were the essential temple and ziggurat. The ziggurat at Khorsabad may have had as many as seven stages, of which four have been preserved, each 18 feet high and each painted a different colour. The ascent was made by a continuous ramp that spiralled around the building from its base to its summit.

The palace facade consisted of a massive crenellated wall broken by huge rectangular towers flanking an arched doorway. Around the arch and on the towers were friezes of brilliantly coloured glazed tiles, the whole effect being sumptuous and grand. Dazzling brilliance seems also to have been part of the royal Assyrian plan to overwhelm the visitor. The doorway was guarded by colossal winged bulls with human heads, called lamassu. These man-headed bulls, derived from age-old composite creatures of Mesopotamian art, served to ward off enemies, visible and invisible, and to guard the kings whose traits their faces probably reflect. They are partly in the round and partly in high relief, and they combine the front view at rest with the side view in movement, CONTRIVING this combination by the addition of fifth legs. The gigantic size, the bold, vigorous carving, the fine sweep of wings, and the patterning of the surface by the conventional treatment of details together produce a splendor and a stupendous strength which are awesome even today. But we may think them in all their majesty not so much as guardians of the king but as augmentations of his regality. They wear the horned crowns of the god-kings of Akkad and the large-eyed, bearded masks familiar ever since Sumer. The bull and lion bodies and eagle wings of the Khorsabad gate figures suggest the superhuman strength and fierceness of the king and his swiftness to bring justice or vengeance. The virtues of Assyrian kingship are written large in these hybrid beasts. Ancient art repeatedly testifies to man's persisting fear and admiration of the great beasts that serve as his metaphors for the powers of nature and for the gods themselves.

ANCIENT IRAN: ELAM AND ACHAEMENID PERSIA

The later Persian Empire that came into conflict with the Greeks was preceded at a considerable distance in time by a civilization contemporary with the civilizations of Akkad and Old Babylon and regularly in cultural and political transaction with them. Situated in western Iran, it was known by the biblical name, Elam. The empire of Elam corresponded roughly to the Iranian province of Khuzistan.

Although most often dominated by Mesopotamia, Elam was strong enough on one occasion to plunder Babylon and to carry off the stele of Naram-Sin and the stele of Hammurabi. The empire of Elam was destroyed by the Assyrian king, Ashurbanipal, who, in 641 B.C., sacked its capital Susa—a city that would rise again to great importance under the Achaemenid Persian empire.

During a relatively brief flowering of Elamite culture, around 1300 B.C., a sculptor cast in bronze a freestanding portrait statue of Niparasu, a queen of Elam. Although sadly mutilated, enough remains of the work to show how obedient the sculptor was to the conventions of Mesopotamian art: the tight silhouette, strict frontality, firmly clasped hands held close to the body—what we have seen in the Tell Asmar and Gudea figures. Yet within these rigid conventions of form and pose, the artist manages to create refinements that could only be the result of close observation of appearance: the feminine softness of arm and bust, the grace and elegance of the long-fingered hands, the supple and quiet bend of the wrist, the ring and bracelets. The figure presents the ideal in queenly deportment, with just a touch of demureness to mitigate the severity of the conventional pose. As we have seen in Assyrian sculpture, it is possible to wed convention with observed details, as the Elamite artist does so successfully here.

The Assyrians succumbed to the Babylonians, who were to fall, in their turn, once and for all. The later Babylonian King Nebuchadnezzar, Daniel's "King of Kings," boasted: "I caused a mighty wall to circumscribe Babylon ... so that the enemy who would do evil would not threaten . . . [and] of the city of Babylon [I] made a fortress." Nevertheless, the handwriting on the wall appeared, and the city was taken by Cyrus of Persia (559-529 B.C.), founder of the Achaemenid dynasty, who traced his ancestry back to a mythical King Achaemenes and who may have been descended from an Elamite line. The impetus of the Persians' expansion carried them far beyond Babylon. Egypt fell to them in 525 B.C. By 480 B.C., the Persian Empire extended from the Indus to the Danube, and only the successful resistance of the Greeks in the fifth century prevented it from embracing southeastern Europe as well. The Achaemenid line came to an end with the death of Darius III in 330 B.C., after his defeat in the Battle of Issus and the fall of his empire to Alexander the Great.

Architecture

The most important source of our knowledge of Persian building is the palace at Persepolis, built between 520 and 460 B.C. by Darius I and Xerxes I, successors of Cyrus. Situated on the high plateau to the east of the Mesopotamian river valley, the heavily fortified palace stood on a wide platform overlooking the plain toward the sunset. Although destroyed by Alexander the Great in a gesture symbolizing the destruction of Persian imperial power, its still impressive ruins permit a fairly complete reconstruction of its original appearance.

Unlike the Assyrian palace, which was tightly enfolded around courts, the Persepolis buildings, although axially aligned, were loosely grouped and separated from each other by streets and irregular open spaces. The dominant structure was a vast columned hall, 60 feet high and over 200 feet square. Standing on its own rock-cut podium, which is about 10 feet high, this huge royal audience hall (apadana) has been called "one of the noblest structures of the ancient world." It contained 36 columns (each 40 feet high) with slender, fluted shafts and capitals composed of the foreparts of bulls or lions, arranged to provide a firm cradle for the roof timbers. These unique capitals are an impressive and decorative Persian invention with no known antecedents or descendants. Unknown also remains the genesis of the square, many-columned hall so characteristic of the Persepolis palace. It has been suggested that it may have been derived from Median architecture, which has remained a blank page in the books. The Medes were the northern allies and later subjects of the Persians and are believed to have been the intermediaries through whom Persian art received a variety of Iranian stylistic elements.

Stone, easily available at the site, was used liberally at Persepolis for platforms, gateways, stairs, and columns; brick was used for the walls, however, and the smaller columns and the roofs were made of wood. The ruins of the palace at Persepolis show that stone also was used for door and window frames. The forms are derived from Egyptian architecture, which had impressed Darius, but here the frames are not composed structurally of posts, lintels, and sills but are cut in an arbitrary manner and used as sculptural ornaments. In fact, the entire complex of buildings, and particularly the apadana, seems to have been designed primarily for visual effect; it is a gigantic stage setting for magnificent ceremonials celebrating not only traditional festivals but also the greatness of the Persian Empire and the power of its king.

THE PALACES OF THE LATE MINOAN PERIOD

Somewhere between 1600 and 1500 B.C. began the New Palace period, when the destroyed palaces were rebuilt and the Golden Age of Crete produced the first great Western civilization. The bulk of the surviving archeological material—the evidence of an age of unsurpassed creative energy and precocious artistic achievement—dates from this era, which ended about 1400 B.C.

The palaces rebuilt for the kings and their retainers were large, comfortable, with ample staircases and courtyards for pageants, ceremonies, and games. Archeologists have recovered their ruins, along with rich treasures of art and artifacts that document the power and prosperity of Minoan civilization. Similarly laid out, the principal palace sites on Crete are at Knossos, Phaistos, Mallia, and, most recently excavated, Kato Zakro, situated at the eastern tip of the island. The largest of the palaces, that at Knossos, is a rambling structure built against the upper slopes and across the top of a low hill rising from a fertile plain. The great rectangular court, around which the units of the palace are grouped, had been levelled in the time of the old palace; the manner of the grouping of buildings suggests that it was not preplanned but that several building nuclei grew together, with the court as the major organizing element. A secondary organization of the palace plan is provided by two long corridors. On the west side of the court, a north-south corridor separates official and ceremonial rooms from the magazines, where wine, grain, oil, and honey were stored in large jars (pithoi). On the east side of the court, an east-west corridor separates the king's and queen's quarters and reception rooms (south) from the workmen's and servants' quarters (north). At the northwest corner of the entire building complex is the "arena," a theatre-like area with steps (seats?) on two sides—a possible forerunner of the later Greek theatre. Its purpose is unknown, but it is a feature that, like the central court, appears in other Cretan palaces. For the Greeks, the complexity of the palace's plan came to be associated with the cult of the double axe (labrys) celebrated there, perhaps giving rise to the Greek myth of the Cretan labyrinth. Certainly, it was the product of wealth and luxurious tastes and of a love for the convenient. Beneath the palace is a remarkably efficient drainage system of terra-cotta pipes that must have made Knossos one of the most sanitary cities existing before the twentieth century.

The practical storage system is exhibited in the magazines of the west wing, where some of the pithoi are still in place. Some of the rooms had flat floors; others had stone-lined pits. The walls were quite thick, as must have been the roofing over these magazines; the masonry may have been covered with earth to keep the interior cool. In most parts of the palace, the masonry composing the walls was rough, consisting of unshaped field stones imbedded in mortar, ashlar masonry, made of shaped blocks of stone, was used at building corners and around door and window openings.

The palace had as many as three stories, with interior staircases built around light and air wells, which provided necessary illumination and ventilation. Distinguishing features of the Minoan columns, which were originally fashioned of wood but were restored in stone (with, it is now thought, mistakenly bulky proportions), are their bulbous, cushion-like capitals and the manner in which the column shafts taper toward the base. Strong evidence that the column had religious significance for the Cretans is its central position in the Lion Gate at Mycenae and the fact that the base of a column in one of the lower stories of the palace at Knossos is surrounded by a trough that was used for libations.

THE FOURTH CENTURY AND THE HELLENISTIC PERIOD. ARCHITECTURE

It is noteworthy that, in its full development of the Corinthian order, the architecture of the fourth century also produced a "body" that offered a complete aspect from any angle. The first Corinthian capital—the order differs from the Ionic only in its capital—appeared on the inside of the naos of the Temple of Apollo at Bassae, around 450 B.C. It crowned a column that, because it stood as a divider between two parts of the naos, could be seen from all sides. Presumably designed for this purpose the Corinthian capital provided a much more satisfactory solution than the Ionic capital, which was designed to be seen effectively from two sides only. When Ionic colonnades were required to turn corners, as on peripheral structures, special "corner capitals" had

to be designed that looked the same on the two sides that faced outward. The sharply projecting edge formed by the two meeting volutes never quite satisfied Classical architects, who may also have felt that this solution was achieved only at the expense of the structural logic of the Ionic capital and by a distortion of its functional parts. The problem was solved by the Corinthian capital, which can be seen to equal advantage from all sides. Its original design has been associated with the sculptor and metalworker Callimachos, who may have been at Bassae when the Temple of Apollo was built and of whom the sentimental story was told in antiquity that he was inspired to design the capital when he saw acanthus leaves—which decorate the Corinthian capital—growing up around a slab-weighted votive basket on the grave of a maiden. Be that as it may, although the Corinthian order appeared in the fifth century B.C., it was used only on the inside of the temple for almost a century. It is uncertain whether this is to be attributed to religious conservatism, which would tend to preserve a feature that had taken on a certain sanctity from its function at the temple's centre, or whether Ionic experiments were continuing and a Doric tradition persisting. In any event, full emergence of the Corinthian order on a public exterior takes place about the same time as Lysippos' freeing of the sculptured figure from its two-aspect limits.

A capital from the tholous at Epidaurus, where a ring of Corinthian columns stood inside the naos of a Doric structure, illustrates a step along the elaborative route of the Corinthian order, which culminates in the characteristic Hellenistic and Roman luxuriance. Here, the bell of the capital is clothed with carved acanthus leaves and manifests that same increasing attention to the deep and detailed sculpturing of stone surfaces noted in sculptured figures.

The monument of Lysicrates, constructed in Athens in 334 B.C., shows the first known use of the Corinthian order on the outside of a building. Significantly, the innovation appears not on a religious but on a commemorative monument. The graceful cylinder to which the Corinthian columns are engaged memorializes the victory of a choric group, patronized by Lysicrates, which had won the prized trophy of the tripod in the wild, dithyrambic contest of song in honour of Dionysos. The little tholous serves as a base for the monumentalized tripod. Henceforth, the Corinthian order was to be more and more in use on the exterior of public buildings, enjoying particular favour among Roman builders. In addition to having solved the vexing problems of both the Doric and Ionic orders—the corner-triglyph and the corner-volute dilemmas—the Corinthian order, with its ornateness, was bound to suit the developing taste or sumptuous elaboration of form and realistic representation that guided artistic effort in the Hellenistic world.

ETRUSCAN ARCHITECTURE

Little is known of Etruscan architecture. The cities were either razed or rebuilt by the Romans, and those that survived were located on sites so well chosen that they continue to be inhabited to this day, making excavation impossible. Scattered remnants suggest that the Etruscans, at least during their later history, made considerable use of the masonry arch—a structural device not favoured by the Greeks, but one that was to become of profound importance in later Roman building.

The early Etruscan house is known to us chiefly from clay models that served as cinerary urns and from tomb chambers in which domestic interiors were re-created. To judge from the interior of the fifth-century B.C. Tomb of the Reliefs, an originally simple, rectangular structure with a sloping roof grew progressively more elaborate, reaching its climactic development in the *atrium* houses of Pompeii and Herculaneum. Invention showed itself in the development of the atrium—a high, square or rectangular central hall that was lighted through a large opening in the roof and around which the other rooms were symmetrically arranged. This atrium was the focus of family life and the shrine for the *lares* and *penates*, the household gods. The ancient sacred hearth of Mediterranean family religion found an appropriate architectural expression in the noble atrium, which gave to Italic domestic architecture an importance and dignity beyond that developed by the Greeks.

Our knowledge of the Etruscan temple is based on a few preserved foundations and on a description given by the ancient Roman authority on architecture, VITRUVIUS. It may very possibly

have had its origins in Greece. Its plan, for example, closely resembles the Greek prostyle plan. Yet the Etruscan adaptation, in typical fashion, developed its own characteristics. Resting on a high base (*podium*), with steps at one end only, it was constructed mostly of wood and sun-dried brick in a post-and-lintel system and had a heavy wooden superstructure richly decorated with brightly painted terra-cotta reliefs. The Etruscan emphasis on a highly ornate facade, with relatively spare treatment of the sides and rear, concentrated attention on the entrance porch. The axial organization was quite different from that of the Greek temple. Behind the sunlit pavilion of the porch, the shrine—divided into three *cellae* of equal size—formed dark cave-like spaces. The temple was not meant to be seen as a sculptural mass from the outside and from all directions, as the Greek temple, but instead was intended to function primarily as a confined interior space for the cult god. It was a place of shelter, protected by the wide overhang of its roof.

It is in the remains of their elaborate burial grounds, however, that the Etruscans have revealed themselves with the greatest clarity. In the rich array of wall paintings and painted reliefs with which they decorated the interiors of their tombs, they recount their zestful lives, their banquets, and their dances, which, in their suppleness and verve, seem partly Ionian (the Greek cities of the coast of Asia Minor) and partly barbarian. They tell us both of their athletic contests and of their wars. Their rise and fall from power is reflected in a gradual change from optimism to pessimism and in the choice of ever-more morbid and bloodthirsty subjects as their political tortures declined. Although the Etruscans reputation for cruel and unrestrained behavior is based largely on the testimony of the ancient Greeks and Romans, who were their enemies, elements in their tomb paintings indicate that many aspects of their society were in fact violent and extravagant. The Etruscans built their cemeteries at some distance from their cities. Hundreds of tombs arranged in orderly manner along a network of streets produce the effect of veritable cities of the dead (*necropolises*). The tombs varied according to region and local custom. In the northern part of Etruria, they were usually constructed above ground; in the south, they were often excavated from the live rock, particularly in areas where tufa soil facilitated digging. Tufa, primarily strongly compressed volcanic ash, is easily excavated and hardens to a concrete-like consistency on exposure to the atmosphere; tufa can also be cut into durable building blocks that require no firing. It was used extensively by the Etruscans and Romans, and a minor tufa-brick industry flourishes in Italy today. A characteristic Etruscan tomb type is the *tumulus*, a round structure that has been partially excavated and covered with earth. This form was favored in Caere and, in view of its domical shape, seems to carry on an ancient Mediterranean tradition. The majority of Etruscan tomb interiors, however, including those of the *tumuli*, is rectangular and reproduces the rooms of domestic architecture. A striking example is the Tomb of the Reliefs, a large underground chamber in Caere (Cerveteri), in which massive piers with pseudo-Ionic (Aeolic) capitals support a slanting, beamed ceiling. The piers are *reserved*—that is, formed by cutting away the live tufa until the remaining rock assumes the shape of a pier or column, as in the Egyptian rock-cut tombs at Beni Hasan. This, like most Etruscan tombs, was designed for multiple burials, the final resting place of an entire family and its servants. Sarcophagi, cinerary urns, and other tomb furnishings were placed in niches and on the bench-like projection at the base of the walls. Decoration in the Tomb of the Reliefs consists of painted plaster reliefs representing weapons, tools, and kitchen utensils, and displays a generous inventory of Etruscan objects of daily use. Occasionally, Caeran tombs were also decorated with mural paintings.

ARCHITECTURE OF LATER BYZANTINE

In architecture, a brilliant series of variations on the domed central theme began to appear. From the exterior, the typical Later Byzantine church building is a domed cube, with the dome rising above the square on a kind of cylinder or drum. (Less often, some other rectangular form, with something other than a square as its base, was used.) The churches are small, vertical, high-shouldered, and, unlike earlier Byzantine buildings, have exterior wall surfaces with ornament in relief. In the Church of the Theotokos, built about 1040 at Hosios Loukas in Greece, one can see the form of a domed cross with four equal-length, vaulted cross arms (the "Greek Cross"). Around this unit, and by the duplication of it, Byzantine architectural design developed bewilderingly involved spaces. In the adjacent, larger

Church of the Katholikon, a dome is placed over an octagon inscribed within a square; the octagon is formed by *squinches*—arches, corbeling, or lintels that bridge the corners of the square. This arrangement represents a subtle extension of the older designs, such as Santa Costanza's circular plan, San Vitale's octagonal plan, and Hagia Sophia's dome on pendentives rising from a square. The complex core of the Church of the Katholikon lies within two rectangles, the outermost forming the exterior walls. Thus, in plan, from the centre out, a circle-octagon-square-oblong series exhibits an intricate interrelationship that is at once complex and unified. The interior elevation of the Church of the Katholikon reflects its involved plan. Like earlier Byzantine buildings, the church creates a mystery out of space, surface, and light and dark. High and narrow, it forces our gaze to rise and revolve: "The overall spatial effect is overwhelmingly beautiful in its complex interplay of higher and lower elements, of core and ancillary spaces, of clear, dim, and dark zones of lighting". Thus, the aim of Middle and Late Byzantine architecture seems to be the creation of complex interior spaces that issue into multiple domes in the upper levels; these, in exterior view, produce spectacular combinations of round forms that shifting perspectives develop dramatically. The splendid Church of Holy Apostles, built in the time of Justinian and now no longer in existence, is reflected in plan in St. Mark's in Venice, which reproduces it. The original structure of St. Mark's, dating from the eleventh century, is disguised on its lower levels by Romanesque and Gothic additions. But in plan, or from an aerial view, the domes, grouped along a cross of equal arms (the Greek Cross again), make the Byzantine origins of St. Mark's evident at once. The inner masonry shells are covered with swelling, wooden, helmet-like forms sheathed in gilded copper; these forms not only protect the inner domes, but also make an exuberant composition appropriate to this great community church of the proud Venetian republic. Venice was—like Ravenna, some 80 miles to the south—under strong Byzantine influence, despite the independence it had won early in the Middle Ages and preserved for centuries. The interior of St. Mark's is, like its plan, Byzantine in effect, although its great Justinianic scale and intricate syncopation of domed bays are modified slightly by western Romanesque elements. But, its light effects and its rich cycles of mosaics are entirely Byzantine. Byzantine influence was wide-ranging—not only in Italy, but also in the Slavic lands and in the regions of the east into which Islam had expanded. Byzantium brought its script, its religion, and much of its culture to Russia. The "holy" Russia before the revolution of 1917 was largely Byzantine in its traditions and, one might even say, in its mood. Russian architecture, magnificently developed in the Middle Ages, is a brilliant, provincial variation on Byzantine themes. The ecclesiastical architecture of medieval Russia was, at first, strongly under the influence of Constantinople, if not actually produced by Greeks. The church of St. Dmitri at Vladimir is built on the typical plan of a square enclosing a Greek cross and crowned with a single dome on a high drum. The church is of stone—a rare building material in Russia, where brick, stucco, and wood are more usual. Wall spaces, which have few openings, are decorated here with moldings. Some of these, rising unbroken from the ground to the roof, divide the wall into panels; others, much shorter, form blind arcadings. The surface within the arcadings is elaborately carved in low reliefs that are peculiarly well-adapted to stone and are close, in subject matter and form, to Sassanian (Persian) and other western Asiatic carvings. The whole composition of St. Dmitri is a masterpiece of simplicity and compactness, with a classic, monumental dignity. Later structures will develop a colourful complexity of plan and elevation. In Moscow, within the walls of the Kremlin, stands the Cathedral of the Annunciation, which dates from the later fifteenth century. The domed-cross plan of Byzantium here receives a most spirited expansion. The cathedral is built on a square plan with eastern apses; its helmet-like domes, now greatly multiplied, rise in a kind of triumph to the climax of the central unit, which is crowned with the typical Russian bulbous "onion" or "beet" dome. The bright metal caps, peaked with crosses like miniature masts, reflect the moody Russian skies and proclaim, as if in architectural polyphony, the glory of the Orthodox faith.

CHINESE ARCHITECTURE

The modern Chinese building closely resembles its prototype of a thousand years ago. Indeed, the dominating shape of the roof, which gives Chinese architecture much of its specific character, may go back to Chou or Shang times. Even the simple buildings depicted on Han stone carvings reveal a style and a method of construction still basic to China. The essentials consist of a rectangular hall, dominated by a pitched roof with projecting eaves supported by a bracketing system and wooden columns. The walls serve no bearing function but act only as screening elements.

Within this limited formula, the Chinese architect has focused his attention on the superstructure. As early as the Han dynasty, combinations of brackets, impost blocks, and columns were devised to support the weight of massive, tiled roofs. The architects gave animation to the exterior by varying the shapes of the brackets. From these simple beginnings, later architects developed very intricate systems of support. Some brackets were placed parallel to the walls; others reached outward to support a beam or other brackets, until the multiplication of units created a rich pattern of light and shade. The effect was intensified by decorations in red and gold colour. Function was often subordinated to ornament; complicated bracket systems were sometimes introduced for decoration where only minimal support was required.

On the exterior, the coloristic interplay of the supports formed a pleasing contrast to the uninterrupted sweep of the pitched roof. The overhanging eaves became even wider during the T'ang period, and builders began to turn up the corners. These slightly curving eaves were exaggerated in later buildings, especially in south China, where they produced a riotous fantasy of up-swept lines. But in most areas, the gentle curves of the roofs give an air of grace to the otherwise severe rectangular form and rigid symmetry that were imposed by the plans of the buildings. The style was imported by Japan along with Buddhism, and the Phoenix Hall of the Byodoin temple at Ujiyama, Japan may serve as a good example. For centuries, the orientation of buildings, even of whole cities, had been ordered on a strict north-south axis. Houses, palaces, temples, and official buildings all fell within one formal pattern. Even the seeming randomness of the varied bridges and pavilions in the informal gardens was carefully devised.

Buddhist architecture contributed a specific form—the *pagoda*—which, to many, has become a symbol of China. These pagoda towers, which dot the countryside and seem so native to the land, were derived from the Indian stupa. Most of the wooden pagodas, with their multiplicity of winged eaves, bear little resemblance to the solid domes of Sanchi or Amaravati, but their origin, like that of the Chinese Buddha, is to be found in Gandhara, where terraced and towering variants of the stupa had once impressed Chinese pilgrims with their grandeur. So quickly was the stupa structure assimilated by the Chinese that even the earliest pagodas (sixth to eighth century) show only a few traces of their Indian origin. In the Chinese wooden idiom, all that remained of the Indian stupa were the yasti and parasols, which crowned that structure. Instead of a circular plan, the Chinese preferred a four-, six-, or eight-sided one, and storey was piled on storey to form towers as high as 300 feet. Each storey was marked by its own projecting eaves, the curved lines of which soared into the sky.

DOMESTIC JAPANESE ARCHITECTURE

Until recently, the Japanese home—modest or pretentious—has been designed according to basically the same structural and esthetic principles that apply to the teahouse or the Katsura Palace. The traditional Japanese dwelling almost invariably is intimately related to the land around it, and, wherever possible, it is set in a garden closed off by a bamboo fence (a thing of beauty in itself), providing a sense of privacy and intimacy in even the most crowded environment. The structure is essentially a series of posts supporting a roof. The walls, which are screens rather than supports, slide open from one room into another or onto the outside. Space is treated as continuous yet harmoniously divisible—a concept that revolutionized architectural theory in the West. Uniformity and harmony of proportions are achieved by the use of the conventional straw mat (*tatami*) as a module. Its dimensions (3 feet by 6 feet) determine most measurements of both the plan and the elevation of the house, so that many of its structural elements can be prefabricated—another feature highly appreciated by Western architects.

In the traditional Japanese house, there is no furniture, except for some low tables and cushions (bedding is rolled up and kept in closets during the day). The various rooms of the house have no specific functions and can be used for any and all purposes. The main room, in which guests are received, is identified by the *tokonoma*, where works of art from the owner's collection are displayed one at a time. Quite unlike Western collectors, who tend to convert their homes into museums by displaying all of their objects together, their Japanese counterparts rotate the works in their collections, showing a single work in the *tokonoma* to suit season or mood—an attitude that conforms with the simplicity and architectural understatement of the traditional Japanese dwelling.

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