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**АНГЛИЙСКИЙ ЯЗЫК
В СФЕРЕ КУЛЬТУРОЛОГИИ**

Учебное пособие

Нижний Новгород
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АНГЛИЙСКИЙ ЯЗЫК В СФЕРЕ КУЛЬТУРОЛОГИИ

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Целью учебного пособия является введение в язык специальности, ознакомление с англоязычной терминологией, принятой в профессиональной деятельности культурологов, обучение навыкам перевода профессиональных текстов в сфере культурологии. В каждом разделе представлен языковой материал по выше обозначенным темам, а также лексико-грамматические упражнения, способствующие развитию навыков чтения и перевода.

Предназначено студентам I курса в рамках профессиональной подготовки специалистов к практическим занятиям (включая рекомендации по организации самостоятельной работы) по дисциплине «Иностранный язык» по направлению подготовки 54.03.01 Культурология, профиль Художественная культура.

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Предисловие

Учебное пособие «Английский язык в сфере культурологии» предназначено для студентов I курса, владеющих английским языком на начальном уровне, обучающихся по направлению подготовки 54.03.01 Культурология, профиль Художественная культура.

Целью учебного пособия является введение в язык специальности, ознакомление с терминологией, принятой в деятельности культурологов, обучение навыкам перевода профессиональных текстов.

В каждом разделе представлен языковой материал по выше обозначенным темам, а также лексико-грамматические упражнения, способствующие развитию навыков чтения и перевода.

INTRODUCTION

WHAT IS ART?

Lead in

Answer the questions:

1. Can you easily answer the question “What is art”? Why? / Why not?
2. Can the ancient people make art?
3. Is it possible to teach animals to make art?

Discuss with your partner:

1. Why do you think the specialists still can't give a definite answer to the question “What is art”?
2. How can you tell a work of art from any other object?
3. The scientific laws cannot help us to find out works of art, can they?

“Why is this supposed to be art?”

“What is art?”

Few questions provoke such heated debate, yet provide so few satisfactory answers. Without coming to any final conclusions, we can still bring some light to problems. For Art to us is first of all a word, that acknowledges both the idea of art and the fact that the art exists.

Art is made everywhere. Art is an aesthetic object. It is meant to be looked at, appreciated for its intrinsic value. Its special qualities set art apart, so that precious examples have often been placed away from everyday life - in museums, churches or caves.

The word “aesthetics” is defined “that which concerns the beautiful”.

The ability to make art is the most distinctive man's feature that separates him from all other creatures. Though all the living creatures have imagination, only men can tell one another about imagination in stories and pictures.

The record of man's earliest art is lost to us. Man has been walking the earth

for some three million years. But the earliest prehistoric art that we know was made only about 25 000 years ago. It was undoubtedly the culmination of a long development, which we cannot trace.

Who were the first artists? They were shamans. With the shaman's unique ability to penetrate the unknown and his rare talent for expressing it through art, he gained control over the forces hidden in him and nature. Even today the artist remains a magician whose work can mystify and move us.

Art represents its creator's deepest understanding and highest aspirations. Being inspired an artist creates a masterpiece. We can say with assurance; a masterpiece is any work of art that contributes to our vision of life and leaves us profoundly moved. Moreover, it does so to many people over time and space. The scientific laws are useless in helping us to understand works of art. In other words, it withstands the test of time.

Art enables us to express our understanding in pictures. This way is worth a thousand words.

But what is the meaning of art? What is it trying to say? Artists provide no clear explanation, but some regularly repeated symbols can be regarded as universal. Nevertheless, each particular culture having its specific meaning gives rise to the diversity of art.

Thus, art like language requires that we learn the style and outlook of a country, a period and an artist.

The art imitating reality is easier to understand. But we know a great deal of works of art based on the leaps of the artists' imagination. Needless to say, artistic creation is too subtle. Only the artist himself can observe it fully, but he is so absorbed by it that he cannot explain it to us. What sets the real artist apart is not the desire to seek but the mysterious ability to find which we call talent, gift or genius.

We must keep an open mind making attempts to understand the works of art. If we do so, we will discover the real value of art: the more we know about art,

the more we understand what it means.

EXERCISES

I. Enlarge your vocabulary.

Try to remember correct pronunciation of the new words.

| | |
|---------------|-------------------|
| Acknowledge [|] допускать |
| Aesthetic [|] эстетический |
| Appreciate [|] ценить |
| Assurance [|] уверенность |
| Creature [|] существо |
| Debate [|] спор |
| Diversity [|] разнообразие |
| Genius [|] гений |
| Intrinsic [|] внутренний |
| Magician [|] маг |
| Masterpiece [|] шедевр |
| Mystify [|] мистифицировать |
| Penetrate [|] проникать |
| Precious [|] ценный |
| Prehistoric [|] доисторический |
| Rare [|] редкий |
| Shaman [|] шаман |
| Subtle [|] утончённый |
| Undoubtedly [|] без сомнения |
| Value [|] ценность |

II. Form the adjectives from nouns by adding suffixes *-ed*, *-al*. Translate them.

Talent

Universe

Gift

Idea

Nature

Culture

III. Underline the root in the following words.

aspiration, inspire, spirit, spiritual, inspiration; ability, enable, be able, ably, disability; art, artist, artistic, artificial; useful, use, useless, usage, using.

IV. Match the words to their synonyms.

- | | |
|---------------|--------------|
| 1. Debate | a) reach |
| 2. Conclusion | b) follow |
| 3. Appreciate | c) dispute |
| 4. Precious | d) judgment |
| 5. Record | e) deeply |
| 6. Trace | f) only |
| 7. Gain | g) value |
| 8. Unique | h) document |
| 9. Profoundly | i) priceless |

V. Enrich your vocabulary by useful expressions and idioms.

a) Translate into Russian and remember.

1. to provoke heated debates;
2. to come to the final conclusion;
3. to bring some light to the problem;
4. to set apart;

5. to penetrate the unknown;
6. to say with assurance;
7. to withstand the test of time;
8. to keep an open mind.

b) Complete the sentences with the expressions given above (in point a).

1. Shamans gained control over the forces hidden in him and in nature due to their unique ability 2. We can ... that the scientific laws are useless in helping its to understand works of art. 3. Discussing the question "What is art?" we can **only** 4. Those works of art that contribute to our vision of life and still impress us 5. Being an aesthetic object and having its special qualities, art ...

VI. Fill in the correct preposition; then choose any three and make sentences.

art is based ... the leaps of imagination; an artist is absorbed ... it; the style and the outlook ... the country; say ... assurance; art contributes ... our vision of art; earliest art is lost... us; to express ... art; art... is first... all a word; men can tell one another ... imagination ... stories and pictures; shaman gained control ... the forces hidden ... him and nature.

VII. Match the words to their definitions.

aesthetic ■ culmination ■ imagination ■ magic
 magician ■ masterpiece ■ talent ■ unique ■ value

1) something made or done with great skill: the best example; 2) the degree of usefulness of something; 3) understanding and appreciating of what is beautiful, especially in the arts, music, nature; 4) act of controlling events by the pretended of supernatural forces; 5) having no like or equal; being the only one of its sort; 6) the highest point; 7) a person skilled in magic; 8) the act or ability of forming mental images of objects; 9) natural power or ability to do something very well.

VIII. Choose the correct item.

1. Few questions provoke such ... (hot, heated, hearty) debate. 2. Works of art are appreciated for their... (intrinsic, inside, internal) value. 3. The earliest prehistoric art that we know was the ... (top, ceiling, culmination) of a long development. 4. The highest aspiration helps an artist to ... (make, create, do) a masterpiece. 5. We may say with assurance, that even today the artist may be called a... (wizard, nan, magician). 6. Artists regularly repeat symbols that can be regarded as ... (unique, universal, widespread). 7. Artistic creation based on the leaps of his imagination is too ... (subtle, thin, fragile).

IX. Learn some useful techniques for making up a dialogue. Read the following information about starting a conversation.

It is often difficult to make contact with strangers who speak another language. Unless, that is, you have a few opening gambits up your sleeve!

Here are some useful ways of starting a conversation with a stranger.

1. *That a nice day, isn't it?*
2. *Dreadful weather, don't you think?*
3. *Excuse me, is anybody sitting here?*
4. *Excuse me, haven't we met somewhere before?*
5. *Sorry, I couldn't help overhearing - did you mention something about... ?*
6. *Excuse me, could you tell me the time?*
7. *Er, could you help me, I'm trying to find my way to...?*

X. Use the expressions 1—7 mentioned above in the following dialogue.

A: *(start with the "weather expression")*.

B: It's really wonderful, warm and sunny!

A: *(ask if anybody sitting nearby)*.

B: Urn, no, no. I'll just move my bag.

A: *(thank a sitting person)*.

B: Oh, it's my pleasure.

A: *(ask if you met somewhere before)*.

B: If I'm not really sure. I am a home-sitter.

A: *(ask about the book the sitting person has).*

B: It's "The History of Art". You see I am keen on studying arts.

A: *(appreciate his / her choice and express your interest in arts).*

B: Really! It's fantastic! I mean most people like to visit museums, to enjoy art, not to study it.

A: *(state that you are interested in studying arts, ask a permission to have a look at the book).*

B: Here you are! I hope you'll really enjoy it!

A: *(express your gratitude and interest).*

Make up your own dialogue using the expressions given in this exercise.

XI. Describe a masterpiece.

a) Speaking to the people try to show your own interest and use the exclamatory expressions.

1. Look here! It's amazing!
2. How magnificent this piece of sculpture is!
3. What a vivid and lifelike picture it is!
4. Look at this incredible creation!
5. This exposition is fantastic!
6. It's a fabulous place, isn't it?

b) Use this brief information and describe the Hermitage with the help of exclamatory expressions.

The Hermitage

The Hermitage is the largest art museum in Russia and the second largest in the world. It occupies 5 buildings interconnected to each other: the Winter Palace (Rastrelli), the Small Hermitage (Vallen-de La Mothe), the Old or Large Hermitage (Velten), the Hermitage Theater (Quarenghi), the New Hermitage (Klentse).

The Winter Palace is a typical building of Russian Baroque style, decorated with

mouldings and sculptures (176 sculptures and vases on the roof edge). The external decoration matches the beauty of interiors. Here one can see polished marble of various colours, lazuli, porphyry, jasper and the like, gilded carvings, bronze and crystal.

It contains about 3 000 000 exhibits. The works of art represent different ages, countries and peoples. There are a lot of pieces of sculpture, paintings, canvases and frescoes, castings, encrustations and other decorations.

XII. Check your memory.

1. What questions still provoke heated debates and why?
2. What is art for us?
3. What kind of object is art?
4. What is the definition of the word “aesthetic”?
5. What does art exist for?
6. Why are the precious examples of art kept in museums and churches?
7. What man’s ability separates him from all other creatures?
8. How can a man use his imagination?
9. How long has a man been walking the earth?
10. How old are the first prehistoric pieces of art known to us?
11. Do you think that the art existed before?
12. Why cannot we trace the earliest art?
13. Who were the first artists?
14. What is a masterpiece?
15. What is art trying to say to us?
16. What gives the rise to the diversity of art?
17. Which trend of art is easier to understand: Realism or Impressionism?

UNIT 1

THE OLD STONE AGE

Lead-in

1. Answer the questions.

1. Have you seen any films about prehistoric men?
2. Where did our prehistoric ancestors live?
3. How many statues of Venus can you name at a spot?

2. Discuss with your partner.

1. Objects of art are perishable, aren't they?
2. Do you agree that only shamans with the help of primitive tools could make works of art?
3. Only objects that resembled people's figures could be turned into figurines, couldn't they?

It is during the last of the Paleolithic or Old Stone Age, which began about 35 000 years ago, that we meet the earliest works of art known to us. Let's remember where our ancestors lived. These men liked to live in caves or in the shelter of overhanging rocks wherever they could find them. Many such sites had been discovered, mostly in Spain and in the southwest France.

The most striking works of Paleolithic art are the images of animals, painted or sculpted, on the rock surfaces of caves, such as the wonderful "Wounded Bison" from the cave at Altamira in Spain. The dying animal has collapsed on the ground. We are amazed not only by the keen observation, the assured outlines, but even more by the power and dignity of this creature in its final agony.

Equally impressive are the painted animals in the cave at Lascaux in France. Bisons, deer, horses and cattle race across walls and ceilings. Some of them are simply outlined in black, others filled in with bright earth colours.

How did they survive over so many years? It's easy to answer: the pictures never occur near the mouth of a cave, but only in the darkest places as far from the entrance as possible. Some can be reached only by crawling on hands and knees. Hidden away as they are these images must have served a purpose far more serious

than simple decorations. No doubt, they were produced as part of a magic ritual, perhaps to ensure a successful hunt.

Apart from cave art the man of the Upper Paleolithic also produced small hand-sized carvings in bone, horn or stone, skillfully cut by means of the primitive tools. The earliest of these found are small figures of mammoth ivory from a cave in southwestern Germany made 30 000 years ago. They are graceful and harmonious. We should say they must be fruit of an artistic tradition.

Some of these carvings suggest that the objects may have originated with some chance resemblance. At an earlier stage, it seems, Stone Age men collected pebbles in which natural shape they could see something or somebody.

Thus, the so-called “Venus of Willendorf” in Austria is one of many such female fertility figurines. We are amazed by natural roundness of her forms; her navel - the central point of the design is a natural cavity in the stone. It is exposed now in the Museum of Natural History, in Vienna.

EXERCISES

I. Enlarge your vocabulary.

Try to remember correct pronunciation of the new words.

| | | |
|--------------|---|--------------------|
| agony [|] | агония |
| ancestor [|] | предок |
| cavity [|] | углубление |
| ceiling [|] | потолок, свод |
| crawl [|] | ползать |
| fertility [|] | плодородие |
| figure [|] | фигура |
| figurine [|] | фигурка, статуэтка |
| harmonious [|] | гармоничный |
| ivory [|] | слоновая кость |
| mammoth [|] | мамонт |
| navel [|] | пупок |

| | |
|---------------|----------------------|
| Paleolithic [|] древнекаменный век |
| pebble [|] галька (речная) |
| primitive [|] первобытный |
| wounded [|] раненый |
| Altamira [|] Альтамира |
| Lascaux [|] Ласко |
| Willendorf [|] Виллендорф |

II. Form the adjectives from the nouns adding suffixes *-ful, -ous*. Translate them.

Danger

Power

Grace

Skill

Glory

Harmony

Doubt

Fruit

Fame

Success

III. Form as many words as you can, use the given roots.

nature

sculpture

origin

skill

decoration

IV. Match the words to their opposites.

- | | |
|-------------|---------------|
| 1. Earliest | a) artificial |
| 2. Dying | b) destroy |

- | | |
|--------------------------|------------|
| 3. The mouth of the cave | c) male |
| 4. Easy | d) success |
| 5. Survive | e) modern |
| 6. Collapse | f) last |
| 7. Primitive | g) alive |
| 8. Female | h) exit |
| 9. Natural | i) hard |

V. Fill in the correct word from the list given in the frame. Use the words only once.

artistic ■ hand-sized ■ female ■ natural ■ magic
 bright ■ earliest ■ keen ■ assured ■ primitive

- | | |
|---------------------|------------------|
| 1. observation | 6. tools |
| 2.tradition | 7. carvings |
| 3.works of art | 8. ritual |
| 4.outline | 9. shape |
| 5.figurine | 10. colour |

VI. Enrich your vocabulary by useful expressions and idioms.

a) Translate into Russian and remember.

1. the last stage of the Paleolithic;
2. the most striking work of art;
3. rock surfaces of caves;
4. the mouth of the cave;
5. magic ritual;
6. carvings in bone, horn or stone;
7. figure of mammoth ivory;
8. chance resemblance.

b) Complete the sentences with the expressions given above (in point

a).

1. You really appreciate Paleolithic art if you look at hand-sized ... 2. The “Wounded Bison” from the cave at Altamira is 3. It seems, Paleolithic men collected pebbles with some... to people or animals. 4... began about 35 000 years ago. 5. The earliest survived paintings may be seen only far from 6. The painted cave images must have been produced as a part of a..., perhaps to ensure a successful hunt.

VII. Fill in the correct preposition; then choose any three and make sentences.

apart ... cave art; figures ... mammoth ivory; to survive ... so many years; painted animals ... the cave; to be outlined ... black; the cave ... Altamira ... Spain; striking works... Paleolithic art; to be fruit ... an artistic tradition; skillfully cut... means ... the primitive tools.

VIII. Match the words to their definitions.

ritual ■ site ■ pebble ■ ancestor ■ shape ■ figurine
cavity ■ the mouth of the cave

1) person’s or animal’s form drawn, painted or carved; 2) empty place, small hole; 3) solid mineral matter which is not metallic; 4) total effect produced by the outlines of something; 5) a man who lived before the recorded history began; 6) particular part of space occupied by something; 7) opening by which one enters; 8) any procedure regularly followed.

IX. Choose the correct item.

1. At an earlier stage man collected ... (bones, horns, pebbles) in which natural shape he could see something or somebody. 2. Amazing works of Paleolithic art are the ... (carvings in bone, images of animals, fertility figurines) painted on the rock surfaces of caves. 3. Painted animals in the caves at Lascaux are simply ... (outlined, filled, carved) in black. 4. The Upper Paleolithic small carvings in bone, horn or stone are skillfully cut by means of the ... (primitive tools, modern instruments, sharp knives). 5. Our ancestors lived in ... (blocks of flats, caves, log huts). 6. The “Venus

of Willendorf' is one of ... (animal, male, female) fertility figurine. 7. The painted images of animals were produced as part of a(n)... (magic ritual, artistic tradition, exhibition).

X. Learn some useful techniques for making up a dialogue.

a) Read the following information about starting a conversation.

After you have made contact and had a short conversation, you may want to arrange another meeting. These are expressions you can use to arrange to meet somebody.

1. Oh, are you doing anything this evening, by any chance? 2. Um, I was thinking of going to a museum today, would you like to come? 3. Er, are you going to be busy today? 4. I was wondering if you might like to come to the exhibition with me? 5. I'm going to a museum with some friends. Would you like to join us?

b) Use the expressions mentioned above in the following dialogue.

A: Sorry, I couldn't help overhearing - did you mention anything about the art of Prehistoric men?

B: *(confirm the topic of your discussion).*

A: I'm interested in carvings in bone, horn or stone made by our ape-like ancestors.

B: *(ask him if he might like to come to the exhibition with you).*

A: Sorry, what exhibition do you mean?

B: *(say about the exhibition of Primitive art in the Hermitage and invite him).*

A: Today's a bit of a problem.

B: *(ask about tomorrow).*

A: It'd be nice. Perhaps if you give me your phone number, we could fix the time later.

B: *(apologize for not having your visiting card).*

A: Don't worry! Let's meet tomorrow at 11 a.m. near the main entrance to the Hermitage.

B: *(praise his / her good idea).*

A: All right. Till tomorrow!

B: (*say good-bye*)

c) **Make up your own dialogue using the expressions given in this exercise.**

XI. Describe a masterpiece. Use this brief information and make up your own description of the “Wounded Bison” or “Venus of Willendorf”.

Wounded Bison

The most striking works of Paleolithic art are the images of animals, painted or sculptured on the rock surfaces of the caves, such as the “Wounded Bison” from the cave at Altamira in northern Spain. The dying animal has collapsed on the ground. It arched its back. Its legs are no longer able to carry the weight of the body, head lowered in defense with horns directed straight against the enemy. The eyes are furious, full of blood.

We are amazed not only by the keen observation, the assured outlines, the subtly controlled shading that give bulk and roundness to the forms, but by the power and dignity of the creature in its final agony. The picture was discovered by some boys, whose dog fell into the hole of the underground chamber, in 1940.

Venus of Willendorf

The men of the Upper Paleolithic produced small hand-sized carvings in stones. Some of these carvings suggest that the objects were picked up due to its chance resemblance. In the natural shape of these pebbles they saw something that seemed “magic” to them.

Thus, the so-called “Venus of Willendorf” from Austria (Vienna) may have served as one of female fertility goddesses. It has a bulbous roundness of forms that recalls an egg; her navel is a natural cavity in the stone. The main parts of the female body are exaggerated: huge breasts like two big sacks; a ball-shaped belly like a huge pot, massive hips.

XII. Check your memory.

1. When did the Paleolithic begin?

2. What is another term for the “Paleolithic”?
3. Where did our ancestors live during the Paleolithic?
4. Where were most of the prehistoric men’s sites discovered?
5. What are the most striking works of the Paleolithic art?
6. What strikes us in the “Wounded Bison”?
7. How have the cave paintings survived over so many years?
8. What was the purpose of creating them?
9. How could the paintings be used for magic rituals?
10. Where were most of carvings in horn, bone and stone found?
11. What was the size of carvings in horn, bone or stone?
12. Where were the earliest figures of mammoth ivory found?
13. When were they made?
14. Why do we say that they must be the “fruit of an artistic tradition”?
15. What makes us think that the Old Stone Age men collected pebbles?
16. What kinds of pebbles attracted the Stone Age men?
17. Why does the “Venus of Willendorf” amaze us?
18. Do you find learning the Paleolithic art interesting?

UNIT 2.

THE NEW STONE AGE

Lead-in.

1. Answer the questions.

1. What do you imagine on hearing the word “revolution”?
2. Would you like to take part in any archaeological expedition? Why?
3. What are the advantages of leading an unsettled life?

2. Discuss with your partner.

1. Why do you think the Neolithic revolution didn't embrace the whole world at once?
2. It was domesticating animals and growing food grains that completely changed the life of the prehistoric men, wasn't it? Why?
3. **How could** Stonehenge be built / used by ancient Englishmen?

What brought the Old Stone Age to a close has been termed the Neolithic Revolution. Its course lasted over several thousand years. It began in the Near East around 8 000 BC when they made their first successful attempts to domesticate animals and to grow food grains.

Paleolithic men had led the unsettled life of the hunter and food gatherer. But now, having learned how to assure a food supply by their own efforts, people settled down in permanent village communities.

The new style of life brought forth a number of important new crafts and inventions: pottery, weaving and spinning, basic methods of architectural construction in wood, brick and stone. It was accompanied by profound changes in man's view of himself and the world. It certainly found expression in art. But Neolithic artists worked in wood and other impermanent materials. That's why excavations couldn't help us to know more.

Since 1961, excavations at Catal Huyuk in Anatolia have brought to light one

of the Neolithic towns. Its inhabitants lived in houses built of mud bricks and timber, clustered around open courtyard. There were no streets, since the houses had no doors; people apparently entered through the roof. The settlement included a number of religious shrines and on their plaster-covered walls we can see the earliest paintings on a man-made surface. They show the rituals of honouring the male deity to whom the bull and stag were sacred. The animals are simplified and immobile, but the hunters are in energetic motion.

The Neolithic revolution progressed very slowly in Europe. But we know some facts that confirmed the progress there too. Baked clay figurines of fertility goddesses were found in the Balkans, such as very striking one from Cernavoda. What makes Cernavoda Goddess so memorable is the sculptor's ability to simplify the shapes of woman's body and yet retain its salient features (which, to him, did not include the face).

In Central and Northern Europe, the population continued to lead the simple tribal life. We can find in Neolithic Europe monumental stone structures of a different kind, called megalithic because they consist of huge blocks or boulders placed upon each other without mortar. Their purpose was religious. Even today these megalithic monuments have an awe-inspiring superhuman air about them, as if they were the work of giants.

Some known as "dolmens" are tombs, "houses of the dead" with upright stones for walls and a single giant slab for a roof.

Others, the so-called cromlechs, may be from the setting of religious observances. The best preserved is Stonehenge in southern England. It has a great outer circle of evenly spaced uprights supporting horizontal slabs and two inner circles similarly marked with an altar-like stone in the center. It must have served a sun-worshipping ritual.

EXERCISES

I. Enlarge your vocabulary.

Try to remember correct pronunciation of the new words.

| | |
|---------------|------------------------|
| altar [|] алтарь |
| awe [|] ужас |
| boulder [|] валун |
| cluster [|] собрать в кучу |
| cromlech [|] кромлех |
| deity [|] божество |
| dolmen [|] дольмен |
| goddess [|] богиня |
| mortar [|] строительный раствор |
| megalithic [|] огромный |
| Neolithic [|] неолитический |
| observance [|] обряд |
| ritual [|] ритуал |
| sacred [|] священный |
| salient [|] выпуклый |
| worship [|] поклоняться |
| Anatolia [|] Анатолия |
| Balkans [|] Балканы |
| Catal Huyuk [|] Катал-Хьюк |
| Cernovoda [|] Кернавода |
| Stonehenge [|] Стоунхендж |

II. Form the nouns (showing the doers of the actions) from the given verbs with the help of the suffixes *-er, -ant, -or*. Translate them.

Inhabit

Gather

Worship

Invent

Weave

Excavate

III. Match the words to their synonyms.

- | | |
|----------------|---------------|
| 1. craft | a) active |
| 2. permanent | b) deep |
| 3. domesticate | c) protruding |
| 4. profound | d) huge |
| 5. shrine | e) art |
| 6. energetic | f) settled |
| 7. sacred | g) breed |
| 8. salient | h) tomb |
| 9. megalithic | i) holy |

IV. Fill in the correct word from the list given in the frame. Use the words only once.

profound ■ megalithic ■ fertility ■ clay ■ impermanent important ■ domesticate ■ male ■ unsettled - religious

1. monument
2. deity
3. animals
4. goddess
5. figurine
6. life

7. crafts
8. observances
9. changes
10. material

V. Enrich your vocabulary by useful expressions and idioms.

a) Translate into Russian and remember.

1. to bring to a close;
2. to lead the unsettled life;
3. to bring forth;
4. to be accompanied by profound changes;
5. to bring to light;
6. the ritual of honouring the deity;
7. to lead the simple tribal life;
8. a sun-worshipping ritual.

b) Complete the sentences with the expressions given above (in point a).

1. Stonehenge in southern England must have been used for 2. The earliest paintings on the walls of religious shrines show 3. Excavations in Anatolia ... one of the Neolithic towns. 4. The Neolithic Revolution ... the Old Stone Age. 5. The new style of life ... a number of important new crafts and it... in man's view of the world.

VI. Fill in the correct preposition; then choose any three and make sentences.

architectural constructions ... wood, brick and stone; excavations ... Catal Huyuk; to settle down ... permanent village communities; to assure a food supply ... their own efforts; to last ... several thousand years; baked clay figurines ... fertility goddesses; circles ... an altar-like stone.

VII. Match the words to their definitions.

dolmen ■ god ■ shrine ■ altar ■ observance

tribe ■ cromlech ■ craft ■ megalith

1) large stone, esp. an ancient one used as a monument; 2) being regarded or worshipped as having power over nature and control over human affairs; 3) a trade requiring manual skill; 4) a structure formed by two or more large upright stones capped by a horizontal slab, thought to be “houses of the dead”; 5) the setting for religious ceremonies in prehistoric England; 6) tomb or casket containing holy relics; 7) act performed as a part of a ceremony, or as a sign of respect or worship; 8) a mound or structure on which sacrifices or offerings are made in the worship of a deity; 9) racial group, especially united by language and customs, living as a community under one or more chiefs.

VIII. Choose the correct item.

1. The new style of life brought... (back, to light, forth) a number of important new crafts and inventions. 2. Neolithic artists worked in ... (permanent, impermanent, permafrost) materials. 3. The so-called cromlechs form the setting of... (religious, worshipping, religion) observances. 4. Megalithic structures consist of ... (profound, huge, gigantic) blocks and boulders placed upon each other without any mortar. 5. ... (baked, cooked, fired) clay figurines of fertility goddesses were found in the Balkans. 6. Monumental stone structures of a different kind are called ... (dolmens, megalithic, Neolithic). 7. Paintings show the rituals of honouring the male deity to whom the bull and stag were ... (holy, consecrated, sacred).

IX. Learn some useful techniques for making up a dialogue.

a) Read this short conversation.

A: I am going to the Russian Museum on Sunday. Would you like to join me?

B: Oh, dear, I am afraid I'm busy on Sunday.

A: Perhaps, some other time then?

B: That'd be lovely! Thanks for asking me, though.

b) Make up short conversations like the given one with your partner.

Use the prompts below and the expressions from previous units.

| | |
|---------------------------|------------|
| museum | Stonehenge |
| excursion | Altamira |
| archaeological expedition | Lascaux |
| excavations | Jericho |

X. Describe a masterpiece. Use this brief information and make up your own description of the “Fertility Goddess” or “Stonehenge”.

Fertility Goddess

The Neolithic Goddess of Fertility was found in Cernavoda, in Romania. It was created in about 5000 BC. It's very small in size, made of baked clay. The figurine is headless. The Neolithic sculptors never made heads and faces to their goddesses. But as for the other forms of the woman's body we should say that they are simplified and retain its salient features. The breasts are large and round like balloons, the belly is like a ball, but the arms and legs are schematic. As for the back side of the figurine, it is smooth but with distinctive outlines.

Stonehenge

Stonehenge was created in about 2000 BC in Salisbury Plain, in Wiltshire, England. It has a great outer circle. The diameter of the outer circle is 97 feet. It is made of evenly spaced uprights supporting horizontal slabs. There are two inner circles similarly marked, with an altar-like stone at the center. The entire structure is oriented the exact point at which the sun rises on the day of the summer solstice. No doubt, this construction must have served a sun-worshipping ritual.

XI. Check your memory.

1. What brought the Old Stone Age to a close?
2. What changes in human life brought forth the development of the History of the World?
3. What kind of life did Paleolithic men lead?

4. What knowledge made them to settle down in permanent village communities?
5. What was the reason for appearing the new crafts?
6. Why is it difficult for us to find the works of art of the Neolithic Age?
7. When were the remains of one of the Neolithic towns found?
8. What was unusual for us in those houses in Anatolia?
9. What was the subject of the earliest paintings found on the plaster surface of the houses in Anatolia?
10. Where were the baked clay figurines of fertility goddesses found?
11. What made them so memorable?
12. What structures do we call megalithic?
13. Why did the megalithic monuments have an awe-inspiring air about them?
14. What are dolmens?
15. What do they call “cromlechs”?
16. Where is Stonehenge?
17. What must Stonehenge have served for?

UNIT 3.

PRIMITIVE ART

Lead-in

1. Answer the questions.

1. What components of cultural heritage can you name?
2. Can works of art be repulsive or ugly looking?
3. Is there any difference between huge and megalithic construction?

2. Discuss with your partner.

1. In the primitive world the Kings had supernatural forces, didn't they?
2. Do you share the opinion that the primitive art is puzzling for modern people?
3. Can you explain how the Easter Island figures appeared there?

The cultural heritage of primitive man has enriched our own: his customs and beliefs, his folklore and his music have been recorded by ethnologists. Primitive art is admired throughout the Western world.

Ancestor Worship. Some very interesting examples of the primitive art were found in the Sepik River, district of New Guinea. They were the skulls of ancestors, where the seashells had been used for eyes. And here we know that the purpose was to “trap” and thereby to gain power over the spirit of the dead. It should be mentioned that the sculptured skulls from the Sepic River were not delicate and realistic in modeling. They had the painted tribal patterns on the faces, rather than any actual portrait resemblance. The savagery of their expression makes it hard for us to think of these heads as works of art.

The wood carvings of ancestral figures produced in that area are of great interest for us too. Let's look at one of them. The entire design is centered on the head, with its widely open shell-eyes, while the body has been reduced to the role of support.

| | |
|-----------------|--------------------|
| craggy [|] грубый, топорный |
| delicate [|] изящный |
| elongate [|] вытягивать |
| emerge [|] появляться |
| ethnologist [|] этнолог |
| folklore [|] фольклор |
| guardian [|] страж |
| heritage [|] наследие |
| outspread [|] распростёртый |
| savagery [|] свирепость |
| skull [|] череп |
| spirit [|] дух |
| terracotta [|] терракотта |
| volcanic [|] вулканический |
| Easter Island [|] остров Пасхи |
| New Guinea [|] Новая Гвинея |
| Nigeria [|] Нигерия |
| Niger River [|] река Нигер |

II. Form the adjectives opposite in meaning by adding prefixes *un-*, *ir-*, and *im-*. Translate them.

Replaceable

Mobile

Realistic

Possible

Interesting

Perfect

III. Form as many words as you can, use the given roots.

God
Real
Believe
Savage

IV. Match the words to their synonyms.

- | | |
|--------------|-----------------|
| 1. Delicate | a) ugly |
| 2. Primitive | b) master |
| 3. Ancestors | c) appear |
| 4. Savage | d) subtle |
| 5. Entire | e) grandparents |
| 6. Design | f) rude |
| 7. Emerge | g) uncivilized |
| 8. Repulsive | h) pattern |
| 9. Carver | i) whole |

V. Fill in the correct word from the list given below. Use each word only once.

carver's ■ ancestor ■ realistic ■ cultural ■ painted
spirit ■ ancestral ■ portrait ■ sculptured ■ vital

1.heritage
2.skulls
3.tribal patterns
4. figures
5. effort
6. spirit
7. modeling
8. resemblance
9. worship
10. traps

VI. Enrich your vocabulary by useful expressions and idioms. a)

Translate into Russian and remember.

1. cultural heritage;
2. to be admired throughout the world;
3. to have painted tribal patterns;
4. to be realistic in modeling;
5. a work of art;
6. at first glance;
7. to have an actual portrait resemblance;
8. to be unique and irreplaceable.

b) Complete the sentences with the expressions given above (in point a).

I. Each head of the rulers from Nigeria 2. The sculptured skulls from the Sepic River 3. It's hard to call the craggy giant guardians from Easter Island 4.... of our ancestors has enriched our own. 5. Sorry to say, but... the primitive art might seem to be repulsive.

VII. Fill in the correct preposition; then choose any three and make sentences.

carved ... volcanic rock; to emerge from ... the head; to line up ... raised platforms; it's hard ... us to think; the seashells were used ... eyes; carvings produced ... that area; painted tribal patterns ... the faces; to be admired ... the world; the portrait heads excavated... Ife.

VIII. Match the words to their definitions.

worship ■ custom ■ ethnology ■ folklore ■ spirit
belief ■ archaeology ■ religion

1) the science of the origin, history, customs etc. of peoples; 2) the study of past cultures through their surviving relics; 3) a system of faith in and worship of a deity; 4) the old traditions, beliefs, legends and superstitions of people; 5) pay divine

honours to God, a sacred personage or a sacred object; 6) the immaterial, intellectual or moral part of a man; 7) something thought as a part of religion; 8) usual and generally accepted behaviour among members of a social group.

IX. Choose the correct item.

1. Ancestor ... (art, worship, life) is the most persistent feature of primitive religions. 2. The back of the heads from Easter Island is suppressed ... (tightly, whole, entirely). 3. The masters from the Sepic River used ... (seashells, stones, hair) for eyes. 4. The wood carvings of ... (patriarchal, ancestress, ancestral) figures from New Guinea are of great interest for us. 5. The use of real hair ... (strongly, simply, strong) suggested that these heads were prepared as “traps”. 6. Each of the “spirit trap” head is ... (antique, unite, unique) and irreplaceable.

X. Learn some useful techniques for making up a dialogue.

a) Read the following information about starting a conversation.

A conversation often depends on questions to keep it going in the direction you want it to go. The one who asks the questions in a conversation usually controls it. Various techniques may be necessary to get different sorts of information from different people. Most people are very polite in the way they ask a stranger about something - you are more direct, you may appear to be very rude! Anyway, personal questions have to be expressed tactfully. Here are some useful opening expressions you can use IQ lead up to questions.

1. *I was wondering if you could help me. I'd like to know ...* 2. *I wonder if you could tell me...* 3. *This may sound a stupid question, but I'd like to know...* 4. *Excuse me, do you happen to know ...* 5. *Would you mind telling me ...* 6. *I hope you don't mind my asking, but I'd like to know ...* 7. *Something else I'd like to know is...*

b) Use the expressions 1-7 mentioned above in the following dialogue.

A: *(greet a stranger)*

B: Good afternoon!

A: *(attract the attention to yourself).*

B: Yes.

A: *(ask for help).*

B: You are welcome!

A: *(ask where the Hermitage is).*

B: Ah, well, you turn to the right and then carry straight on.

A: *(ask if it is better to use a tram).*

B: Sorry, but it's impossible. There are no tram tracks near the Hermitage.

A: *(thank a stranger; ask again about any other public transport).*

B: You can use buses #10 and #7 or trolley buses #1, #7 and #10. But it's not far from here.

A: *(ask how much time you need to get to the Hermitage by foot).*

B: Not more than 10-15 minutes.

A: *(thank once more).*

c) Make up your own dialogue using the expressions given in this exercise.

XI. Describe a masterpiece. Use this brief information and make up your own description of the "Guardian Figures".

Guardian Figures

Guardian figures from the Bakota area, from Gabon in Equatorial Africa, were created approximately in the 19th-20th centuries. The masters used wood and covered it with brass. The tribes of Bakota, like the number of others along the West Coast of Central Africa, were familiar with nonferrous metals. So, their artists were able to cover their guardian images with polished brass, thus endowing them with special importance. Each figure is a remarkable example of geometric abstraction.

Except for the head; the entire design has been flattened;

body and limbs are contracted to a hollow diamond shape.

The headdress consists of 2 segments of circles. The face, in contrast, is an oval within which 2 eyes and a pyramid-like nose are nestled. The effect of the whole is extraordinarily calm, disciplined and harmonious.

These guardian figures were used for protecting the containers in which a dozen of skulls of dead ancestors were kept.

XII. Check your memory.

1. Can you find nowadays any human group leading their way of life like the people of the Old Stone Age?
2. How can you explain existing of such primitive societies?
3. Why do we say that primitive culture has enriched our own?
4. Where were the striking Neolithic skulls found?
5. What was the purpose of creating those skulls?
6. What can you say about the wood carvings found in the region of the Sepic River?
7. Why was the attention of the master concentrated only on the head?
8. What does the emerging bird symbolize?
9. What is the main feature of the primitive religion?
10. Where were the megalithic monuments of ancestral worship found?
11. What are they made of?
12. Why were they placed in a line?
13. Why were the features of the faces of the guardians elongated and craggy?
14. What interesting collection was found at Bakota?
15. What materials were used for making the guardian figures?
16. What geometric figures were used for creating these guardians?
17. What interesting cultural specimens were found at Ife, Nigeria?
18. Why are the faces of Ife heads so impressive?

19. Why did the masters do a great number of holes around the heads?
20. How did they turn those heads into effective “traps”?
21. Why did they add real hair to the portrait heads?
22. Why do we say that the Ife heads are unique and irreplaceable?

UNIT 4.

EGYPTIAN ART. THE OLD KINGDOM

Lead-in

1. Answer the questions.

1. What association have you got on hearing the word “Egypt”?
2. How can you imagine a “happy afterlife”?
3. Can you read or write hieroglyphic messages?

2. Discuss with your partner.

1. Life is impossible without wars, isn't it?
2. Do you share the opinion that Pharaohs should be treated like Gods?
3. Was it easy from your point of view to work out the hieroglyphic system of writing?

Dynasties. The history of Egypt is divided into dynasties of rulers in accordance with ancient Egyptian practice, beginning with the First Dynasty shortly after 3000 BC. The transition from prehistory to the First Dynasty is known as predynastic period. The Old Kingdom forms the first major division after that ending about 2155 BC with the overthrow of the Sixth Dynasty.

The importance of the Pharaoh (king) was overwhelming. He was not only the supreme ruler but also a god. The Pharaoh kingship was not a duty or privilege derived from a superhuman source, but was absolute, divine. It remained the key feature of Egyptian civilization.

Tombs and Religion. Very little has survived of ancient Egyptian palaces and cities. Our knowledge of Egyptian civilization rests entirely on the tombs and their contents. The Egyptians thought that each man must provide for his own happy after-life. He would equip his tomb as a kind of replica of his daily environment for (his own mummified corpse or if that should become destroyed, a statue of himself). So, the Egyptian tomb was a kind of life insurance.

An early stage in the development of Egyptian funerary customs - and of Egyptian art - can be seen in wall painting. The design is still primitive in its character. But it is instructive to note, that the human and animal figures tend to become standardized, abbreviated “signs” almost as if they were on the verge of turning into hieroglyphs.

Upper and Lower Egypt. About 3200 BC Egypt was in process of learning the use of bronze tools. The country at this time was ruled by a few local sovereigns not too far removed from the status of tribal chiefs. The fight scenes between the black-bodied and white-bodied men in the survived paintings probably reflect local wars. Out of these emerged two rival kingdoms, Upper and Lower Egypt. The struggle between them was ended when certain Upper Egyptian kings conquered Lower Egypt and combined the two realms.

One of the triumphant kings was King Narmer. The ceremonial slate palette celebrating a victory over Lower Egypt, which is called “Palette of King Narmer” is kept now in the Egyptian Museum, in Cairo. In many ways the Narmer Palette can claim to be the oldest historic work of art known to us.

Egyptian Style. What strikes us first is its strong sense of order: the surface of the palette has been divided into horizontal bands, and each figure stands on a line denoting the ground. The Egyptian artist seeks for clarity. He admitted only three possible views: full face, strict profile and vertical representation from above. So, he must combine these views. Such method survived unchanged for 2500 years. It is clearly shown in Narmer: an eye and shoulders in frontal view, a head and legs in profile.

This method of representing the human body made almost any kind of movement or action practically impossible. In fact, the frozen quality of the image is ideally suited to the divine nature of the Pharaoh.

EXERCISES

I. Enlarge your vocabulary.

Try to remember correct pronunciation of the new words.

| | |
|----------------|--------------------------|
| chief [|] повелитель |
| dynasty [|] династия |
| equip [|] снаряжать, оборудовать |
| hieroglyph [|] иероглиф |
| hieroglyphic [|] иероглифический |
| mummify [|] делать мумию |
| overthrow [|] свергать |
| overwhelming [|] преобладающий |
| palette [|] плита, палетка |
| Pharaoh [|] фараон |
| predynastic [|] додинастический |
| profile [|] профиль |
| realm [|] царство |
| replica [|] копия |
| rival [|] соперник |
| sovereign [|] правитель |
| tomb [|] гробница |
| triumphant [|] триумфальный |
| verge [|] край, грань |
| Cairo [|] Каир |
| King Narmer [|] фараон Намер |
| Lower Egypt [|] Нижний Египет |
| Upper Egypt [|] Верхний Египет |

II. Form new nouns from the given nouns and adjectives adding suffixes *-hood* and *-dom*. Translate them.

Neighbour

King

Mother

Wife

Brother

Free

III. Match the words to their opposites.

- | | |
|-----------------|-------------------|
| 1. ancient | a) retreat |
| 2. survive | b) white-bodied |
| 3. triumph | c) modern |
| 4. major | d) failure |
| 5. overwhelming | e) inconsiderable |
| 6. black-bodied | f) limited |
| 7. abbreviated | g) destruct |
| 8. funeral | h) unshortened |
| 9. conquer | i) birth |

IV. Fill in the correct word from the list given below. Use each word only once.

Egyptian ■ local ■ superhuman ■ ceremonial ■ mummified ■ abbreviated
■ predynastic ■ primitive ■ funerary ■ rival

1. palette
2. war
3. kingdom
4. customs
5. “signs”
6. character

7. corpse
8. tombs
9. period
10. source

V. Enrich your vocabulary by useful expressions and idioms.

A) Translate into Russian and remember.

1. it is instructive to note;
2. to be still primitive in one's character;
3. to provide for one's own happy afterlife;
4. to learn the use of bronze tools;
5. to claim (to be) the oldest historic work of art;
6. the key feature of smth;
7. to be on the verge of turning into smth.

b) Complete the sentences with the expressions given above (in point a).

1. The Egyptians thought that everybody must.... 2.... Egyptian civilization was the absolute pharaoh kingship. 3. The Narmer palette can 4. The Egyptians ... in about 3200 BC. 5. The design of wall painting (is) 6., that the human and animal figures tend to become standardized.

VI. Fill in the correct preposition; then choose any three and make sentences.

The key feature ... Egyptian civilization; to derive ... a superhuman source; the transition ... prehistory... the First Dynasty; to survive... ancient Egyptian palaces; a kind ... replica; daily environment... his spirit; to be ... the verge ... turning hieroglyphics.

VII. Match the words to their definitions.

Pharaoh ■ replica ■ palette ■ hieroglyph ■ mummy
governor ■ tomb ■ dynasty ■ sovereign

1) (in Egyptian art) a slate slab, usually decorated with sculpture in low relief; 2) a person who governs a province, a colony or (USA) a state; 3) an exact copy; 4) a title of ancient Egyptian kings; 5) picture or figure of an object, representing a word, syllable or sound, as used in the writing of the ancient Egyptians; 6) one having supreme power; 7) place dug in the ground, cut out of rock etc., for a dead body, esp. one with a monument over it; 8) succession of rulers belonging to one family; 9) a dead body embalmed and dried for preservation, especially in the manner of the ancient Egyptians.

VIII. Choose the correct item.

1. A ceremonial... (slab, slate, state) palette (the “Palette of King Narmer”) is now kept in Cairo. 2. The fight scenes in Egyptian painting probably ... (reflect, effect, recall) local wars. 3. The Egyptians were only learning the use of ... (stone, iron, bronze) tools 5 000 years ago. 4. Very... (much, little, small) has survived of ancient Egyptian palaces and cities. 5. At the early stage of the development of Egyptian art the human and animal... (figurines, figures, bodies) tend to become hieroglyphs. 6. The Egyptian ... (soul, museum, tomb) was a kind of life insurance. 7. Our knowledge of Egyptian civilization rests entirely on the... (tombs, texts, papyrus) and their contents.

IX. Learn some useful techniques for making up a dialogue.

a) Read the following information about answering technique.

You may often need to delay answering a question while you think for a moment or check on your facts. Here are some useful techniques for delaying your answer.

1. Well, let me see 2. Well, now 3. Oh, let me think for a moment.... 4. I'm not sure, I'll just have to find out.... 5. That's a very interesting question.

b) Use the expressions 1-5 mentioned above in the following dialogue.

A: Hello, Bill! Haven't seen you for ages! How are you?

B: (*Greet your partner, thank him, show your interest in his life*).

A: Fine, thanks. Are you still interested in ancient history?

B: *(confirm and ask if he starts learning the life of ancient civilizations).*

A: I simply have to learn because my examination in History is tomorrow. Can you help me?

B: *(say that you are pleased, but show your hesitation).*

A: Never mind! You know much more than I do, anyway. What do you know about the dynasties of rulers in Egypt?

B: *(use one of the expressions, give a general idea of ancient Egyptian practice).*

A: Great! Do you remember how they called the time before the rulers division?

B: *(use one of the expressions, supposing “predynastic” if you are not mistaken).* A:

That’s what I think. And do you remember what the last dynasty in the Old Stone Age was? As far as I remember after that dynasty Egypt had the period of ill fortune.

B: *(say that you need to find it out).*

A: Sorry, not you, I’ll do it myself. Thank you very much.

B: *(suggest your help, and say good-bye).*

A: Good-bye.

c) Make up your own dialogue using the expressions given in this exercise.

X. Describe a masterpiece. Use this brief information and make up your own description of the “Palette of King Narmer”.

Palette of King Narmer

It’s a ceremonial slate palette celebrating a victory over Lower Egypt. It’s the oldest historic work of art known to us. The meaning of these reliefs is clear because the master used a range of visual symbols. The palette is divided into horizontal bands, and each figure stands on a line or ground.

Narmer has seized a fallen enemy by the hair and is about to kill him with his mace; two more enemies are placed on the bottom of the palette. In the upper right corner there is the lull on standing above papyrus plants and a human head growing

from the same soil. (The meaning: the head and papyrus plants stand for Lower Egypt; the victorious falcon is Horus, the local God of Upper Egypt). Narmer has taken off his sandals. (The meaning: he stands on the Holy Land, he is God).

On the other side of the palette he appears barefoot, followed by the sandal carrier, he marches in solemn procession behind a group of standard-bearers to inspect the dead bodies of prisoners. In the bottom: a strong bull (Pharaoh) is trampling an enemy and knocking the citadel. The central part with two long-necked beasts and their attendants is not interpreted yet.

XI. Check your memory.

1. What is unusual for us in the history of Egypt?
2. How do they call the kings in ancient Egypt?
3. What was the role of the Pharaoh in ancient Egypt?
4. What was the source of knowledge for us about the life in ancient Egypt?
5. Why did the Egyptians equip richly their tombs?
6. What did the Egyptians think about their “KA”?
7. What can we see in the ancient Egyptian wall paintings?
8. What do we notice in human and animal figures?
9. Who ruled Egypt about 3200 BC?
10. How did the two kingdoms - Upper and Lower Egypt - appear?
11. How did the struggle between Upper and Lower Egypt end?
12. What was the name of the triumphal king?
13. What is there depicted on the “Palette of King Narmer”?
14. Why do they claim the “Palette of King Narmer” the historic work of art?
15. What is characteristic for Egyptian style?
16. What are the three possible views the Egyptian artists used in their works of art?
17. How did the artists combine these three views in a depicted human figure?

UNIT 5.

FUNERARY DISTRICTS

Lead-in

1. Answer the questions.

1. Can you name different types of tombs?
2. What were the pyramids built by the Egyptians for?

2. Discuss with your partner.

1. The size of the pyramid reflects the position of the dead, doesn't it?
2. Why do you think the pyramids were not placed isolated in the desert?
3. Why had so many pyramids been robbed by the time archaeologists started to study them?

Tombs. When we speak of the Egyptians' attitude towards death and afterlife as expressed in their tombs, we must make it clear that we mean only the attitude of the small aristocratic group. The tombs of the members of this class of high officials are usually found not far from the Pharaohs' tombs; and their shape and contents reflect the funerary monuments of the divine kings.

Mastabas. A standard form of these tombs was the mastaba, a square mound tiled with brick or stone, above the burial chamber, which was deep underground. Inside the mastaba is a chapel for offerings to the "KA" and a secret cubicle for the I nine of the deceased. During the third Dynasty mastabas were developed into step pyramids. The best known (and probably the first) is that of King Zoser built over a traditional mastaba. The pyramid itself is a completely solid structure which only purpose seems to serve as a great landmark.

Funerary District. The pyramids were not erected as isolated structures in the middle of the desert, but as part of vast funerary districts, with temples and other

buildings which were the scenes of great religious celebrations during the Pharaoh's lifetime as well as after. The most elaborate of them is the funerary district around the pyramid of Zoser. Enough of its architecture has survived. Its creator was Imhotep. He was the first architect whose name was recorded in history.

Pyramids of Giza. The development of the pyramids reached its climax during the Fourth Dynasty in the famous triad of great pyramids at Giza. All of them are of the familiar smooth-sided shape. They originally had been faced with stone, which disappeared except near the top of the pyramid of Chefredjef. Each of the three pyramids differs slightly from the others in details of design and construction. The earliest and the largest among them is the pyramid of Cheops, with the burial chamber in the center of the structure. For Mycerinus, Chefredjef's successor, was the third and the smallest pyramid built.

Several smaller pyramids and a large number of mastabas of the high officials are placed around the three great ones. The world has always wondered at the size and technical accomplishment of these pyramids.

Portraits. Apart from its architectural achievements - the chief glory of Egyptian art - during the Old Kingdom are the portrait statues recovered from funerary temples and tombs. One of the finest is that of Chefredjef from the valley temple. It is carved of diorite - a stone of extreme hardness. It shows the king enthroned with the falcon enfolding his head in its wings. The body is well proportioned and powerfully built, but completely impersonal though the face has some individual features.

EXERCISES

I. Enlarge your vocabulary.

a) Try to remember correct pronunciation of the new words.

| | | | |
|----------|---|---|-----------------------|
| chamber | [|] | усыпальница |
| chapel | [|] | придел, часовня |
| climax | [|] | кульминация |
| cubicle | [|] | помещение в виде куба |
| deceased | [|] | умерший |

| | | |
|-------------|---|--------------------------------|
| desert | [|] пустыня |
| diorite | [|] диорит |
| elaborate | [|] изысканный |
| enfold | [|] охватывать |
| enthroned | [|] воцариться |
| falcon | [|] сокол |
| mastaba | [|] мастаба (усечённая пирамида) |
| offering | [|] жертвоприношение |
| pyramid | [|] пирамида |
| successor | [|] последователь |
| triad | [|] триада |
| Chefren | [|] Хефрен |
| Cheops | [|] Хеопс |
| Giza | [|] Гиза |
| Horus (god) | [|] Гор (бог) |
| King Zoser | [|] фараон Джосер |
| Mycerinus | [|] фараон Микерин |

II. Form the verbs from nouns and adjectives by adding prefix *en-*. Translate them.

Large

Throne

Rich

Frame

Fold

Slave

Courage

Lighten

III. Form as many words as you can, use the given roots.

Glory
Hard
Fold
Throne
Offer

IV. Match the words to their opposites.

- | | |
|----------------|---------------|
| 1. Deceased | a) afterlife |
| 2. Builder | b) alive |
| 3. Chief | c) destroyer |
| 4. Development | d) rough |
| 5. Smallest | e) stagnation |
| 6. Smooth | f) irregular |
| 7. Lifetime | g) slave |
| 8. Top | h) largest |
| 9. Traditional | i) bottom |

V. Fill in the correct word from the list given in the frame. Use each word only once.

Pharaoh's ■ burial ■ secret ■ funerary ■ portrait
chief ■ valley ■ isolated ■ famous ■ religious

1. statue
2. glory
3. temple
4. cubicle
5. triad
6. monument
7. tomb
8. chamber

9. structure
10. celebration

VI. Enrich your vocabulary by useful expressions and idioms.

a) Translate into Russian and remember.

1. to be faced with (stone, brick);
2. to be recorded in history;
3. to reach one's climax;
4. the chief glory of 'Egyptian art;
5. to be expressed in (tombs, monuments);
6. to make it clear;
- 7 to serve as a great landmark.

b) Complete the sentences with the expressions given above (in point a).

1. The development of architectural construction ... in building pyramids in Egypt. 2. Do you know what was the name of the first artist...? 3. Egyptian tombs ..., but no marble. 4. ... look up the date in the encyclopedia. 5. The triad of pyramids at Giza ... and a profitable attraction for tourists.

VII. Fill in the correct preposition; then choose any three and make sentences.

the largest ... them is; differ slightly ... the others ... details; developed ... step pyramids; the Egyptians' attitude ... death and afterlife; they expressed ... their tombs; the pyramids were not isolated structures ... the desert; a part ... vast funerary districts ... temples and other buildings.

VIII. Match the words to their definitions.

sphinx ■ climax ■ deceased ■ temple ■ pyramid
mastaba ■ chapel ■ cubicle ■ offering

- 1) a dead person, corpse; 2) event, point of greatest interest or intensity; 3) a

building used for the worship of a god; 4) a structure with a square base and sloping sides meeting at a point; 5) a mythical creature usually half human and half lion; 6) a private or subordinate place of worship; 7) present as an act of devotion to God; 8) small division of a larger room, walled or curtained to make a separate compartment; 9) an ancient Egyptian tomb, rectangular in shape, with sloping sides and a flat roof; it covered a chapel for offerings and a shaft to the burial chamber.

IX. Choose the correct item.

1. Diorite is a stone of extreme ... (beauty, love, hardness) for carvers. 2. Inside the mastaba there is a chapel for offerings and a secret cubicle for the statue of the ... (sculptor, deceased, God). 3. The famous triad of great pyramids is located at... (Giza, Cairo, Egypt). 4. The pyramid itself is a completely ... (solid, intact, solemn) structure. 5. Imhotep was the first artist whose name was ... (inscribed, recorded, written) in history. 6. The shape and contents of the Pharaohs' tombs reflect the attitude of the Egyptians ... (to, towards, for) the death and after-life. 7. The pyramids serve as a great landmark in the middle of the ... (desert, valley, desert).

X. Learn some useful techniques for making up a dialogue.

a) Read the following information about answering technique.

Sometimes you may want to avoid answering the questions. If you want to be polite use the following expressions.

1. I am not really sure. 2. I can't tell you off-hand, I'm afraid. 3. I'm terribly sorry, I really don't know. 4. I've no idea, I am afraid. 5. I can't answer that one, but I'll tell you where you can find it out. 6. I'd rather not answer that, if you don't mind.

b) Use the expressions 1-6 mentioned above in the following dialogue.

A: Sorry, can I «have your attention for a minute?

B: *(express your readiness to help).*

A: Could you tell me where I can see an Egyptian mummy?

B: *(you are not sure, but suppose it might be in the Hermitage).*

A: Could you tell me a bit more about it?

B: *(you can't answer this question, but you can say where to find some information).*

A: Is it worth seeing?

B: *(apologize and say that you have no idea).*

A: Never mind. Do you happen to know when the Hermitage opens?

B: *(you are sorry not to answer and add you have never been there).*

A: I hope, you don't mind my asking. Where do you come from?

B: *(refuse to answer politely and say good-bye).*

A: Sorry. Good-bye.

c) Make up your own dialogue using the expressions given in this exercise.

XI. Describe a masterpiece. Use this brief information and make up your own description of the "Pyramids at Giza" or "Sphinx".

Pyramids at Giza

Three gigantic irreproachably right tetrahedral pyramids with smooth slopes.

The Pyramid of Mycerinus was built in 2470 BC, Chefren - 2500 BC, and Cheops - 2530 BC. The highest is the Pyramid of Cheops (it measures about 146 meters high, the size of the slope in foundation - 230 meters, the area - approximately 55 000 sq. meters).

It took the Egyptians about 20 years to create the largest pyramid. It was built of lime blocks weighing 2,5-3 tons. There were used about two million three thousand polished lime blocks.

The pyramids at Giza are included in the list of Seven World Wonders.

Sphinx

Next to the valley temple of the pyramid of Chefren stands the Great Sphinx carved from the live rock. The royal head rising from the body of a lion towers to a height of 65 feet. The head of the Great Sphinx is 30 times as large as a human one. The length of the body is 160 feet. Likely, it has resemblance to Chefren. Unfortunately, the face of the Great Sphinx is badly damaged, but it still has its awesome majesty.

XII. Check your memory.

1. What was the attitude of the Egyptians towards the death and afterlife?
2. Did they build the tomb for every Egyptian in those days?
3. Where were the tombs of the high officials built?
4. What do the shape and contents of tombs reflect?
5. What was the standard form for the tombs?
6. What is the difference between mastabas and pyramids?
7. When were mastabas developed into step pyramids?
8. Whose step pyramid was the first one to be built?
9. What was there included into the funerary districts?
10. Whose name as the first artist was recorded in history?
11. When did the development of pyramids reach its climax?
13. Whose pyramid was the oldest / largest of them?
14. What is the Chefren's Pyramid famous for?
15. Whose pyramid is the smallest in this triad?
16. What do they call the chief glory of Egyptian art?
17. Where were the portrait statues found?
18. What portrait statue is called the finest one?
19. What material was used for creating the portrait statue of Chefren?
20. How is Chefren depicted in this statue?

UNIT 6.

THE MIDDLE KINGDOM AND THE NEW KINGDOM

Lead-in

I. Answer the questions.

1. How can you describe the life of people in the period of political disturbance?
2. Is it possible to change the fate with the help of changing the name?
3. Do you feel safer when you are protected by one God or by many gods and goddesses?

2. Discuss with your partner.

1. How do you think instability or political disturbance impact on art?
2. Tutankhamen got his popularity thanked to his long and successful ruling, didn't he?
3. Do you agree that beautiful people live the longest life?

Middle Kingdom. After the collapse of centralized Pharaoh's power at the end of the Sixth Dynasty, Egypt entered a period of political disturbance and ill fortune that was to last almost 700 years. However, the spell of divine kingship, broken once, never regained its old effectiveness.

Soon after the close of the Twelfth Dynasty, the weakened country was invaded by Hyksos, a western Asiatic people of mysterious origin, who ruled it for 150 years until their expulsion by the princes of Thebes about 1570 BC.

Middle Kingdom Art. The unquiet spirit of the times is well reflected in the art. We find the new type of royal portrait. There is a real sense of shock and a new level of self-awareness. At first glance there is no link with sculptural traditions of the past. The portraits are realistic.

The New Kingdom. The five hundred years following the expulsion of Hyksos, and including the Eighteenth, Nineteenth and Twentieth Dynasties represent the third Golden Age of Egypt. The country once more united under

strong kings, extended its frontiers far to the east, into Palestine and Syria. During this period of power and prosperity between 1500 BC. and till the end of the reign of Ramesses III in 1162 BC. tremendous architectural projects were carried out around the new capital Thebes.

The divine kingship of the Pharaohs was now asserted in a new way: by association with the god Amun, who became the supreme deity. Amenhotep IV the most remarkable figure of the Eighteenth Dynasty proclaimed his faith in a single god, the sun disk Aten. He changed his name to Akhenaten and moved the capital to central Egypt. But it lasted very short. The long decline of the country began about 1000 B.C. and lasted until the Egyptian civilization came to an end.

New Kingdom Art covers a vast range of styles and quality from conservatism to brilliant inventiveness. It is almost impossible to summarize in terms the survived samplings.

Among the architectural enterprises that have survived the outstanding one is the funerary temple of Queen Hatshepsut, built about 1480 B.C against the rocky cliffs of Deir el-Bahari, and dedicated to Amun and several other deities. The worshipper does a long way toward the holy place – driven deep into the rock – through three large courts linked by ramps among long colonnades. It is a magnificent union of man-made and natural architecture.

The temple at Luxor, across the Nile from Thebes, dedicated to Amun, his wife Mut, and their son Honsu, was built around 1390-1260 BC. Its plan is characteristic for later Egyptian temples. The facade consists of two massive walls with sloping sides – a kind of gateway or pylon – leading to a series of symmetrically arranged courts, pillared halls and chapels, protecting the holy place a square room with 4 columns. The columns are very heavy and closely spaced producing an awesome effect.

What distinguishes the portraits in this time is not only a greater realism but a new sense of form that seeks to unfreeze the traditional immobility of Egyptian art. The famous bust of Queen Nofretete is one of the masterpieces of that time.

The face of Tutankhamen – as it appears on his gold coffin – is an example of an exquisite workmanship. On the walls of his tomb we can see Egyptian painting so

called animals-in-landscape survived only on the miniature scale.

EXERCISES

I. Enlarge your vocabulary.

Try to remember correct pronunciation of the new words.

| | | | |
|----------------|---|---|-------------------------|
| aware | [|] | осознать |
| caste | [|] | каста |
| coffin | [|] | гроб |
| collapse | [|] | крах, разрушение |
| colonnade | [|] | колоннада |
| column | [|] | колонна |
| decline | [|] | упадок |
| expulsion | [|] | изгнание |
| exquisite | [|] | изысканный |
| facade | [|] | фасад |
| gateway | [|] | ворота, вход |
| miniature | [|] | миниатюра |
| pillar | [|] | колонна, столб |
| priest | [|] | жрец, священнослужитель |
| prosperity | [|] | процветание |
| pylon | [|] | пилон, опора |
| ramp | [|] | наклон, скат |
| sampling | [|] | образец |
| Amenhotep | [|] | Аменхотеп |
| Amun | [|] | Амун |
| Aten | [|] | Атен |
| Deir-el-Bahari | [|] | Дейр-аль-Бахри |
| Hyksos | [|] | племя Гиксосов |
| Luxor | [|] | Луксор |
| Nofretete | [|] | Нефертити |

| | |
|--------------------|--------------|
| Queen Hatshepsut [|] Хатшепсут |
| Ramesses [|] Рамзес |
| Thebes [|] Фивы |
| Tutankhamen [|] Тутанхамон |

II. Form the nouns from adjectives by adding suffix *-ness*. Translate them.

effective quiet

weak inventive

aware holy

III. Match the words to their synonyms.

- | | |
|---------------------|------------------|
| 1. Ramp | a) huge |
| 2. Masterpiece | b) magnificent |
| 3. Tremendous | c) example |
| 4. Defend | d) church-goer |
| 5. Brilliant | e) slope |
| 6. Sampling | f) protect |
| 7. Worshipper | g) look for |
| 8. Workmanship | h) chef-d'oeuvre |
| 9. Seek | i) skill |

IV. Fill in the correct word from the list given below. Use each word only once:

pillared ■ traditional ■ miniature ■ holy ■ long exquisite
 ■ brilliant ■ ill ■ royal ■ mysterious

- fortune
- inventiveness
- origin
- halls

5. workmanship
6. colonnade
7. portrait
8. immobility
9. scale
10. place

V. Enrich your vocabulary by useful expressions and idioms.

a) Translate into Russian and remember.

1. to be reflected in the art;
2. the period of power and prosperity;
3. to cover a vast range of styles and quality;
4. to be dedicated to a deity;
5. a magnificent union of man-made and natural architecture;
6. an example of an exquisite workmanship;
7. on the miniature scale.

b) Complete the sentences with the expressions given above (in point a).

1. Egyptian art of the New Kingdom period ... from conservatism to brilliant inventiveness. 2. The funerary temple of Queen Hatshepsut can be called 3. What... of Egypt after the collapse of centralized Pharaoh's power? 4. Egyptian painting so-called animals-in-landscape survived only ... on the walls of Tutankhamen's tomb. 5. Egyptian temples ... or several of them.

VI. Fill in the correct preposition. Then choose any three and make sentences.

temple ... Queen Hatshepsut; temple ... Luxor; temple dedicated ... Amun; built... 1480 BC; new type ... royal portrait; range ... styles and quality ... conservatism ... brilliant inventiveness; linked ... ramps ... long colonnades.

VII. Match the words to their definitions.

pylon ■ facade ■ ramp ■ colonnade ■ pillar

restore ■ dedicate ■ prosperity ■ coffin

1) a state of being successful, good fortune; 2) a general term for a vertical architectural support which includes columns and pilasters; 3) a Greek word for gateway: the monumental entrance to an ancient Egyptian temple; 4) to bring back to a former condition; 5) row of columns; 6) a box or case into which a dead person is placed for burial; 7) sloping way from one level to another instead of stairs or steps; 8) devote with solemn ceremonies (to God, to a sacred use); 9) the principal face or the front of the building.

VIII. Choose the correct item.

1. At first glance there is no link with ... (sculpture, sculptor, sculptural) traditions of the past. 2. Among the architectural... (edifices, enterprises, entrances) that have survived the best one is the Temple of Hatshepsut. 3. New Kingdom art covers a vast range of styles from ... (conservatism, conservatory, conservation) to inventiveness. 4. The famous bust... (of, to, from) Queen Nofretete is kept in the Berlin State Museum. 5. The Funerary Temple of Hatshepsut is a ... (magnetic, magnifying, magnificent) union of man-made and natural architecture. 6. The Eighteenth, Nineteenth and Twentieth Dynasties represent the third ... (Gold, Golden, goldsmith) Age of Egypt. 7. The plan of... (Chamber, Chapel, Temple) at Luxor is characteristic for later Egyptian temples.

IX. Learn some useful techniques for making up a dialogue.

a) Read the following passage about the way for getting more information.

When you ask people they often don't give you enough information right away. You may have to ask them for additional information - you may want further details or you may not be satisfied with the answer given. Here are some techniques for getting extra information you want.

1. *Could you tell me a bit more about...?* 2. *Sorry, but I'd like to know some more about... .* 3. *Sorry, I didn't quite follow what you had just said about... .* 4. *Sorry, I don't quite understand why... .* 5. *Sorry, I didn't catch the date, could you repeat, please?* 6. *Do you mind telling me once again the date and full name of... .* 7. *I'm extremely sorry for pressing you, but will you be so kind to recall....*

b) Use the expressions 1-7 mentioned above in the following dialogue.

A: *(attract the attention of a partner).*

B: Yes, please.

A: *(ask if your partner is interested in Egyptian art).*

B: That's really the point of my special interest, especially the Third Golden Age. A: *(ask about the date of the mentioned period).*

B: It was the period of the 18th, 19th and 20th Dynasties, the period of power and prosperity between 1500 BC till 1162 BC.

A: *(ask to repeat the dates).*

B: From 1500 BC till 1162 BC. About 500 years after the expulsion of Hyksos, a western Asiatic people.

A: *(ask why).*

B: That was the time when the Egyptians created tremendous architectural projects such as the Temple at Luxor and the Funerary Temple of Queen Hatshepsut in Deir el-Bahari.

A: *(ask some more information about the Temple of Hatshepsut).*

B: Can you imagine a magnificent temple built against the rocky cliffs. And in front of the mountain there is a union of ramps and colonnades echoing the shape of the cliff.

A: *(express your admiration and thank your partner).*

c) Make up your own dialogue using the expressions given in this exercise.

X. Describe a masterpiece.

a) Speaking to the people try to show your own interest and use the exclamatory expressions.

The overawing effect is very impressive!

You feel the awe-inspiring effect!

You shudder with horror!

You feel terror-struck!

You are horrified by...!

b) Use this brief information and describe the “Temple at Luxor” or “Cover of Tutankhamen’s Coffin” with the help of exclamatory expressions.

The Temple at Luxor

Temple of Amun-Mut-Khonsu was begun about 1390 BC by the Pharaoh Amenhotep III but was extended and completed almost, a century later in 1260 BC by Ramesses II. (Amun was the supreme god whom the reigning monarch claimed his father). The plan is characteristic for the other Egyptian temples.

The facade consists of two massive walls, with sloping sides, close to the entrance, more often called gateway or pylon. It leads to the parallelogram court. Then the worshipper enters a pillared hall, which leads him to the second hall adjoining to another pillared hall. Beyond it the temple proper begins. It consists of a series of symmetrically arranged halls and chapels protecting the holy of holies - a square room with four columns.

The Cover of Tutankhamen’s Coffin

Tutankhamen was one of the best known Egyptian kings. He ruled between 1333 and 1323 BC. He was only 18 years old when he died. His tomb was discovered in 1922. It was the only one which hadn’t been robbed.

The gold coffin weighs 250 pounds. It is a painted chest showing a young king-in battle and hunting scenes. The king and his horse-drawn chariot remain frozen against the background filled with hieroglyphs. The surface of the coffin is carefully polished. A great number of precious and semiprecious stones, enamel inlaid are used with decorative aim.

The features of his face are of a correct form outlined in blue. The ears are

opened but the forehead is covered with a gold ribbed band having a kind of symbolic decoration. It is kept in the Egyptian Museum, in Cairo.

XI. Check your memory.

1. How long was the period of political disturbance and ill fortune for Egypt?
2. How did this period effect the development of art in Egypt?
3. What is reflected in the Middle Kingdom art?
4. Do we have a lot of monuments of the Middle Kingdom art? Why?
5. What do we say looking at the portraits created in the Middle Kingdom period?
6. What period is called the third Golden Age of Egypt?
7. What period is called the period of power and prosperity?
8. What style prevailed in the New Kingdom art?
9. What is the name of the outstanding architectural enterprise that has survived?
10. Where was the Funerary Temple of Queen Hatshepsut built?
11. What god(s) was it dedicated to?
12. Why is it called a magnificent union of man-made and natural architecture?
13. When was the Temple at Luxor built?
14. What place is called the holy of holies?
15. Why do the columns produce an awesome effect?
16. What distinguishes the royal portraits of the New Kingdom?
17. What can you say about the bust of Queen Nofretete?
18. What is the gold coffin of Tutankhamen famous for?
19. What do you know about the Egyptian painting?

UNIT 7.

THE ANCIENT NEAR EAST. SUMERIAN ART

Lead-in

Answer the questions.

1. Can you write or read a cuneiform message?
2. Can you guess what the difference between a city-state and a major city is?
3. Why are the city-states safe to live in?

1. Discuss with your partner.

1. The Sumerian art is so peculiar because they were separated from the other civilizations, isn't it?
2. Do you share our predecessors' opinion that the higher the deity is placed the better it takes care of people?
3. Is it true that the eyes are the windows of soul?

Between 3500 and 3000 BC another great civilization arose in Mesopotamia, the "land between the rivers". The valley of the Tigris and Euphrates resembles a wide, shallow trough with few natural defences, crisscrossed by two great rivers that made them conquered easily from any direction.

It's Mesopotamian civilization, whom we call Sumerians after the place Sumer, where they lived. The origin of the Sumerians remains obscure. Their language is not related to any other known tongue. Around 4000 BC they came to southern Mesopotamia from Persia, and there within the next thousand years, they founded a number of city-states. They developed their own distinctive form of writing in cuneiform (wedge-shaped) characters on clay tablets.

Our knowledge of Sumerian civilization depends very largely on chance fragments brought to light by excavation, including vast numbers of inscribed clay tablets and some richly endowed tombs - in the shape of vaulted chambers below ground - that have been found in the city of Ur.

Each Sumerian city-state had its own local god, who was regarded as its "king" and owner. It also had a human ruler, the steward of the divine sovereign, who led the

people in serving deity. The local god in return was expected to protect the inhabitants of the city among his fellow deities who controlled the forces of nature such as wind and weather, water and fertility.

The dominant role of the temple as the center of Sumerian cities is reflected in their arrangement. The houses clustered about a sacred area that was a vast architectural complex embracing not only shrines but workshops and storehouses as well. In their midst on the raised platform stood a temple of the local god. These platforms soon reached the size of true man-made mountains. The Sumerians are sure that they could provide a fit residence for the deity creating artificial mountains called ziggurats.

The Tower of Babel is a massive monolithic multistage construction with a square base. It was created to honour Marduk - the god of Babylon.

Speaking about the Sumerian art we should mention the statues from Abu Temple made of marble, which are kept now in the Iraq Museum, in Baghdad. The tallest figure represents Abu - the god of vegetation, the second largest - the mother goddess. The two deities are distinguished from the rest not only by their size but also by the larger diameter of the pupils of their eyes - "windows of the souls". Their insistent stare is emphasized by coloured inlays that are still in place. The bodies as well as the faces are simplified and schematic. The Sumerian sculptor's sense of form was based on the cone and cylinder. Arms and legs have the roundness of the pipes. The conic-cylindrical simplification of Tell Asmar statues is characteristic of the carver. A far more flexible and realistic style prevailed among the Sumerian sculpture, e.g. an offering stand "Billy Goat and Tree".

EXERCISES

I. Enlarge your vocabulary.

Try to remember correct pronunciation of the new words.

cone [] конус

cuneiform [] клинопись

| | |
|---------------|------------------------|
| cylinder [|] цилиндр |
| embrace [|] охватывать |
| endow [|] наделять даром свыше |
| inlay [|] инкрустировать |
| inscribe [|] вырезать надпись |
| obscure [|] неизвестный |
| pupil [|] зрачок глаза |
| schematic [|] схематичный |
| shallow [|] неглубокий |
| shrine [|] священное место |
| simplify [|] упрощать |
| steward [|] наместник правителя |
| tablet [|] дощечка с надписью |
| temple [|] храм |
| tongue [|] язык |
| trough [|] впадина |
| vault [|] свод |
| wedge [|] клин |
| ziggurat [|] зиккурат |
| Abu Temple [|] храм Абу |
| Babel [|] Вавилон |
| Baghdad [|] Багдад |
| Euphrates [|] Евфрат |
| Mesopotamia [|] Междуречье |
| Persia [|] Персия |
| Sumer [|] Шумер |
| Sumerian [|] шумерский |
| Tigris [|] Тигр |
| Ur [|] Ур |

II. Make up compound nouns with the help of joining two separate words.

Translate them.

store house man-made
work shop news paper
city state master piece
white wash life time

III. Match the words to their opposites.

- | | |
|--------------|----------------|
| 1. Fragment | a) flatness |
| 2. True | b) complicate |
| 3. Simplify | c) natural |
| 4. Found | d) false |
| 5. Southern | e) subordinate |
| 6. Roundness | f) known |
| 7. Man-made | g) whole |
| 8. Dominant | h) northern |
| 9. Obscure | i) ruin |

IV. Fill in the correct word from the list given in the frame. Use each word only once

local ■ fit ■ coloured ■ clay ■ schematic ■ chance
vaulted ■ simplified ■ distinctive ■ man-made

1. inlays
2. body
3. residence
4. form
5. tablets
6. face
7. mountain
8. god
9. chamber

10. fragments

V. Enrich your vocabulary by useful expressions and idioms.

a) Translate into Russian and remember.

1. to found a number of city-states;
2. to develop one's own form of writing;
3. chance fragments;
4. to bring to light;
5. sculptor's sense of form;
6. to emphasize by coloured inlays;
7. inscribed clay tablets.

b) Complete the sentences with the expressions given above (in point a).

1. The Sumerian... was based on the cone and cylinder. 2. Mesopotamian civilization ... - cuneiform. 3. The insistent stare of the deities from Abu Temple 4. Our knowledge of Sumerian art is based on 5. A great number of ... were ... by excavations.

VII. Fill in the correct preposition; then choose any three and make sentences.

land ... the rivers; to lead the people ... serving the deity; to reflect ... one's arrangement; to provide a fit residence ... a deity; the statues ... the Abu Temple made ... marble; distinctive form ... writing ... cuneiform.

VII. Match the words to their definitions. Bear in mind that each word has several definitions.

tablet ■ form ■ pupil ■ state ■ face

- 1) organized political community with a government;
- 2) the dark center of the eye;
- 3) facade of a building;
- 4) shape, outward or visible appearance;
- 5) a number of sheets of paper bound together;
- 6) a small shaped piece of compressed medicine;
- 7) a piece of hard soap;
- 8) printed paper with space to be filled in;
- 9)

cover with a layer of different materials; 10) young person at school or having private lessons; 11) a long wooden bench usually without a back for several persons to sit on, 12) express in words, especially fully and clearly; 13) flat surface with words cut or written on it; 14) front part of the head; 15) manner of behaving or speaking] fixed, required or expected by custom or etiquette.

VIII. Choose the correct item.

1. The ... (original, origin, orgy) of the Sumerians remains obscure. 2. The Sumerians were sure that they could provide a fit residence for the deity creating ... (artificial, artistic, artless) mountains. 3. The ... (dominant, domestic, domain) role of the temple is reflected in the arrangement of the Sumerian cities. 4. The deities are distinguished from the rest by the larger diameter of the ... (students, puppies, pupils) of their eyes. 5. The Sumerian sculptor's sense of ... (humour, colour, form) was based on cone and cylinder. 6. The bodies as well as ... (facades, faces, phases) are simplified and schematic. 7. They developed their distinctive form of writing in ... (cuneiform, hieroglyphics, Cyrillic)

IX. Learn some useful techniques for making up a dialogue,

a) Read the following passage about the way for getting information.

When you ask people questions they sometimes give you the wrong information, as they didn't catch your idea. You don't want to be misled. ***Here are some techniques for getting, the information you need.***

1. I am sorry, what I mean is 2. Sorry, you didn't quite follow what I said, so 3. Sorry, that's not quite what I meant, what I really wanted to know was 4. Sorry to press you, but could you tell me... ? 5. Sorry to say, but you didn't grasp the idea; I'd like to know

b) Use the expressions 1-5 mentioned above in the following dialogue.

A: (start a conversation).

B: Right you are. We are really talking about the ancient art.

A: (apologize and ask if he / she could tell you about the Art of the Near East).

B: Are you interested in ancient or modern Near East Art?

A: (choose ancient times).

B: I wonder what kind of art is the most interesting for you: Sumerian, Akkadian, Assyrian or Persian?

A: (you want to get more information about the Tower of Babel).

B. Well, it's Sumerian art. As far as I remember, it was a kind of a ziggurat that was completely destroyed.

A: (correct your partner as you want to know about the remains brought to light by excavations).

B: Do you mean excavations done by the German archaeologist Robert Coldeway?

A: (apologize for pressing and ask to repeat the name of the archaeologist).

B: Robert Coldeway. He did the excavations in 1898.

A: (thank your partner and admire his memory).

c) Make up your own dialogue using the expressions given in this exercise.

X. Describe a masterpiece. Use this brief information and make up your own description of the "White Temple Ziggurat" or an offering stand the "Billv- Goat and Tree".

White Temple Ziggurat

It's a magnificent ziggurat standing on a raised platform and dedicated to the god of sky Anu. The remains of the White Temple were found at Warka, the site of the Sumerian city of Uruk.

The mound with the sloping sides rises to a height of 40 feet. Stairs and ramps lead up to the raised platform on which the sanctuary stands. The heavy walls are articulated by regularly spaced projections and recesses. They are whitewashed

and well preserved.

The cella, where the statue of the god was placed, is a narrow hall that runs the entire length of the building adjoining several chambers. The main entrance to the cella is on the southwest side though the bottom step of the staircase is on the east side. It was specially planned to force the worshipper to go around as many corners as possible before he reaches the cella.

Billy-Goat and Tree

It's an offering stand from one of the tombs at Ur. A billy-goat is rearing against a flowering tree. The wooden statue is covered with gold and lapis-lazuli. The wool is elaborated into abstract curls in the shape of leaves. But the horns are very realistic on their curves, length and form.

The face of the goat is covered with gold, but the eyes might be originally inlaid with coloured materials and precious stones. The billy-goat has almost demonic power of expression looking at us from between the branches of the symbolic tree. The stem of the tree is a round stick with two main branches and five leaves; the flowers are in the form of small gold suns.

It is probably dedicated to the male God Tammuz. It was created about 2600 BC. It is kept in the University Museum, Philadelphia.

XI. Check your memory.

1. How can you interpret the name of the country "Mesopotamia"?
2. When did the civilization of the Sumer arise?
3. What do you know about the origin of the Sumerians?
4. What form of writing did they develop?
5. What helps us study the Sumerian art?
6. Where were a great number of clay tablets found?
7. What was the role of human rulers - stewards?
8. How can we feel that the temple played the dominant role in the former city-states?

9. Why did the Sumerians build an artificial mound for a temple?
10. How do we call the Sumerian temples on raised platforms?
11. What was the fate of the most famous ziggurat - Tower **of** Babel?
12. What is Abu Temple famous for?
13. What material did the Sumerian masters use for making the statues?
14. How did the Sumerian artists distinguish the most important gods?
15. What can you say about the bodies of the statues from Abu Temple?
16. What was the Sumerian sculptor's sense of form based on?
17. What museum are these statues kept in now?

UNIT 8.

AKKADIAN ART

Lead-in

1. Answer the questions.

1. How can you imagine a “steward of the god”?
2. What might be the duties of the “stewards of the god”?
3. Have you heard about any recent archaeological successful projects?

2. Discuss with your partner.

1. Flourishing of any country depends on a successful ruler, doesn't it?
2. Do you agree that the Tower of Babel couldn't survive because the builders spoke different languages?
3. Hammurabi's most memorable achievement is his law code, isn't it?

Towards the end of the early dynastic period the Sumerian city-states began to decay. The local “stewards of the god” became reigning monarchs. They made attempts to conquer their neighbours. At the same time the inhabitants of northern Mesopotamia drifted south until they outweighed the Sumerian stock in many places. They had adopted Sumerian civilization but were less bound to the tradition of the city-state. So, it is not surprising that in Sargon of Akkad and his successors (2340-2180 BC) they produced the first Mesopotamian rulers, who openly called themselves kings and proclaimed their ambition to rule the entire earth.

Under the Akkadians, Sumerian art faced a new task - the personal glorification of the sovereign. The most impressive work of this kind that has survived is a magnificent royal portrait head in bronze from Nineveh.

Despite the gouged-out eyes once inlaid with precious materials - it remains a persuasive likeness, majestic and humanly moving at the same time. Equally admirable is the richness of the surfaces framing the face; the plaited hair and the finely

curled beard. The complex technique of casting and chasing shows true mastery. This monument could hold its own in the company of the greatest works of any period.

Modern archaeologists discovered the “Stele of Naram-Sin” in Susa. Naram-Sin was the grandson of Sargon. This stele is the earliest known monument to the glory of the conqueror.

The rule of the Akkadian kings came to an end when tribesmen from the north-east descended into the Mesopotamian plain.

During the period of foreign dominance Lagash managed to be independent. Its ruler Gudea was careful to keep the title of King. He rebuilt the temple with ambitions, but nothing remains of his architectural construction. Gudea also had numerous statues of himself placed in the shrines of Lagash. About twenty examples of the same general type have been found.

In addition to more than twenty statues, some of which bear the inscriptions, there were found two large clay cylinders which are inscribed with hymns in the honour of Bau - the goddess of the city.

The second millennium BC was a time of continuous disorder in Mesopotamia. Hammurabi, the founder of the Babylonian dynasty, was the greatest figure of the age. He combined military force with a deep respect to Sumerian tradition. Under him and his successors, Babylon became the cultural center of Sumer. Hammurabi’s most memorable achievement is his law code. It is amazingly rational and human in concept. He had it engraved on a tall diorite stele. The top of the stele shows Hammurabi confronting the sun god Shamash. The ruler’s right arm is raised in a speaking gesture as if he were reporting his work to the divine king. The two figures give the impression of statues sliced in half.

There was the famous Tower of Babel in this city-state. The remains of it were discovered by German archaeologist Robert Coldeway in 1898. Massive monolithic remains of the amazing building were brought to light by excavation. It was a tower-like ziggurat rising in multiple stages.

EXERCISES

I. Enlarge your vocabulary.

Try to remember correct pronunciation of the new words.

| | |
|-----------------|----------------------|
| cast [|] литьё |
| chase [|] гравировка |
| decay [|] упадок |
| divine [|] данный богом |
| drift [|] перемещаться |
| glorification [|] прославление |
| gouged-out [|] выдолбленный |
| hymn [|] гимн |
| majestic [|] величественный |
| outweigh [|] преобладать |
| persuasive [|] убедительный |
| plaited [|] заплетённый в косу |
| precious [|] драгоценный |
| rational [|] разумный |
| stele [|] стела |
| stock [|] род, племя |
| Akkad [|] Аккад |
| Akkadian [|] Аккадский |
| Babel [|] Вавилон |
| Babylon [|] Вавилонский |

II. Form words of the opposite meaning adding prefix *dis-*. Translate them.

order

appear

integration

belief

honour

approve

III. Match the words to their synonyms.

- | | |
|------------------|-------------------|
| 1. independence | a) scooped-out |
| 2. 1000 | b) mould |
| 3. persuasive | c) skillfulness |
| 4. gouged-out | d) keep |
| 5. bear | e) honour |
| 6. cast | f) freedom |
| 7. mastery | g) disintegration |
| 8. glorification | h) millennium |
| 9. decay | i) convincing |

IV. Fill in the correct word from the list given below; use each word only once.

personal ■ precious ■ cultural ■ gouged-out ■ diorite
 impressive ■ portrait ■ general ■ law ■ numerous

1. center
2. types
3. statues
4. material
5. glorification
6. stele
7. code
8. head
9. eyes

10. work of art

V. Enrich your vocabulary by useful expressions and idioms.

a) Translate into Russian and remember.

1. the earliest known monument;
2. personal glorification of the sovereign;
3. a persuasive likeness;
4. complex technique;
5. to show true mastery;
6. to hold one's own in the company of the greatest works;
7. to come to an end.

b) Complete the sentences with the expressions given above (in point a).

1. The ... of casting and chasing was skillfully used by Akkadian masters. 2. What was the new task that the Akkadian sculptors faced? - 3. "Stele of Naram-Sin" discovered in Susa 4. A magnificent royal portrait head from Nineveh could 5.... of the numerous statues of Gudea is out of doubt.

VI. Fill in the correct preposition; then choose any three and make sentences.

engraved ... a diorite stele; the famous Tower ... Babel ... this city-state; remains brought... light... excavation; inlaid... precious materials; a portrait head... bronze; the richness ... surfaces; clay cylinders inscribed ... hymns; a time ... continuous disorder ... Mesopotamia; right arm raised ... a speaking gesture.

VII. Match the words to their definitions.

inscribe ■ inlay ■ casting ■ hewing ■ carving
stele ■ engrave ■ chasing ■ cutting

- 1) cutting of a figure or design out of a solid material such as stone or wood;

2) a method of duplicating a work of sculpture by pouring a hardening substance such as plaster or molten metal (often bronze) into a mould; 3) a technique of ornamenting a metal surface by the use of various tools; the procedure used to finish a raw bronze cast; 4) making a shape by a knife or other sharp-edged instruments; 5) shape by chopping (with the help of an ax); 6) cutting or carving (lines, words, designs) on a hard surface (metal, stone); 7) set pieces of metal, wood, semiprecious stones etc. in the surface of another kind; 8) to write, carve, engrave, or mark (words or characters) on something; 9) an upright stone slab or pillar with a carved commemorative design or inscription.

VIII. Choose the correct item.

1. Under Hammurabi ... (Babel, Bible, Babylon) became the cultural center of Sumer. 2. The ... (scooped-out, gouged-out, dug-out) eyes of the bronze portrait bead from Nineveh were inlaid with precious materials. 3. The numerous statues of Gudea were placed in... (chapels, shrines, chambers). 4. Hammurabi's most ... (memorial, memorable, memory) achievement is his law code. 5. Gudea rebuilt the temple ... (with, to, for) ambitions. 6. Akkadian masters faced a new task - ... (personnel, personable, personal) glorification of the ruler. 7. The ... (complex, complicated, complete) technique of casting and chasing shows true mastery.

IX. Learn some useful techniques for making up a dialogue.

a) Read the following information about reaction for requests.

Sometimes you are likely to be asked to do things which you may agree to do or want to refuse. British people don't like to refuse in a direct way. Instead they usually give an excuse so as not to hurt people's feelings. These excuses are sometimes called "little | white lies", but of course they shouldn't involve serious or obvious lying.

Refusal phrases

- 1) I am awfully sorry, but you see ...
- 2) I'd like to say "yes", but...

3) I'd really like to help you, but...

b) Use the phrases mentioned above in the following dialogue.

A: Good afternoon! What a luck! Honestly speaking, I need your help.

B: (greet, promise to help).

A: Can you join me on Friday?

B: (refuse and give the reason: work).

A: Oh, it's a pity! What about the weekend?

B: (refuse and give the reason: arrangement).

A: I am so sorry. I might have phoned you before.

B: (try to find out the reason, why he / she needs your help).

A: It's my quiz in the History of Art.

B: (ask the topic he /she wants to discuss).

A: It's Sumerian and Akkadian art. I can't say I know much about it.

B: (refuse and advise to read "History of Art" by H. W.Janson).

A: That's a good idea! But unfortunately, I haven't such a book in my home library.

B: (promise to give your book and arrange the next meeting).

A: That's great! Thank a lot! Let's meet here tomorrow after job.

B: (agree and promise not to forget the book).

A: Thank you. Till tomorrow then

IX. Make up your own dialogue using the expressions given in this exercise.

X. Use this brief information and make up your own description of the “Stele of Naram-Sin” or “Gudea”.

Stele of Naram-Sin

It's a victory stele, the first attempt of personal glorification of the sovereign (2300-2200 BC). Naram-Sin -the grandson of Sargon of Akkad - was the conqueror. That's why the master immortalized him and his victorious army in relief on a large stele.

The whole stele may be divided into several levels. The lowest level (that is cut off) shows the defeated enemy soldiers pleading for mercy.

The energetic figures of king's forces are advancing among the trees and mountains. Above them Naram-Sin alone stands triumphant. His size and his isolated position endow him with superhuman status. He wears the horned crown which is the sign of the gods. Nothing appears above him, except for the mountaintop and stars.

G u d e a

Gudea – the ruler of Lagash - had numerous statues of himself placed in the shrines and temples. One of them the “Sitting Gudea” is displayed here. The head of Gudea is carved of diorite (the stone that is extremely hard to work with). He inherited something of the sense of personal importance from Akkadian monuments. His portrait appears less distinctly individualized comparing to the Akkadian rulers. The master renders a massive chin, rounded eyebrows that meet in the midst. He is sitting on a sort of a throne having some written record on his lap.

X. Check your memory.

1. When did the Sumerian city-states begin decaying?
2. Who became reigning monarchs? Why?
3. What did the local “stewards of the god” do?
4. Why were the “stewards of the god” in privileged position?
5. What was the task for the Sumerian masters under the Akkadians?
6. Where was the royal portrait head in bronze found?
7. What kind of technique shows true mastery of Akkadian sculptors?
8. What famous monument was found by modern archaeologists in Susa?
9. Who was Naram- Sin?
10. When did the rule of Akkadian kings come to an end?
11. What city-state was managed to keep its independence?
12. What did Gudea do to glorify his name?
13. Where did he place his numerous statues?
14. Where was the inscribed hymn found?
15. What god or goddess was it dedicated to?
16. What do you know about Hammurabi?
17. What is the most memorable achievement of Hammurabi?
18. How could the law code survive till nowadays?
19. Who discovered the remains of the Tower of Babel?
20. How did the Tower of Babel look like?

UNIT9.

ASSYRIAN ART

Lead-in

1. Answer the questions.

1. Is the art of pictorial story-telling easy to understand?
2. What do you know about the Neo-Babylonian ruler Nebuchadnezzar?
3. Is Ishtar the goddess of love, war or victory?

2. Discuss with your partner.

1. Why do you think a figure of lion is used as a symbol of power in many states?
2. Why were military motifs used in decorative art?
3. It was Nebuchadnezzar who was famous for creating the hanging gardens for his wife, wasn't he?

The city-state of Assur was located on the upper course of the Tigris. Under the series of able rulers, the Assyrian domain gradually expanded until it embraced not only Mesopotamia but the surrounding regions as well. At the height of its power, 1000 to 612 BC, the Assyrian empire stretched from the Sinai Peninsula to Armenia.

Assyrian civilisation used the achievements of the south but reinterpreted them to fit its own distinctive character. Thus, the temples and ziggurats they built were adapted from Sumerian models. But the palaces of the Assyrian kings were incredibly magnificent up to their own taste.

The palace of Sargon II at Dur Sharrukin (the modern Khorsabad) was built in the second half of the eighth century B.C. It was surrounded by a citadel with turreted walls that shut it off from the rest of the town. The citadel has two gates decorated with guardian demons. Awesome in size and appearance they were meant to impress the visitor with the power and majesty of the king. It is built in bricks and stone slabs

| | |
|------------------|------------------------|
| brick [|] кирпич |
| citadel [|] крепость |
| descriptive [|] описательный |
| domain [|] преобладать |
| glazed [|] глазурованный |
| peninsula [|] полуостров |
| pictorial [|] в рисунках |
| shallow [|] мелкий, неглубокий |
| turret [|] башенка |
| volume [|] объём |
| Assur [|] Ашур |
| Assyria [|] Ассирия |
| Ishtar Gate [|] ворота богини Иштар |
| Nebuchadnezzar [|] Навуходоносор |
| Neo-Babylonian [|] Новый Вавилон |
| Sinai [|] Синайский полуостров |

II. Form nouns from the given adjectives. Translate them.

high.....

long

wide

thick

deep

shallow

III. Form as many words as you can, use the given roots.

Credo

Quard

Live

Architect

Colour

IV. ... Match the words to their opposites.

- | | |
|----------------|----------------|
| 1. Alive | a) suddenly |
| 2. Inside | b) lessen |
| 3. Powerful | c) pleasant |
| 4. Gradually | d) exterior |
| 5. Shallowness | e) generally |
| 6. Readable | f) immobile |
| 7. Expand | g) depth |
| 8. Awesome | h) defenseless |
| 9. In detail | i) illegible |

V. Fill in the correct word from the list given below. Use each word only once.

low ■ descriptive ■ energetic ■ glazed ■ ornamental
turreted ■ guardian ■ pictorial ■ surface ■ distinctive

1. animals
2. details
3. ornament
4. character
5. demon

6. story-telling
7. bricks
8. band
9. wall
10. Relief

VI. Enrich your vocabulary by useful expressions and idioms.

a) Translate into Russian and remember.

1. to describe in detail;
2. to develop an entirely new type of art;
3. pictorial story-telling;
4. to be widely used for;
5. special-genius of ancient art;
6. to fit one's own distinctive character;
7. to be clearly readable.

b) Complete the sentences with the expressions given above (in point a).

1. Baked and glazed bricks... architectural reliefs. 2. The Assyrian masters were lucky to 3. The main aim of... is to give a correct idea of the events happened in their history. 4. Assyrian civilization reinterpreted Sumerian models.... 5. Looking at the Assyrian reliefs we feel again that... for the portrayal of animals.

VII. Fill in the correct preposition; then choose any three and make sentences.

shallowness ... the carving; arranged ... ornamental bands; decorated ... low relief, the achievements... the south; mass ... descriptive details ... the reliefs; surrounded ... a citadel... turreted walls; used ... surface ornament.

VIII. Match the words to their definitions.

shrine ■ cella ■ citadel ■ ziggurat ■ relief ■ pictorial

city-state ■ turret ■ slab ■ glaze

1) the principal enclosed room of a temple, to house an image; 2) a thin layer translucent oil colour applied to a painted surface or parts of it in order to modify the tone; 3) a fortress usually at the edge of the town; 4) a small tower, esp. at the corner of a building or defensive wall; 5) an autonomous political unit comprising a city and surrounding country-side; 6) in ancient Assyria and Babylonia a pyramid tower built of mud bricks and forming the base of a temple; it was either stepped or had a broad ascent winding around it; 7) the projection of a figure or a part of a design from the background or plane on which it is carved or modeled, 8) thick flat (usually square or rectangular) piece of stone; 9) expressed in pictures; consisting of pictures; 10) tomb or casket containing holy relics, altar or chapel with special associations or memory.

IX. Choose the correct item.

The Assyrian masters developed a new style - ... (pictorial, picture, picturesque) story-telling. 2. The palace of Sargon II was built in the ... (eightieth, eighteenth, eighth) century BC. 3. Everyone is amazed by the procession of animals arranged in ... (ornate ornament, ornamental) bands. 4. Every event is described in (details detail, detain). 5. It is built... (on, of, in) bricks and stone slabs. 6. The reliefs of military (campaign, company, camp) leave little space for the glorification of the kings. 7. The lion hunt ... (relieve, relic, relief) was found in Nineveh.

X. Learn some useful techniques for making up a dialogue.

a) Read the following information about answering technique.

Sometimes you have to answer rather specific questions. Here are some of the expressions that may be helpful for you

1. As far as I can remember... . 2. I remember quite clearly that... . 3. After that Before that.... 5. While that was happening.... 6. The next thing was

b) Use the expressions 1-6 mentioned above in the following dialogue.

A: Excuse me! Do you happen to know anything about the city-state of Urartu? B: (*express perfect memory: it was the first city-state on the territory of Georgia*). A: Could you tell me which place it was situated.

B: (show your knowledge with slight hesitation: lake Van, the Caucasus).

A: It may sound a stupid question, but do you know who was the king of Urartu at the height of its power?

B: (you are not sure but suppose Rusas).

A: I've heard that there were hostile relationships between Assyrian and Urartian rulers, weren't there?

B: (*confirm and explain that the rulers always wanted to enlarge their territories*)

A: Oh really? They lived close to each other. They should have been good neighbours.

B: (say that they had another way of thinking and style of life).

A: That sounds very interesting! I am sorry to press you, but what happened to this country after the King Rusas reigning?

B: (apologize and suggest going to the library together and to find out what was before and after that).

c) Make up your own dialogue using the expressions given in this exercise.

XI. Use this brief information and make up your own description of the “Dying Lioness” or “Ishtar Gate”.

Dying Lioness

It was created in 650 BC, in Nineveh. Now it is kept in the British Museum in London. The lioness has three arrows stuck in her body. The lioness is depicted in her agony with the open sharp-teethed mouth in the last roar. The eyes are full of blood and suffering, but she is still ready to defend herself.

The body has a great sense of weight and volume. The back part of the lioness is too heavy as it is paralyzed but the front part is in great tension. Of magnificent strength and courage, the wounded animal seems to embody all the dramatic emotions.

Images such as the dying lioness have an unforgettable tragic grandeur!

I s h t a r G a t e

Ishtar Gate was created in 575 BC as Nabuchadnezzar's sacred entrance to the city of Neo-Babylon. Ishtar was the goddess of war and love. Several thousands of individual glazed bricks were used for building it. The bricks are of different colours and are arranged in ornamental bands on the blue background.

The bands are made of red-and-white lines, white flowers and heraldic animals, such as bulls, lions and dragons. The animals are graceful, full of gaiety. Here for the last time we can sense that special genius of ancient Mesopotamian art for the portrayal of animals.

The restored Ishtar Gate from Babylon is kept in the State Museum in Berlin.

XI. Check your memory.

1. Where was the city-state of Assur located?
2. How large was the Assyrian Empire at the height of its power?
3. What did the Assyrian civilization do with the art of the conquered city-states?
4. What served as the models for the Assyrian temples and ziggurats?
5. The palaces of Assyrian kings were similar to the Sumerian ones, weren't they?
6. Whose palace was surrounded by a citadel with turreted walls?
7. Why were the gates to the citadel decorated with demons?
8. What kind of art did the Assyrians use for decorating their palaces?
9. What is the name of the new style developed by the Assyrian masters?

10. Why did the Assyrians lose the tradition of personal glorification of their kings?
11. Where was the lion hunt relief found?
12. Why is the image of the dying lioness so impressive?
13. What city-state became powerful after the declining of Assyrian Empire?
14. What brought fame to Nebuchadnezzar?
15. What new technique was used in building Ishtar Gate?
16. Where did they use glazed bricks?
17. How is the Ishtar Gate decorated?
18. What was the essence of that special genius of ancient Mesopotamian art?

UNIT 10.

PERSIAN ART

Lead-in

1. Answer the questions.

1. Do you know the former name of modern Iran?
2. Where is the collection of Scythian gold kept?
3. Who of the Russian Tsars started the Scythian collection?

2. Discuss with your partner.

1. The style based on representation animal figures is called the animal style, isn't it?
2. How popular is the animal style nowadays?
3. How can you prove that the greatest achievement of the Persian master is their woven silks?

Persia, the mountain-fringed high plateau to the east of Mesopotamia, takes its name from the people who occupied Babylon in 539 BC and became the heirs of the former Assyrian Empire. Today the country is called Iran.

Inhabited continuously since the prehistoric times, Iran always served it gateway for the migratory tribes from the Asiatic steppes to the north as well as from India to the east.

The Persians didn't leave any permanent monuments of written records. So we can trace their wanderings only by careful study of the objects they buried with their dead. Such objects of bone, wood, or metal represent a distinct kind of portable art, for example, weapons, bridles for horses and other articles of adornment, cups, bowls etc. They have been found over a vast area from Siberia to central Europe, from Iran to Scandinavia. They have in common not only a jewel-like concentration of orna-

mental design but also a form known as the “animal style”.

The main feature of the animal style, as the name suggests, is the decorative use of animal motifs, in a rather abstract and imaginative manner. We can see this style in the small bronzes of Luristan region. The pole top ornament, for example, consists of a symmetrical pair of rearing ibexes with vastly elongated necks and horns. By and for whom the Luristan bronzes were produced remains a mystery.

There we can be little doubt, however that they are linked with the animal style metalwork of the Asiatic steppes, such as splendid Scythian gold stag from southern Russia. The animal’s body has a great similarity to the real one, but the antlers have been elaborated into an abstract ornament. Looking at this typically Scythian piece we should mark that the Scythians surely learned a good deal from the bronze-casters of Luristan during their stay in Iran.

The Persians belonged to a group of nomadic tribes. The Persians had no religious architecture because they retained their own religious belief. This was the faith based on dualism of Good and Evil, embodied in Ahuramazda (Light) and Ahriman (Darkness). The cult of Light was centered on fire altars, which they built in the open air.

The style of Persian carvings seems at first glance to be only a softer and more refined echo of the Mesopotamian tradition. But we should mention that the Persians enriched their heritage:

1) there is no precedent in Near East sculpture for the layers of overlapping garments, for the play of finely pleated folds such as we see in the “Darius and Xerxes” relief; 2) the arms and legs are pressed through the fabric.

Persian art is a remarkable synthesis of many diverse elements but, yet it lacked a capacity for growth.

Another period of flourishing of the Persian art was under the Sassanians. The greatest figure in this dynasty was Shapur I. This ruler commemorated his victory over two Roman emperors in an enormous relief, hewn into the living rock. The formal source of this scene of triumph is a well-known composition of Roman sculpture but the ornamental elaboration indicates the Persian quality.

The chief glory of the Persian art is woven silks. We can see their wealth of colours and patterns. They were exported to Constantinople and to the Christian West.

EXERCISES

I. Enlarge your vocabulary.

Try to remember correct pronunciation of the new words.

| | |
|--------------------|------------------------|
| adornment [|] украшение |
| antlers [|] оленье рога |
| bridle [|] уздечка |
| diverse [|] разнообразный |
| garment [|] одеяние |
| elaborate [|] искусно сделанный |
| nomadic [|] кочующий |
| overlap [|] перекрывать |
| plateau [|] плато (горное) |
| pleat [|] складка |
| portable [|] переносной |
| precedent [|] прецедент |
| refined [|] утончённый |
| stag [|] олень |
| synthesis [|] синтез |
| triumph [|] триумф |
| wandering [|] путь кочевника |
| woven [|] сотканный |
| Asiatic [|] Азиатский |
| Darius [|] Дарий (царь) |
| Luristan [|] Луристан |
| (the) Sassanians [|] Сассаниды (династия) |

| | |
|------------|------------------|
| Scythian [|] Скиф, скифский |
| Shapur [|] Шапур |
| Xerxes [|] Ксеркс |

II. Separate prefixes only in the words, which still remain meaningful. Translate them.

record rebuild
 overlap overalls
 retrace retain
 nomad nobody
 enrich entertain
 immobile imaginative
 precedent prehistoric

III. Match the words to their synonyms.

- | | |
|---------------|----------------|
| 1. diverse | a) imaginative |
| 2. ornament | b) movable |
| 3. portable | c) pattern |
| 4. nomadic | d) adornment |
| 5. garments | e) likeness |
| 6. abstract | f) unsettled |
| 7. motif | g) elegant |
| 8. similarity | h) various |
| 9. refined | i) clothes |

IV. Fill in the correct word from the list given below. Use each word only once.

animal ■ symmetrical ■ gold ■ abstract
religious ■ imaginative ■ nomadic ■ woven
decorative ■ portable

1. manner
2. style
3. silks
4. pair
5. ornament
6. belief
7. use
8. art
9. tribe
10. stag

V. Enrich your vocabulary by useful expressions and idioms.

a) Translate into Russian and remember.

1. to leave permanent monuments;
2. portable art;
3. animal style;
4. to be elaborated into an ornament;
5. to learn a good deal from (somebody);
6. there is no precedent;
7. to commemorate the victory over (somebody);

8. to hew into the living rock.

b) Complete the sentences with the expressions given above (in point a).

1. We can say with assurance that the Scythians ... the Luristan masters.
2. Shapur I ... two Roman Emperors in a huge relief.
3. The Persian masters worked out a special form known as the ... for their works of art.
4. ... may be represented by weapons, articles of adornment and the like.
5. The Scythian gold stag from Russia has a real form of its body but the antlers ... of a rather abstract or imaginative character.

VI. Fill in the correct preposition; then choose any three and make sentences.

a great similarity ... the real one; belong ... a group ... nomadic tribes; permanent monuments... written records; careful study... the objects they buried ... their dead; the decorative use ... animal motifs; the chief glory ... the Persian art; the period ... flourishing ... the Persian art was ... the Sassanians; a gateway ... migratory tribes ... I the Asiatic steppes ... the north... and ... whom Luristan bronzes were produced.

VII. Match the words to their definitions.

nomad ■ bronze ■ permanent ■ refined ■ elaborate
portable ■ ornament ■ motif

1) work of art made of bronze; 2) something designed or used to add beauty, or to decorate; 3) worked out with much care and in great detail; 4) intended to last; 5) a distinctive usually repeated figure, design, or colour, as in a decoration or printed pattern; 6) something that can be carried easily; 7) a member of a group or tribe that has no permanent home and moves from place to place in search of food or land on which to graze their animals; 8) free from coarseness and vulgarity; elegant, cultured, or polished.

VIII. Choose the correct item.

1. The Persians belong to a group of... (normal, nomad, nomadic) tribes. 2. The main feature of animal style is the decorative use of animal... (motifs, motive, melodies). 3. Small objects of bone, wood or metal represent a ... (distinctive, distinguished, distinct) kind of portable art. 4. The body of the Scythian gold stag has a great... (similarity, simplicity, simplification) to a real one. 5. The chief glory of the Persian art is ... (woolen, wormy, woven) silks. 6. Shapur I commemorated his victory in an enormous relief, hewn... (of, into, out of) the living rock. 7. The Scythians learned a good ... (deal, dill, deed) from the Luristan bronze-casters during their stay in Iran.

IX. Learn some useful techniques for making up a dialogue.

a) Read the following information about hesitating technique.

Hesitation is a natural part of using a language - both for those learning English as well as for native speakers. Most people need to hesitate quite a lot during a conversation. The worst way to hesitate is with silence. Silence causes an embarrassment and confusion. Hesitation devices give you time to think - to organize your thoughts and decide how to express them. Here are some useful hesitation devices.

- 1) um,
- 2) er,
- 3) well,
- 4) actually,
- 5) in fact,
- 6) sort of...
- 7) you see...
- 8) you know...
- 9) the thing is...
- 10) how shall I put it...
- 11) let's see now ...

12) it's like this, you see ...

X. Use the expressions 1-12 mentioned above in the following dialogue.

A: (attract the attention of everyone, as you want to make a suggestion).

B: It's interesting! Go ahead!

A: (with hesitation suggest visiting Iran).

B: It: Why not? When do you think we can arrange this trip?

A: (reject this month, suggest different summer months).

B: Not a bad idea! But why do you want to have one?

A: (you have no perfect answer, give different versions like long holidays, lack of trips, not to part for three months).

B: Let's think a little. Do you want to spend three months in Iran?

A: (certainly not, try to calculate how much time you need).

B: Let's say, two or three weeks. Uhu. What makes Iran so attractive to you?

A: (it's difficult for you to give a definite answer, because of ancient art).

B: Persepolis, Ctesiphon - that sounds great! But you forget that the Persians were nomads, they wandered around the southern regions. Anyway, we cannot see as much as we have read in the books.

A: (with strong hesitation go on insisting on a visit to Iran).

c) Make up your own dialogue using the expressions given in this exercise.

XI. Use this brief information and make up your own description of the "Gold Stag" or "Audience Hall of Darius".

Gold Stag

Scythian Gold Stag was created in the 7th-6th centuries BC. It's chased gold about 12 inches height. It was found in the village of Kostromskaya, Krasnodar Region, southern Russia. It is linked with the animal-style metalwork of the Asiatic steppes.

The form of the animal's body is very close to the real one. It consists of several smoothly curved sections joined by sharp ridges. The antlers have been elaborated into an abstract ornament. It's a typical Scythian work of art. The Scythian masters learned a good deal from the bronze-casters of Luristan.

The Gold Stag is displayed now in the Hermitage Museum, in Saint Petersburg.

A u d i e n c e H a l l o f D a r i u s

The most ambitious palace, at Persepolis, was begun by Darius I in 518 BC. It consists of a vast number of rooms, halls and courts built on a raised platform. A great number of columns are used at Persepolis.

The Audience Hall of Darius itself, for example, is a room of 250 feet square, which has 36 columns 40 feet tall for supporting a wooden ceiling.

The double stairway leading to the Audience Hall is decorated with long rows of figures in low relief. This relief is created in a manner characteristic for the Persian art. Another survived relief is called "Darius and Xerxes Giving Audience". It shows Darius enthroned listening to the visitors. The layers of overlapping garments and the play of the finely pleated folds in the "Darius and Xerxes" relief produce a great impression. Another surprising effect is the way the arms and shoulders press through the fabric.

XII. C h e c k y o u r m e m o r y .

1. Where was Persia situated?
2. What is the name of this country nowadays?
3. How can we trace the wanderings of the Persians?
4. What objects represent the distinct kind of portable art?
5. Where were the Persian articles of adornment (bowls, cups, bridles for horses) found?
6. What did all these decorations have in common?

7. How can you explain the new term “animal style”?
8. What was the source of the “animal style”?
9. What can you say about the Luristan bronzes?
10. By and for whom were the Luristan bronzes produced?
11. Where was the splendid Gold Stag found?
12. Where did the Scythians live?
13. How can we prove that the Scythian masters learned a lot from the Luristan ones?
14. What were characteristically Persian inventions that we can see in the “Audience Hall of Darius”?
15. What monument shows the play of finely pleated folds?
16. Who was the greatest figure of the house of the Sassanians?
17. How did Shapur I commemorate his victory over two Roman Emperors?
18. What kinds of art continued flourishing in Persia?
19. What is called the chief glory of the Sassanians?
20. What do we admire in the Persian woven silks?
21. Where can you find the samples of Persian woven silks nowadays?

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