

**Владимирский государственный университет**

**А. Б. ЕВСЕЕВ**

**ХУДОЖЕСТВЕННО-АРХИТЕКТУРНЫЙ  
И РЕСТАВРАЦИОННЫЙ  
ДИСКУРС АНГЛИЙСКОГО ЯЗЫКА**

**ARTISTIC, ARCHITECTURAL  
AND RESTORATION DISCOURSE  
OF THE ENGLISH LANGUAGE**

**Учебное пособие по английскому языку  
для студентов-бакалавров неязыковых специальностей**

**Владимир 2023**

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«Владимирский государственный университет  
имени Александра Григорьевича и Николая Григорьевича Столетовых»

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Состоит из основного раздела и приложений. Основной раздел включает тексты по специальностям с предречевыми заданиями, упражнениями для контроля понимания прочитанного и послетекстовый этап, необходимый для совершенствования навыков монологической и диалогической речи студентов. В приложениях даны дополнительные тексты для углубленного изучения, перевода и обсуждения, вопросы для повторения пройденного материала в формате «круглого стола», краткий глоссарий терминов, темы для подготовки докладов и презентаций.

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## ПРЕДИСЛОВИЕ

Учебное пособие может быть использовано как для аудиторной, так и внеаудиторной работы со студентами, а также всеми желающими для совершенствования языковых навыков в английском языке художественной, архитектурной и реставрационной направленности.

Основные задачи изучения пособия: рассмотреть многообразие архитектурных стилей, художественных образов и реставрационного потенциала памятников культурного наследия; отработать профессиональную лексику и терминологию при освоении художественно-архитектурного и реставрационного дискурса с помощью ряда упражнений, направленных на смысловое прогнозирование содержания текста, работу с лексическими, стилистическими и грамматическими структурами, использованными в дискурсе; развить умения лингвостилистического анализа текста; совершенствовать навыки устной монологической и диалогической речи; сформировать цифровые компетенции с использованием информационно-коммуникационных технологий и ресурсов, необходимых для решения задач профессионально-языкового характера.

Издание включает восемь основных тематических разделов (units) и приложения.

Каждый раздел содержит тексты для изучающего, поискового и филологического чтения; задания на осознание коммуникативной задачи в отношении чтения, снятие возможных языковых и социокультурных трудностей, развитие языковой и контекстуальной догадки, актуализацию фоновых знаний и жизненного опыта студентов по теме занятия.

Дифференцировочные, имитационные, подстановочные и трансформационные упражнения, представленные в пособии, направлены на формирование и усовершенствование умений извлечения ос-

новой и второстепенной информации, выработку автоматизма в употреблении лексико-грамматических структур, комбинирования, замены, сокращения или расширения грамматических фреймов в речи; контроль содержания прочитанного, обсуждения с помощью различных видов групповой работы, а также закрепление основ анализа филологических аспектов текста.

В приложениях содержатся вопросы для повторения пройденного материала и последующего обсуждения в формате «круглого стола», тесты для проверки полученных знаний, темы для подготовки выступлений и презентаций с использованием цифровых технологий, вокабуляр, необходимый для описания живописных полотен, краткий глоссарий терминов и понятий, встречающихся в изучаемом дискурсе.

Упражнения со значком \* могут быть использованы для повторения уже изученного раздела и совершенствования навыков перевода с русского языка на английский; в качестве дополнительной информации для составления сообщений и рефератов.



## **Unit I. CHURCHES AND MONASTERIES**

*Carefully read the texts. Write out unknown words and expressions. Translate them with the help of the dictionary.*

### **Architectural styles of Moscow's churches**

Stone architecture became widespread in the 17<sup>th</sup> century, and churches dating back to that time used variations of the same popular architectural motifs. Moscow churches were sumptuously decorated with variously shaped moulded window surrounds, multi-coloured murals, the 'foam' of kokoshniks a semicircular or keel-like exterior decorative element, and ornate iconostases. The overall style is referred to as uzorochye 'patternwork'. This style is also featured in the Trinity Church in Nikitniki, the Church of the Nativity of the Theotokos at Putinki, the Church of St Nicholas in Khamovniki.

Outstanding adornments are also featured in Krutitsy Metochion. The Metochion served as a residence for bishops from Southern Russia for several centuries. The walls are decorated with glazed tiles and stone carvings, with the majority being built in the 17<sup>th</sup> century.

Naryshkin Baroque, sometimes referred to as Moscow Baroque, differentiated into an independent branch of Moscow church architecture in the late 17<sup>th</sup> century. This style shares a number of common qualities with the European Baroque tradition. It also gravitates towards an abundance of sculptural decorations. However, unlike the largely stone-based European architecture, Moscow Baroque churches are made of brick. They are easily recognized due to their eye-catching combination of red walls and white sculptural decorations. This style is used in the Church of the Intercession at Fili and the Resurrection Church in Kadashi Sloboda.

Classical Baroque elements were the predominant feature in the 18<sup>th</sup> century. St Clement's Church is a remarkable example of Baroque architecture in Moscow, yet by the end of the century, the classical style was on the rise.

The Church of St Philip the Metropolitan of Moscow is one of the earliest churches built in this style in Moscow. Classical architectural principles continued to be applied into the beginning of the 19<sup>th</sup> century. Yet, it is the fire of 1812 and the subsequent reconstruction works that allowed Moscow to take on a new appearance. One of the churches built during that epoch is the Greater Church of Christ's Ascension at Nikitskiye Vorota. The church became famous as the site of the wedding of Alexander Pushkin and Natalya Goncharova.

The Marfo-Mariinskiy Convent is a curious monument of the early 20<sup>th</sup> century, with its main church being a rare example of modernist church architecture.

### **Monasteries**



There were many monasteries in the precincts of Old Muscovy in the early 13<sup>th</sup> century but they were all razed to the ground by the Tatar Mongol hordes in the winter of 1237-38. The oldest of the existing Moscow monasteries are the Danilov and Epiphany monasteries founded in the late 13<sup>th</sup> century. The building of monasteries in Moscow got underway in the second half of the 14<sup>th</sup> century when the Chudov Monastery was built inside the Kremlin, the Andronnicus Monastery beyond the Yauza river and the Alexeyev Monastery beyond the Neglinnaya. It was also at that time that the Simonov Monastery, the Monastery of the Nativity and several other lesser monasteries and convents were founded. A number of those monasteries were closely linked with eminent boyar families: the High Petrovskiy Monastery with the Naryshkins, the Novospasskiy Monastery with the Romanovs and later the Sheremetyevs.

Right up to the middle of the 18<sup>th</sup> century the Moscow monasteries were large owners of land and serfs in various regions of Russia. For instance, the Novinskiy Monastery owned neighbouring Kudrin and a large part of the area of present day Krasnaya Presnya; like the Danilov Monastery, the Donskoy Monastery owned lands in the southern district of Za-

moskvorechye; the High Petrovskiy Monastery in the area of Butyrki and present-day Petrovskiy Park.

Moscow monasteries were centers of culture. The monasteries were centers of book learning, owned the finest libraries and had staffs of scribes. During mass anti-feudal uprising Moscow monasteries were the mainstays of reaction. In 1606 when Moscow was besieged by the troops of I. Bolotnikov, the government used the Danilov, Simonov and other monasteries as fortresses in battling against the insurgents. The basements and cells of some monasteries turned into dungeons in the 17<sup>th</sup>-18<sup>th</sup> centuries. In the 16<sup>th</sup> and in the 17<sup>th</sup> century Moscow monasteries were built extensively of stone. Monasteries and convents located in the south and east of the city were encompassed by thick stonewalls and became powerful fortresses. That was when their final architectural took shape. After the Decree on the secularization of church and monastery lands came out (1764) a number of monasteries were closed and their cathedrals turned into parish churches. In the 19<sup>th</sup> century many monasteries underwent considerable reconstruction (Ivanov Monastery, Passion Monastery and others). By 1917 Moscow had 15 monasteries for men and 10 convents for women.

### **Novodevichiy Convent (of the Mother of God of Smolensk)**



The convent was established in 1524 by Grand Prince Vasiliy III to commemorate the taking of Smolensk. In those days it was located by the road to Smolensk and Lithuania and was a major strong-point in the belt of defenses circling Moscow in the south and consisting of the Donskoy, Danilov, Simonov and other monasteries. In the 16<sup>th</sup>-17<sup>th</sup> centuries women belonging to the royal family and to noble boyar families used to take the veil in the Novodevichiy Convent (Irina – the consort of Tsar Fyodr Ivanovich, to name just one). It was in the Novodevichiy Convent that Boris Godunov was "elected to ascend the throne". In 1689-1704 Tsar Peter I had his sister, the Tsarina Sofia Alexeyevna, incarcerated in the Convent. Historical landmarks: the Cathedral of the Mother of God of Smolensk

(1524-1525); frescoes of the 16<sup>th</sup>-17<sup>th</sup> centuries; a carved wooden iconostasis (1683-1685) with icons by S.F. Ushakov and others; in the crypt – the graves of the nuns of noble families; the chambers of Tsarina Irina with the Church of St. Ambrose (16<sup>th</sup>-17<sup>th</sup> centuries); a refectory with the Church of the Assumption (both dated 1685-1687); a belfry (1689-1690, 6 tiers, height – 72 meters); cells and the streltsi guardrooms (16-17th centuries). Adjoining the Convent is the Novodevichiy Cemetery, the last resting place of eminent public and political figures, such as the poet Denis Davydov, the Decembrists M. Muravyov-Apostol and S. Trubetskoy, historians S. Solovyov and M. Pogodin, writers M. Zagoskin and I. Lazhechnikov, General A. Brusilov, and celebrities of the Soviet period, N. Khrushchyov among them.

### **The Monastery of the Epiphany**



One of the oldest monasteries in Moscow founded at the close of the 13<sup>th</sup> century by the Grand Prince Daniil Alexandrovich. A school of the brothers I. and S. Likhudov was housed in the monastery from 1680 to 1687. After the school was transferred to the Zaikonospasskiy Monastery it was transformed into the Slavic-Greco-Latin Academy. The Cathedral of the Epiphany (1624-96) with its belfry, the cells of the brothers, and the chambers of the dean in the courtyard (17<sup>th</sup> century) have been preserved to this day.

### **The Cathedral of Christ the Saviour**



It is one of the biggest in Moscow, has a unique and a very dramatic fate. It was built in the Russian-Byzantine style according to the design by architect Konstantin Ton in 1837-1883 with the money raised by the people as a monument of memory and glory of warriors killed in the 1812 War. The place for its construction was chosen not far from the Kremlin on the left bank of the Moskva river, on the site of the former St. Alexei Convent. It was consecrated (in the presence of Tsar Alexander III)

on 26 May 1883. Its walls – built out of 40 million bricks – were 10 feet thick and were covered, inside and outside with slabs of Finnish granite and Altaic and Podolia marble. On the outside, four belfries, hung with 14 bells each surrounded a gigantic domes covered with sheets of bronze weighing 176 tons. Inside, twelve bronze gates with a combined weight of another 140 tons led to the interior of the cathedral.

There was room inside the cathedral for 10,000 worshippers, their candles melding with the light from 3,000 candle-holders – and reflecting from the half ton of gold used in the giant iconostasis. The lower portions of the walls surrounding the congregation were covered with 177 marble plaques recording the dates and places of the battles of Russian armies: commanders and regiments, dead and wounded, and number of decorations awarded.

The best sculptors of the time participated in the creation of sculptural reliefs and statues – Pyotr Klodt, Fyodor Tolstoy, N. Romazanov and others; the frescoes were done by artists no less famous, among them Vasiliy Vereshchagin, Vassiliy Surikov and Konstantin Makovskiy. After the Revolution, the cathedral became a



symbol of the bygone empire and it was decided to raze it to the ground and to build on its site a no less grandiose Palace of Soviets with a statue of Lenin on top which would be a symbol of new, socialist Russia. The cathedral was blown up and dismantled in the 1930s. The Palace of Soviets has never been built, however, and on the site of the cathedral, in the foundation ditch an open-air swimming-pool “Moskva” was arranged. In 1989 the Fund for the restoration of the Cathedral of Christ the Saviour was set up and the eventual restoration was carried out according to original designs and photos. The construction began in 1995 and was completed in August of 2000. Today we can see the cathedral which is an exact replica of the original.

The Cathedral of Christ the Saviour is a permanent Orthodox church. Divine service is performed daily: in the lower Preobrazhenskiy Cathedral on weekdays and in the upper Cathedral of Christ the Saviour on Sundays

and holidays. The greatest feast services on Christmas Day and Resurrection Sunday are delivered by the Patriarch of Moscow and All Rus.



The Patriarchal Museum of Church Art opened its doors in November 2015. It is located in the stylobate part of the cathedral. It offers two permanent exhibitions: The History of the Cathedral of Christ the Saviour and The History of Church Art. The first one includes fragments of memorial stones from the demolished cathedral, drafts of unrealized cathedral projects (by A. Vitberg, G. Quarenghi, and A. Voronikhin), the 1839 foundation plaque, a small bell and a few original icons from the old cathedral, ancient photos, etc.

The second exhibition, which is much larger, tells the fifteen-century-long history of church art, from Egyptian Fayum mummy portraits and Syrian mosaic of the 5<sup>th</sup>-6<sup>th</sup> centuries to Russian icons of the early 20<sup>th</sup> century. The museum holds a notable collection of icons from Crete, Greece and Byzantium. Russian icon painting is also beautifully showcased here. There is an unusual icon of the Palestinian Virgin Mary with Baby Jesus painted by a Sienese School master in the 14<sup>th</sup> century. The exhibition ends with Viktor Vasnetsov's triptych painted for the International Exposition in Paris of 1899.

***Task 1. Answer the following comprehension questions:***

1. What are the oldest monasteries in Moscow? When were they founded?
2. When did the building of Moscow monasteries start?
3. What monasteries were founded at that time?
4. What people were a number of monasteries at that time closely linked with?
5. Did Moscow monasteries own land and surf in the middle of the 18<sup>th</sup> century?
6. Moscow monasteries were centers of culture, weren't they? Prove this.
7. What did the government use monasteries and convents in the early 17<sup>th</sup> century for?

8. Why were most of the monasteries closed in the 18<sup>th</sup> century?
9. How many monasteries and convents did Moscow have by 1917?
10. When was the Novodevichiy Convent founded?
11. Who used to take veil in the Novodevichiy Convent in the 16<sup>th</sup>-17<sup>th</sup> centuries?
12. What historical values and attractions can be found in this convent?
13. Who was the Monastery of the Epiphany founded by?
14. In whose memory was the Cathedral of Christ the Saviour built for?
15. When was it consecrated?
16. What did it look like?
17. Why was the cathedral blown up and dismantled in the Soviet period?
18. What did the Soviet government intend to build on the site of the Cathedral of Christ the Saviour?
19. Was the Cathedral of Christ the Saviour restored or not?
20. Is it a carbon copy of the original?
21. When was the Patriarchal Museum of Church Art opened?
22. What exhibitions can you see there?
23. Where does a notable collection of icons come from?

***Task 2. Explain the following expressions. Find synonyms to them.***

To get underway, to take veil in, the bygone empire, an exact replica, to raze to the ground.

***Task 3. Are these statements true or false? Correct the wrong ones.***

1. After the Revolution the cathedral became a symbol of the bygone empire and it was decided to raze it to the ground.
2. By 1600 Moscow had 15 monasteries for men and 10 convents for women.
3. During mass anti-feudal uprising Moscow monasteries were the mainstays of reaction.



4. In the 16th and in the 17th century Moscow monasteries were built extensively of wood.
5. It was in the Novodevichiy Convent that Peter the Great was "elected to ascend the throne".
6. Right up to the middle of the 14<sup>th</sup> century the Moscow monasteries were large owners of land and serfs in various regions of Russia.
7. The oldest of the existing Moscow monasteries are the Novodevichiy and Christ the Saviour Monasteries.
8. A number of those monasteries were closely linked with royal families.
9. On the outside, four belfries, hung with 20 bells each surrounded a gigantic domes covered with sheets of bronze weighing 100 tons.
10. The cathedral was blown up and dismantled in 1935.
11. The Palace of Soviets was built on the site of the cathedral.
12. The Cathedral of the Epiphany (1624-96) with its belfry, the cells of the brothers, and the chambers of the dean in the courtyard (17<sup>th</sup> century) have been preserved to this day.
13. The construction began in 1995 and was completed in August of 2000.
14. It was built on the money raised by the people as a monument of memory and glory of warriors killed in the 1812 War.

**Task 4. Find 15 words in the grid. They can be horizontal, vertical, diagonal and backwards.**

|   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| C | O | N | V | E | N | T | P | A | L | A | C | E | L | G | L | O |
| A | T | C | K | L | N | F | O | R | T | R | E | S | S | R | G | T |
| T | P | A | T | R | I | A | R | C | H | D | Q | L | T | O | C | J |
| H | Q | I | C | O | N | G | B | E | L | S | R | S | Q | E | T | W |
| E | P | I | T | H | A | N | Y | F | S | K | T | G | L | W | R | J |
| D | Q | O | R | T | H | O | D | O | X | C | D | L | G | A | W | H |
| R | Y | R | E | T | S | A | N | O | M | F | O | R | G | F | B | F |
| A | P | X | A | S | F | M | F | L | F | C | M | T | Q | R | J | F |
| L | U | T | C | H | U | R | C | H | R | G | E | G | W | W | Q | M |



***Task 5. Speak on the following topics:***

1. The history of monasteries in Moscow.
2. The history of Novodevichiy Convent and the Cathedral of Christ the Saviour.

***Task 6. Make up a dialogue between a tourist and a guide based on the texts read.***

***\*Task 7. Turn to Unit 1 in Reader.***

## **Unit II. PALACES AND ESTATES**

*Read the texts below. Write out unknown words and expressions. Translate them with the help of the dictionary.*

### **Palaces and estate houses in Moscow**



The image of old Moscow, with its cozy "gentry" districts within the limits of the modern Garden Ring (Prechistenka, Ostozhenka, Staraya Basmannaya and Bolshaya Nikitskaya streets, Arbat side-streets, Lefortovo, etc.) was first formed by royal and boyar estates, and later by nobles' estates and town residences; they consisted of main buildings and various kinds of household structures adjusted more to country than to city life. Secluded inner life of the estates, typical of Russia at the end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> century, was carried on to Moscow where retired noble officials returned from St Petersburg. The estate usually included, in addition to the residential, or main building, household structures, a chapel, a park adjoining the house and a garden located nearby. The estate life in Moscow flourished in the times of Alexander Pushkin and Mikhail Lermontov; it is lovingly described in the works of Alexander Griboyedov, Ivan Turgenev and Ivan Goncharov. At the end of the 19<sup>th</sup>

century estates were replaced by standard city blocks of flats to let and small merchant houses.

### **The Village of Kolomenskoye**

Formerly a royal estate, at present a historical and architectural museum-reserve. The village of Kolomenskoye, standing on the high bank of the Moskva river, has been known since the 14<sup>th</sup> century. From the 15<sup>th</sup> century it had been property of the Great Prince, and then a royal estate.



Peter the Great spent his childhood there; after the seizure of Azov and victory over the Swedes at Poltava he stayed in Kolomenskoye before his ceremonial entry into Moscow. In the late 17<sup>th</sup> century a large wooden palace of Tsar Alexei Mikhailovich was built there (it has not been preserved); it struck the contemporaries with its size, original decoration of the chambers, tent-shaped roofs, richly ornamented porches and galleries.



The architectural ensemble of the estate includes a tent-roofed clock tower and entrance gates, the Bell-Tower Church of St George the Victorious (16<sup>th</sup> century), the Church of the Icon of Our Lady of Kazan (17<sup>th</sup> century) and a water-pumping tower (17<sup>th</sup> century). The best architectural monument of Kolomenskoye is the tent-roofed Church of the Ascension, whose elegant silhouette on a high riverbank can be seen from afar. The Church of the Ascension was built in 1532 to the order of Tsar Vasiliy III in honour of the birth of his heir, future Tsar Ivan IV the Terrible.

The church, almost 65 m high, rising high above the vast flood lands of the Moskva river was so unusual that a chronicler wrote that "the church was magnificent in its height and beauty and light, which has never been in Russia before". The Church of the Ascension is justly considered a masterpiece of Russian medieval architecture.

The combination of brick and white-stone details, emphasizing its vertical proportions makes the dynamic silhouette of the church graceful and elegant. Monuments of Russian wooden architecture were transferred

to the estate, most interesting of them are the house of Peter the Great from Archangelsk, the tower of the Bratsk prison from Siberia and a gate tower from St Nicholas Karelian Monastery. The estate has an old oak grove, the age of the trees is about 600 to 800 years.

Not far from the estate in the village of Dyakovo there is one of the most unusual 16<sup>th</sup>-century church buildings – the Church of St John the Forerunner, built by order of Ivan the Terrible in memory of his assuming the title of tsar. The austerity and strength of its body is combined with a variety and intensity of decorative motifs, where national Russian details co-exist with Italianisms, which were further developed in St Basil Cathedral on Red Square in Moscow.

### **The Kuskovo Estate**



It is one of the most beautiful palace and park ensembles in Moscow. The Kuskovo estate and lands around it belonged to Counts Sheremetyev (from the beginning of the 17<sup>th</sup> century). The ensemble of the estate together with the palace and park was designed by architect Karl Blank and built by serf architects of the count E Argunov, M. Mironov and G. Dikushin.

The wooden palace, built in the style of early classicism, with a columned portico, a suite of gala halls on the first floor, which have preserved the frescoes on the ceilings of the late 18<sup>th</sup> and the 19<sup>th</sup> century, with a beautiful collection of furniture, candelabra and family portraits, is one of the best examples of Moscow nobles' estates. In front of the palace a formal garden was laid out with a "Greenhouse", park pavilions (the Grotto, the Italian house, the Hermitage, and the Dutch house) which form unexpected sights among shadowy alleys and flower-beds (at present the park pavilions house an exposition of the museum collection of ceramics and porcelain).

The serf theatre was a special feature of the estate life of Counts Sheremetyev (the building of the theatre has not survived); performances

were often shown in the park parterre, Moscow nobles came to see them. Kuskovo was also famous for its firework displays and water shows, masquerades and promenades in the park.

### **The Kuskovo 18<sup>th</sup> Century Estate and Ceramics Museum**

The Kuskovo 18<sup>th</sup> Century Estate and Ceramics Museum has preserved the unique decor of the interior of the end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> century, a collection of porcelain, articles of Russian, foreign and Soviet ceramics and glass. Exhibited in the palace halls and pavilions are paintings, drawings (Russian and West-European engravings of the 18<sup>th</sup> century), works of decorative and applied arts (inlaid parquet floor, candelabra, chandeliers and furniture of the 18<sup>th</sup> and 19<sup>th</sup> centuries).

### **The Ostankino Palace-Estate**



It is the estate and park of Counts Sheremetyev. The village of this name has been known since the middle of the 16<sup>th</sup> century; in the 17<sup>th</sup> century Ostankino village was owned by Princes Cherkasskiy, and from the mid-18<sup>th</sup> century by Counts Sheremetyev. The ensemble of the estate was planned by Count Sheremetyev as a recreation palace and theatre.

The wooden palace designed by Francesco Camporessi was built by serf architect R. Argunov in the style of late classicism from 1791 to 1798; in addition to its columned portico, it is decorated with moulded sculptural reliefs by F. Gordeyev and G. Zamarayev.



The main building of the palace with a theatre and a suite of ceremonial rooms, richly decorated with ceiling frescoes, moulding, inlaid parquet floors, carved gilded and wooden lamps and crystal chandeliers, works of art and sculptures by Russian and European masters, is connected by low galleries

with side pavilions. The Egyptian Pavilion was intended for music concerts, dances, and the Italian Pavilion with a graceful rotunda facing the park for receptions. Ostankino had the best serf theatre in Moscow. Italian and Russian operas and ballets were staged there; they impressed the visitors with high professionalism of actors (Praskovya Zhemchugova and T. Shlykova-Granatova performed there), by splendour and wealth of stage settings. The best serf opera actress of the theatre was Praskovya Zhemchugova who became the legitimate wife of Count Sheremetyev, which met with misunderstanding and shocked high society. In memory of Zhemchugova, who died soon after child birth, Count Sheremetyev founded an almshouse in Moscow. Next to the Ostankino palace there is a brick building of the Church of the Holy Trinity, built in the Moscow Baroque style at the end of the 17<sup>th</sup> century (architect P. Potekhin).



Next to the estate palace a formal garden and a landscaped park have been partially preserved (became a city recreation park in 1932).

It was created to a design by serf architect A. Mironov in 1793. A large park and a 200-year-old oak grove form the centre of the landscaped park. There are old Slavs' burial mounds of the 11<sup>th</sup>-13<sup>th</sup> centuries on the territory of the park.

Now the palace houses the Ostankino Museum-Estate formed in 1918 as a palace-museum of serf art. Concerts of old music are held in the pavilions and the theatre.

***Task 1. Match the following words with their definitions:***

|             |  |
|-------------|--|
| to seclude  | to give up or cause to give up one's position or occupation;       |
| inner       | internal, inward;  |
| noble       | one who holds an office;   |
| an official | of high birth or exalted rank;                                     |
| to retire   | lawful, being in accordance with law and established requirements; |
| legitimate  | to thrive, to grow luxuriantly;                                    |

|                  |   |
|------------------|---|
| to flourish      | a failure to understand;  |
| gentry           | to offer or grant for rent or lease;                            |
| to let           | a candlestick or lamp with branches holding sockets for lights; |
| to assume        | people of good birth , breeding, and education;                 |
| austerity        | a member of servile feudal class bound to the soil;             |
| serf             | severity, sternness;  |
| porcelain        | a person's property in land and tenements;                      |
| candelabrum      | to keep or shut away from others;                               |
| misunderstanding | to receive;   |
| estate           | a hard, fine-grained, nonporous white ceramic ware              |

***Task 2. Which words go together according to the text?***

|            |            |
|------------|------------|
| "gentry"   | porch      |
| Garden     | chandelier |
| inner      | collection |
| noble      | ensemble   |
| royal      | portrait   |
| ceremonial | pavilion   |
| wooden     | entry      |
| ornamented | wife       |
| entrance   | gates      |
| elegant    | silhouette |
| oak        | rotunda    |
| park       | officials  |
| park       | palace     |
| beautiful  | floor      |
| family     | estate     |
| parquet    | architect  |
| recreation | palace     |
| serf       | life       |
| crystal    | Ring       |
| graceful   | grove      |
| legitimate | districts  |

***Task 3. Answer the following questions:***

1. How was the image of old Moscow within the limits of the modern Garden Ring first formed?
2. What was the inner life of the estates like?
3. What did the estate usually include?
4. The estate life in Moscow did not flourish in the 19<sup>th</sup> century, did it?
5. What were the estates replaced by?
6. Since what time has Kolomenskoye village been known?
7. What Russian tsar spent his childhood there?
8. What does the architectural ensemble of the estate include?
9. Why is the Church of the Ascension justly considered a masterpiece of Russian medieval architecture?
10. What are the most interesting monuments of Russian wooden architecture in Kolomenskoye?
11. What is the Church of St John the Forerunner noted for?
12. Whom did the Kuskovo estate and lands around it belong to?
13. The ensemble of the estate together with the palace and park were built by serf architects, weren't they?
14. What makes the wooden palace in Kuskovo one of the best examples of Moscow nobles' estates?
15. Why did the Moscow nobles enjoy coming to Kuskovo estate?
16. What is the Kuskovo 18<sup>th</sup> Century Estate and Ceramics Museum famous for?
17. Who planned the architectural ensemble of the Ostankino Palace-Estate?
18. Describe the interior of the Ostankino Palace-Estate.
19. Did Ostankino have a theatre? What kind of theatre was it? Name its most famous actors and actresses.
20. When was the Ostankino Museum-Estate formed? What tourist activities does it provide?

***Task 4. Make up words out of the letters.***

- 1) ttasee
- 2) ceauhricrtte

- 3) nelembe
- 4) ercnaiedl
- 5) ehisetuotl
- 6) donneamter
- 7) raqpute
- 8) fers
- 9) dmuracnelab
- 10) titporra

**Task 5. Translate into English and complete these sentences.**

1. Поместная жизнь процветала во времена... .
2. После захвата Азова Петр I... .
3. Самый замечательный архитектурный памятник Коломенского... .
4. Церковь Вознесения выглядела настолько необычно, что летописец... .
5. Недалеко от поместья в деревне Дьяково находится... .
6. Земли и усадьба в деревне Кусково принадлежали... .
7. В деревянном особняке сохранились... .
8. Перед особняком был разбит... .
9. В музее 18-го века в усадьбе Кусково выставлены... .
10. Останкинский дворец принадлежал... .
11. Египетский зал был предназначен для... .
12. Итальянский зал был спроектирован для... .
13. Усадьба «Останкино» также был знаменита своим театром, в котором... .
14. В память о Прасковье Жемчугове, граф Шереметьев... .
15. Рядом с усадьбой находятся... .

**Task 6. Fill in the prepositions and adverbs where necessary.**

1. They consisted ... main buildings and various kinds ... household. Structures adjusted ... country than ... city life.



2. The estate life ... Moscow flourished ... the times of Alexander Pushkin and Mikhail Lermontov; it is lovingly described ... the works of Alexander Griboyedov, Ivan Turgenev and Ivan Goncharov.
3. ... the seizure ... Azov and victory ... the Swedes ... Poltava Peter the Great stayed ... Kolomenskoye ... his ceremonial entry ... Moscow.
4. The Church of the Ascension was built ... 1532 ... the order of Tsar Vasiliy III ... honour ... the birth ... his heir, future Tsar Ivan IV (the Terrible).
5. The church, ... 65 m high, rising high ... the vast flood lands ... the Moskva river was so unusual.
6. ... the estate in the village ... Dyakovo there is one ... the ... unusual 16th-century church buildings – the Church of St John the Forerunner, built ... order ... Ivan the Terrible ... memory ... his assuming the title ... tsar.
7. ... the palace a formal garden was laid out ... a "Greenhouse" and park pavilions.
8. It is the estate and park ... Counts Sheremetyev. The village ... this name has been known ... the middle of the 16<sup>th</sup> century.
9. They impressed the visitors ... high professionalism ... actors ... splendour and wealth of stage settings.

***\*Task 7. Refer to Unit 2 in Reader.***

### **Unit III. PARKS AND GARDENS**

*Before reading and translating the texts answer the following questions: Have you ever been to any Moscow public parks or gardens? What are your personal impressions on the visit? Exchange views with your partner.*

#### **Moscow's parks and gardens**

In addition to the Moscow parks there are 13 gardens spreading over an area of 142 hectares. The oldest of them Neskushnyy Garden, Alexan-

drovskiy Garden, the “Hermitage” were laid out in the 18<sup>th</sup>-19<sup>th</sup> centuries and were private property. The gardens were opened to the public at a much later date. They have a wealth of trees and plants that were planted two or three centuries ago. The Alexandrovskiy Garden boasts of an oak-tree that is 200 years old.

### **The Botanical Garden**



There are four botanical gardens in Moscow. The oldest was laid out in 1706 on the order of Tsar Peter I as a field for growing medicinal herbs for the Medical Academy. It was passed on to Moscow University in 1805. The Academy of Sciences laid out its main Botanical Gardens in 1945 in Ostankino over an area of 360 hectares. Its botanical collection includes wild plants that grow locally and have been brought from other regions, and cultivated plants. Altogether there are 10 thousand varieties. Its dendrarium has 4,100 varieties of trees and shrubs; its rosarium – over 2,000 varieties, its collection of lilacs – 400 varieties. It also has a birch grove and a grove of oaks. The Timiryazev Agricultural Academy founded its Botanical Gardens in 1895. Moscow Sechenov Medical Institute (First Medical Institute) laid out its Botanical Gardens of medical herbs in 1946.

### **Sokolniki**

Sokolniki was a vast forest in the northeast of Moscow, next to the village of Alexeyevskoye in the north-west, Elk Island in the north and Preobrazhenskoye village in the east. Until the 17<sup>th</sup> century it was a place of royal falcon-hunting, then a settlement appeared where the tsar’s falconers lived, and from the 18<sup>th</sup> century, the tsar’s huntsmen. Later on from the 19<sup>th</sup> century Sokolniki field (part of the cut-down forest) was used for military maneuvers. The Sokolniki Park was created in 1931 and included famous birch and maple



groves, sections of the Siberian cedar, pines, linden-trees, larches and elms, in spring bird-cherry tree blossoms, as well as lilac bushes of different kinds and shades. There are many flower-beds and rosaries; a system of artificial lakes of the park was dug out when the park was planned back in the 18th century. At that time the central alleys of the park acquired their radial layout. Since the end of the 19<sup>th</sup> century Sokolniki has been a favourite place for promenades, Sunday outings and solitary rest. There is a luna park, a summer stage and a complex of buildings for international exhibitions. Next to the park is the Church of the Ascension (architect A. Tolstykh) was built in the neo-Russian style.

### **Zaryadye**



The park is located steps from St Basil's Cathedral, Red Square and the Kremlin, Zaryadye Park sits on a historically charged site flooded by both Russia's collective past and evolving aspirations. Zaryadye Park was inaugurated on 9 September 2017 by Russian President Vladimir Putin and Moscow Mayor Sergey Sobyannin. As a historic palimpsest, a 35-acre site has been populated by a Jewish enclave in the 1800's, as well as the foundations of a cancelled Stalinist skyscraper, followed by the Hotel "Rossiya" – the largest hotel in Europe until its demolition in 2007. For five years, this central piece of Moscow real estate-encompassing a quarter of downtown Moscow – remained fenced as plans to extend its use as a commercial center by Norman Foster were underway.

In 2012, the City of Moscow and Chief Architect Sergey Kuznetsov organized a design competition to transform this historically privatized, commercial territory into a public park. The selected competition design sought to create a park borne of Russian and Muscovite heritage as well as one that draws on the latest construction technologies and sustainability strategies.



As the first new park to be built in Moscow in the last seventy years, Zaryadye provides a public space that resists easy categorization. It is at once park, urban plaza, social space, cultural amenity, and recreational armature. To achieve this simultaneity, natural landscapes are overlaid on top of constructed environments, creating a series of elemental face-offs between the natural and the artificial, urban and rural, interior and exterior. The intertwining of landscape and hardscape creates a ‘Wild Urbanism,’ introducing a new offering to compliment Moscow’s historically formal, symmetrical park spaces.

Characteristic elements of the historic district of Kitai-Gorod and the cobblestone paving of Red Square are combined with the lush gardens of the Kremlin to create a new park that is both urban and green. A custom stone paving system knits hardscape and landscape together – generating a blend rather than a border – encouraging visitors to meander freely. Zaryadye Park is the missing link that completes the collection of world-famous monuments and urban districts forming central Moscow.

Visitors encounter terraces that recreate and celebrate four diverse, regional landscapes found in Russia: tundra, steppe, forest and wetland. These zones are organized in terraces that descend from northeast to southwest, with each layering over the next to create a set of programmed spaces integrated into the landscape: nature and architecture act as one.

The sectional overlay also facilitates active and passive climate-control strategies that ensure visitors can enjoy the park through all seasons.

Natural zones provide places of gathering, repose and observation, in concert with performance spaces and enclosed cultural pavilions. In addition to these programmed destinations, a series of vista points provide a frame for the city-



scape to rediscover it anew. Each visitor's experience is tailor made for them, by them.

The media center covers an area of 8,500 square meters. It exhibits Russian natural and architectural sights and covers various topics of the Russian history, such as the Battle of Borodino, the fire of Moscow, and the Council at Fili. In one of the pavilions of the media center, viewers are shown films about cultural monuments, protected areas and historical places of Russia. In the cinema, three rows of chairs are located on a movable platform in front of a concave screen, its shape creating a panoramic image.



The only digital media hall in Russia with a cylindrical screen and an interactive image virtually transports viewers to the times during the formation of Moscow.

In the park there is a concert hall with an amphitheatre. The building under a glass dome with an organ and a stage-transformer is a multifunctional concert venue. The building is set into the hill and it is possible to walk along its roof. Only the glass facade remains open.

The new Philharmonic replaces the concert site of the demolished Rossiya Hotel, on the site of which the park was built. It hosts symphonic music, as well as pop and jazz concerts.

***Task 1. Put in order and write words. Use your active vocabulary.***

ypproert \_\_\_\_\_

altwhe \_\_\_\_\_

osbat \_\_\_\_\_

obtacnila \_\_\_\_\_

hbrus \_\_\_\_\_

risaormu \_\_\_\_\_

icbhr \_\_\_\_\_

lailc \_\_\_\_\_

ehbr \_\_\_\_\_

lcfaon \_\_\_\_\_

rmuaeven \_\_\_\_\_

epormnaed \_\_\_\_\_

***Task 2. Translate from English into Russian.***

To be laid out, to plant, royal falcon-hunting, medicinal herbs, bird-cherry tree, botanical collection, to blossom, a birch grove, huntsmen, cultivated plants, rosarium, a shrub, military maneuvers, a wealth of plants, maple groves, the Siberian cedar, the Academy of Sciences, Elk Island, larches and elms, artificial lakes, central alleys, to pass on, dendrarium, solitary rest, Sunday outings.

***Task 3. Write all types of questions to these sentences.***

1. There are 13 gardens spreading over an area of 142 hectares.
2. The Academy of Sciences laid out its main Botanical Gardens in 1945 in Ostankino.
3. The Timiryazev Agricultural Academy founded its Botanical Gardens in 1895.
4. Its botanical collection includes wild plants that grow locally and have been brought from other regions, and cultivated plants.
5. Next to the park is the Church of the Ascension was built in the neo-Russian style.

***Task 4. Tick the correct sentence. Correct the wrong ones.***

1. The Alexandrovskiy Garden boasts of an elm-tree that is 200 years old.
2. The Botanical Garden was passed on to Moscow University in 2005.
3. Moscow Sechenov Medical Institute laid out its Botanical Gardens of medical herbs in 1956.
4. Since the beginning of the 19<sup>th</sup> century Sokolniki has been a favourite place for concerts.
5. The oldest of the Moscow parks are Neskushnyy Garden, Bitsevskiy Park, Izmailovskiy Park and the “Hermitage”.
6. Sokolniki was a vast forest in the southwest of Moscow, next to the village of Alexeyevskoye in the north-west.

7. Until the 16<sup>th</sup> century Neskushnyy Garden was a place of royal falcon-hunting.
8. Altogether there are 15 thousand varieties of plants in the Botanical Garden.

***Task 5. Make up a summary of the text. Use hints below.***

**I. The title of the text:**

- The text is headlined...
- The headline of the text I have read is...
- As the title implies, the text describes...

**II. The author of the text:**

- The author of the text is...
- The author's name is...
- Unfortunately, the author's name is not mentioned.
- The text was written by...
- It was published in...
- The text was taken from www. ...

**III. The main idea of the text:**

- The main idea of the text is...
- The text is about...
- The text is devoted to...
- The text deals with...
- The text touches upon the issue of...
- The purpose of the text is to give the reader some information on...
- The aim of the text is to provide the reader with some material on...

#### **IV. The contents of the text:**

- The author starts by telling the reader about...
- The author of the text writes (reports, states, stresses, thinks, notes, believes, analyzes, points out, says, describes, draws the readers' attention to...)
- Much attention in the text is given to...
- According to the text,...
- The text goes on to say that...
- It is reported in the text about...
- It is spoken in detail about...
- From what the author says it is clear that...
- The text gives a detailed analysis of...
- Further the author reports (writes, states, stresses, thinks, notes, believes, analyzes, points out, says, describes, draws the readers' attention to...)
- In conclusion, the author writes...
- The author comes to the conclusion that...

#### **V. Your opinion:**

- I found the text (rather) interesting (important, useful) because ...
- In my own opinion the text is (rather) interesting (important, useful, broadening) because ...
- I found the text easy (hard) to understand because...
- I suppose the text is...
- To my mind, ...

*Carefully read the texts on GORKIY CENTRAL RECREATION PARK and THE ZOO. Write out unknown words and expressions. Translate them with the help of the dictionary.*



## Gorkiy Central Recreation Park



Gorkiy Central Recreation Park is the first big recreation park in Moscow, was opened in honour of the tenth anniversary of the October Revolution (1928, architects Alexander Vlasov, Konstantin Melnikov, Lazar Lisitskiy). The park has an area of over 100 hectares with picturesque alleys, ponds and shadowy arbours. The Moskva river embankment forms a natural part of the ensemble, it is decorated with pavilions and staircases leading down to the river (architect Alexander Vlasov). The park has a big fairground, amusements, open-air theatres and sports sites, a huge amphitheatre known as the Green Theatre and a library.

The ensemble of the park includes Neskuchnyy Sad (Pleasure Gardens) with Pushkin Embankment and the former estate of Princes Trubetskoy. Neskuchnyy Sad with its quiet shadowy alleys, flower-beds and hillocks, was formed on the site of three estate parks which belonged to Princes Trubetskoy in the 18<sup>th</sup> century.

At the beginning of the 19<sup>th</sup> century the site of Neskuchnyy Sad was occupied by the Muscovites' favourite Open-Air Theatre. The park had changed several owners and when it became property of the royal family, it got its present name because promenades were arranged there in the absence of the owners, as well as theatre shows. The Neskuchnyy Palace (Alexander Palace) stands close to the gardens. It is built in the classical style, it originally belonged to a millionaire manufacturer Pavel Demidov (from 1756), and in the 19<sup>th</sup> century it was purchased by Emperor Nicolas I, who had the palace rebuilt and enlarged. A wide alley with a fountain leads to the front entrance of the palace. The palace still preserves its original planning and classical ornamentation of the ceremonial rooms of the first floor. Two wings are attached to the main building as well as the kitchen, the guards' house and the stables.



## The Zoo



Moscow Zoo has come a long way from its beginnings as a small zoological garden to the large scientific, educational and conservation institution that it is today. The zoo was founded in 1864 on the original 17<sup>th</sup> century territory of the village of Voskresenskoye near the Presnya River. The nearby Presnya ponds were famous for their pure water, and in the 18<sup>th</sup> century a large fish farm was set up here. In 1864 the All-Russian Imperial Society for the Acclimatization of Plants and Animals founded a zoological garden around the ponds and opened it to visitors on 13<sup>th</sup> February 1864. Anatoly P. Bogdanov, a professor at Moscow State University, was one of the organizational forces behind the founding of the zoo and called it "a living museum outdoors".

The zoo opened with some 134 specimens of domestic animals and 160 specimens of wild animals, including a rhinoceros, which was presented to the zoo by the Grand Duke Konstantin. The zoo was an instant success with visitors, but despite the entrance fees gathered in from these visitors and sponsorship from individuals and members of the Imperial family, the zoo started to experience severe financial difficulties. The Moscow City Government refused to support the zoo and after a disastrous three-year spell under the private ownership of the Ryabinin family, it was returned to the Society for the Acclimatization of Plants and Animals and fund raising activity started again. In 1905 the zoo territory was badly damaged during the revolutionary battles that erupted all over Moscow and many of the zoo buildings were damaged and some of the animals died tragically. After the October Revolution of 1917 the Society in charge of the zoo ceased to exist, and in 1919 the zoo was nationalized. In 1922 it was transferred to the authority of Moscow City Council and since then it has been supported by the City Authorities, who have more than doubled its territory.





The zoo functioned even during the years of the Second World War, when more than six million people visited its animals and educational centers. The zoo continued to expand and by the 1960s it boasted more than 500 species and subspecies and 3.5 thousand specimens. During the 1980s there were growing fears as to the state of disrepair of most of the zoo buildings and enclosures and in the early 1990s Moscow Mayor Yuri Luzhkov initiated and funded a massive redevelopment project that aimed to completely reconstruct and modernize the zoo.

Today Moscow Zoo covers an area of 20 hectares and is home to 960 species and over 5,000 animals and birds in all. The zoo's numerous rare and exotic species include Przewalski's wild horses, oxen with magnificent sharply-bent horns, Pere David's deer, wolves with manes of a yellowish red, Siberian tigers, handsome gray snow leopards, spectacled bears with white collars and white or yellow rings around the eyes, and tortoises from the Seychelles. The zoo also boasts an impressive and varied collection of birds, the most exotic of which is undoubtedly the Australian emu, which stands nearly two meters high. The zoo's Monkey and Cat Houses and aquariums are great favorites with the children and kids of all ages are kept constantly entertained by the animals, the information displays, the children's playgrounds and the numerous souvenir shops and cafes that are located throughout the territory of the zoo.

***Task 1. Look through the text and find English equivalents of the following:***

Центральный парк культуры и отдыха, детская площадка, живописная аллея, сохранять оригинальную планировку, крыло набережная, огромный амфитеатр, тенистая беседка, носорог, экземпляр, перестать существовать, реконструкция, ярмарочная площадь, эму, парковый ансамбль, олень, Сейшельские острова, летний театр под открытым небом, конюшня, клумба, собственность, променад, покупать (приобретать), вести к, фонтан, караульное помещение, иметь постоянный успех у зрителей, бизон, акклиматизация, здания, пройти

длинный путь, черепаха, вид, расширить, подвид, частное владение, миллионер, очковый медведь, впечатляющий, бедственный, информационный стенд, сувенирный магазин.

**Task 2. Give all the derivatives to the following words. Use them in the sentences of your own.**

Recreation, to change, to arrange, impressive, to entertain.

**Task 3. Find synonyms to the words in column A in the text. Fill in the table.**

| <b>A</b>  | <b>B</b> |
|---|----------|
| a rest  |          |
| visually attractive                             |          |
| a shelter in a garden which is formed by leaves |          |
| a narrow passage                                |          |
| a quay  |          |
| to embellish                                    |          |
| a venue   |          |
| a knoll   |          |
| a stroll  |          |
| a sovereign ruler                               |          |
| decoration                                      |          |
| a pattern                                       |          |

**Task 4. Fill in the blanks with the suitable words:**

Recreation park, to initiate, souvenir shops, alleys, massive, hectares, ceased to exist, entertainments, ponds, a zoological garden, flower-beds, hillocks, close to, a fountain, the Second World War, modernize, to fund, exotic, the Presnya River, visitors, fairground, domestic, amphitheatre, picturesque, a rhinoceros, entrance, shadowy arbours, to function, territory, animals, centers, Neskuchnyy Sad, reconstruct, library, emu, amusements, to boast, specimens.

1. The park has an area of over 100 \_\_\_\_\_ with  
\_\_\_\_\_ alleys, \_\_\_\_\_ and  
\_\_\_\_\_.
2. The Neskuchnyy Palace (Alexander Palace) stands  
\_\_\_\_\_ the gardens.
3. The zoo opened with some 134 \_\_\_\_\_ of  
\_\_\_\_\_ animals and 160 specimens of wild animals,  
including \_\_\_\_\_, which was presented to the zoo  
by the Grand Duke Konstantin.
4. A wide alley with \_\_\_\_\_ leads to the front  
\_\_\_\_\_ of the palace.
5. \_\_\_\_\_ with its quiet shadowy \_\_\_\_\_,  
\_\_\_\_\_ and \_\_\_\_\_, was formed on the  
site of three estate parks which belonged to Princes Trubetskoy in the  
18th century.
6. In the early 1990s Moscow Mayor Yuriy Luzhkov  
\_\_\_\_\_ and \_\_\_\_\_ a  
\_\_\_\_\_ redevelopment project that aimed to com-  
pletely \_\_\_\_\_ and \_\_\_\_\_ the zoo.
7. Gorky Central Recreation Park is the first big  
\_\_\_\_\_ in Moscow.
8. The Moscow Zoo provides many \_\_\_\_\_  
for children, playgrounds and the numerous  
\_\_\_\_\_ and cafes that are located  
throughout the territory of the zoo.
9. The park has a big \_\_\_\_\_, \_\_\_\_\_,  
open-air theatres and sports sites, a huge  
\_\_\_\_\_ known as the Green Theatre and a  
\_\_\_\_\_.
10. The zoo was founded in 1864 on the original 17th century  
\_\_\_\_\_ of the village of Voskresenkoye near  
\_\_\_\_\_.

11. In 1864 the All-Russian Imperial Society for the Acclimatization of Plants and Animals founded \_\_\_\_\_ around the ponds and opened it to \_\_\_\_\_ on 13 February 1864.
12. The zoo \_\_\_\_\_ even during the years of \_\_\_\_\_, when more than six million people visited its \_\_\_\_\_ and educational \_\_\_\_\_.
13. After the October Revolution of 1917 the Society in charge of the zoo \_\_\_\_\_, and in 1919 the zoo was nationalized.
14. The zoo also \_\_\_\_\_ an impressive and varied collection of birds, the most \_\_\_\_\_ of which is undoubtedly the Australian \_\_\_\_\_, which stands nearly two meters high.

***Task 5. Make up five questions on the text. Ask them to your partner. Change roles.***

***Task 6. Choose 5 sentences from the text and ask your partner to translate them into English.***

***Task 7. Make up a dialogue on the information read.***

## **Unit IV. MUSEUMS AND GALLERIES**

*Before reading the text, answer the following questions: What is your favourite type of painting art style? Have you any favourite painter?*

*Name the paintings that are most liked by you.*

## The Tretyakov Gallery



The Tretyakov Gallery is the treasure house of Russian and Soviet art. It is located in Lavrushinskiy Lane beyond the Moskva river, not far from the Kremlin. The peculiar façade of the gallery building which is reminiscent of an old Russian terem or a cathedral portal was built according to a design by an outstanding Russian painter, Victor Vasnetsov. In 1856 a young Russian merchant and businessman Pavel Tretyakov acquired several pictures of young Russian painters Yakobi and Klodt. A few years passed, the collection grew and, finally, Tretyakov developed an idea of creating a public museum of Russian art.

At first the pictures were displayed in the Tretyakovs' house but gradually special exhibition halls were built and attached to it.

In 1873 the halls were opened for everybody wishing to see the collection already famous and often referred to as the "Tretyakov Gallery".

For almost forty years Tretyakov worked to realize his idea and in 1892 he bequeathed his collection to the city. It contained more than 3,500 pictures.

Tretyakov started his collection with pictures by his contemporaries preferring painters of democratic views. There were colourful battle canvases by Vasiliy Vereshchagin, the historical and romantic *Princess Tarakanova* by Konstantin Flavitskiy and Vasiliy Perov's *Birdcatchers*. Then appeared inspired and elevated portraits of the old masters Levitskiy and Borovikovskiy, fascinating Rokotov's portraits and also Tretyakovs' contemporaries – Tropinin, Venetsianov, Bryullov. Moscow had never seen such a variety of paintings.

The appearance in the gallery of real masterpieces – *Ivan the Terrible and His Son Ivan* by Ilya Repin and *The Morning of the Strelts' Execution* by Vasiliy Surikov – became an outstanding event in the social and artistic life not only of Moscow but of the whole country. A visitor to the gallery will find himself in the world of fairytales and bylinas of Victor Vasnetsov, the flickering world of Levi-





tan's landscapes, portraits by Vasiliy Perov and an epic forest kingdom of Ivan Shishkin.

Ilya Ostroukhov was an active participant in the life of the gallery. Being an excellent painter he gathered an exclusive collection of icons which form the main body of the old Russian painting section in the Tretyakov Gallery. Here one can see mosaics dating back to the 10<sup>th</sup> and 11<sup>th</sup> centuries and perhaps the best-known icon of *Our Lady of Vladimir*, a unique monument of 12<sup>th</sup>-century Byzantine art. The fate of this icon was really dramatic. In the 12<sup>th</sup> century Prince Andrei Bogolyubskiy brought it from Byzantine to Vladimir, then it passed to a more powerful ruler in Kiev and finally decorated the Cathedral of the Assumption of the Moscow Kremlin. *Our Lady of Vladimir* was the most revered icon in Russia.

Represented in the gallery are icons by Andrei Rublyov (the famous *Holy Trinity*), Dionysius and the Stroganov school of icon-painting. Icons were painted on well-dried lime or fir boards. Small icons were painted on one board, and bigger ones on several boards fixed together with wooden nails. The front side of the board was covered with linen fabric and prime coating. Only mineral paints were used, then came gilding and finally the icon was covered with drying oil.

One of the halls contains the remarkable canvas by Alexander Ivanov, *Christ Before the Multitude*, which took twenty years to paint and is the biggest picture in the gallery.

In 1941 the treasures of the gallery were evacuated to Siberia but in May 1945 the doors of the Tretyakov Gallery were once again thrown wide open to the public.

Lavrushinskiy Lane is always crowded, one can hardly find a more attractive place in the whole Zamoskvorechye. Now the building of the gallery has been completely reconstructed: part of the collection – Soviet girt – is represented in the halls on Krymskiy Val, adjoining the House of Painters not far from Oktyabrskaya and Park Kultury Metro Stations. The collection of the Tretyakov Gallery has some 50 thousand paintings.

***Task 1. Answer the following comprehension questions:***

1. Where is the main exposition of the Tretyakov Gallery located?



2. What does the façade of the building of the gallery look like?
3. Who founded the gallery? What was his job?
4. Where were the pictures first displayed?
5. When were the halls opened?
6. Who did Pavel Tretyakov bequeath his paintings? How many canvases did his collection consist of?
7. What did Tretyakov start his collection with?
8. What canvases became an outstanding event in the social and artistic life not only of Moscow but of the whole country?
9. What was Ilya Ostroukhov's contribution to the gallery?
10. Describe the some stages of icon painting mentioned in the text.
11. How long did it take Alexander Ivanov to paint his *Christ before the Multitude*?
12. How many paintings has the Tretyakov Gallery got nowadays?

***Task 2. Look through the text and find English equivalents for:***

Treasure-house, to acquire, a colourful battle canvas, gradually, a remarkable canvas, contemporary, cathedral portal, to bequeath, outstanding, epic forest kingdom, mosaic, powerful ruler, merchant, an attractive place.

***Task 3. Scan the text and find Russian equivalents for the following words and word-combinations. Translate the sentences with them.***

Приобретать, «Иван Грозный и его сын Иван», возвышенный (величавый), царство, купец, художник, шедевр, эксклюзивная коллекция, сказка, холст, примыкать, грунтовать, трепещущий, участник, пейзаж, глубоко почитаемый, «Святая Троица», воодушевленный, выдающийся, привлекательный, византийское искусство, широко открывать двери публике, реконструировать.

***Task 4. Put in order and write the sentences.***

1. Kremlin It Lavrushinskiy Moskva is in from Lane beyond the not river located far the.

2. started his painters collection Tretyakov by democratic with his pictures views contemporaries preferring of.
3. the was an the participant in life active Ostroukhov gallery Ilya of.
4. one can mosaics centuries see back to here 10<sup>th</sup> dating 11<sup>th</sup> and the.
5. Prince 12<sup>th</sup> in Bogolyubskiy brought century the from to it Andrei Vladimir Byzantine.
6. with icons several were on and small together board bigger ones on painted one boards fixed wooden nails.
7. paints finally icon was were used, then came only gilding and mineral the covered drying with oil.
8. Siberia gallery were the in the Tretyakov of the the 1941 evacuated to May treasures but in 1945 doors of.

***Task 5. Study the description of “The Unequal Marriage” by Vasiliy Pu-kirev (1862). Analyze its structure. Underline stylistic devices used in the narration.***

The artwork “The Unequal Marriage” falls within a genre painting. It captures the moment of sacrament of a wedding in the Orthodox Church. The light falling from the window brightly illuminates only the groom, the bride and the priest. They are standing in the foreground of the picture.

The groom is old and unpleasant. He is wearing expensive clothes and awards, which indicates his high social rank. The man’s expression is impassive, disgustingly condescending, he only slightly glanced at the bride.

The girl’s face expresses despair and hopelessness. Her eyes are red with tears, her skin is sickly pale, her hand with the candles is hanging limply, her gaze is directed downwards. She held out her other hand to the priest for him to put the ring on her finger. The bride seems to feel like a powerless doll, which, in fact, she is.

The priest depicted in front of the couple hunched over them with a look from under his brows. He bows to the couple, but seems to express obvious disapproval.

There are two details in the picture that will attract your attention – the presence of the ghosts of the groom’s ex-wives: both are standing behind the priest.

Among the guests, the figure of the best man stands out – he’s portrayed on the right side of the picture behind the bride. His expression is one of displeasure, and his hands are folded across his chest.

The images of the best man and the bride have subtle, indirect connections. The artist demonstrated this by placing them in close proximity to each other. Besides, they are the only young people depicted in the painting. There is a rose pinned on the chest of the best man as it should be. But in that case the rose could contain a hidden meaning and be a sign that condemns the hero to suffering.

The faces of the other guests show sympathy, condemnation, or outright curiosity – these are the exact emotions that are caused by an unequal marriage in society.

The painting is an unsurpassed masterpiece that makes the viewer feel horrified by the oppressive atmosphere. Pukirev really managed to portray the unequal marriage in all its unattractiveness, to reflect the cynicism and greed of those who put benefits above true love.

***Task 6. Choose one of the paintings housed in Tretyakov Gallery and describe it using the support table below. Turn to Appendix I for necessary vocabulary.***



“Girl with peaches” by Valentin Serov (1887)



“The morning in a pine forest” by Ivan Shishkin (1889)



“Epical heroes” by Viktor Vasnetsov (1898)



“Lace maker” by Vasiliy Tropinin (1823)



“Rape of Europa” by Valentin Serov (1910)

***Task 7. Find all cases of the Past Perfect tense in the text and translate them.***

***Task 8. Give a summary of the text.***

### **Task 9. Do Test 1.**

*Carefully read the text on THE PUSHKIN MUSEUM OF FINE ARTS. Write out unknown words and expressions. Translate them with the help of the dictionary.*

#### **The Pushkin Museum of Fine Arts**



In the centre of Moscow where the old Volkhonka Street makes a smooth curve, leaving aside a near bank of the Moskva river while affording a beautiful prospect to the city, a festive building always attracts attention: an architectural ensemble of Volkhonka, conceived and created at the turn of the century by one of the leading Moscow architects of that time – Roman Klein.

This building houses the Pushkin State Museum of Fine Arts (former name – Fine Arts Museum of Moscow University).

The founder of the Museum Ivan Tsvetaev (1847-1913) was born in the family of a rural priest. He devoted all his life to classical philology, gave lectures in the universities of Warsaw, Kiev and Moscow. For 25 years he had been persistently working to fulfill his cherished beliefs: to open a Fine Arts Museum in Moscow. In 1896 Professor Tsvetaev organized in the Academy an artistic contest for the best design of the Museum building. At that time he got closer with Roman Klein who won the contest and was awarded a golden medal for his design.

Roman Klein (1858-1924) came from a wealthy Moscow family and lived in Malaya Dmitrovka Street. Middle Trading Rows on Red Square and Merelise trading house on Petrovka Street (now the Central Department Store), Borodinskiy Bridge across the Moskva river, Coliseum cinema in Chistye Prudy Boulevard (now Sovremennik theatre), burial vault chapel of Yusupovs' family in Arkhangelskoye, the building of Moscow Universi-



ty's faculty of geology on Mokhovaya Street and dozens of commercial, industrial and dwelling buildings in various neighbourhoods of Moscow were built according to his designs.



Having decided to use ionic columns an architectural concept for the building façade design, Klein made a trip to Greece. In Athens he almost lived on the Acropolis, making water-colour sketches of Parthenon and Erechtheion; he made measurements of the ancient cathedral, ordered plaster casts of a number of its fragments. Since every hall of the Moscow museum was designed in a certain historic style, Klein took several trips to Italy, France, Germany, and Egypt. Such trips were subsidized by Museum Arrangement Committee and by a patron of the arts Nechayev-Maltsev. In these countries he studied largest museums and art monuments, discussed separate elements of his design with world-famous experts in the sphere of museum-keeping and archaeology.



In order to make "Italian yard" Klein took the 14th century Borgello yard in Florence as a prototype. However, the architectural solutions of the Greek yard demanded from Klein an impressive amount of inventiveness and courage. In order to arrange full size Parthenon fragment, Lisistratus' monument and caryatids' portico, three major monuments of ancient Greek architecture, inside the Greek yard the Moscow architect had to design the space in the terraced form – such a form cannot be found in any museum of the world – plus to deepen it to the basement level.

Construction of such a monumental building, finishing the building with expensive materials, filling it with numerous exhibits ordered in various European countries all became possible due to the finances donated by Yuri S. Nechayev-Maltsov, owner of glass factories in the town of Gus-Khrustalnyy.



Shortly before the museum was opened the event, which immediately put the museum into the rank of first-class world museums, displaying original artworks took place. A well-known Russian Egyptologist Golenishchev announced he was going to sell out his rich collection of ancient





Egyptian monuments; moreover, he insisted the collection should be not sold abroad (though it promised him great money), but stay completely in Russia. The government purchased his collection at quite a modest price and Tsvetaev took active measures so that Golenishchev's collection should be owned by the Fine Arts Museum. In 1909 upon the State Duma and Senate resolution the collection was put into the Moscow Museum.

The official ceremony of opening the Museum took place on a bright sunny day of 1 June 1912, crowds of people were present. The opening ceremony was attended by the Emperor Nicholas II. The museum doors opened at the sounds of a specially composed cantata sung by the choir of 700 people.



Today this is the second country museum after the Hermitage. There are thousands of exhibits in the museum: marble sarcophagus, "Hercules in Wine", Aphrodite's torso, vases from Corinth, terracotta statuettes, beads, bracelets, rings.

The largest collection of paintings of 18th-19th century Italian artists – a gift of a Russian diplomat Shchyokin – laid the foundation of the collection. And nowadays one can see Botticelli, Veronese, and Perugino here.

The museum is proud of outstanding works of Rembrandt, Rubens, Van Dyck, Jordaens, Zurbaran, Murillo, Cranach, Poussin, Bruegel and others.



The collection of French artists of the 19<sup>th</sup>-20<sup>th</sup> centuries is the richest one all over the world: Monet, Renoir, Degas, Van Gogh, Gauguin, Cezanne, Matisse, plus the 20<sup>th</sup> century – Picasso, Leger.

The museum regularly organizes the exhibitions of masterpieces of the world culture from other Russian and foreign museums.

***Task 1. Look through the text and find Russian equivalents of the following:***

A beautiful prospect to the city, to announce, a festive building, statuettes, a cantata, to be awarded, a masterpiece, a glass factory, at the turn of the century, a modest price, a world-famous expert, a country priest, persistently, an artistic contest, the Hermitage, beads, a wealthy Moscow family, to fulfill, cherished beliefs, neighbourhood, an architectural concept, plaster cast, dwelling buildings, to be subsidized, to donate, to make a smooth curve, original artworks, to purchase, sarcophagus, outstanding works.

***Task 2. Look through the text and find English equivalents of the following:***

Великолепный вид на город, музей гордится..., принять постановление, изобретательность, итальянский художник, выставка шедевров, кинотеатр «Колизей», в конце века, посетить церемонию открытия, Государственная дума, древнеегипетские памятники, район, углублять, смелость, по причине, архитектурное решение, положить начало коллекции, исполнять заветные мечты, посвятить всю свою жизнь, поставить в один ряд с, геология.

***Task 3. Make up words out of the letters.***

- 1) onoclectil
- 2) panginti
- 3) catraotetr
- 4) natcata
- 5) nomutmen
- 6) hixteib
- 7) otpocir
- 8) caniten
- 9) heckts
- 10) sorot



**Task 4. Find synonyms to the words in column A in the text. Fill in the table.**

| <b>A</b>                                  | <b>B</b> |
|---|----------|
| a view                                    |          |
| a group of items                          |          |
| to lodge                                  |          |
| creative art                              |          |
| an owner                                  |          |
| study of language and literature          |          |
| aesthetically pleasing                    |          |
| an upright pillar                         |          |
| a copy of a statue                        |          |
| decision                                  |          |
| an official representing a country abroad |          |
| a painted picture                         |          |

**Task 5. Note down 5 sentences of your own with your active vocabulary in English.**

**Task 6. Translate into English and complete the sentences.**

1. Строительство такого монументального здания стало возможным благодаря... .
2. Путешествия Романа Кляйна в Италию, Францию, Германию и Египет финансировались... .
3. Незадолго до открытия музея русский египтолог Голенищев заявил... .
4. Основатель музея ... .
5. В музее выставлена самая большая коллекция... .
6. На официальной церемонии открытия Музея изобразительных искусств присутствовал... .
7. В великолепном здании на улице Волхонке расположен... .
8. В Афинах Кляйн жил... .

9. По проектам Романа Кляйна были построены... .
10. Архитектурные решения Греческого зала потребовали от знаменитого архитектора... .

***Task 7. Agree or disagree with the following statements. Give your reasons.***

1. The building on Arbat Street houses nowadays the State Fine Arts Museum named after Pushkin.
2. The current name of the museum was Fine Arts Museum of Moscow University.
3. The founder of the Museum Ivan Tsvetaev (1847-1913) was born in the family of an architect.
4. For 25 years Klein had been persistently working to fulfill his cherished beliefs: to open a Fine Arts Museum in Moscow.
5. Roman Klein (1858-1924) came from a poor Moscow family and lived in Tverskaya Street.
6. Tsvetayev made measurements of the ancient cathedral, ordered plaster casts of a number of its fragments.
7. Klein studied largest museums and art monuments, discussed separate elements of his design with world-famous experts in the sphere of museum-keeping and archaeology.
8. In order to make "Italian yard" Klein took the 14<sup>th</sup> century Borgello yard in Florence as a prototype.
9. Inside the Greek yard the Moscow architect had to design the space in the terraced form. Such a form can be found in Louvre.
10. Yuri Nechayev-Maltsov, owner of glass factories in the town of Gus-Khrustalnyy subsidized construction of Pushkin museum of Fine Arts.
11. After the opening of this museum a well-known Russian Egyptologist Golenishchev announced he was going to sell out his rich collection of ancient Turkish and Greek monuments.
12. The tsar purchased his collection at quite a modest price and Tsvetaev took active measures so that Golenishchev's collection should be owned by the Fine Arts Museum.

13. The official ceremony of opening the Museum took place on a bright sunny day of 10 June 1914, with crowds of people present.
14. The museum is proud of outstanding works of Rembrandt, Rubens, Van Dyck, Jordaens, Zurbaran, Murillo, Cranach, Poussin, Bruegel and others.

***Task 8. Ask 5 questions of different types to your partner based on the information read.***

***Task 9. Make up a summary of the text.***

*Carefully read the following texts on some Moscow museums. Write out unknown words and expressions. Translate them with the help of the dictionary.*

### **F.M. Dostoevskiy Apartment-Museum**



Fedor Mikhaylovich Dostoevskiy (1821-1881) is one of the outstanding Russian writers. He was born in Novaya Bozhedomka Street in the building of the Mariinskaya Hospital (now 2 Dostoevskiy Street, where the Museum is now; Memorial plaque, in 1936 a monument to Dostoevskiy was transferred here from Tsvetnoy Boulevard, where it was from 1918). He learned at L.I. Chermak's boarding school in Novaya Basmannaya Street. In 1837 he moved to St Petersburg. During his last stay in Moscow he often visited Moscow where he stayed at his sister V. Ivanova in Staraya Basmannaya Street and in Lyublino. During his last stay in Moscow he was present at the Pushkin Festivities (1880) and spoke in the Noblemen's Assembly. In 1928, an apartment-museum, containing documents and things collected by the writer's widow was opened in the left wing of the building of the former Mariinskaya Hospital where Dostoevskiy lived in 1823-1837 in the apartment of his father, a regimental surgeon M.A. Dostoevskiy. One can see here things which belonged to his family: furniture, portraits, photographs, documents, early publications of

his works, manuscripts, illustrations to his books and the writer's death-bed mask.

### **Leo Tolstoy Museum**



The museum was opened in 1911. In manuscripts archive there are autographs of all works written by Tolstoy, his diaries, correspondence, autographs of persons from the writer's close circle. One can see here Tolstoy's lifetime portraits, his personal things, hear recordings of Tolstoy's voice, watch the film of 1908-1910, illustrations to his works. In November annual Tolstoy readings are held at the Museum. The Museum's building designed by Grigoryev was erected in 1817-1822. The Museum's branches are: a museum at Leo Tolstoy station (former Astapovo) in Lipetsk Region and L.N. Tolstoy's museum-estate at 21 Leo Tolstoy Street.

### **A.M. Gorkiy Apartment-Museum**

Maxim Gorkiy (1868-1936) (pseudonym; real name, Alexei Peshkov) was a writer. He visited Moscow for the first time in the spring of 1889. Coming to Moscow in 1915-1929, Gorkiy stayed at the apartment E. Peshkova. In 1931-1936 Gorkiy lived in a house at 6/2 Nikitskaya Street. In 1965 a memorial Gorkiy Apartment-Museum was opened here (a library, Gorky's personal things). Monuments to Gorkiy are based on Belorusskiy Station Square (1951, sculptors V.I. Mukhina, I.D. Shadr, and others), 25A Povarskaya Street, former Vorovskiy Street, sculptor V.I. Mukhina, 1956). In 1932 Gorkiy's name was given to a street, a lane, an embankment, the Institute of World Literature of the USSR Academy of Sciences, the Central Recreation Park, the Moscow Art Theater, the Central Studio of Children's and Youth Films, several libraries. From 1937 the Gorkiy Literary Museum has functioned here.



### **A.M. Vasnetsov Apartment-Museum**



Appolinariy Vasnetsov (1856-1933) was a painter and graphic arts artist. He was V.M. Vasnetsov's brother and lived in Moscow since 1890. During 1901-1918 he was engaged in teaching. He was a member of the Society of Travelling Art Exhibitions, one of the founders of the Union of Russian Artists (1903). He also was a member of the Commission for the Preservation of Ancient Monuments at the Moscow Archaeological Society (from 1900; from 1906 he was a member of this Society). From 1918, he headed the Commission for Studying Old Moscow, and participated in archaeological research during excavations in central Moscow. From the 1890s he worked predominantly at the architectural landscape of ancient Moscow striving for the archaeological exactness of details and documentary precision of genre scenes. He was buried at the Vvedenskoye cemetery. In 1965 an apartment-museum was opened in the house where he lived in 1903-1933 (6 Furmanny Lane; a memorial plaque). Here one can see Vasnetsov's works, furniture designed by him, his personal things, and documents bearing on his scientific and social activity).

### **A.N. Scriabin Apartment-Museum**

Alexander Scriabin (1871/72-1915) was a composer and pianist. He was born in Moscow, graduated from Moscow Conservatoire (1892). During 1892-1903 he was a professor of the Moscow Conservatoire. Many of his works were composed and performed for the first time in Moscow, including three symphonies (1900-1904), tone poem "Prometheus" (1910). He was buried at the Dorogomilovskoye cemetery (in 1940 his remains were transferred to the Novodevichye cemetery). From 1912 he lived in Nikolo-Peskovskiy Pereulok (now 11 Vakhtangov Street) where a museum was opened in 1922.



## Andrey Rublev Old Russian Art Museum



The museum was founded in 1947, opened in 1960. It occupies several buildings of the former Monastery of St Andronicus whose monk painter Andrey Rublev was supposedly born circa 1360/1370 and died in 1427, according to other sources – 1430. Andrey Rublev was the founder of the Moscow school of painting. He created icons and murals (not preserved) of the Cathedral of the Annunciation in the Moscow Kremlin (1405, jointly with Theophanous the Greek and Prokhor from Gorodets). Icons of the Zvenigorod type (at the turn of the 15th century; according to other investigations, the 1410s), "Trinity" (the end of the 14<sup>th</sup> century-the beginning of the 15th century; according to other investigations, around 1412 or 1427), frescos of the Assumption Cathedral in Vladimir (jointly with Daniil Cherny and other master-craftsmen, 1408; partly preserved). He was buried in the Monastery of St Andronicus where in 1947 the Andrey Rublev Old Russian Art Museum was founded (there is a memorial plaque on the building of the Cathedral of Our Savior). There is a monument to Rublev in the public garden before the Monastery (1967, sculptor V.G. Lenskaya).





The Museum collection numbers two thousand works of art of the 14<sup>th</sup> century-the beginning of the 18th century (most exhibits were found by the Museum's expeditions in ancient towns and villages of Russia in the 1950s-1960s), predominantly icons, and fragments of murals, jewellery, metal items (embossing, casting), carved wood, relics of some outstanding works of Old Russian Art.

### **“The Battle of Borodino” Museum-Panorama**



“The Battle of Borodino” panorama was opened in 1962. The building was erected by a special design (architects A.P. Korabelnikov, A.A. Kuzmin, S.I. Kuchanov, and design engineer Y.E. Avrutin). The facades are decorated with two mosaic panels measuring 75 sq.m: "Levee En Masse and the Fire of Moscow", "The Victory of the Russian Troops and the Expulsion of Napoleon" (artist B.A. Talberg); cast-iron bas-reliefs depicting armor (sculptor I.P. Vitaly) are mounted in side pylons. In front of the building, on a stone parapet, stand captured French guns. In 1973, a monument to M. Kutuzov was erected here. The panorama is located beside "Kutuzov's izba", a common grave where 300 warriors, participants in the Battle of Borodino, 1812, are buried. Exhibits are placed in the introductory hall, devoted to the events of the Patriotic War of 1812, the "round" hall where works of artist F.A. Roubeau are rep-

resented, the panorama hall (panorama), and the hall containing documents associated with the rout of the Napoleonic troops.

"The Battle of Borodino" panorama (115 m in circumference and 15 m high) was created by Roubaud in 1910-1912. The panorama shows the tensest moment of the Battle of Borodino, the French assault at the village of Semenovskoye at noon on 26 August (7 September), 1812. The author is Franz Roubaud (1856-1928), a battle painter. He went to a drawing school in Odessa (from 1856), studied at the Academy of Arts in Munich (from 1877). He taught at the Academy of Arts in St Petersburg (1904-1912). The panorama has been preserved due to the efforts of Soviet restorers, guided by I.E. Grabar, P.D. Korin, I.V. Yevstigneyev, in the late 1940s, 1962, and 1967.



### **State History Museum**



The museum was founded in 1872 and opened to public in 1883. The funds of the Museum (1978) number 4.5 m exhibits. Their core was constituted of the collections of the Sevastopol section of the 1872 Polytechnical Exhibition, collections of P.I. Shchyukin, I.E. Zabelin, D.Y. Samokvasov, A.P. Bakhrushin, A.D. Chertkov, and others. During 1923-1976, over 500 archaeological expeditions and over 200 expeditions concerned with the history of everyday things were launched to augment the Museum's funds. A lecture agency functions at the Museum. The Museum is a scientific-methodological centre for history and local lore museums. The Museum's building was erected in 1875-1881 (architect V.O. Sherwood, engineer A.A. Semyonov). The Museum's branches in Moscow are: the Cathedral of the Protecting Veil of the St Virgin, the Novodevichiy Convent, the St Trinity Church (in Nikitniki), the Chambers of the 16<sup>th</sup>-17<sup>th</sup> centuries Museum.



## **The Puppet Museum**



The Puppet Museum at the Sergey Obraztsov Puppet Theater was set up in 1937 and in the course of sixty years it has become one of the most interesting puppet collections in the world. Here one can see antique puppets beside Punch and the Ukrainian Nativity Play, the French magic lantern near Czech Spejbl and Chinese puppet theater, Vietnamese water theater and Sergey Obraztsov's puppets. There are over 3,500 puppets, 8,000 posters, dozens of thousands of photographs, slides, many films and video films which are carefully preserved here. The Museum's exhibition has been successfully shown in Austria, Germany, South Korea, Poland, Bulgaria and other countries.

## **Moscow State University Zoological Museum**

Founded as Natural History Study in 1791; it was opened to the public in 1805. The Museum's modern building was specially built for it (1896-1902, architect K.M. Bykovskiy). Exhibits are displayed in three halls (the first two halls represent in a systematic order over 10,000 modern animal species of the world; the third hall is devoted to the evolution theory).



The Museum has over 2 million invertebrates and over 400,000 vertebrates.

K.F. Rouillet, A.P. Bogdanov, N.M. Przhevalsky, N.A. Severtsov, A.N. Severtsov, B.B. Rodendorf, L.S. Berg and other outstanding biologists and geographers contributed to forming the Museum's funds. The Museum is a scientific and teaching center of the department of biology of Moscow University and Moscow secondary schools.

### ***Task 1. Answer the following comprehension questions:***

1. Where was Fedor M. Dostoyevskiy born?
2. Where did he study?
3. When did he move to St. Petersburg?

4. What meeting did he attend during his last visit to Moscow?
5. When was his apartment-museum in Moscow opened?
6. What things are exhibited there?
7. Where is L. Tolstoy's museum located?
8. When was it opened?
9. What exhibits are displayed in his museum?
10. Who was the building of this museum designed by?
11. Where did Gorkiy live in Moscow?
12. When was a museum to him opened?
13. What was Gorkiy's name given to in 1932?
14. Who was A.M. Vasnetsov?
15. Why was an apartment-museum to him opened in 1965?
16. When was a museum to A. Skryabin opened? Where is it located?
17. When was a museum to A. Rublev opened in Moscow?
18. What did Andrey Rublev found? Enumerate some of his most famous icons.
19. How many exhibits are there in his museum? What are they?
20. When was "The Battle of Borodino" panorama opened?
21. What are its facades decorated with?
22. What are its exhibits devoted to?
23. Who was "The Battle of Borodino" panorama created by?
24. What does the panorama show?
25. How many exhibits does the Museum of State History number? When was it opened?
26. What is its collection famous for?
27. Who set up the Puppet Museum? What can one see there?
28. When was Moscow State University Zoological Museum founded?
29. How many exhibits are displayed there?
30. Who contributed to its funds?

***Task 2. Look through the text and find Russian equivalents of the following:***

Memorial plaque, armor, animal species, to transfer, boarding school, casting, an apartment-museum, regimental surgeon, publication, manuscript, archive, vertebrate, autograph, relics, museum-estate, lane, the Central Studio of Children's and Youth Films, magic lantern, the Commission for the Preservation of Ancient Monuments at the Moscow Archaeological Society, a composer, tone poem, predominantly, monk painter, graphic arts artist, source, murals, the public garden, embankment, to graduate from, embossing, to strive for, mosaic panels, cast-iron bas-reliefs, stone parapet, the tensest moment, assault, drawing school, evolution theory, invertebrate.

**Task 3. Find synonyms to the words in column A in the text. Fill in the table.**

| <b>A</b>                          | <b>B</b> |
|-----------------------------------|----------|
| a work of art or item of interest |          |
| a doll                            |          |
| a journey                         |          |
| a picture with a wide view        |          |
| a low relief                      |          |
| a tall metal structure            |          |
| a railing                         |          |
| an inlay                          |          |
| a graffiti                        |          |
| a painting of a holy figure       |          |
| a remnant                         |          |
| a plate                           |          |
| a trio                            |          |
| a picture                         |          |
| a hole                            |          |
| an author                         |          |
| a drawing                         |          |
| large movable equipment           |          |
| a written-by-hand document        |          |
| a sketch                          |          |

**Task 4. Fill in the blanks with a suitable word or combination. Use the correct tense form of the verbs:**

**Outstanding, St. Petersburg, documents, Germany, former, publications, invertebrates, lifetime, recordings, Nikitskaya Street, core, the USSR Academy of Sciences, vertebrates, a lane, libraries, represent, assault, boarding school, to be engaged in, to head, to participate, excavations, pianist composer, to perform, furniture, the Monastery of St. Andronicus, to number, expeditions, manuscripts, the Moscow Art Theater, to belong, magic lantern, Austria, panorama, M. Kutuzov, a scientific-methodological center, biology, introductory hall, the Battle of Borodino, the Puppet Museum, antique, water theater, secondary schools, Bulgaria, animal species, scientific.**

1. In 1928, an apartment-museum, containing \_\_\_\_\_ and things collected by the writer's widow was opened in the left wing of the building of the \_\_\_\_\_ Mariinskaya Hospital.
2. The \_\_\_\_\_ panorama shows the tensest moment of \_\_\_\_\_, the French \_\_\_\_\_ at the village of Semenovskoye.
3. In 1837 Dostoevskiy moved to \_\_\_\_\_.
4. One can see here things which \_\_\_\_\_ to his family: \_\_\_\_\_, portraits, photographs, documents, early \_\_\_\_\_ of his works and \_\_\_\_\_.
5. In 1931-1936 Gorkiy lived in a house on 6/2 \_\_\_\_\_.
6. Dostoevsky learned at L.I. Chermak's \_\_\_\_\_ on Novaya Basmannaya Street.
7. One can see here Tolstoy's \_\_\_\_\_ portraits, his personal things, hear \_\_\_\_\_ of Tolstoy's voice, watch the film of 1908-1910, illustrations to his works.
8. Dostoevskiy (1821-1881) is one of the \_\_\_\_\_ Russian writers.

9. In 1932 Gorkiy's name was given to a street, \_\_\_\_\_, an embankment, the Institute of World Literature of \_\_\_\_\_, the Central Recreation Park, \_\_\_\_\_, the Central Studio of Children's and Youth Films, several \_\_\_\_\_.
10. Many of his works were composed and \_\_\_\_\_ for the first time in Moscow.
11. From 1918, he \_\_\_\_\_ the Commission for Studying Old Moscow, and \_\_\_\_\_ in archaeological research during \_\_\_\_\_ in central Moscow.
12. Alexander Scriabin (1871/72-1915) was a \_\_\_\_\_ and \_\_\_\_\_.
13. Exhibits are placed in the \_\_\_\_\_, devoted to the events of the Patriotic War of 1812.
14. He was buried in \_\_\_\_\_ where in 1947 the Andrey Rublev Old Russian Art Museum was founded.
15. Exhibits are displayed in three halls (the first two halls \_\_\_\_\_ in a systematic order over 10,000 modern \_\_\_\_\_ of the world).
16. One can see \_\_\_\_\_ puppets beside Punch and the Ukrainian Nativity Play, the French \_\_\_\_\_ near Czech Spejbl and Chinese puppet theater, Vietnamese \_\_\_\_\_ and Sergei Obraztsov's puppets.
17. The Museum has over 2 million \_\_\_\_\_ and over 400,000 \_\_\_\_\_.
18. The Museum collection \_\_\_\_\_ two thousand works of art of the 14<sup>th</sup> century-the beginning of the 18<sup>th</sup> century (most exhibits were found by the Museum's \_\_\_\_\_ in ancient towns and villages of Russia).
19. During 1901-1918 he \_\_\_\_\_ teaching.
20. The Museum is a \_\_\_\_\_ and teaching center of the department of \_\_\_\_\_ of Moscow University and Moscow \_\_\_\_\_.

21. In 1973, a monument to \_\_\_\_\_ was erected here.
22. "The Battle of Borodino" \_\_\_\_\_ (38 Kutuzovsky Prospekt) was opened in 1962.
23. \_\_\_\_\_ at the Sergei Obraztsov Puppet Theater was set up in 1937.
24. Their \_\_\_\_\_ was constituted of the collections of the Sevastopol section of the 1872 Polytechnical Exhibition.
25. The Museum is \_\_\_\_\_ for history and local lore museums.
26. The Museum's exhibition has been successfully shown in \_\_\_\_\_, \_\_\_\_\_, South Korea, Poland, \_\_\_\_\_ and other countries.

***Task 5. Look at these dates and names. What landmarks in the history of Moscow museums are they related to? How are these chronotopes reflected in the history of Moscow?***

(1821-1881),  
 1936,  
 1837,  
 1928,  
 1911,  
 (1868-1936),  
 1965,  
 1932,  
 1937,  
 (1856-1933),  
 (1871/72-1915),  
 1910,  
 1922,  
 1947,  
 1962,  
 1973,  
 1812,

26 August (7 September) 1812,  
1872,  
1896-1902,  
1805,  
L.I. Chermak's,  
Grigoryev,  
Astapovo,  
Alexei Peshkov,  
Sergei Obraztsov,  
The Monastery of St. Andronicus,  
A.P. Korabelnikov, A.A Kuzmin, S.I. Kuchanov, Y.E. Avrutin,  
F.A. Roubaud

***Task 6. Speak on one of the museums.***

## **Unit V. THEATRES AND CIRCUSES**

*Before you read the texts, answer the question below: Are you an avid theatre-goer?*

*Carefully read the texts. Write out unknown words and expressions. Consult the glossary if needed.*

### **The History of Moscow's Theatres**

The Boyar Matveyev's house was known to all Moscow in the middle of the 17<sup>th</sup> century. It stood between Myasnitskaya and Pokrovka Streets and was one of the first stone Boyar houses. It was in this house that Tsar Alexey Mikhailovich took fancy of the young relative of Matveyev, Natalya Naryshkina, the daughter of the Strelets regiment commander in Smolensk. It was her who the sovereign chose as his second wife after the death of Tsarina Maria Miloslavskaya.



The Tsar tried his best to give pleasure and an occasion for gaiety to his new wife and for this purpose he decided to have a theatre erected on Matveyev's advice. It was difficult to embark on such an enterprise, rather unprecedented for Moscow, without the help of foreigners, and the sovereign ordered Master Johann Gregory from Nemetskaya Sloboda (the German Quarter, one of the Moscow suburbs) to construct a theatre which was built in the village of Preobrazhenskoye on the Yauza river embankment. The theatre was state-owned and had been built for the Tsar's fun. Many masters, Russians, as well as foreigners, had to work at the construction.

The first performance was held on 17 October 1672. Seniority was strictly observed at the theatre like at all the most important state ceremonies. While the Tsar was sitting in front of the centre of the stage the Boyars took places on benches behind the Tsar but so that not to hinder the young tsarina looking at everything that was going on from a special little *klet* (room) situated in the end of the premises. The performance was lasting for a long time – the play consisted of seven acts not counting the "prelude". There occurred also deviations from the Bible story that brought the audience to life.

After the play about Esther the sovereign was presented with a ballet about Orpheus. The Tsar enjoyed the performance to such an extent that he was seeing it for ten hours at a stretch without quitting the seat. The performance having been finished, the actors were getting stiff in a respectable bow till the spectators left the premises. After that it was decided to stage other topics from the Bible and with this view some Russians from the Novomeshchanskaya Sloboda were recruited to perform. However, that pursuit was for them a new and unusual one and they were being occupied with it not by their own will but on the Tsar's decree. In order they could not run away they were carried to Gregory's lessons under guard. That process continued till Gregory's death. However, soon, on 29 January 1676, the Tsar himself died.



A network of theatrical entertainment establishments started to be formed under Peter the Great when the first public theatre was built on Red Square and in noblemen's estates opera-houses and home-theatres appeared.



The oldest buildings which have survived nowadays date back to the first half of the 19th century and they are: Bolshoi and Malyy Theatres, the theatre in Arkhangelskoye and the hall of the Ostankino Palace (dates back to the late 18th century).

***Task 1. Look through the text once again and find English equivalents for:***

Regiment commander, sovereign, to give pleasure, an occasion, to recruit, Orpheus, for this purpose, theatrical entertainment establishments, unprecedented, suburbs, for fun, to take fancy of, to last for, spectators, to be strictly observed, deviations, to construct a theatre, the Bible, to such an extent, premises, stiff, a respectable bow, to survive.

***Task 2. Put the letters in order and write words. Use your active vocabulary.***

cperorrfmane \_\_\_\_\_  
 tspcateor \_\_\_\_\_  
 rmbeak \_\_\_\_\_  
 sarnati \_\_\_\_\_  
 icoascon \_\_\_\_\_  
 lpesauer \_\_\_\_\_  
 dnerhi \_\_\_\_\_  
 eunacdie \_\_\_\_\_  
 wonetrk \_\_\_\_\_  
 trrueci \_\_\_\_\_

***Task 3. Explain the following expressions. Use them in the situations of your own.***

To take fancy of, to give pleasure to, to embark on a business, to bring smb. to life, to follow somebody's advice.

***Task 4. Put these sentences in order according to the text.***

1. A network of theatrical entertainment establishments started to be formed under Peter the Great.
2. It stood between Myasnitskaya and Pokrovka Streets and was one of the first stone Boyar houses.
3. After the play about Esther the sovereign was presented with a ballet about Orpheus.
4. The performance was lasting for a long time – the play consisted of seven acts not counting the "prelude".
5. The theatre was state-owned and had been built for the Tsar's fun.
6. It was difficult to embark on such an enterprise, rather unprecedented for Moscow.
7. The performance having been finished, the actors were getting stiff in a respectable bow till the spectators left the premises.
8. The first performance was held on 17 October 1672.
9. The oldest buildings which have survived nowadays date back to the first half of the 19th century.
10. In order they could not run away they were carried to Gregory's lessons under guard.

***Task 5. Translate the following sentences into Russian.***

1. Именно Наталью Нарышкину царь и выбрать себе в жены.
2. Царь построил театр по совету Матвеева.
3. Царский театр был построен в деревне Преображенское на берегу Яузы.
4. Петр Первый положил начало формированию сети «театральных заведений», а первый публичный театр появился на Красной площади.
5. Самые старые здания театров датированы первой половиной 19 века.
6. Первое театральное представление длилось очень долго.

7. Многие русские, в также иностранные мастера, участвовали в строительстве здания театра.
8. Дом боярина Матвеева, располагавшийся между Мясницкой и Покровкой, был одним из первых каменных боярских домов.

**Task 6. Make up a dialogue based on the information read.**

*Carefully read the texts. Write out unknown words and expressions. Translate them with the help of the dictionary.*

### **Bolshoi and Malyi Theatres**



The oldest and most famous Moscow theatre is the State Bolshoi Opera and Ballet Theatre. Its building was erected in 1817 by architects Andrey Mikhaylov and Osip Bove on the site of the former Petrovskiy Theatre (built in 1780). In thirty years the building was burnt down but soon, in 1856, it was restored to the design by architect Kavos.

The building of the theatre is very beautiful and dominates in the architectural ensemble of Teatralnaya Square. Bolshoi Theatre itself is considerably older than its building. It is already 200 years old. Its origin has come from an opera troupe founded in 1775 in Moscow. The opera company got the status of an imperial one (that is a state one) in 1789.

For two centuries almost all the best Russian and Soviet operas and ballets have been staged at the theatre. It is here that such famous singers as Chalyapin, Sobinov, Nezhdanova, Geltser, Barsova, Maksakova, Obraztsova, Arkhipova, Vishnevskaya, Kozlovskiy, Lemeshev, Mikhaylov, Reizen, Nesterenko worked and performed. The theatre's stage has also seen such stars of ballet as Semyonova, Ulanova, Lepeshinskaya, Plisetskaya, Bessmertnova, Maximova, Vasilyev, Lavrovskiy, Liepa, Grigorovich and many other outstanding masters of opera and ballet. The theatre has re-



sounded to the music played by the orchestras conducted by such famous conductors and musicians as Rakhmaninov, Samosud, Dudarova, Rozhdestvenskiy, Pokrovskiy, Rastropovich and Svetlanov.



Next to the majestic building of Bolshoi Theatre there is a more modest building of a drama theatre that is named Malyy Theatre (built by architect Elkinskiy and rebuilt in 1840 to the design by Ton). Before its facade, the statue to the famous Russian playwright, Alexander Ostrovskiy, has been put up. It was executed by the sculptor Andreyev.

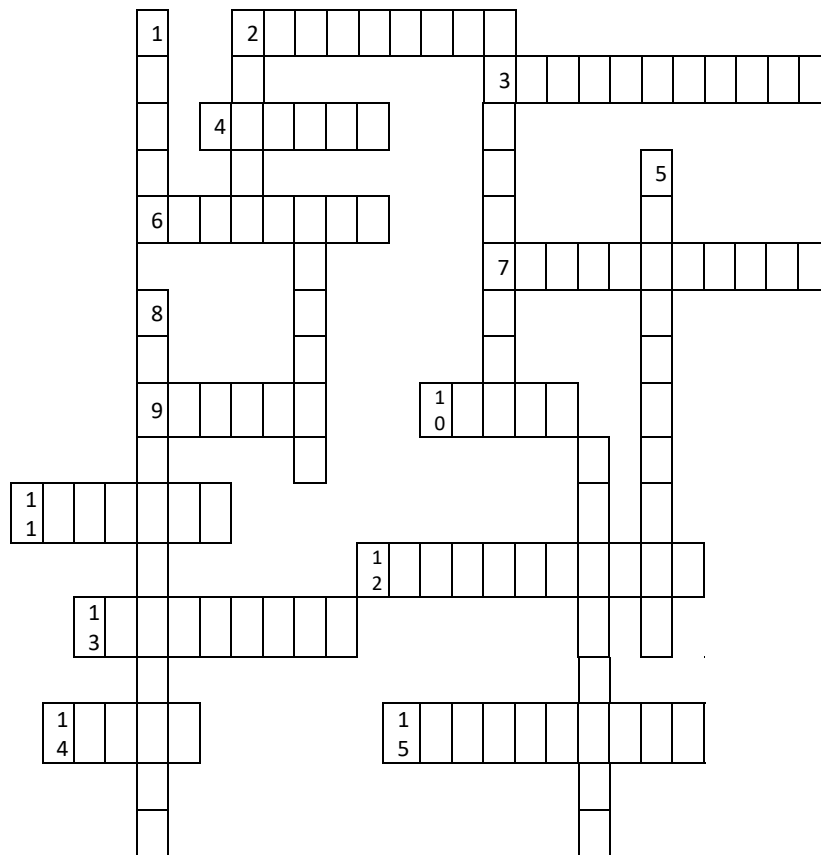
Malyy Theatre is also called the House of Ostrovskiy because from here all Ostrovskiy's plays started their journey.

By tradition the theatre's repertoire always includes if only one or two Ostrovskiy's plays. Before the 1917 revolution Malyy Theatre as well as the Bolshoi Theatre was an imperial one. The forefathers of the Russian theatrical school, Shchepkin and Mochalov, worked here. In accordance with Pyotr Ilyich Tchaikovsky's desire, the first performance of his opera *Eugene Onegin* was held on 17 March 1879 in Malyy Theatre. The opera was performed by students of the Moscow Conservatoire. The best actors of Russia, the dynasty of the Sadovskiy's, Fedotova, Yermolova, Yuzhin, Yablochkina, Ostuzhev, Ilyinskiy, Tsaryov, Zharov, Gogoleva appeared on the stage of Malyy Theatre.

***Task 1. Look through the text and write Russian equivalents for the following words and phrases:***

Бывший, балет, реставрировать, дирижировать оркестром, по дизайну, драматург, происходить из..., оперная труппа, имперский, основатель, на месте, оркестр, дирижер, доминирующий, величественное здание, династия, репертуар, поставить на сцене, спектакль, консерватория, актёр, сцена, по воле Чайковского, театральная школа, опера, величественное здание театра, музыканты, выполнять, выдающиеся мастера оперы и балета, бывший, реставрировать.

**Task 2. Solve a crossword puzzle. Turn to the text if needed.**



**Across:**

2. A group of instrumentalists, esp. one combining string, woodwind, brass, and percussion sections and playing classical music.
3. A stock of plays, dances, or pieces that a company or a performer knows or is prepared to perform.
4. A plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is built or made.
6. A group of musicians, actors, or dancers who regularly perform together.
7. One of the greatest and most prominent Soviet and Russian ballet dancer, choreographer, ballet director, and actress.
9. A group of dancers, actors, or other entertainers who tour to different venues.
10. A play for theater, radio, or television.
11. A building designed for the performance of plays, operas, etc.

12. A Russian composer of the Romantic period. He wrote some of the most popular concert and theatrical music in the current classical repertoire, including the ballets Swan Lake and The Nutcracker.
13. A person who directs the performance of an orchestra or choir.
14. The art or science of combining vocal or instrumental sounds (or both) to produce beauty of form, harmony, and expression of emotion.
15. A person who writes plays.

**Down:**

1. A raised floor or platform, typically in a theater, on which actors, entertainers, or speakers perform.
5. A Russian playwright, generally considered the greatest representative of the Russian realistic period. The author of 47 original plays.
8. Exceptionally good.

**Task 3. Fill in the prepositions and adverbs where necessary.**

1. The building ... the Bolshoi Theatre was restored ... the design ... architect Kavos.
2. Its building was erected in 1817 ... architects Andrey Mikhaylov and Osip Bove ... the site ... the former Petrovskiy Theatre.
3. The theatre has resounded ... the music played ... the orchestras conducted ... famous conductors and musicians.
4. Its origin has come ... an opera troupe founded ... 1775 ... Moscow.
5. Malyy Theatre is ... called the House ... Ostrovskiy because ... all Ostrovskiy's plays started their journey.
6. ... all the best Russian and Soviet operas and ballets have been staged ... the theatre.
7. The first performance ... Pyotr Tchaikovsky's opera "Eugene Onegin" was held ... 17 March 1879 ... Malyy Theatre ... accordance ... his desire.

**Task 4. Agree or disagree with the following statements:**

1. The building of the theatre is very beautiful and dominating in the architectural ensemble of Lubyanka Street.

2. The opera company of Malyy Theatre got the status of an imperial one (that is a state one) in 1789.
3. In thirty years the building of Bolshoi Theatre was burnt down and wasn't restored till the October revolution.
4. Next to the majestic building of Bolshoi Theatre there is a more modest building of a drama theatre that is named MKhAT (built by architect Elkinskiy and rebuilt in 1840 to the design by Ton
5. Malyy Theatre is also called the House of Chekhov.
6. Before the Revolution Malyy Theatre as well as the Bolshoi Theatre was an imperial one.

***Task 5. Ask 5 questions on the text to your partner.***

***Task 6. Analyze the text and find all the cases of Present Perfect. Translate the sentences into Russian and make more sentences of your own with Present Perfect.***

*Before you read the text, answer the following question: How many theatres are there in Moscow? Read the text and write out unknown words and expressions. Consult the glossary if necessary.*

### **Moscow Theatrical Life**



The theatre was founded on 14 October 1898 and during four years it performed in the rented Hermitage Hall and other occasional premises. In 1902 to the design by architect Shekhtel with the active participation of the theatre's leadership headed by Konstantin Stanislavskiy and with the help of the patron of art Savva Morozov, the Lianozovskiy chamber theatre in Kamergerskiy Lane was thoroughly reconstructed. The construction is performed in art nouveau style. Here the founders and leaders of the theatre, Konstantin Stanislavskiy and Vladimir Nemirovich-Danchenko, and the galaxy of the remarkable actors, Kachalov, Moskvina, Knipper-Chekhova, Tarkhanov and others, worked. At the theatre such well-known actors as Stepanova, Prudkin, Yevstigne-

yev, Smoktunovskiy, Kalyagin, Vertinskaya and many others have worked and some of them work now.

Before 1917 several private theatres had performed in Moscow – those of Korsh, Paradise, the Chamber one as well as provisional, semi-amateur troupes. The number of Moscow theatres sharply increased after the revolution. Some collective bodies which turned later into theatrical companies were set up on their own from the MKhAT. They turned into troupes of the Stanislavskiy and Nemirovich-Danchenko and Vakhtangov Theatres.

New theatres – the Theatre of Operetta, the Satire Theatre, the Drama Theatre in Taganka, the Theatre on Malaya Bronnaya, Sovremennik and many others – appeared. Special theatres for children were established: the Central Children's Theatre, the Children's Musical Theatre, the Theatre of the Juvenile Spectator, The Puppet Theatre.



In 1940 in Maryina Roshcha, the Moscow outskirts of those times, a huge building of the Soviet Army Theatre was erected. It looked like a five-pointed star (architects Karo Alabyan and Vasiliy Simbirtsev). During almost ten years one more theatre, the Kremlyovskiy Theatre, opened in the late 1950s, was acting. It was situated in a building next to the Saviour Gate of the Kremlin. Then the functions of a theatrical hall in the Kremlin started to be executed by the Palace of Congresses built in 1961 which is the largest theatrical hall in the capital and the Kremlyovskiy Theatre was turned into a government office premises. Nowadays it bears the name of “The Kremlin Ballet” Theatre.

Recently a plenty of professional and semi-professional theatrical companies performing with more or less success have appeared. They often act in small hastily accommodated premises. Perhaps many of them would turn into interesting theatrical collective bodies.



**Task 1. Answer the following comprehension questions:**

1. When was MKhAT founded?
2. Where were its first performances staged?
3. Who assisted in reconstruction of MKhAT?
4. Who were the founders and forefathers of this theatre?
5. Name some of the most prominent actors of Moscow Art Theatre?
6. What theatres appeared in Moscow after the revolution?
7. When was the Soviet Army Theatre built?
8. Where was the Kremlyovskiy Theatre located and for how long did it work?

**Task 2. Look through the text and find English equivalents of the following:**

Иметь успех, помещение, пятиконечная звезда, полупрофессиональная театральная труппа, покровитель, арендовать, временный, резко возражать, предместья города, выполнять функции, скопление звезд, превращаться в, отпочковываться, камерный театр, случайный.

**Task 3. Find synonyms to the words in column A in the text. Fill in the table.**

| <b>A</b>                                    | <b>B</b> |
|---|----------|
| to entertain an audience                    |          |
| a raised floor or platform                  |          |
| a piece of land together with its buildings |          |
| suburbs                                     |          |
| a group of actors                           |          |
| immense                                     |          |
| outstanding                                 |          |
| entirely                                    |          |
| the leaders of an organization              |          |
| building                                    |          |
| a sponsor                                   |          |
| to come into being                          |          |

**Task 4. Find mistakes and correct these sentences.**

1. Moscow Art Theatre was found in October 15, 1898.
2. Kremlyovskiy Theatre is situate in building opposite the Saviour Gate of the Kremlin.
3. Recently a plenty of professional and semi-professional theatrical companies appeared.
4. It looked a five-pointed star.
5. Before 1917 several private theatres performed in Moscow.
6. The number of Moscow theatres has sharply increase after the Revolution.

**Task 5. Make questions to the following answers.**

1. \_\_\_\_\_  
In 1902 chamber theatre in Kamergerskiy Lane was thoroughly reconstructed.
2. \_\_\_\_\_  
At the theatre such well-known actors have worked and some of them work now.
3. \_\_\_\_\_  
In 1940 in Maryina Roshcha, the Moscow outskirts of those times, a huge building of the Soviet Army Theatre was erected.
4. \_\_\_\_\_  
The Palace of Congresses built in 1961 is the largest theatrical hall in the capital.
5. \_\_\_\_\_  
The theatre was founded on 14 October 1898 and during four years it performed in the rented Hermitage Hall and other occasional premises.

**Task 6. What attractions do these sentences deal with?**

1. A huge building of this theatre was built in the Moscow outskirts in 1940.
2. Its building was erected in 1817 by architects Andrey Mikhaylov and Osip Bove.

3. The statue to this famous Russian playwright has been put up by the sculptor Andreyev.
4. Semyonova, Ulanova, Lepeshinskaya, Plisetskaya, Bessmertnova, Maximova, Vasilyev, Lavrovskiy, Liepa, Grigorovich played in this theatre.
5. It was restored to the design by architect Kavos.
6. The building of the theatre is very beautiful and dominating in the architectural ensemble of Teatralnaya Square.
7. These theatrical companies were set up on their own from the MKhAT.
8. In 1902, this theatre to the design by architect Shekhtel with the active participation of the theatre's leadership headed by Konstantin Stanislavsky and with the help of the patron of art Savva Morozov was reconstructed.
9. Such plays as "Bez Viny Vinovatye" and "Ne Vse Koty Malenitsa" were staged in this theatre.
10. This palace was constricted in 1961 and now is the largest theatrical hall in the capital of Russia.
11. Stepanova, Prudkin, Yevstigneyev, Smoktunovskiy, Kalyagin, Vertinskaya acted in this theatre.
12. Such plays as "The Seagull" and "The Cherry Orchard" were staged in this theatre.
13. Galina Volchek was the artistic director of this theatre for 30 years.
14. It is housed within the Kremlin walls.

***Task 7. Make up a short dialogue on the text.***

*Read the text. Write out unknown words and expressions. Translate them with the help of the dictionary.*

## Moscow's Circuses



Emergence of the professional circus art in Moscow dates back to the early 17th century, when in the artisan settlements lived and performed *skomorokhs* (wandering minstrel-cum-clowns). In the 18th and the early 19th century foreign circus riders, horse trainers, acrobats, equilibrists and conjurers went on tour in Moscow. The first half-stationary circus in Moscow was set up by the Englishman Jacob Bateson in 1764 in the form of an amphitheatre next to the Krasnyy Prud (Red Pond) in the vicinity of today's Komsomolskaya Square. In 1818 in Prince Kurakin's riding house on Staraya Basmannaya Street the Funardi Swedish troupe performed. A prototype of a chapiteau, a summer circus with a tarpaulin covering, existed for some time in the Neskuchnyy Garden. Louis Suliet built a wooden circus on Lubyanskaya Square in 1847. In 1853 on the site of today's Central Department Store (TsUM) next to the Bolshoi Theatre Novosiltsev's Circus was opened.

In 1868 Karl Hinne built the first stone circus in Moscow on Vozdvizhenka Street. Later on the Morozov's mansion was built next to it. It was used as a circus, theatre and a concert hall where concerts of symphony orchestras were given.

The Old Moscow Circus on Tsvetnoy Boulevard is one of the oldest circuses in Russia. The former rider and gymnast Albert Salamonsky established the permanent brick building for the circus on Tsvetnoy Boulevard in Moscow in 1880. On the 20th of October 1880 the circus was opened with five rows of seats, box seats, a dress circle, wooden unnumbered benches and a standing gallery. In 1884, brick stalls were built and, in 1889 a swimming pool was added. Albert Salamonsky, himself a remarkable rider, found and attracted to the circus the best horse acts as well as other phenomenal acts from all over the world. At that time the circus began to expand its repertoire with elaborate pantomimes and special performances for children.



In 1919 the Circus was nationalized in accordance with a decree by Lenin and became the first Moscow State Circus. During World War II (1941-1945) the circus ran uninterrupted. New performances were produced including special stunts that enacted military hostilities. The audience was entertained by motor-cyclists, horse fighting and acrobatic clown scenes of two German soldiers. In the finale, a real tank drove into the ring and crushed hostile pill-boxes. The brilliant clown Karandash mimicked fascist warriors. Soon after the War ended, the Circus on Tsvetnoy Boulevard formed a production company.

New acts and theme performances were created. The chief artistic director M. Mestetchkin and the talented manager A. Assanov contributed greatly to the Circus. In 1946 the Clown Studio was introduced. The best clowns of the Russian circus, including Yuriy Nikulin, graduated from there. Starting in 1960, Yuriy Nikulin performed for many years as a clown. In 1983, Yuriy Nikulin was named the chief producer of the Old Moscow Circus. The last performance in the old building of the Circus took place on the 13 of September 1985. It was a very emotional event for everyone.



A new building was erected on the old site. The interior of the new building included modern technical equipment, new offices, dressing rooms and stalls for the animals. The foyer was remodeled into the elegant and beautiful structure we see today. The hall, with minor changes, was restored to its original pre-reconstruction state. Several years later, on the 29 of September 1989 the programme “Hello, Old Circus!” produced by V. Krymko and N. Makovskaya was the first performance in the new building. Today, the Old Moscow Circus can accommodate more than 2,000 spectators.

The brothers Nikitin gave performances from 1886 in the adjacent building accommodated for a riding-house. In 1958 the building was reconstructed into the panorama cinema “Mir” with a seating capacity for 1,220 people.

In 1911 Nikitin opened his own circus on Bolshaya Sadovaya Street. Still in the first years after the revolution the second state circus was situat-

ed here which in the late 1920s was reconstructed into a theatre (now the Satire Theatre is situated here).

Besides stationary buildings various buffoon and temporary structures were used for circus performances on the sites of festive public gatherings: on Novinskiy Boulevard and Bolotnaya Square, in Maryina Roshcha and in Sokolniki.

An establishment of a kindred sort was set up on the basis of the animal theatre organised by Vladimir Durov, the great scientist, tamer and clown, in 1912. Durov brought up his pets by caress and not by a knout. In a new building on the street bearing his name the Moscow Theatrical Centre, The Grandpa Durov's Wonderland, is functioning now.

Located on Lenin Hills (today Sparrow Hills), on Vernadskiy Avenue, southwest of central Moscow, the "New Circus" (as it was called, although its official name was Moscow Circus On Lenin Hill), opened its doors on 30 April 1971. The building was carried on the design of Yakov Belopol'skiy, an architect. With 3,300 seats, it is still today the world's largest indoor circus, yet its technical installations are what make it truly exceptional. Among other amenities, the building includes a rehearsal ring backstage in a space large enough to accommodate big aerial acts; a large stage above the artists' entrance to the ring, connectable to the ring through a telescopic staircase that comes down electrically from under the stage; the possibility for aerialists to reach their apparatus from the ceiling; and rooms at various temperatures for the keep of the different animal species.

The jewel of the crown, however, is the system of interchangeable rings. They are located in a vast basement under the house, around a hydraulic elevator placed at their center, and can be rolled in and brought up at house level. There is a traditional equestrian ring (covered with a special rubber mat, the first that was used in any circus, and which has become standard in Russia); a three-meter-deep water basin, equipped with fountains and underwater lighting; an ice ring; a wooden floor with trapdoors for magicians; and a lighted floor with changeable colors. The system not only allows to quickly adapt the ring to any need, it also allows the installation of cumbersome props on a specific ring while another is in use.

In 2012, however, a change of administrative management at the Bolshoi Circus marked the dawn of a new era, and it came with the beginning of a long-awaited restoration. In 2013, the Ministry of Culture of the Russian Federation began to renew their interest in the circus arts, which led to a major clean up of the Russian circus, starting with the way the many state circus buildings operating in Russia were managed. In the process, the Bolshoi Circus passed under the responsibility of the brothers Edgard and Askold Zapashnyy, who already managed their own private (and successful) circus company, and are probably the most recognizable circus stars in Russia today – and certainly the most creative.

The Zapashnyys physically modernized the building, as well as in terms of its internal organization. They added new, cutting-edge technologies to the old technology that had made the circus unique in its early years, notably replacing the circular screen at the top of the house by a LED wall substituting for old projections that were obsolete and not used anymore. The very contemporary and innovative productions made by Askold Zapashnyy attract today a new generation of spectators on Vernadskiy Avenue. Thus the mighty Bolshoi Circus has entered a bright period of renaissance.

Chapiteau circuses periodically act in parks, gardens and in the National Exhibition Centre (VVTS, former VDNKh).

One can also refer the Kuklachov's Cat Theatre to the circus-type entertainment establishments. The animal trainer and clown has proved that in spite of the cats' independent character they are clever and yield to training.

Started by renowned Russian clown Yuri Kuklachev in the 1990s, the theatre boasts a cast of over 200 cats spanning 38 breeds that play the part of actors in theatrical performances. These feline stars act alongside human clowns, climbing over and around them, as well as engaging in a wide variety of acrobatics, balancing on disco balls and even riding a cat-trapeze contraption. All this is woven into an interpretive narrative by Yuri, the theatre's director.



**Task 1. Look through the text and write Russian equivalents for the following words and phrases:**

Artisan settlements, in the vicinity of, knout, to wander, dressing room, to yield, clown, circus rider, kindred, to remodel, equilibrist, festive public gatherings, half-stationary circus, tarpaulin covering, tamer, symphony orchestra, box seats, standing gallery, foyer, acts, to expand its repertoire, amphitheatre, elaborate pantomimes, stunts, to enact, a seating capacity, stalls, minor, changes, buffoon, dress circle, caress, periodically.

**Task 2. Match the words with their definitions on the right.**

|            |   |
|------------|---|
| to wander  | an unusual or difficult feat performed to gain special attention or publicity;              |
| settlement | a tender or loving touch or embrace;  |
| circus     | a list of dramas, operas, pieces, or parts that a company or person is prepared to perform; |
| repertoire | reduced from a state of native wildness especially so as to be tractable to humans;         |
| to enact   | to move around aimlessly or without a fixed course or goal;                                 |
| foyer      | entrance hall, lobby;   |
| caress     | to place in a certain class so far as cause, relationship, or source is concerned;          |
| to refer   | to act out;   |
| stunt      | a small village;  |
| tame       | a usually travelling public entertainment that features clowns, acrobats or animal acts.    |

**Task 3. Give all the derivatives to the following words. Use them in the sentences of your own.**

To tame, to train, science, to restore.

**Task 4. Put in order and write the sentences.**

1. the circuses circus of in oldest the Old Moscow on Boulevard is Tsvetnoy one Russia.



2. 20th on the of standing the October circus was circle opened with dress box seats five of rows seats a wooden benches unnumbered and 1880 a gallery.
3. Sadovaya circus in Nikitin Bolshaya 1911 his own on opened Street.
4. old was a site building new the built on.on in Vorobyovy to by the 1971 by was the circus headed Hills architects built design group of Belopolskiy the.
5. as starting in Nikulin a clown performed for Yuriy many 1960 years.
6. restored minor pre-reconstruction the original with hall changes was to state its.
7. his up by brought not a pets caress by and Durov knout.
8. circus the first up in Moscow half-stationary set by the Jacob Englishman Bateson in 1764 was.
9. was German the audience clown entertained motor-cyclists fighting of and horse acrobatic scenes two by soldiers.
10. a chapiteau prototype covering of a a summer circus in a tarpaulin with existed some time the Neskuchnyy for Garden.
11. Children's also entertainment Kutuzovskiy can refer to the Cat Theatre in 25 Kuklachov's Prospekt the circus-type one establishments.

***Task 5. Choose 5 sentences from the text and ask your partner to translate them into English.***

***Task 6. Make up a summary of the text using key-words.***

## **Unit VI. STREET ARCHITECTURE AND URBAN DESIGN**

*Carefully read the text. Write out unknown words and expressions. Translate them with the help of the dictionary. Consult the glossary of architecture, restoration and art terms.*

## Moscow's Central Streets



Tverskaya Street, one of the city's central thoroughfares, is justly considered the main street of the capital. It stretches for four kilometres from the Manege up to Tverskaya Zastava Square situated next to Belorusskiy railway terminal. Triumphalnaya Square marks the beginning of the First Tverskaya-Yamskaya Street. In olden times, it was the road from Moscow to Tver. In the late 15<sup>th</sup> century it merged with the road leading to Velikiy Novgorod. People who used to come from those cities built here their houses, trade stalls, smithies that grew in a settlement.

Since the 17<sup>th</sup> century, Tverskaya has been considered the main street of the city. Foreign ambassadors took the street to get to the Ambassadorial Court in Kitai-Gorod, tsars also travelled along it. There were two monasteries situated on it: the St Moses Monastery on the site of the present Manezhnaya Square and the Monastery of the Ascension opposite Bryusov Lane (neither of them have survived to the present day).

When in the 18<sup>th</sup> century the capital of the Russian Empire was moved to St Petersburg, Tverskaya Street saw rulers coming to Moscow to be crowned or to celebrate military victories. On such occasions the street was decorated with ceremonial arches, pictures, statues, carpets and verdure. After the 1812 fire stone buildings mushroomed along the street. Those were fashion clothes, shoe and jewellery shops. Six of the city's seven hotels were located on Tverskaya Street. Numerous coaches rattled up and down the street making it noisy and crowded.

At the turn of the century merchants Yelisseyev, Philippov and others built a lot of apartment houses and shops on the street.

After the October Revolution it regained its status of the main street of the capital. It was here that they started to translate the Plan for Reconstruction of Moscow into reality. While Kitai-Gorod is justly called the architectural preserve of the old Moscow, Tverskaya Street (in the Soviet period called Gorkiy Street) could be referred to as "the street of the socialist architecture".

Reconstruction of Tverskaya started in the 1930s. The street was considerably widened (within the limits of the Boulevard Ring) and straightened. The architectural image of the street is complemented with its squares – “pauses”, each having a character of its own. At the intersection of Tverskaya Street and Okhotnyy Ryad there is the building of the State Duma (on the right-hand side) and National Hotel (Mokhovaya St., on the left-hand side). Up to 2002 beyond National Hotel there was a 22-storey Hotel Intourist (architect Voskresenskiy), now housed by The Ritz-Carlton Moscow Hotel. Since 1946, the neighbouring building with atlantes (No. 5, late 19<sup>th</sup> century, former Postnikov Passage) is occupied by the Yermolova Theatre. It was founded in 1925.



On the opposite side there is a 7-storey building No. 4 decorated with the "Harvest" stucco design. This long house ends at Kamergerskiy Lane. Here, in 1902, architect Shekhtel built the Moscow Art Theatre (MkhAT) named after Chekhov. The theatre is connected with the names of Konstantin Stanislavskiy and Vladimir Nemirovich-Danchenko. They founded MKhAT in 1898.

Further up Tverskaya on the left stands an austere building (No.7). This is the Main Telegraph Office (1925-1937, architect Ivan Rerberg). The first trunk telegraph line Moscow-St Petersburg was put in operation in 1852 at a building in nearby Gazetnyy Lane. Currently the building is owned by the Rostelekom, Russia's largest provider of digital services. According to the company's press release issued in May 2020, the building awaits restoration, renovation and upgrading. The project has been developed by the British David Chipperfield Architects company.



Let's go back to its history. In 1789 the site of the present Main Telegraph Office was occupied by a columned building of the Noble University for the children of aristocrats. Great Russian poets Zhukovskiy, Griboyedov and Lermontov studied in it. The same building housed a print-

ing shop and a bookshop of the Moskovskiye Vedomosti Daily. This fact accounts for the name of the neighbouring lane called Gazetnyy in Soviet times named after Ogarev.

In 1870 after the construction of Smolenskiy (now Belorusskiy) railway terminal taverns, pubs, shops and hotels mushroomed along the street. In 1872, horse-drawn tram service was opened from the centre to the terminal. Then the street was paved with cobble stones and lit with kerosene lanterns. At the beginning of the century, the look of Tverskaya-Yamskaya started to change. Numerous apartment houses, respectable hotels and administrative buildings were built.

A triumphal arch was built up in 1814 on Tverskaya Zastava Square. It was put here to celebrate the return of winners of the war against Napoleon. In 1834 the arch was replaced by a stone one (architect Osip Bove) which stood here up to 1936, when during the area's reconstruction it was dismantled and stored away for over 30 years. In 1968, it was re-erected on Kutuzovskiy Prospekt (Avenue) next to the Battle of Borodino Panorama Museum.



The 1814 events gave an impetus to development of Tverskaya Zastava Square. In 1870 one of the first railway terminals was put in operation here. In 1909 the terminal underwent reconstruction (engineer Strukov), and in 1938 an entrance to Belorusskaya Metro Station was built in the terminal (architects Andrikanis and Bykova). Thanks to reconstruction, the façade of the terminal got back its 1909 look.

A statue of the writer Maxim Gorkiy was built up on the square in 1951 (sculptors Ivan Shadr and Vera Mukhina). Belorusskiy railway terminal saw soldiers leaving for the fronts of the Second World War. In 1945-1947 it welcomed the winners back from the most devastating war of the 20th century. The whole place and the city was flooded with flowers brought for the heroes who had protected their own country and freed half



Europe at the cost of millions of lives.

The overpass above Belorusskiy railway terminal marks the beginning of Leningradskiy Prospekt (Avenue) – the widest thoroughfare of the capital (up to

120 metres). The avenue boasts of a hippodrome, the Sports Palace, VTB-Arena (former the Dynamo Stadium), Petroff Palace Hotel – an architectural monument of the 18th century (1775-1782, architect Matvey Kazakov), and the Moscow air terminal. The avenue leads to Sheremetyevo International Airport; it will also bring you to the river terminal, beaches of the Khimki reservoir and Volokolamskoye Highway (to Tushino).

**Task 1. Put in order and write words. Use your active vocabulary.**

ohmmurso \_\_\_\_\_  
 ruvreed \_\_\_\_\_  
 tteral \_\_\_\_\_  
 oraistatr \_\_\_\_\_  
 locbeb \_\_\_\_\_  
 taosb \_\_\_\_\_  
 mstyih \_\_\_\_\_  
 torrhofuhaeg \_\_\_\_\_

**Task 2. Translate from English into Russian.**

Central thoroughfare, to emerge, to get to, to pave, the Monastery of the Ascension, an austere building, to survive, respectable hotel, hippodrome, the Russian Empire, ruler, neighbouring building, perfumery, jewellery shop, noisy, railway terminal, apartment house, side street, kerosene lantern, to rattle up and down, to widen, a settlement, a printing shop, to widen, coach, complement, intersection, crowded, on the opposite side, military victory trade stalls, trunk telegraph line, a souvenir shop, administrative building, merchant, to regain, to flood, to put in operation, cobble stone, architectural image, to dismantle.

**Task 3. Find 15 words from the active vocabulary in the grid. They can be horizontal, vertical, diagonal and backwards.**

|   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|
| M | O | V | R | Z | R | B | H | B | L | V | E |
| U | R | K | I | L | O | M | E | T | E | R | L |
| S | Y | T | O | J | A | S | M | I | T | H | Y |
| H | T | V | Z | X | D | V | T | Z | O | M | K |
| R | E | C | E | O | B | H | M | U | H | E | D |
| O | D | X | A | R | C | H | D | X | C | R | K |
| O | A | Z | K | P | D | X | M | H | E | C | Z |
| M | C | Y | S | V | I | U | H | M | U | H | O |
| R | A | T | H | E | A | T | R | E | N | A | M |
| P | F | L | O | O | D | Z | A | E | E | N | H |
| Q | I | M | P | E | T | U | S | L | V | T | M |
| T | H | O | R | O | U | G | H | F | A | R | E |

**Task 4. Write all types of questions to these sentences.**

1. Tverskaya Street stretches for four kilometres from the Manege up to Tverskaya Zastava Square situated next to Belorusskiy railway terminal.
2. People who used to come from those cities built here their houses, trade stalls, smithies that grew in a settlement.
3. After the 1812 fire stone buildings mushroomed along the street.
4. After the October Revolution Tverskaya Street regained its status of the main street of the capital.
5. Reconstruction of Tverskaya started in the 1930s.
6. At the intersection of Tverskaya Street and Okhotnyy Ryad there is the building of the State Duma (on the right-hand side) and Hotel National (on the left-hand side).
7. Here in 1902 architect Shekhtel built the Moscow Art Theatre (MkHAT) named after Chekhov.
8. In 1872, horse-drawn tram service was opened from the centre to the terminal.
9. A triumphal arch was built up in 1814 on Tverskaya Zastava Square.
10. In 1870 one of the first railway terminals was put in operation here.

11. The avenue leads to Sheremetyevo International Airport; it will also bring you to the river terminal, beaches of the Khimki reservoir and Volokolamskoye Highway.

***Task 5. Translate into English and complete the sentences.***

1. В 18 веке столица России была ... .
2. В 1930 году началась ... .
3. После сооружения Смоленского (теперь Белорусского) вокзала в ... .
4. На пересечении Тверской улицы с улицей Охотный ряд расположены ... .
5. Здание Центрального телеграфа расположено ... .
6. Триумфальная арка была построена ... .
7. После 1812 года здания из камня ... .
8. Памятник советскому писателю Максиму Горькому был воздвигнут ... .
9. В том же самом здании находится типография и ... .
10. В то время как Китай-город по праву называют архитектурным заповедником ... .

***Task 6. Tick the correct sentence. Correct the wrong ones.***

1. Tverskaya Street stretches for two kilometres from the Kremlin up to Tverskaya Zastava Square situated next to Kurskiy railway terminal.
2. Five of the city's seven hotels were located on Tverskaya Street.
3. After the World War II it regained its status of the main street of the capital.
4. Beyond Metropol Hotel is a 22-storey Hotel Intourist.
5. Here in 1902 architect Shekhtel built the Moscow Art Theatre (MkhAT) named after Chekhov.
6. Its façade is decorated with an illuminated revolving statue on the second floor level.
7. A Triumphal Arch was put here to celebrate the return of winners of the war against Napoleon.

8. Thanks to reconstruction, the façade of the terminal got back its 1920 look.
9. Belorusskiy railway terminal saw soldiers leaving for the fronts of the First World War and in 1945-1947 it welcomed the winners back from the most devastating war of the 20th century.
10. The avenue boasts of a hippodrome, the Sports Palace, the Dynamo Stadium, the Petrovskiy Palace.

***Task 7. Make up a summary of the text.***

*Before studying the text, answer the question: What is the Arbat famous for?*

*Read and write out unknown words and expressions. Turn to the glossary of architectural, art and restoration terms.*

### **The Arbat**



A small street right in the centre of Moscow is only 850 metres long and has no magnificent palaces and houses to boast of, but its Moscow character, if we may put it so, makes it one of the Muscovites' favourite streets. The old Arbat had enjoyed popularity long before it became the first pedestrian street in Moscow with numerous cafes, snack bars, restaurants, kiosks and souvenir stalls, Narushkin's museum was opened there.

The street luckily avoided hasty reconstruction of the Soviet period, which accounts for its original look with houses of various styles dating from different times. The side-streets off the Arbat also keep genuinely Moscow names: Krivoarbatskiy, Sivtsev Vrazhek, Borisoglebskiy, Molchanovskiy, Nikolopeskovskiy but were less lucky in keeping their original appearance.



It is true that the Arbat's street poets, musicians, artists and numerous visitors make it a noisy place till early hours which creates many problems for those few people who still live here.

We shall start our trip from history. The word *Arbat* is Arab in origin and means "suburbs", which this place actually was in the 14<sup>th</sup>-16<sup>th</sup> centuries. It could have been brought by Arab merchants. The name Arbat was referred not only to the street itself but also to the whole area from the Kremlin up to modern Sadovoye Koltso (Garden Ring) between Vozdvizhenka, the Arbat and Smolenskaya Square.

In the 16<sup>th</sup> century the area now occupied by Novyy (New) Arbat Street was also called Arbat for quite a long time despite Tsar Alexei Mikhailovich's order of 1658 to call it Smolenskaya Street. However, the Arbat has retained its official name since the late 17<sup>th</sup> century. In the 15<sup>th</sup>-16<sup>th</sup> centuries, the Arbat was a part of the road to Smolensk.

The street often saw Russian troops marching to defend the country's western borders, invasions from the East, South and West. That is why the street and its northern approaches were inhabited by *streltsy* ("sharpshooters", a well-armed force enjoying special privileges); one regiment was stationed in the middle of the street, and another at its end.

Besides the *streltsy*, there were settlements of the court's carpenters (Plotnikov Lane), silversmiths (Serebryanyy Lane) and Mint workers (Denezhnyy Lane) who inhabited the street and nearby lanes. The soil here was not rich, there were sands showing on the surface (that gave names to Spasopeskovskiy and Nikolopeskovskiy lanes).



During the reign of Peter the Great the clergy started to settle down here.

After the 1736 fire the street was widened but still remained comparatively narrow, like we see it today. Estates of Counts Sheremetyev and Osterman and of Prince Golitsyn appeared on the site.

After the 1812 fire many houses in the Empire style were constructed on the street, one of them which belonged to Count Bobrinskiy (No.37) still exists, while others were largely rebuilt.

In the second half of the 19<sup>th</sup> century the Arbat changed its looks and character. The houses mainly belonged to merchants and were used as stores and jewellery shops decorated with various signs. Horse-drawn trams started to run in the street, cabs rattled on its cobble-stone pavement, numerous pedestrians walked on the stone sidewalks.

In the beginning of the 20<sup>th</sup> century, multi-storey apartment buildings were erected on the Arbat. In 1904, the Arbat saw electric trams. In the Soviet times, the traffic became so heavy that a new avenue had to be laid through the district. The New Arbat took on the main traffic heading to Kutuzovskiy Prospekt. It gave an opportunity to turn the old Arbat, now free of traffic, into a pedestrian street, and it very quickly became one of the most popular sites in Moscow. The street was paved with coloured concrete slabs, which replaced grey asphalt.

At present Arbat has turned into a mall. One of the Arbat's main attractions is the artists who peddle their pictures and souvenirs. It is one of the streets especially favoured by Muscovites.

***Task 1. Scan the text and find Russian equivalents of the following:***

Magnificent palace, souvenir stalls, luckily, hasty reconstruction, to account for, side-street, genuine, noisy, to refer, to retain, the Russian troops, to march, invasion, border, to approach, to settle down, regiment, carpenter, clergy, horse-drawn tram, cobble-stone pavement, sidewalk, multi-storey apartment building, mall, to peddle, to station, mint.

***Task 2. Which words go together according to the text?***

|             |            |
|-------------|------------|
| snack       | merchants  |
| original    | street     |
| numerous    | visitors   |
| Arab        | bar        |
| Smolenskaya | attraction |
| Sadovoye    | privileges |
| western     | sidewalk   |
| special     | Koltso     |
| nearby      | lanes      |

|              |         |
|--------------|---------|
| stone        | look    |
| a pedestrian | borders |
| main         | Square  |

**Task 3. Open the brackets and put the verb in the correct tense form.**

1. The old Arbat (to enjoy) popularity long before it (to become) the first pedestrian street in Moscow with numerous cafes, snack bars, restaurants, kiosks and souvenir stalls.
2. We (to start) our trip from history.
3. The Arbat (to be) a noisy place till early hours which (to create) many problems for those few people who still (to live) here.
4. However, the Arbat (to retain) its official name since the late 17<sup>th</sup> century.
5. During the reign of Peter the Great the clergy (to start) to settle down here.
6. The soil here (not to be) rich, there (to be) sands showing on the surface.
7. Horse-drawn trams (to start) to run in the street, cabs (to rattle) on its cobble-stone pavement, numerous pedestrians (to walk) on the stone sidewalks.
8. In the second half of the 19<sup>th</sup> century the Arbat (to change) its looks and character.
9. The New Arbat (to take) on the main traffic heading to Kutuzovskiy Prospekt.
10. It (to give) an opportunity to turn the old Arbat, now free of traffic, into a pedestrian street, and it very quickly (to become) one of the most popular sites in Moscow.

**Task 4. Note down 5 questions on the text and ask them to your partner.**

**Task 5. Choose any 5 sentences from the text and ask your partner to translate them into English.**

***\*Task 6. Refer to Unit 3 in Reader.***

*Carefully read the text on MOSCOW STATE UNIVERSITY. Write out unknown words and expressions. Translate them with the help of the dictionary.*



## **Moscow State University**

Moscow State University was established in 1755. The foundation of the University became possible only due to the efforts of Mikhail Lomonosov. He was not only the outstanding Russian scientist in many branches, but also talented poet and statesman. The Empress Yelizaveta Petrovna signed an edict about the foundation the University on 12 January of 1755 on the day of St Tatyana. It was this that started the holiday for Moscow's students – Tatyana's Day and St Tatyana became the patron saint of Moscow University.

From the beginning it was very small university. There were only 40 students, 10 professors, 3 faculties (philosophy, law and medicine). The University's first building was situated on Red Square on the site where the State Historical Museum is now. It grew very fast and soon became an important center of culture and education. The best Russian and European professors were invited and gave lectures here. The University's library during a hundred years remained the only public library in Moscow. Very soon the University outgrew its first building. In 1785 Catherine the Great presented the University with some land in Mokhovaya Street, opposite the Kremlin wall. One year later the construction work on what was to be a majestic building in a classical style were started under the supervision of Matvey Kazakov. Nowadays this building still houses four faculties.



During the Napoleonic invasion in 1812 after the fire the University was seriously damaged. The fire cost the destruction of some buildings and laboratories, unique collection and equipment. As well as the library con-

sisting of 20,000 volumes were lost. Later some scientific establishments and also private persons donated the University many books, ancient manuscripts to form the new library. In 1832 Tsar Nicolas I bought the old mansion of the Pashkovs and presented it to University. Today it houses the faculty of journalism.



In 1863 the University Charter was adopted. By that time the four faculties – physics and mathematics, law and medicine had about 1,500 students.

After the Great Patriotic war of 1941-1945 the old buildings of MSU, situated in the centre of the city, opposite the Kremlin, couldn't accommodate constantly increasing amount of students and newly appearing faculties. Therefore, a new university campus was constructed on the Vorobyovy Hills.

Today Moscow University is one of the biggest in the world. It is the main higher educational institution in our country and in Moscow. It comprises 30 faculties and has more than 40,000 undergraduates.

The construction of the building of the University lasted since 1949 to 1953 and was done by the design of architect Rudnev. The 42-storyed main building is 146 meters high with the spire, which is topped with a five-pointed star (5 meters in diameter). It is the highest of seven Moscow's skyscrapers, built in Moscow after its 800<sup>th</sup> anniversary. The skyscraper is visible from various parts of the city. Three faculties are located here – mechanic and mathematic, geology and geography, as well as the Rector's offices, assembly hall and the Geography museum. Other faculties are scattered on the territory, which is more than 2,000 hectares. World biggest clock, barometer, hydrometer and thermometer (all 9 meters in diameter) are seen on four towers of the main building of the University.



The central section has on both sides 18-story wings, flanked, in turn, by 12-storyed buildings, which contain rooms for students and post-graduates and apartments for professors. A preparatory department was organized for foreign students from more than 70 countries to help them in learning the Russian language. The whole construction with different buildings in complex has 40 buildings, surrounded by a wide belt of greenery and flower gardens. The University campus includes also a club for students, summer sports center, a gymnasium and a swimming pool, four museums, observatory and botanical garden on the territory. The library has 6 million volumes.

In front of the façade, facing the Moskva river there is a big square and a lovely alley decorated with busts of famous Russian scientists. The alley leads to the best observation point of the city; tourists are brought here to enjoy the panoramic view of Moscow.

Since 1953, most of the faculties have been situated on Vorobyovy Hills, in southwest Moscow. In the post-war era, I. Stalin ordered seven tiered neoclassic towers to be built around the city. It was built using Gulag labour, as were many of Stalin's Great Construction Projects in Russia. The MSU main building was the tallest building in Europe until 1990. The central tower is 240 m tall, 36 stories high.



Along with the university administration, the Museum of Earth Sciences and faculties of Mechanics and Mathematics, Geology, Geography, and Fine and Performing Arts are in the Main building. The building on Mokhovaya Street houses the Faculty of Journalism, the Faculty of Psychology, and Institute of Asian and African Countries. A number of faculty buildings are located near Manege Square in the centre of Moscow and a number of campuses abroad in Ukraine, Kazakhstan, Tajikistan and Uzbekistan. The Ulyanovsk branch of MSU was reorganized into Ulyanovsk State University in 1996.

As of 2009, the university had 39 faculties and 15 research centres. A number of small faculties opened, such as Faculty of Physics and Chemistry and Higher School of Television.

In world rankings, MSU was ranked 101<sup>st</sup>-150<sup>th</sup> by the Academic Ranking of World Universities 2022; No.75 by QS World University Rankings 2023, and No.335 by U.S. News & World Report 2023.

According to the some international rankings MSU is the highest-ranked Russian university (with the nearest Russian competitor being Saint Petersburg State University), but it was consistently ranked outside the top 5 nationally in 2010-2011 by Forbes and Ria Novosti/HSE, with both ratings based on data set collected by HSE from Russian Unified State Exam scores averaged per all students and faculties of university.

The university has contacts with universities in the world, exchanging students and lecturers. It houses the UNESCO International Demography Courses and Hydrology Courses. In 1991 the French University College, the Russian-American University, and the Institute of German Science and Culture were opened.

***Task 1. Answer the following comprehension questions:***

1. When was Moscow State University established?
2. Owing to whom did the foundation of the university become possible?
3. The University was opened under the reign of Catherine II, wasn't it?

4. Who became the patron saint of Moscow University? When do we mark St. Tatyana's day?
5. Did the University occupy large area or not at first?
6. Where was its first building situated?
7. When was the University presented some land to build new premises on?
8. What disaster damaged the University buildings greatly?
9. Who presented the old mansion of Pashkov Family to the University after the fire? What faculty is located there now?
10. When was the University Charter adopted? How many faculties and students did the University have by that time?
11. Why and where was a new university campus constructed?
12. Moscow State University is the second biggest university in the world, isn't it?
13. Who designed the main building of the University?
14. Is the main building high? How many floors does it have? What faculties are located there?
15. How long did its construction last? How does the main building look like?
16. Is the University campus huge?
17. Only Russian students study in Moscow State University at present, don't they?
18. What is the big square in front of the University's main building decorated with?

***Task 2. Look through the text and write Russian equivalents for the following words and phrases:***

Благодаря кому-либо, университетский городок, издавать указ, барометр, под руководством, аспирант, древняя рукопись, смотровая площадка, размещать студентов, том, окружать, зелень, гидрометр, научная организация, ботанический сад, выдающийся государственный деятель, небоскреб (высотка), обсерватория, хартия, подготовительное отделение, дарить, гимнастический зал.



**Task 3. Find 10 words from the active vocabulary in the grid. They can be horizontal, vertical, diagonal and backwards.**

|   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| O | L | I | B | R | A | R | Y | T | I | F | P | S |
| U | J | R | A | N | K | I | N | G | X | J | L | K |
| T | L | P | R | O | F | E | S | S | O | R | N | Y |
| S | O | J | A | M | D | E | C | N | E | I | C | S |
| T | M | S | Z | U | C | M | N | R | Y | D | R | C |
| A | O | U | T | S | T | A | N | D | I | N | G | R |
| N | N | S | U | F | E | H | C | A | M | P | U | A |
| D | O | B | O | T | A | N | I | C | A | L | C | P |
| I | S | N | V | H | Z | C | A | M | P | U | S | E |
| N | O | V | N | R | J | T | U | K | V | F | C | R |
| G | V | J | E | S | T | A | B | L | I | S | H | Z |
| D | E | P | A | R | T | M | E | N | T | H | J | T |
| P | U | N | I | V | E | R | S | I | T | Y | K | C |
| E | X | C | H | A | N | G | E | K | X | O | J | O |

**Task 4. Which words go together according to the text?**

|                    |            |
|--------------------|------------|
| became             | campus     |
| outstanding        | statesman  |
| Tatyana's          | view       |
| gave               | journalism |
| public             | invasion   |
| construction       | lectures   |
| classical          | garden     |
| Napoleonic         | building   |
| unique             | collection |
| scientific         | point      |
| ancient            | Day        |
| faculty of         | work       |
| increasing         | star       |
| university         | possible   |
| higher educational | library    |

|              |                |
|--------------|----------------|
| five-pointed | style          |
| Moscow's     | section        |
| main         | establishments |
| foreign      | alley          |
| central      | manuscripts    |
| botanical    | institution    |
| lovely       | students       |
| observation  | amount         |
| panoramic    | skyscrapers    |

***Task 5. Read the text again and say whether these statements are true or false.***

1. The Empress Anna Ioannovna signed an edict about the foundation the University on 22 January of 1755 on the day of St. Tatyana.
2. Later some scientific establishments and also private persons donated the University many books, ancient manuscripts to form the new library.
3. In 1785 Peter the Great presented the University with some land on Myasnitskaya Street, opposite the Kremlin wall.
4. The University's first building was situated on Smolenskaya Square on the site where the Foreign Office is now.
5. The skyscraper is visible from various parts of the city.
6. Moscow State University was established in 1708.
7. In 1900 the University Charter was adopted.
8. The University campus includes also a club for students, summer sports center, a gymnasium and a swimming pool, four museums, observatory and botanical garden on the territory.
9. A preparatory department was organized for home students to help them in learning Russian language.
10. After the Great Patriotic war of 1941-1945 the old buildings of MSU, situated in the center of the city, opposite the Kremlin, could accommodate constantly increasing amount of students.
11. From the beginning it was very large university.

12. The fire cost the destruction of some buildings and laboratories, unique collection and equipment.
13. The alley leads to the best observation point of the city; tourists are brought here to enjoy the panoramic view of Moscow.
14. World biggest clock, barometer, hydrometer and thermometer (all 5 meters in diameter) are seen on four towers of the main building of the University.
15. The 12-storeyed main building is 130 meters high with the spire, which is topped with a double-headed eagle (5 meters in diameter).
16. The library has 8 million volumes.

***Task 6. Translate from Russian into English.***

1. Лучших российских и зарубежных преподавателей приглашают читать лекции и проводить семинары в Московском государственном университете.
2. МГУ сегодня – это 39 факультетов и около 40000 студентов со всего мира.
3. В университетском городке есть не только общежития для студентов и преподавателей, но и спортзал, бассейн, студенческий клуб, четыре музея, обсерватория и ботанический сад.
4. Татьянин день – это не только праздник студентов МГУ, но и всех студентов России.
5. После Великой отечественной войны здания МГУ в центре Москвы не могли уже вмещать постоянно растущее количество студентов и новые факультеты.
6. Главное здание университета – самая большая высотка Москвы, которую видно из любого района города.
7. Михаил Ломоносов, основатель Московского государственного университета, был не только выдающимся ученым, но и талантливым поэтом, а также государственным деятелем.
8. МГУ – это главный университет России.
9. В 1949-1953 году на Воробьевых горах был построен большой университетский студенческий городок.

10. Во время Первой мировой войны здание университета, а также лаборатории, оборудование и библиотека сильно пострадали от пожара.

**Task 7. Make up a summary of the text using key-words.**

**Task 8. Do Test 2.**

**\*Task 9. Refer to Unit 4 in Reader.**

*Diligently read the text on ARCHITECTURAL MONUMENTS OF THE SOVIET TIME. Write out unknown words and expressions. Turn to the glossary of terms, if necessary.*

## **Unit VII. A GLIMPSE ON ARCHITECTURAL MONUMENTS OF THE SOVIET AND RUSSIAN TIME**

### **The Architecture of the Moscow Underground**



The Moscow Metro is the most popular and convenient means of transport in Moscow. It looks different from subways in other European capitals. Its underground vestibules finished with marble were to represent the glory of the Soviet Union as a great power and heroic achievements of its people carved in stone and cast in bronze, glittering in mosaics and stained glass. Fourteen lines and more than 250 stations form a whole underground city with its own "historical" centre and suburban districts. First subway draft designs appeared in 1901, and in 1902 engineer E. Balinskiy suggested to connect Zamoskvorechye (the part of the city beyond the Moskva river) with Tverskaya Street by an underground line with trains going in part along open viaducts. The First World War, the Revolution and post-revolutionary upheavals delayed the realization of the project for more



than 20 years.

Only in 1931 construction of the first line of the underground was started, and in 1935 the first thirteen stations were opened which connected the Sokolniki Park with the Gorkiy Park. Each station has its own memorable image, and all together they form a unique architectural ensemble; acquaintance with it may give you an idea of different styles and trends, typical of Russian architecture and art of the last fifty years.

The stations of the first and second stage built shortly before the Second World War are of greatest interest. These are, in the first place: Krasnye Vorota (architects I. Fomin and N. Ladovskiy), Teatralnaya (architect I. Fomin), Ploshchad Revolutsii (architect A. Dushkin), Mayakovskaya (architect A. Dushkin), Kropotkinskaya (architect A. Dushkin), Komsomolskaya-radial (architect D. Chechulin) and Belorusskaya-radial (architects N. Andrikanis and N. Bykova).



The architecture of the first and second stages of the underground have a certain stylistic unity in combining pillar support and a sloping arch of entrance doorways. Marble of different tints (Krasnye Vorota), bronze sculptures (Ploshchad Revolutsii), multi-coloured mosaics (Mayakovskaya) and originally placed lamps (Kropotkinskaya), harmonised with the general style of the architectural design, render architectural and plastic splendour to the look of the stations, good visibility and comfort reminding of national architectural designs (repeated arches, combination of stone and tiles, variety of supporting pillars' shapes).

The third and fourth stages of the underground were built during the war, the most impressive stations of the circular line were completed soon after its end, notwithstanding all the hardships and post-war economic disruption. During the war Avtozavodskaya (architect A. Dushkin) and Elektrozavodskaya (architects V Gelfreich and I. Rozhin) stations were built. The decoration of Avtozavodskaya Station, along with polished plates of coloured marble includes mosaic panels ("Russian Knights" and "Parade on Red Square on 7 November 1941" by V. Borodichenko and F. Lecht).



The Elektrozavodskaya Station is characterized by the uniform austerity of the design, where white marble pylons and large, multi-figured reliefs (sculptor G. Motovilov) are combined with the red marble of the walls and original lamps set into the vaults.



During the first post-war decade the ensemble of the circular line of the Metro was formed, in which opulent "Soviet Baroque" style was used (Paveletskaya, Novoslobodskaya, Dobryninskaya, Kurskaya, Taganskaya, Prospekt Mira and other stations). The best example of "Soviet Baroque" of the Stalin epoch, besides the skyscrapers and pavilions of the National Exhibition Centre is the Komsomolskaya-circular Station (opened in 1952, architect Alexei Shchushev, engineer A. Semyonov, artist Pavel Korin). The architectural design and decor of the station were to symbolize victory in the Great Patriotic War of 1941-1945 by profuse artistic effects.

The architectural design of the station is stylized as Russian Baroque (cartouches, rich floral ornament, ornamental mosaic frames). Gilded bas-reliefs and mosaic panels made of smalt and precious kinds of rock, glorify



Russian and Soviet arms (portraits of Alexander Nevskiy, Dmitriy Donskoy, Kuzma Minin and Dmitriy Pozharskiy, Alexander Suvorov and Mikhail Kutuzov, "Seizure of Reichstag" and "Victory Parade"). Solemn and classical in style architectural design of Oktyabrskaya-circular (architect L. Polyakov, 1949) where Russian Empire stylization looks absolutely natural and up-to-date contrasts with the diversely styled Komsomolskaya-circular.



The image of underground vestibules has changed since the end of the 1950s, and especially in the 1960s, their architecture became more functional, simple and laconic in its artistic design. A trend to reduce construction costs led to simplification of design, to a search for new finishing materials (ceramic plates, stainless steel, pressed marble crumb). Nevertheless, artistic elements in design are still present: sculpture, mosaics, marble inlays, casting, white and coloured marble still decorate the vestibules. Each station has its

own architectural and artistic design: Polyanka, Orekhovo, Borovitskaya, Tretyakovskaya, Pushkinskaya, Rizhskaya, Tsaritsyno and others.

Each line is identified by a name, an alphanumeric index (usually consisting of just a number) and a colour. The colour assigned to each line for display on maps and signs is its colloquial identifier, except for the nondescript greens and blues assigned to the Kakhovskaya, the Zamoskvoretskaya, the Lyublinsko-Dmitrovskaya, and Butovskaya lines (route 11, 2, 10, and 12). The upcoming station is announced by a male voice on inbound trains to the city center (on the Circle line, the clockwise trains) and by a female voice on outbound trains (anti-clockwise trains on the Circle line).

The metro has a connection to the Moscow Monorail, a 4.7-kilometre (2.9 mi), six-station monorail line between Timiryazevskaya and VDNKh which opened in January 2008. Prior to the official opening, the monorail had operated in "excursion mode" since 2004.

Also, from 11 August 1969 to 26 October 2019, the Moscow Metro included Kakhovskaya line 3.3 km long with 3 stations, which closed for a long reconstruction. On 7 December 2021, Kakhovskaya is reopened after reconstruction as part of the Bolshaya Koltsevaya line. A reopening in early 2023 at Varshavskaya and Kashirskaya stations is planned as part of the Big Circular line.

The Moscow Metro is undergoing a major expansion; current plans call for almost 150 kilometres of new lines to be opened between 2012 and 2022. There were 15 tunnel boring machines working in Moscow as of April 2013 with 24 planned by the end of 2013.

The Big Circle line is the third circle line on the system, running outside of the existing circle Koltsevaya line and interlocking with Moscow Central Circle, with a temporary branch to Delovoy Tsentr station in Moscow International Business Centre.

The first section of the line opened on 26 February 2018 with the remaining stations opened on 1 March 2023. The line includes 31 stations including three from the former Kakhovskaya line and over 66 kilometers of track. In November 2017 the city estimated the total cost of the project at 501 billion rubles, up from earlier estimates of 378.9 bn rubles

In addition to major metro expansion the Moscow Government and Russian Railways plans to upgrade more commuter railways to a metro-style service. New tracks and stations are planned to be built in order to achieve it.

***Task 1. Look through the text and find Russian equivalents of the following:***

Vestibule, trend, to represent the glory, viaduct, convenient means of transport, to glitter, stained-glass, to cast in bronze, stylistic unity, draft design, to be carved in stone, stainless steel, subway, suburban district, to glorify, pressed marble crumb, economic disruption, sloping arch, simplification, diversely, entrance, uniform austerity, tint, upheaval, laconic, plastic splendour, repeated arches, notwithstanding, ceramic plates, opulent, skyscrapers, memorable image, pillar, bas-reliefs.

***Task 2. Find mistakes and correct these sentences.***

1. In 1935 the first twenty stashions are opened which conected the Sokolniki Park, the Izmailovskiy Park with the Gorkiy Park.
2. The imige of underground vestibules changed sinse the end of the 1950s.
3. First subways draft desains appear in 1861.
4. In 1902 engineer E.Balinskiy to connect sugested Zamoskvorechye with Tverskaya Street with an underground lain with trains going in part along open viaducts.
5. Oktyabrskaya-circular has got popular stile architectural design.
6. The stations of the first and second stage were build shortly before the First World War.
7. The third and fourth stages of the underground are built during this year.
8. After the first post-war decade, ansemlle of circuler line of the Metro is form.
9. The Moscow Underground look diferent from subways in other American capitals.



10. Best example of "Soviet Baroque" of the Khrushchev epoch, besides the skyscrapers and pavilions of the National Exhibition Centre is the Belorusskaya-circular station.

***Task 3. Fill in the blanks with the suitable words:***

**Popular, profuse, convenient, form, Baroque, suburban, the First World War, natural, decorate, diversely, project, victory, unique, stylistic unity, floral, own, up-to-date, sloping arch, cartouches, Avtozavodskaya Station, décor, design, underground, to stylize, doorways, pillar, mosaics, memorable, upheavals, artistic, inlays.**

1. Eight lines and more than 100 stations \_\_\_\_\_ a whole \_\_\_\_\_ city with its own "historical" centre and \_\_\_\_\_ districts.
2. \_\_\_\_\_, the Revolution and post-revolutionary \_\_\_\_\_ delayed the realization of the \_\_\_\_\_ for more than 20 years.
3. Each station has its own \_\_\_\_\_ image, and all together they form \_\_\_\_\_ a architectural ensemble.
4. The architectural \_\_\_\_\_ and \_\_\_\_\_ of the station were to symbolise \_\_\_\_\_ in the Great Patriotic War of 1941-1945 by \_\_\_\_\_ artistic effects.
5. The architecture of the first and second stages of the underground have a certain \_\_\_\_\_ in combining \_\_\_\_\_ support and a \_\_\_\_\_ of entrance \_\_\_\_\_.
6. The Moscow Metro is the most \_\_\_\_\_ and \_\_\_\_\_ means of transport in Moscow.
7. "Russian Knights" and "Parade on Red Square on 7 November 1941" compositions \_\_\_\_\_ decorate \_\_\_\_\_.
8. Each station has its \_\_\_\_\_ architectural and artistic design.

9. The architectural design of the station \_\_\_\_\_ as Russian \_\_\_\_\_ (\_\_\_\_\_, rich \_\_\_\_\_ ornament, ornamental mosaic frames).
10. Russian Empire stylization looks absolutely \_\_\_\_\_ and \_\_\_\_\_ contrasts with the \_\_\_\_\_ styled Komsomolskaya-circular.
11. Nevertheless, \_\_\_\_\_ elements in design are still present: sculpture, \_\_\_\_\_, marble \_\_\_\_\_, casting, white and coloured marble still \_\_\_\_\_ the vestibules.

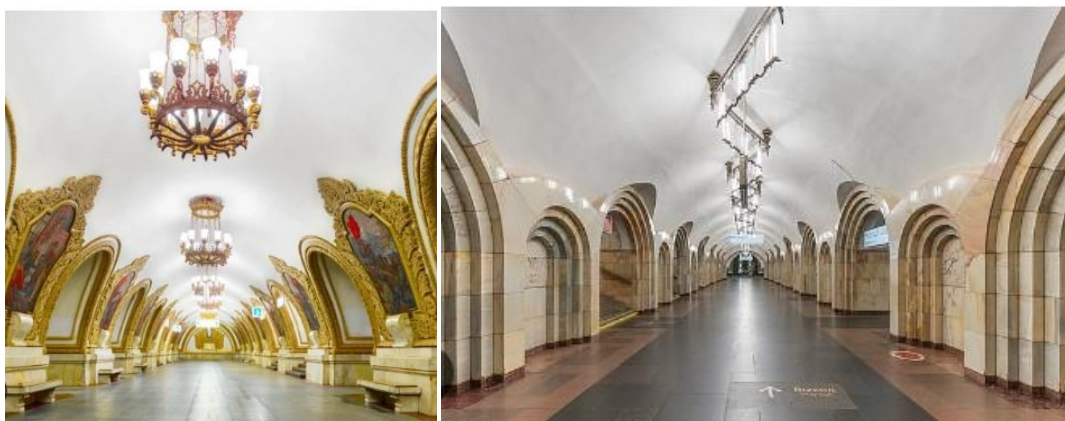
**Task 4. Put in order and write the sentences.**

1. Soviet mosaic bas-reliefs arms gilded and panels Russian glorify and.
2. station each own architectural and has design artistic its.
3. give of you acquaintance of may with it an and trends of styles idea typical last fifty different Russian the architecture years and art.
4. with Union its vestibules represent underground Soviet marble were glory to finished the of the.
5. still white the and vestibules marble decorate coloured.
6. the the by Station is Elektrozavodskaya uniform of austerity characterised the design.

**Task 5. Choose 5 sentences from the text and ask your partner to translate them into English.**

**Task 6. Look at the pictures of the vestibules of the underground stations. Name their architectural styles.**





***Task 7. Make up a summary of the text using key-words.***

*Carefully read the texts. Write out unknown words and expressions. Translate them with the help of the dictionary.*

### **Skyscrapers. Moscow City**



They were built by a special decree of the Council of Ministers of the USSR (1947). The skyscrapers have largely determined the image of post-war Moscow. Located in the most important points of the city they can be seen from afar. They emphasize the picturesque outline of Moscow and its radial-circular layout. The skyscrapers give an original look to the city silhouette. Altogether seven skyscrapers were built reflecting their architect's idea of the design of a "Palace of Soviets", traditions of Russian tent-roofed architecture (in the shape of the central blocks and crowning spires), and American skyscrapers. Most interesting are Moscow University



on the Vorobyovy Hills, the Ministry of Foreign Affairs on Smolenskaya Square, apartment houses on Kudrinskaya Square and Kotelnicheskaya Embankment.



The Moscow International Business Center (MIBC), also known as Moscow City, is an under-construction commercial development in Moscow, the capital of Russia. The project occupies an area of 60 hectares and is located just east of the Third Ring Road at the western edge of the Presnenskiy District in the Central Administrative District. Construction of the MIBC takes place on the Presnenskaya Embankment of the Moskva River, approximately 4 kilometers west of Red Square.

The complex is home to the highest numbers of skyscrapers in Europe. The Government of Moscow first conceived the project in 1992, as a mixed development of office, residential, retail and entertainment facilities. An estimated 250,000 – 300,000 people will be working in, living in, or visiting the complex at any given time. By 2016, twelve of the twenty-three planned facilities of the MIBC were already built; seven buildings were under construction; and four were in the design stage.

Before construction began, the area was a stone quarry and industrial zone, where most of the buildings were old factories that had been closed or abandoned. A public company, CITY, was created in 1992, to oversee the initial creation and development of Moscow City as well as its subsequent usage. CITY is also a general contractor and both landlord and lessor.



Overall responsibility for the architectural planning and design of Moscow City belongs to the architectural studio No. 6, which is a part of the large Moscow practice Mosproject-2 named after M.V. Posokhin. This group, headed by G.L. Sirota, who is officially the Chief Architect of Moscow City, is in charge of overseeing the design of the complex as a whole and agreeing the details of individual projects. Each building lot has its own investor and architect.

## **National Exhibition Centre (VVC), former VDNH**



It is a huge exhibition area where numerous pavilions (more than 78) are located. It was opened in June 1959 and included a number of pavilions built in the 1930s. The original architectural image of the exhibition was formed in 1958 when the central alley ensemble was created; it included the main pavilion of the USSR and Soviet republics' pavilions, each built in a corresponding national architectural style.

Worth noting are the Friendship of Peoples and Stone Flower fountains designed in the so-called Stalin Baroque style with opulent ornamentation, excessive architectural details and pretentious monumentalism. At present the exhibition functions as a recreation centre, a big shopping centre, and an exhibition site.

In the spring of 2014, the Moscow Government launched a large-scale project to revive VDNH, in honour of the 75th Anniversary of the Country's Main Exhibition. At the initiative of the Mayor of Moscow Sergey Sobyagin, and based on the results of e-voting by city residents, the complex was returned its legendary historical name of the Exhibition of Achievements of National Economy.

In 2016, began a new phase in the history of VDNH, with the start of a large-scale reconstruction of the territory and development of the Exhibition. The main phase of works will be carried out on a tight schedule, and will finish in 2018. After the implementation of this programme, VDNH will not only be the Country's Main Exhibition with a collection of the most interesting things in Russia, but will also become the main educational, entertainment, cultural, museum and recreational complex. This will help increase attendance at VDNH up to 40 million people per year.

According to the development plan for VDNH, its territory will be divided into 7 park zones, each of which will have its own theme, image and purpose (Central Alley, Thematic Amusement Park, Landscaping Park, Park of Crafts, Knowledge Park, EXPO Zone, and Ostankino Park).

Over a hundred international business exhibitions and congresses are held at VDNH every year, as well as dozens of festivals and holidays, and



new museum expositions are also created there. Now, with the revival of the Green Theatre, which was opened on 1 August 2014, the Exhibition also acquired the status of a popular summer concert venue, where the best musicians, stand-up comedians, and artists of Russian and world scale come to perform.

VDNH is connected with Ostankino Park, and the total area of the two is more than 317 hectares (area of VDNH is 235.5 ha and the area of Ostankino is 81.5 ha). The territory of VDNH is home to many masterpieces of architecture, large and small park constructions, including unique fountains, with 49 objects of the Exhibition being recognized as monuments of cultural heritage.

### **The Moscow TV Tower**



At different times Moscow had different observation platforms. In the Middle Ages as well as centuries later the city would open up to those who climbed up to the top of bell-towers.

The first place without any doubt belonged to the Bell Tower of Ivan the Great. Here are the lines from the great Russian poet Mikhail Lermontov which he wrote being a student: "Those who have not been to the top of Ivan the Great, who have never happened to take a glimpse of our ancient capital from one end to another, who have never enjoyed that magnificent boundless panorama, they have no idea about Moscow."

At the beginning of this century, a panorama of the capital could be seen from the roof of Nirnzee's house in Gnezdnikovskiy Lane which was the first Moscow skyscraper (No. 10, some 20 to 30 metres from Tverskaya up the street, built in modern style with the elements of neoclassicism). The building has 10 high storeys. There was a restaurant at the top called 'The Roof'. Young Mikhail Bulgakov often visited the place as he worked in a publishing house situated in the same building.

In the pre-war years guidebooks about the capital praised a panoramic view of Moscow from the sixteenth floor of a just built Moskva Hotel.

Since 1967, the best observation point in Moscow has been the Ostankino TV tower. The tower can be seen from any corner of the city, it is an architectural centre of the TV and radio complex, the foundation of which was laid on 22 April 1964.



It took a little more than three years to build the tower; 35 scientific research design institutions developed metal and concrete components for it. Newspapers extensively covered the progress; in spring 1967, the tower became higher than the Empire State Building.

Every characteristic of the Ostankino TV tower is impressive. It is about 540 metres high. Its weight is 51,400 tons. The tower immediately became a place of interest in Moscow. It is recommended to enjoy the view of Moscow by going up to the observation platform placed at the height of 337 metres.

As of 2022, it is the tallest free-standing structure in Europe and 12<sup>th</sup> tallest in the world. Between 1967 and 1974, it was the tallest in the world. The tower was the first free-standing structure to exceed 500 m (1,600 ft) in height.

Over the course of its 21<sup>st</sup> century history, there have been accidents at the tower, including a fire in 2000, the tower struck by a parachutist in 2004, and a minor fire in 2007.

The TV tower is neighbouring on Ostankino Television Technical Centre is a televised studio and technical centre in Moscow. The centre provides ongoing technical support to multiple broadcasters in the country.



The thirteen-storey building of the Ostankino television complex is constructed of glass and concrete. The end of the building, facing the direction of the Ostankino pond, is different from all the other sides. The building volume exceeds 1 million cubic meters. The total height of the building is 52 meters and it has a useful area of 154 thousand square meters.

**Task 1. Look through the text and find English equivalents of the following:**

Указ, определять (обуславливать), бетон, фонтан, живописный, характеристика, соответствующий, претенциозный, высотка (небоскреб), радиально-кольцевой план, смотровая площадка, бегло взглянуть (мельком увидеть), украшение, безграничная панорама, начинка, центр отдыха, подниматься, послевоенная Москва, телевышка, освещать строительство со всех сторон, без сомнения, пышный, шпиль.

**Task 2. Answer the following comprehension questions:**

1. On what reason and when were the skyscrapers built in Moscow?
2. How many skyscrapers are there?
3. What do they emphasize?
4. What was the idea of building them?
5. What are the most famous of the skyscrapers?
6. Where is the National Exhibition Centre located?
7. When was it opened?
8. What is worth seeing in the National Exhibition Centre?
9. How does the exhibition function at present?
10. What served as observation platforms in the Middle Ages in Russia?
11. People could enjoy panoramic view of Moscow from Hotel "Ukraine" in the pre-war years, couldn't they?
12. What was the first Moscow's skyscraper?
13. When was the Ostankino TV tower built? How high is it?
14. What are its purposes nowadays?

**Task 3. Agree or disagree with the following statements. Give your reasons.**

1. There are five of skyscrapers and they are located in the most important points of the city they can be seen from afar
2. The skyscrapers give an original look to the city silhouette.
3. Manege is a huge exhibition area where numerous pavilions.



4. The original architectural image of the National Exhibition Centre was formed in 1964 when the central alley ensemble was created.
5. At different times Moscow had only one observation platform.
6. In the pre-war years guidebooks about the capital praised a panoramic view of Moscow from the sixteenth floor of a just built Hotel “National”.
7. There was a bar at the top called ‘The Roof’.
8. In autumn 1962, the tower became higher than the Empire State Building.

***Task 4. Make questions to the following answers.***

1. \_\_\_\_\_

They were built by a special decree of the Council of Ministers of the USSR (1947).

2. \_\_\_\_\_

Most interesting are Moscow University on the Vorobyovy Hills, the Ministry of Foreign Affairs on Smolenskaya Square, apartment houses on Kudrinskaya Square and Kotelnicheskaya Embankment.

3. \_\_\_\_\_

The National Exhibition Centre was opened in June 1959 and included a number of pavilions built in the 1930s.

4. \_\_\_\_\_

At the beginning of this century, a panorama of the capital could be seen from the roof of Nirnzee’s house in Gnezdnikovskiy Lane which was the first Moscow skyscraper.

5. \_\_\_\_\_

Young Mikhail Bulgakov often visited the place as he worked in a publishing house situated in the same building.

6. \_\_\_\_\_

We would like to recommend you to enjoy the view of Moscow by going up to the observation platform placed at the height of 337 metres.

**Task 5. Make up a dialogue on the text.**

**Task 6. Make up a summary of the text using key-words.**

**\*Task 7. Refer to Unit 5 in Reader.**

*Before reading the texts, answer the following question: Do you often use public city transport? What is your favourite transport means?*

### **Transport Facilities**



The Moscow Metro is the most popular, convenient and cheap public transport facility of the city. Currently, there are more than 250 stations (including transfer ones) in the Moscow Metro. All of them were designed and embellished by outstanding Russian architects, artists and sculptors. Their talent and skill created not only a convenient transportation facility, but also a wonderful underground world of amazing beauty. The range of natural materials used to decorate the stations is so wide that the Moscow Metro is by right called an "Underground Museum of Geology".

The fee for a trip by the Moscow Metro is collected only at the entrance, so you can go as far and make as many transfers as you wish for the same fixed price. Every time you pass the entry gates equipped with card readers, the number of trips on your magnetic card diminishes by one. These cards are sold at ticket offices in the Metro entrance halls. You can purchase a certain number of trips by Metro (1, 2, 5, 10, 20 etc.) which is recorded electronically on the magnetic card.



It is always a good idea to check with the Metro map while planning your route. Unfortunately, electronic inquiry automats, displaying the comprehensive information on Moscow streets, objects of interest and organizations' addresses, can be currently found only at the selected stations.

Metro opens at 5:30 a.m. and closes at approximately 1:30 a.m. Transfers are closed earlier, at the time when the last train starts its route (1:00 a.m.). As most of the Muscovites go to and from work by the Metro, be aware of the rush hours on working days and try to avoid using the Metro in the morning (between 7.30 a.m. and 10.30 a.m.), and in the evening (from 4.00 p.m. to 7:30 p.m.). Some stations, however, are crowded all day long. Usually, these are the ones located close to railway or bus terminals, big department stores and market places.



The main rule for a person when for the first time in the Moscow Metro is not to follow a crowd thoughtlessly. If you cannot get into the train, do not try to squeeze yourself in. Just wait until the next train comes, especially as the interval between their arrivals rarely exceeds 4 minutes.

If you must transfer from one line to another, use the Metro map. The task is much easier if the station has only one transfer. You can also use the Metro guiding boards, indicating the lines and stations in a simple and easy-to-read manner. The exit boards display a brief “EXIT” inscription and names of nearby streets, department stores and other important places.

In case a Metro station has two or more transfers, don't hurry, however the crowd will urge you to move. Just walk aside and try to find an information board indicating the station you need. If this doesn't work out, feel free to ask people around you for help. Muscovites are friendly enough to show you the way out of a difficult situation. Moreover, there is always police and uniformed personnel around at every station, whose job is to help you.



It is always easy to find a Metro entrance. Whatever a station building looks like, it is indicated by a big red "M" sign illuminated in the dark. Try to remember the meaning of some inscriptions on information boards and panels used in the Metro.

Information boards on the walls above the rails show the current station and transfers to other lines. Further, there are also several Metro maps on the walls of each car. For convenience, each Metro line has its own col-

or. However, the colors are not always marked on illuminated boards at Metro stations. Some of them indicate names only.

Taxi is the most convenient transport in Moscow and, but for the frequent traffic jams in the city center, it would be the fastest one. The park of municipal taxis, which has been significantly reduced within the recent years, has eventually started to recover.

Usually these are the yellow cabs with a checker board pattern painted on their front doors. According to the results of the social questioning of Germans, temporarily residing in Moscow the vast majority of them consider taxi to be the completely safe means of transportation as well as the public ones, such as buses, trams and trolleybuses.

However, not only the official taxis are at your service in Moscow. Practically any private car can stop in response to your raised hand.

***Task 1. Look through the text and find Russian equivalents of the following:***

Sculptor, information board, public transport facility, municipal taxi, significantly, to embellish, a wonderful underground world of amazing beauty, nearby street, temporarily, to diminish, magnetic card, natural materials, electronic inquiry, geology, traffic jam, comprehensive information, fixed price, thoughtlessly, a transfer, to squeeze in, rarely, to exceed, inscription, to urge, easy-to-read, to purchase, rush hours, uniformed personnel, to plan one's route, card reader.

***Task 2. Fill in the prepositions and adverbs where necessary.***

1. The fee ... a trip ... Moscow Metro is collected ... the entrance, so you can go ... and make ... many transfers ... you wish ... the same fixed price
2. Muscovites are ... to show you the way out ... a difficult situation.
3. The range ... natural materials used to decorate the stations is so wide that the Moscow Metro is ... right called an "Underground Museum ...Geology".
4. ... it is better not to drink at all ... driving the car.

5. ... wait ... the next train comes, especially ... the interval ... their arrivals ... exceeds 4 minutes.
6. Whatever a station building looks like, it is indicated ... a big red "M" sign illuminated ... the dark.
7. It is ... a good idea to check with the Metro map while planning your route.
8. The park ... municipal taxis, which has been significantly reduced ... the recent years, has ... started to recover.
9. Transfers are closed earlier, ... the time when the last train starts its route.
10. If you enjoy the pleasure ... driving ... yourself, be sure to learn, ..., local traffic regulations.
11. ..., not ... the official taxis are ... your service ... Moscow.
12. ..., ... the continuous building ... new highways and reparation ... the existing ones, pavement ... some Moscow roads represents, ... nighttime, a serious danger ... an inexperienced driver.

***Task 3. Agree or disagree with the following statements:***

1. Taxi is the most expensive transport in Moscow and, but for the frequent traffic jams in the city center, it would be the fastest one.
2. Electronic inquiry automats, displaying the comprehensive information on Moscow streets, objects of interest and organizations' addresses, can be currently found at any station.
3. In any case, we strongly recommend you to rent a car with a driver.
4. Every time you pass the entry gates equipped with card readers, the number of trips on your magnetic card increases by one.
5. It is usually difficult to find a Metro entrance.
6. Currently, there are more than 350 stations (including transfer ones) in the Moscow Metro.
7. Some stations, however, are crowded all day long.
8. Moreover, in spite of the continuous building of new highways and reparation of the existing ones, pavement of some Moscow roads represents, during nighttime, a serious danger for an inexperienced driver.

9. In case a Metro station has two or more transfers, hurry up, otherwise you will miss your train.
10. At nights, the fee is lower and you certainly can try to negotiate it.
11. The results of the social questioning of Germans, temporarily residing in Moscow say that the vast majority of them consider taxi to be the completely unsafe means of transportation.
12. Metro opens at 4:30 a.m. and closes at approximately 0:30 a.m.
13. You need to be more cautious when taking a taxi to avoid trouble.
14. Feel free to ask people around you for help when in Metro.
15. In many cases the cabs differ from what you've been accustomed to in Europe or America.
16. In Moscow you can rent a car of any class, with or without a driver.

***Task 4. Translate the following sentences and complete them.***

1. Оплата проезда в московском метро осуществляется... .
2. Переходы в метро закрываются... .
3. Московское метро сегодня – это... .
4. Следует избегать поездок в метро в часы пик, потому что... .
5. Вход в метро обозначен... .
6. Такси в Москве не только муниципальное, но и... .
7. Стоимость проезда в такси ночью... .
8. Взяв машину напрокат, необходимо соблюдать... .

***Task 5. Give hints to a foreign traveller on how to use public transport in the capital.***

***\*Task 6. Refer to Unit 6 in Reader.***

*Carefully read the text on RAILWAY SERVICE. Write out unknown words and expressions. Translate them with the help of the dictionary.*

## Unit VIII. RAILWAY AND AIRLINE SERVICE

### Railway Service



Moscow is one of the largest railroad junctions in Russia. About 2.5 million people arrive here daily, including the incoming and transit passengers. The nine municipal railroad terminals are considered to be Moscow's main railroad gates. They are located mainly near Sadovoye Koltso Street (Garden Ring) and are connected with one another by the Metro Circular Line. There are nine railway stations in Moscow: Belorusskiy, Kazanskiy, Kievskiy, Kurskiy, Leningradskiy, Paveletskiy, Rizhskiy, Savelovskiy and Yaroslavskiy Terminal. The Vostochnyy railway terminal known as Cherkizovsky railway terminal is the newest of the ten railway terminals of Moscow, Russia, opened on 29 May 2021. It is the farthest terminal from the city centre, the smallest in terms of the number of platforms and tracks, and the only one from which suburban trains do not depart.

There are three railway stations situated not far from Komsomolskaya Metro station, namely, Kazansky, Yaroslavskiy, and Leningradskiy Terminals. The latter one is the oldest; it was built in the 19<sup>th</sup> century as the station of the first Russian railroad between St Petersburg and Moscow.



The Yaroslavskiy Terminal, located next to it, meets trains arriving from ancient Russian cities that form the famous “Golden Ring”. The terminal was designed in the beginning of the 20<sup>th</sup> century by architect Shekhtel and resembling a typically Russian chamber, complies with this architectural style. The facades of the Paveletskiy and Savelovskiy Terminals have also preserved their initial architectural styles. From these terminals, trains are departing to pass by many historical places located not far from Moscow: Spas-Ugol Village that Leo Tolstoy liked so much (Savelovskiy Terminal), or the former estate of the prominent Russian publisher and journalist Nikolay Novikov (Paveletskiy Terminal).



The Kazanskiy Terminal, the biggest one in the city, bears in its main architecture some traces of the Middle Age Kazan style. The forerunner of today's Kazan railway station was built in 1862 with the opening of the railway line from Moscow to Ryazan. Designed in the pseudo-Russian style, the construction of the modern building according to the design by architect Alexey Shchusev started in 1913 and ended in 1940. The building resembles the Soyembika Tower in Kazan.

One of the significant architectural elements of the station building is the hall of the former restaurant. This part of the station was built in the mid-1920s. Today, it is used as a high comfort waiting room.

The frescoes of the ceiling decor, created by the artist Eugene Lanceray, depict the main stages of the development of socialist reality: socialist construction projects, economic development in the new Soviet republics, workers marches, etc.

Beyond Sadovoye Koltso, at the end of Tverskaya Street, there is the Byelorusskiy Terminal. Construction of the railway from Moscow to Smolensk, and then to Minsk and Warsaw, started in the second half of the 1860s.



Construction of the station, known as Smolenskiy, began in late April 1869. A grand opening of the Moscow-Smolensk railway took place on 19 September 1870, the station became the sixth in Moscow. In November 1871 after the extension of the railway to Belarus, the station was renamed Belorusskiy Station. On 15 May 1910, the right wing of the new station opened, and on 26 February 1912, the left wing opened. The station was designed by architect I. Strukov. On 4 May 1912, the railway was renamed the Alexander Railway, the station was renamed Alexander Station. In August 1922, Alexander and the Moscow-Baltic railways were merged into the Moscow-Belarus-Baltic, so the station was renamed Belorussian-Baltic station. In May 1936, after yet another reorganization of the railways, the station received its present name – Belorusskiy Railway Station.



Foreign tourists are also welcomed by the Kievskiy Terminal, located at the Moskva River bank, close to the monumental building of the Ministry of Foreign Affairs.



Both long-distance and local trains (so-called ‘elektrichki’, or commuter trains) start their ways from all the nine Moscow’s terminals. The commuter train can take you to Moscow suburbs. In summertime, they are often overcrowded, especially on weekends, when Muscovites go to and from their country houses (‘dachas’).

The most popular railroad journey made by foreign tourists in Russia is that from Moscow to St Petersburg. The most convenient trains leave Moscow from the Leningradskiy Terminal late at night and arrive to St Petersburg early next morning.

The Leningradskiy railway station in Moscow was designed according to a single project with the Moskovskiy railway station in St Petersburg during the construction of the Nikolayev railway in the 19<sup>th</sup> century. In the 1960s-1970s, Leningrotrans developed design documentation for the reconstruction of the Leningradskiy railway station. At the same time, the idea of a single architectural concept was preserved.

The project was based on a clear technological scheme that ensures the through traffic of passengers on two levels: from underground passages under Komsomolskaya Square to platforms and from the station square to the main hall of the station. At the same time, the flow of commuter train passengers is separated from long-distance train passengers. A large operating room was also designed, as a result of which the one-time capacity of the station increased threefold – up to 6,000 people per day.



The main premises and facades of the station building overlooking Komsomolskaya Square have been restored as close as possible to their original appearance. The rest of the buildings are executed in modern architectural forms. The decoration uses natural stone, aluminum, wood of valuable species.

The station was equipped with modern devices for serving passengers: surveillance television, automatic lockers, ticket machines, escalators, freight elevators.

Train tickets can be easily ordered by telephone or booked in the in-tourist ticket offices at the railroad terminals. Passport and visa are required, and the name of owner is put down on the ticket.



There are several types of cars in the long-distance trains. One can use soft-seated compartments of sleeping cars (2-person compartment, luxury-soft). They are more expensive, but one will feel himself more comfortable than in cheaper coupe soft cars with 4-person compartments or in open 6-person carriages.

One can usually board the train half an hour before the departure. The attendant will meet you at the car entrance. You are expected to show your ticket. After departure the attendant will approach you to check the ticket again. One may be asked to show your passport and visa. As a rule, attendants collect copies of the tickets during the ride. It is also necessary to have small rouble cash to pay for bed linen.

A cup of tea is always available in train cars, but it is a good idea to bring some sandwiches with along. Another option is to have dinner in a dining car.

***Task 1. Look through the text and find English equivalents of the following:***

Railroad junction, incoming passengers, transit passengers, the Metro Circular Line, to resemble, to comply, initial architectural style, to depart, trace, Middle Age Kazan style, comfortable lounge, commuter train, to be overcrowded, soft-seated compartment, sleeping car, to board the train, attendant, to approach.

***Task 2. Answer the following comprehension questions:***

1. Is Moscow one of the largest railroad junctions in Russia?
2. How many railway terminals are there in Moscow? Name them.
3. What is the oldest railway terminal in Moscow?

4. What is the biggest railway terminal in Moscow?
5. Where is Belorusskiy Terminal situated?
6. What Metro station is Yaroslavskiy railway terminal?
7. What railroad terminal accepts trains from the Western Europe?
8. What terminals have preserved their initial architectural styles?
9. What services are rendered at each railway terminal?
10. What is the most popular railroad journey made by foreign visitors?
11. Are passport and visa required for issuing a train ticket?
12. What types of cars are there in the long-distance trains?
13. Is bed linen free of charge in the long-distance trains?
14. Where can one have dinner while travelling by train?

***Task 3. Find mistakes and correct these sentences.***

1. There is several tips of car in the long-distanse treins.
2. Train tickets should be easy order through telephone or book in the in-turist ticket offices in the rail terminals.
3. The attendant meet you at the car entrance.
4. The commuter train take you to Moscow saberbs.
5. There are a service center at the Kazanskiy Terminal, with a comfortable launge, where you can relaks before or after a joarney.
6. The Leningradskiy Terminal was build in the 19th cenchery as the stashion of the first Rassian railroad between St Peterburg and Moscou.

***Task 4. Agree or disagree with the following statements:***

1. About 5 million people arrive in Moscow daily, including the incoming and transit passengers.
2. The main railroad terminals are located mainly near Sadovoye Koltso Street (Garden Ring) and are connected with one another by the Metro Circular Line.
3. There are three railway stations situated not far from Komso-molskaya Metro station, namely, Kurskiy, Leningradskiy and Yaroslavskiy Terminals.

4. The Rizhskiy Terminal meets trains arriving from ancient Russian cities which form the famous “Golden Ring”.
5. The Paveletskiy Terminal, the biggest one in the city, bears in its main architecture some traces of the Middle Age Kazan style.
6. Beyond Sadovoye Koltso, at the end of Tverskaya Street, there is the Belorusskiy Terminal.
7. Both long-distance and local trains start their ways from only eight Moscow’s terminals.
8. Train tickets sold to foreigners cost equally with tickets for Russian citizens.
9. Passport and visa are not required when you purchase you train ticket.
10. You can usually board the train fifteen minutes before the departure.
11. You are expected to show your ticket when boarding.
12. Attendants collect tickets during the ride and return them by the end of the journey.

***Task 5. Choose 5 sentences from the text and ask your partner to translate them into English.***

***Task 6. Make up a dialogue on the text.***

***Task 7. Do Test 3.***

***Task 8. Choose one of the railway terminals and describe its architecture in detail.***

## READER

### SUPPLEMENTARY TEXTS FOR READING, TRANSLATION AND DISCUSSION

**UNIT 1.** *Render the following text into English using a dictionary.*

#### НОВОДЕВИЧИЙ МОНАСТЫРЬ

Новодевичий монастырь – один из самых блестящих памятников архитектуры Москвы.

Этот монастырь был основан великим князем Василием III в 1524 году. В память об освобождении и возвращении Смоленска в состав Русского государства был возведен Смоленский собор (1524-1525). Смоленск с начала XV века находился под властью Великого княжества Литовского. Собор был построен по образцу Успенского собора Московского Кремля по проекту знаменитого итальянского зодчего Алевиза Фрязина. Знаменитый классический 5-ярусный иконостас выполнен мастерами Оружейной палаты в XVII веке.

В храме находится Смоленская икона Пречистой (Immaculate) Богородицы – список с чудотворного образа и Иверская икона Божьей Матери (она была привезена в Россию со святой горы Афон в XVII веке).

Особенно заботились о монастыре царь Алексей Михайлович и его дочь – царевна Софья. Именно по ее приказу в 1690 г. была построена знаменитая колокольня монастыря в стиле московского барокко высотой 72 м, которая очень долгое время оставалась одним из самых высоких зданий Москвы.

В 1922 году монастырь был закрыт. С 1934 года по настоящее время в монастыре размещается филиал Государственного исторического музея. С 1964 года резиденция митрополита Крутицкого и Коломенского находится на территории монастыря. Возрождение мо-

нашеской жизни началось в 1994 году. Сейчас это действующий монастырь.

## **ХРАМ ХРИСТА СПАСИТЕЛЯ**

25 декабря 1812 года российский император Александр I издал манифест, по которому в Москве предполагалось возвести храм в честь победы России над армией Наполеона. Новый храм должен был стать олицетворением подвига русского народа и ознаменованием "благодарности к Промыслу Божию, спасшему Россию от грозившей ей гибели".

Автором первого проекта храма был архитектор Александр Витберг. Согласно его плану, местом возведения храма Христа Спасителя должны были стать Воробьевы горы, а сам собор должен был состоять из трех частей, связанных между собой и символизировавших Воплощение, Преображение и Воскресение. В нижнем храме предполагалось похоронить останки павших в боях во время Отечественной войны 1812 года. Храм был торжественно заложен в 1817 году, однако планам Витберга не суждено было воплотиться в жизнь: горы начали оседать под тяжестью возводимого сооружения, а Николай I, сменивший Александра I на российском престоле, и вовсе нашел проект Витберга неудачным и неосуществимым. Вместо него в 1832 году архитектором храма Воскресения Христова был назначен Константин Тон.

Храм решено было возвести на месте бывшего Алексеевского женского монастыря. В связи с этим долгое время существовала легенда, согласно которой одна из монахинь, возмущенная переносом монастыря, в сердцах прокляла место возведения храма и предрекла, что ни одно сооружение не простоит на этом месте более 50 лет. Как бы то ни было, место строительства было выбрано как нельзя более удачно: храм был виден с любой точки Москвы, а соседство с Кремлем подчеркивало глубокую связь нового храма Христа Спасителя с русской историей и культурой.

На строительство и внутреннюю отделку храма Христа Спасителя ушло почти 40 лет: он возводился с 1839 по 1883 год. 26 мая 1883 года храм был торжественно освящен в присутствии Александра III и императорской семьи. В плане собор представлял собой равноконечный крест. Внешняя часть была оформлена двойным рядом мраморных горельефов работы скульпторов Клодта, Логиновского и Рамазанова. Все входные двери - всего двенадцать - были выполнены из бронзы, а украшающие их изображения святых отлиты по эскизам известного скульптора графа Ф. П. Толстого. Современников восхищали размеры храма: он мог вместить до 10 000 человек.

Богатое внутреннее убранство храма Христа Спасителя состояло из росписей и украшений из камней - лабрадора, порфира и итальянского мрамора. Над украшением храма работали прославленные русские живописцы - В. Верещагин, В. Суриков, И. Крамской. По периметру здание опоясывала галерея, которая стала первым музеем войны 1812 года. На стены галереи были вмонтированы мраморные доски, на которых в хронологическом порядке перечислялись все сражения русской армии, назывались имена военачальников, отличившихся офицеров и солдат.

Первый храм Христа Спасителя просуществовал 48 лет, в связи с чем многие вспоминали о легенде про проклятие монахини. Величественный храм вызывал раздражение Советского правительства: он никак не вписывался в новую государственную идеологию и повсеместное насаждение атеизма. По распоряжению Иосифа Сталина храм Христа Спасителя был взорван 5 декабря 1931 года.

На месте храма предполагалось построить Дворец Советов - гигантскую башню, увенчанную статуей В. И. Ленина. Однако планы по возведению здания были нарушены Второй мировой войной. В 1958-1960-х годах котлован, вырытый под фундамент Дворца, был использован для строительства открытого плавательного бассейна "Москва".

Бассейн "Москва" просуществовал 30 лет. В конце 1980-х годов появилось общественное движение за возрождение храма Христа Спасителя, а в июле 1992 года Президент России Б. Н. Ельцин издал указ о создании Фонда возрождения Москвы. В перечне объектов, ко-

торые требовалось восстановить, на первом месте стоял Храм Христа Спасителя. Благодаря невероятно стремительным темпам ведения строительных работ уже в 2000 году полностью воссозданный храм был освящен.

**UNIT 2. *Render the following text into English using a dictionary.***

### **МУЗЕЙНЫЕ КОЛЛЕКЦИИ УСАДЬБЫ «ОСТАНКИНО»**

Музей обладает разнообразными коллекциями, в которые входят как предметы, принадлежавшие владельцам Останкина – графам Шереметевым, так и те, что были собраны после 1918 года, когда дворец был национализирован и превращен в музей.

Особую ценность представляют коллекции тех предметов убранства интерьера, что бытовали в Останкине со времени его создания.

Крупнейшая из них - собрание золоченой и наборной мебели XVIII-первой половины XIX века русского и западноевропейского производства.

Значительную часть коллекции составляют работы резчика П. Споля, изделия которого отличает богатство фантазии и тщательность отделки.

Из музейных собраний осветительных приборов конца XVIII века, связанных с определенными усадебными интерьерами того времени, останкинское по полноте и разнообразию является единственным в стране.

Из первоначального убранства дворца около двухсот торшеров, бра, подсвечников, канделябров, фонарей, люстр в основном русской и французской работы сохранилось к настоящему времени.

В музее также сложилась интересная коллекция русского портрета XVIII-XIX веков, в которой представлены работы Ивана и Николая Аргуновых, Д.Левицкого, редкие полотна малоизвестных художников Горбунова, Парменова и др.



В коллекции графики и миниатюры XVIII-XIX веков входят произведения лучших российских и иностранных художников.

Дворцовая скульптура представлена в большинстве своем мраморными копиями, выполненными в XVIII веке в Италии с античных оригиналов. В конце XVIII века во дворце было выставлено и тридцать подлинных антиков. Из них до наших дней дошло только пять.

Помимо антиков украшают интерьеры работы западноевропейских скульпторов Кановы, Лемуана, Буазо, Трискорни и большое количество разнообразных по форме и размерам мраморных, алебастровых и бронзовых ваз

Хорошо подобранное собрание русского, европейского и восточного фарфора, начало которому было положено еще при фельд-маршале Борисе Шереметеве, содержит редкие образцы ранних изделий. Это в первую очередь относится к изделиям Мейсенской мануфактуры. Интересен ранний фарфор производства Севрской, Венской мануфактур, английских заводов Дерби, Веджвуда, Лонгтон-холла и немецких заводов Тюрингии.

Обширную группу керамики, коллекционирование которой началось еще князьями Черкасскими, составляют редчайшие изделия японского и китайского фарфора XVI-XVIII веков.

Коллекция русских и западноевропейских вееров XVII-XX веков основана в 1958 году известным коллекционером Ф.Е.Вишневым и с тех пор значительно расширилась, превратившись в одну из крупнейших в стране и ценнейших по составу. Основную ее часть составляют веера и опахала, созданные во второй половине XVIII века - времени наивысшего расцвета веерного искусства.

В музее хранится обширная коллекция подлинных чертежей, обмерных рисунков, проектов XVIII века, связанных с проектированием и строительством дворца в Останкине. Наряду с усадебным архивом и библиотекой, часть из которой составляют книги Шереметьевского собрания, эти материалы наглядно демонстрируют историю появления уникального замысла, процесс проектно-строительных работ, позволяют вести обширные реставрационные работы не только

во дворце, но и в парке. Начало Останкинскому парку было положено еще в середине XVIII века.

## **ГОСУДАРСТВЕННЫЙ МУЗЕЙ КЕРАМИКИ И УСАДЬБА XVIII ВЕКА «КУСКОВО»**

Усадьба Кусково – уникальный памятник художественной культуры XVIII в. – расположена в Москве. Роскошная летняя резиденция графов Шереметевых предназначалась для пышных приемов гостей, многочисленных театрализованных празднеств и гуляний. До наших дней сохранилось более 20 уникальных памятников архитектуры, среди которых Дворец, Грот, Большая Каменная Оранжерея, старинная церковь и др.

Достопримечательностью усадьбы является прекрасно сохранившийся до наших дней французский регулярный парк с мраморной скульптурой, прудами и оригинальными павильонами.

Центром ансамбля является Дворец, в котором сохранились планировка и декоративное убранство интерьеров, состоящее из первоклассных произведений русского и западноевропейского изобразительного искусства; уникальная коллекция живописи XVIII века, портреты русских императоров и нескольких поколений хозяев усадьбы – Шереметевых.

В 1919 году усадьба получила статус Государственного музея, а с 1938 г. была объединена с музеем керамики, единственным в России. Сегодня он один из крупнейших в мире обладателей специализированной коллекции керамики и стекла различных стран от античности до современности. В его фондах сосредоточено свыше 30000 произведений русского и зарубежного искусства: замечательные образцы венецианского, английского и русского стекла, северского и восточного фарфора. Особой гордостью музея являются уникальные коллекции русского фарфора российских мануфактур, начиная с XVIII века.

Ежегодно в музее организуются 3-4 стационарные фондовые выставки. Возрождаются старинные традиции гостеприимства усадьбы, музей располагает прекрасными возможностями для организации

и проведения театрально-зрелищных программ, приемов и гуляний. В летнее время в танцевальном зале Дворца проводятся концерты и музыкальные фестивали с участием русских и зарубежных исполнителей.

Великолепие архитектурных памятников, подлинных интерьеров, парка и уникальной коллекции керамики и стекла позволит посетителям получить незабываемые впечатления, погрузиться в мир старинной русской усадьбы.

Музей ведет активную выставочную работу, представляя временные выставки из своих фондов, как во дворце, так и за его пределами: в последние годы реставрационные работы позволили открыть для посетителей театр, часть парадных залов и парк.

## **УСАДЬБА КОЛОМЕНСКОЕ**

Древнее село Коломенское, расположенное в южной части Москвы, - уникальное место, где веками создавались и бережно хранились святыни русской истории. Недалеко от Коломенского находится древнейшее на территории Москвы поселение – Дьяково городище, возникшее около двух с половиной тысяч лет назад.

Впервые село Коломенское упоминается в 1339 году, в грамоте князя Ивана Калиты. С XIV века Коломенское стало загородной резиденцией великих московских князей, а затем и русских царей. В 1606 году здесь стояло лагерем мятежное войско И. Болотникова. В Коломенском провел свои детские годы Петр I. После взятия Азова в 1696 году и победы под Полтавой в 1709 году он останавливался здесь перед торжественным въездом в Москву.

В XIX веке здания Коломенского сильно обветшали. В 1860-1880-х годах, после частичной реставрации, в Коломенском устраивались народные гуляния и даже медвежьи бои.

С 1925 года Коломенское стало отделением музея "Покровский собор" (собор Василия Блаженного), а с 1928 года - филиалом Государственного Исторического музея. В 1930-1959 годах в Коломенском был создан архитектурный музей под открытым небом. Сюда

перевезли памятники русского деревянного зодчества XVII века: медоварню из подмосковного села Преображенское, воротную башню из Николо-Карельского монастыря, башню Братского острога из Сибири, домик Петра I из Архангельска. Эти памятники деревянного зодчества были спасены благодаря непосредственному участию директора музея "Коломенское" архитектора П. Барановского.

Архитектурный ансамбль усадьбы Коломенское, сложившийся в XVI-XVII веках, представляет большую художественную и историческую ценность. В комплекс Коломенского входят церковь Вознесения, церковь Усекновения главы Иоанна Предтечи в Дьяковском, храм-колокольня Георгия Победоносца, церковь Казанской Богоматери, Водовзводная башня и двое каменных въездных ворот, построенных при царе Алексее Михайловиче.

Жемчужиной этого архитектурного ансамбля по праву можно назвать церковь Вознесения, которая стала одной из первых каменных шатровых церквей в России. Церковь была построена в 1532 году, в честь рождения у великого князя Василия III долгожданного наследника – будущего Ивана Грозного.

Предполагается, что строил церковь Вознесения итальянский зодчий Петрок Малый (Петр Фрязин), который возводил в Москве стены Китай-города. Стройный храм со стреловидными окнами и высоким восьмигранным шатром предназначался только для членов царской семьи.

К сожалению, не сохранился до наших дней деревянный дворец, построенный в 1667-1671 годах для царя Алексея Михайловича. По отзывам современников, дворец был "восьмым чудом света". Он состоял из живописных высоких срубов, связанных крытыми переходами и сенями, и был украшен богатой резьбой и внутренней росписью. В 1681 году дворец был перестроен, но и это не помогло его сохранить – в 1768 году обветшавший дворец пришлось разобрать.

Летом 1996 года археологи обнаружили белокаменный фундамент здания. В 1971 году Коломенское было объявлено государственным музеем-заповедником. В наши дни это – Государственный художественный историко-архитектурный и природно-ландшафтный му-

зей-заповедник "Коломенское". Собрания музея разнообразны и поистине уникальны - от неолитических находок с территории Дьяковского городища до редких и первопечатных изданий, среди которых – первая русская печатная книга "Московский Апостол", изданная 1 марта 1564 года Иваном Федоровым и Петром Мстиславцем. Уникальная коллекция резьбы по белому камню включает декор уничтоженных храмов и архитектурных памятников Москвы – Львиных ворот, Потешного дворца Московского Кремля, церкви Николая Чудотворца "Большой крест" на Ильинке, Сухаревой башни. В Коломенском находится и одна из лучших в России коллекций архитектурной и печной керамики X-начала XX веков. Большую часть коллекции составляет московский изразец.

В наши дни музей-заповедник Коломенское – одно из живописнейших и популярнейших мест в Москве. Осенью 2002 года правительство Москвы утвердило комплексную целевую программу развития музея-заповедника "Коломенское", рассчитанную на 2003-2007 годы. Согласно этой программе, на территории Коломенского предполагается создать этнографический комплекс. Кроме того, за счет города будет отреставрировано сразу несколько памятников: церковь Вознесения, церковь Казанской Богоматери, ограда Государева двора, Сытный двор, Водовзводная башня и Георгиевский храм-колокольня.

С 2004 года функционирует экспозиция «Вехи истории Коломенского» в комплексе Дворцовых ворот. На выставке по истории села и его окрестностей можно обнаружить древнейшие иконы, портреты, книги и изразцы, оружие и предметы быта, а еще – церковные колокола.

Эти реликвии отражают историю поселения с древнейших времен и до 30-х годов прошлого века.

В 2008 году здесь провели масштабную реставрацию памятников деревянного зодчества. На территории бывшего села Дьяковское выстроили макет дворца Алексея Михайловича, частично воссоздав интерьеры.

Комплекс дополнили действующей кузницей и конюшней, усадьбой пасечника и водяной мельницей. В постройках XVI - XIX века развернули экспозиции и выставки.

Сегодня это не только музей, но и настоящая жемчужина столицы. Старинная дубовая роща и яблоневые сады, целебные родники и камни, обладающие магической силой – все это притягивает и манит туристов.

Своим посетителям музей-усадьба Коломенское предлагает не просто прогуляться и посмотреть на архитектурные памятники – но погрузиться в жизнь усадьбы, прочувствовать на своем опыте историческое прошлое, приобщиться к культуре и быту того времени.

Гости могут принять участие в календарных обрядовых праздниках, придворных церемониях, изготовить куклу-оберег или расписать керамику, и даже провести традиционную русскую свадебную церемонию.

### **UNIT 3. *Render the following text into English using a dictionary.***

#### **АРБАТ**

Арбат – одна из самых известных московских улиц, расположенная между площадью Арбатские ворота и Смоленской площадью. Арбат, давно ставший символом старой Москвы, увековечен в стихах, в прозе, в песнях и в кино. В наши дни под этим названием мы подразумеваем небольшую улицу, которая в последние годы стала пешеходной зоной, но на самом деле Арбат - это исторический район Москвы, который в 1993 году отметил свое 500-летие.

Улица Арбат – одна из древнейших улиц российской столицы. Ее экзотическое название происходит от арабского слова "арбад" ("рабад"), означающего "пригород, предместье". Вероятно, это слово было занесено в Москву крымскими татарами или арабскими купцами в 15 веке. В середине 17 века была попытка переименовать улицу Арбат в Смоленскую, но это название не привилось.

На Арбате сначала селились ремесленники и купцы, но к концу 18 века их вытеснили дворяне. В 19 веке начался настоящий арбатский бум: селиться на Арбате и в его переулках стало престижно и модно. Толстые, Растопчины, Гагарины, Долгорукие, Кропоткины - все эти имена, оставшиеся в русской истории, связаны с Арбатом. Арбат был тихим, "домашним" районом: здесь строились небольшие особняки в стиле ампир и деревянные дома, окруженные садами; на Арбате почти не было магазинов. В районе Арбата селились врачи, литераторы, юристы. В разное время на Арбате жили или бывали А. С. Пушкин, С. Рахманинов, А.Скрябин, Н. Гоголь, Л. Толстой, М. Салтыков-Щедрин, А.П. Чехов, А. Блок. С Арбатом неразрывно связана жизнь режиссера Е. Вахтангова и история театра, который носит его имя.

К концу 19 века Арбат начал понемногу приобретать облик, близкий к современному. Появились трехэтажные дома, увеличилось число магазинов, началось строительство многоэтажных доходных домов.

При Советской власти в облике Старого Арбата произошли необратимые изменения. В начале 1960-х годов по его переулкам (Кречетниковский переулок, Собачья площадка, частично Большая Молчановка и Малая Молчановка) была проложена часть проспекта Калинина, позже переименованная в Новый Арбат. Это привело к уничтожению многих памятников архитектуры 18-19 веков. Новую улицу москвичи метко прозвали "вставной челюстью". В 1974-1986 годах на Арбате была создана пешеходная зона с обилием маленьких магазинов и кафе, оживлённой уличной торговлей. Здесь работают художники, выступают уличные певцы, продаются русские сувениры. Старый Арбат обрел новую популярность, правда, в основном у приезжих, потому что многие коренные москвичи критически отнеслись к такому преобразению знаменитого уголка Москвы. Булат Окуджава, воспевавший Старый Арбат во многих своих стихах и песнях, сказал, увидев освещенную гроздьями круглых фонарей пешеходную зону: "Арбат офонарел".

На Арбате расположены музей-квартира А. С. Пушкина, дом-музей Марины Цветаевой, дом-музей М. Ю. Лермонтова. Особый интерес представляют сохранившиеся старинные особнячки с лепниной, балконами и кариатидами. В доме №2 по улице Арбат находится знаменитый ресторан "Прага", существующий с 1872 года. Дом №4 некогда принадлежал дворянам Загряжским – родственникам жены Пушкина Н. Гончаровой. В доме №26 на Арбате размещен Театр имени Вахтангова. Здание театра было построено на месте старинного особняка, в который в 1941 году попала бомба. Привлекают внимание дом №11 с вычурным фасадом, украшенным львиными масками, и дом №35, на фасаде которого стоят рыцари. Эти дома, построенные в начале 20 века, воплотили причуды своих бывших владельцев. В доме №43, надстроенном в середине 1930-х годов, жили в разное время поэт Андрей Белый и Булат Окуджава, а в доме №51 разворачивались события книги А. Рыбакова "Кортик".

**UNIT 4. *Render the following text into English using a dictionary.***

## **МОСКОВСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ ИМЕНИ М.В. ЛОМОНОСОВА**

Московский университет, отметивший свое 268-летие в январе 2023 года, по праву считается старейшим университетом России.

Московский университет был основан в 1755 году. Во многом учреждение в Москве университета стало возможным благодаря усилиям выдающегося российского ученого-энциклопедиста М. Ломоносова. Ломоносов придавал большое значение развитию высшего образования в России, и именно его предложения легли в основу проекта нового учебного заведения. Указ о создании Московского университета был подписан императрицей Елизаветой 12 января 1755 года (25 по новому стилю), в день святой Татьяны по православному церковному календарю. С тех пор «Татьянин день» традиционно отмечается студентами как праздник Московского университета.



Первоначально университет размещался в здании Главной аптеки на Красной площади. В соответствии с планом Ломоносова в Московском университете были образованы 3 факультета: философский, юридический и медицинский. В отличие от европейских университетов, в Московском университете не было факультета богословия. Кроме того, лекции здесь читались не только на общепризнанном тогда научном языке – латыни, но и на русском. Поступать в университет могли выходцы из любых сословий, исключая крепостных крестьян. Плата за обучение поначалу не взималась, а позднее от нее освобождали неимущих студентов. Такая политика определила демократический характер Московского университета.

Через год после учреждения университет открылась университетская библиотека. Больше ста лет она была единственной общедоступной библиотекой в Москве.

В 1786-1793 годах на углу Большой Никитской и Моховой улиц для университета было построено специальное здание. Это внушительное здание пострадало при пожаре 1812 года и было перестроено в стиле русского ампира. В 1833-1836 годах на противоположном углу Большой Никитской и Моховой улиц возвели так называемое новое здание университета с университетской церковью святой Татьяны.

Московский университет играл огромную роль в распространении и популяризации научных знаний. На базе университета создавались научные общества, а на университетских лекциях и студенческих диспутах разрешалось присутствие публики. В типографии университета выпускалась газета "Московские ведомости".

В стенах Московского университета обучалось немало знаменитых личностей: декабристы А. и Н. Муравьевы, С. Трубецкой, П. Каховский, писатели Д. Фонвизин, В. Жуковский, А. Грибоедов, М. Лермонтов, В. Белинский, А. Герцен, Ф. Тютчев, А. Чехов, театральные деятели В. Немирович-Данченко и Е. Вахтангов.

После Октябрьской революции Московский университет получил статус государственного учреждения. В университете были организованы новые кафедры и факультеты. В 1940 году, когда праздنو-

валось 185-летие университета, ему было присвоено имя М. Ломоносова.

В 1950-х годах по проекту архитектора Л. Руднева было построено новое высотное здание Московского университета на Воробьевых (Ленинских) горах.

В 1953 году туда переехали технические и естественные факультеты университета. В 1950-1970-е годы на Воробьевых горах был построен целый университетский комплекс, где разместились почти все факультеты МГУ, и только четыре из них остались в зданиях на Моховой.

С развитием международных связей университет превратился в крупный международный центр подготовки студентов и аспирантов. В июне 1992 указом Президента Российской Федерации Московский университет получил статус самоуправляемого высшего учебного заведения.

В наши дни Московский государственный университет имени Ломоносова – это крупнейший классический университет в Российской Федерации. В нем обучаются свыше 40 тысяч студентов и аспирантов, ведутся подготовительные занятия для более 10 тысяч школьников. Многие преподаватели и профессора Московского университета – Нобелевские лауреаты, лауреаты Государственных премий СССР и России.

Культурно-просветительские традиции Московского университета продолжает издательство МГУ, которое выпускает учебную, научную и научно-популярную литературу. Библиотека МГУ по-прежнему является крупнейшей университетской библиотекой в России.

Два с половиной века деятельности Московского университета – это громадный, неоценимый вклад в культуру, науку и историю Российского государства.

**UNIT 5. *Render the following text into English using a dictionary.***

## **ВСЕРОССИЙСКИЙ ВЫСТАВОЧНЫЙ ЦЕНТР (ВВЦ)**

ВДНХ (Выставка достижений народного хозяйства), в последние годы переименованная в ВВЦ (Всероссийский выставочный центр), занимает особое место в российской столице. Как и в доперестроечные времена, ВВЦ притягивает к себе десятки тысяч людей из разных уголков России, ближнего и дальнего зарубежья. ВВЦ – это и выставочный полигон, и зеленая зона отдыха, и огромный торговый центр.

Уникальный облик этой некогда всесоюзной выставки формировался на протяжении десятилетий. Выставка, которая называлась вначале ВСХВ (Всесоюзная сельскохозяйственная выставка), открылась на севере Москвы, в Останкино 1 августа 1939 года. Выставка представляла собой целый город площадью 136 гектаров с обширным парком, прудами, многочисленными павильонами и сельскохозяйственными постройками. В общей сложности она включала в себя 250 больших и малых зданий. От арки главного входа широкая аллея вела к главному павильону. Рядом располагалась 52-метровая башня с 13-метровой статуей тракториста и колхозницы, державших над головой сноп пшеницы. Эта скульптура стала эмблемой ВСХВ. По периметру прямоугольной площади колхозов были возведены павильоны союзных республик. Выставка имела небывалый успех. С 1 августа по 25 октября 1939 года ее посетило свыше 3,5 миллиона человек.

С 1941 по 1954 годы ВСХВ была закрыта, а в 1954 году была проведена реконструкция выставки. Территорию ВСХВ расширили до 207 гектаров, увеличили количество зданий до 383, новый вход на выставку удобно связали со станцией метро. В дополнение к восьмиугольной площади Механизации была создана еще одна восьмиугольная площадь у главного павильона. Их связали два фонтана – "Дружба народов" и "Каменный цветок". Павильоны, выстроенные в эти годы, отличались подчеркнутой монументальностью и излишней помпезностью.

В 1958 году была образована Всесоюзная выставка достижений народного хозяйства. Кроме ВСХВ, в нее вошли уже существовавшие к тому времени промышленная и строительная выставки.

В 1960-1980-е годы ВДНХ представляла собой уникальное по своей масштабности зрелище. Здесь демонстрировались все научные и промышленные достижения СССР, проводились международные выставки и ярмарки. Обойти всю ВДНХ за один день было просто невозможно: длина всех аллей составляла около 65 км., а экскурсантов возили по выставке микроавтобусы. Летом вся выставочная территория превращалась в огромный сад. К услугам посетителей были аттракционы, танцевальная веранда, Зеленый театр, два летних кинозала. На выводном круге выставки зимой устраивались катания на русских тройках. У Северного входа выставки стояла знаменитая скульптура В.Мухиной "Рабочий и колхозница", созданная для советского павильона на международной выставке 1937 года в Париже.

Менее чем за месяц монумент смонтировали на подъездной аллее к Главному входу ВСХВ. Скульптуру вместо оригинального 34-метрового павильона-постаменты, как в Париже, установили на 10-метровый куб, что существенно исказило общий архитектурный облик монумента.

Среди построенных к этому времени павильонов часть была реконструирована, усовершенствована, дополнена новыми архитектурными изысками. Выставочные павильоны стали отображать наиболее характерные черты национального стиля каждой из союзных республик, а также регионов РСФСР. Забытый и неприметный пустырь северо-восточной границы Москвы превратился в уникальный выставочный город, где на 136 га были представлены 52 не похожих друг на друга павильона и еще 200 различных строений.

В 1989 году ВДНХ была преобразована во Всесоюзный, а с 1992 года – Всероссийский выставочный центр (ВВЦ). Сейчас ВВЦ успешно сочетает коммерческую и просветительную деятельность. Многие павильоны выставочного центра отданы в аренду торговым фирмам.

Многие павильоны, монументы и архитектурные элементы были безвозвратно утрачены после распада СССР, но сохранившиеся памятники минувшей эпохи дают прекрасное представление об архитектуре и культуре советского периода.

Кроме того, на территории ВВЦ расположено множество интересных выставок и музейных экспозиций, действующие павильоны «Животноводческий городок», «Мичуринский сад», «Новое в деревне», станции монорельса «Выставочный центр», «Улица Сергея Эйзенштейна».

К лету 2018-го завершились масштабные работы по благоустройству Центральной аллеи. Здесь снова заработал отреставрированный комплекс 14 фонтанов в восьмигранных чашах, облицованных красным гранитом. Все работы проводились в строгом соответствии с проектом 1954 года.

Также значимыми событиями 2018 года стали появление крупнейшего в современной России космического музейного комплекса – центра «Космонавтика и авиация» в отреставрированном павильоне «Космос», образовательно-досугового комплекса «Техноград», в котором можно освоить более 40 специальностей, флагманского Дворца госуслуг «Мои документы» в отреставрированном павильоне №71 «Атомная энергия». Отреставрирован и запущен впервые за последние 30 лет фонтан «Золотой колос».

В 2019 году Главная выставка страны отметила 80-летие. В юбилейном сезоне для гостей приготовили более 100 праздничных событий: фестивали, концерты, выставки, а еще открытие после реставрации исторических павильонов, новых культурных, образовательных и спортивных пространств. К осени 2019 года отреставрированы 20 из 49 объектов культурного наследия. В 14 из них завершена комплексная научная реставрация.

Старт празднования 80-летия выставки дан 30 апреля 2019 года с торжественным запуском фонтанов «Дружба народов» и «Каменный цветок», которые предстали перед гостями во всем блеске после первой за 65 лет комплексной реставрации. Они остаются визитными

карточками ВДНХ и Москвы и любимыми точками встреч посетителей выставки.

В мае в отреставрированном павильоне №58 «Земледелие» (бывшем «Украинская ССР») открылась современная музейно-просветительская и образовательная площадка международного уровня – Центр славянской письменности «Слово». Его экспозиция посвящена истории, настоящему и будущему кириллической письменности.

В день 80-летия Выставки – 1 августа 2019 года – в правом крыле Главного входа открылся Музей ВДНХ. В нем можно узнать, как на протяжении разных эпох создавалась и работала Главная выставка страны, как формировался ее ансамбль и менялось содержание.

Сегодня ВВЦ остается крупнейшим и наиболее посещаемым выставочно-ярмарочным комплексом страны, на котором традиционно представляются образцы достижений экономики, науки и культуры России и стран СНГ.

## **ПЛОЩАДЬ ЕВРОПЫ**

Площадь Европы, расположенная у Киевского вокзала, была торжественно заложена в сентябре 2001 года, в дни празднования «Дня города». Открытие площади состоялось ровно через год, 15 сентября 2002 года.

Строительство площади Европы в Москве было осуществлено в рамках совместного российско-бельгийского проекта. По замыслу московского правительства, площадь Европы в Москве должна символизировать стремление России к интеграции в Европейское сообщество. Руководителем проекта выступил главный архитектор Российской Академии наук Ю. Платонов, награжденный в 2004 году орденом «За заслуги перед Отечеством» IV степени.

Архитектурный комплекс площади включает 48 колонн с флагами европейских стран, ресторан «Европа» и скульптуру «Похищение Европы». В целом комплекс занимает около 3 тысяч кв. м. В центре площади Европы расположен фонтан со скульптурной компози-

цией «Похищение Европы», созданный бельгийским скульптором Оливье Стребелем.

Скульптура «Похищение Европы», подаренная Москве властями бельгийской столицы, представляет собой сложную композицию из стали, пара и воды. Это самая большая абстрактная скульптура в столице. Традиционный мифологический сюжет воплощен в ней весьма своеобразно. Гигантское, стремящееся к небу сплетение серебристых труб из нержавеющей стали олицетворяет голову быка-Зевса и девушку-Европу в его рогах. Если под определенным углом и при нужном освещении посмотреть на скульптуру, можно отчетливо увидеть силуэт женщины.

Сегодня площадь Европы, несмотря на свой небольшой масштаб на карте Москвы, стала одним из популярнейших общественных пространств города.

Расположенная вблизи Киевского вокзала, Москвы-реки и моста Богдана Хмельницкого площадь с фонтаном притягивает самую разношерстную публику: москвичи и посещающие город туристы с удовольствием останавливаются, чтобы отдохнуть на ступенеобразных платформах и посмотреть на большой фонтан со скульптурой.

**UNIT 6. *Render the following text into English using a dictionary.***

## **МОСКОВСКИЙ МЕТРОПОЛИТЕН ИМ В.И.ЛЕНИНА**

В мире существует более 70-ти метрополитенов. Первое метро появилось в 1863 году в Лондоне, следующее – в Нью-Йорке в 1868 г. и в Будапеште – в 1896 г. В начале XX века метро появилось в Париже – в 1900 г. и в Берлине – в 1902 г.

В это же время метро предполагалось построить и в Москве. В 1902 году инженером Балинским был сделан первый проект метрополитена.

Следующий проект появился в 1912 году. Он предусматривал строительство в Москве 3 радиусов метро. Из-за многочисленных политических событий, затронувших Россию начала века: Первой миро-

вой войны, Октябрьской революции, Гражданской войны, непростого перехода к мирной жизни в новой стране, строительство метро постоянно откладывалось. Только в 1935 году появилась первая линия, соединяющая 2 парка – Сокольники и Парк культуры. Тогда на этой линии было 13 станций, ее протяженность составляла 11 км.

Метро всегда было очень значимым объектом. Советское правительство не жалело средств на строительство метро – ведь это был не только самый удобный и быстрый вид транспорта, но и одно из самых важных достижений молодой Советской республики.

Строительство метро не прекращалось и во время Второй мировой войны. Станции метро очень глубокие и они использовались как бомбоубежища во время вражеских налетов.

Московское метро растет вместе с городом. За последние годы были введены в строй новые линии, которые связали центр столицы с ее самыми отдаленными окраинами. С учетом МЦД, а также МЦК и Московской монорельсовой транспортной системы протяженность линий составляет 780 километров, а количество станций – 333. Протяженность линий Московского метрополитена, включая МЦК, к 2024 году составит около 560 километров, а количество станций возрастет до 306.

В конце марта 2020 года введен второй участок Некрасовской линии длиной 14,4 км от станции «Косино» до станции «Лефортово» с 6 станциями. 31 декабря того же года этот участок был продлен на одну станцию – до «Электrozаводской».

1 апреля 2021 года была запущена первая очередь западного участка Большой кольцевой линии, от станции «Хорошёвская» до станции «Мнёвники» с промежуточной станцией «Народное Ополчение». Организовано вилочное движение от «Хорошёвской» в сторону «Мнёвников» и «Делового центра». 7 декабря открылись ещё сразу 10 станций – вторая очередь западного участка, а также юго-западный и частично открытый южный участок Большой кольцевой линии от станции Мнёвники до станции «Каховская» с промежуточными станциями «Терехово», «Кунцевская», «Давыдково», «Аминьевская»,



«Мичуринский проспект», «Проспект Вернадского», «Новаторская», «Воронцовская» и «Зюзино».

В 2001 году началась проработка проекта лёгкого метро в составе системы Московского метрополитена. Было решено провести линии в «спальные районы», остро нуждающиеся в высокоскоростном транспортном сообщении.

Изначально предполагалось сооружение эстакад с кривыми предельно малого радиуса и эксплуатация сочленённых двухвагонных составов «Яуза», однако позже было решено начать создание нового типа вагонов специально для наземных линий метрополитена. Допустимые радиусы кривых на лёгком метро определены в 150 м согласно СНиП (строительные нормы и правила). Для сравнения: допустимые радиусы кривых для обычного метро определены в 200 м.

Первый участок лёгкого метро из пяти станций Бутовской линии был открыт 27 декабря 2003 года. Однако по своим техническим характеристикам линия полностью соответствует обычному метро. В течение почти десяти лет она обозначалась на схемах как линия лёгкого метро. С конца 2012 года она указывается на схемах среди остальных линий метро, а с мая 2013 года обозначается на официальных схемах, изготовленных студией Артемия Лебедева, номером 12 вместо Л1. На пересадочных указателях Калужско-Рижской и Серпуховско-Тимирязевской линий используется старое обозначение Л1.

В систему Московского метрополитена административно входит монорельсовая дорога. Участок монорельсовой дороги длиной 4,7 км с шестью станциями соединяет станции метрополитена «Тимирязевская» (линия 9), «Фонвизинская» (линия 10) и «ВДНХ» (линия 6). Первые поездки в «экскурсионном» режиме начались 20 ноября 2004 года, в полноценном режиме система заработала с 10 января 2008 года.

Технологически монорельс, как и метрополитен, отделён от любых других видов городских транспортных инфраструктур[163], поездка на монорельсе требовала до 31 декабря 2012 года отдельной оплаты. С 1 января 2013 года все виды проездных билетов для проез-

да на метрополитене также действуют и для оплаты проезда на Московской монорельсовой транспортной системе.

В 2012 году началась реконструкция Малого кольца Московской железной дороги под пассажирскую эксплуатацию. Изначально кольцо использовалось для грузовых перевозок между всеми десятью магистральными железнодорожными направлениями столицы, однако после реконструкции на первом и втором главных путях было организовано пассажирское движение. Линия пассажирских электропоездов представляет собой частично интегрированную с Московским метрополитеном (пересадки и частично система оплаты проезда) систему городской электрички – аналога немецкой модели S-Bahn. Помимо основного названия Московское центральное кольцо (МЦК) она получила неофициальное название «Вторая кольцевая линия» и порядковый номер Московское центральное кольцо.

Московское центральное кольцо открылось для пассажиров 10 сентября 2016 года. Линия представляет собой кольцо, состоящее из 31 станции, из них 6 имеют «прямые» (без необходимости выхода на улицу) переходы на станции метро. В течение месяца со дня открытия проезд по МЦК был бесплатным для всех пассажиров.

Всегда интересно посетить первые станции московского метро. Многие станции похожи на музеи и дворцы. При их постройке использовались не только лучшие строительные материалы, но и редкие породы камня. В метро вы увидите классический мрамор, строгий гранит, яркий лабрадорит. Многие станции богато украшены чеканкой, резьбой, мозаикой, красочной или строгой керамической плиткой, впечатляющей скульптурой. Всегда оригинально освещение станций.

Как и во многих мировых столицах, метро один из главных видов транспорта. Метрополитен открывается в 5.30 утра и работает до 1 часа ночи. Часы пик в метро с 7.30 до 10.30 утром и с 17.00 до 20.30 вечером. Движение в метро очень интенсивное – вы вряд ли будете ждать поезд дольше 4 минут!

## ИСТОРИЯ И АРХИТЕКТУРНЫЕ ОСОБЕННОСТИ ЖЕЛЕЗНОДОРОЖНЫХ ВОКЗАЛОВ

В Москве насчитывается девять железнодорожных вокзалов и один вокзальный комплекс. Если посмотреть на карту, они словно опоясывают центр города.

В 1851 году из Петербурга в Москву выехал императорский поезд: путешествие Николая I и его семьи заняло долгие 19 часов. Прибывал состав на вокзал, построенный архитектором Константином Тоном. Это был первый вокзал Москвы, тогда он назывался Петербургским. Сюда же приезжали на коронацию из Петербурга члены императорской семьи.

В 1855-м вокзал стал Николаевским, а в 1923 году его переименовали в Октябрьский. В 1931-м сюда прибыл первый фирменный советский поезд «Красная стрела». Незадолго до войны вокзал снова поменял название и стал Ленинградским. Его перестраивали несколько раз, но общий облик остался таким, каким его задумал Тон: строгий классический фасад с колоннами и башней в центре.

В ходе комплексной реконструкции Ленинградского вокзала, которая завершилась в 2013 году, специалисты восстановили исторический цвет и элементы декора фасада, вернули исторические чугунные лестницы и ограждения балконов. Были воссозданы по архивным чертежам часы на главной башне.

Купцы из Твери и Петербурга прибывали в златоглавую по Тверскому тракту. Путешественники делали остановку на Тверской заставе Камер-Коллежского вала и продолжали свой путь в город. На этом месте в 1870 году появился Смоленский вокзал. Через несколько лет он уже перестал вмещать всех пассажиров: железная дорога протянулась до Бреста.

Городские власти решили построить новый транспортный узел. К 1912 году, как раз к вековому юбилею окончания Отечественной войны, архитектор Иван Струков создал лаконичное здание с боль-

шой входной аркой и башенками. Вокзал несколько раз менял названия и только в 1936-м стал Белорусским.

Отсюда в 1941 году уходили войска на фронт, и именно здесь впервые прозвучала песня «Священная война» - об этом напоминает мемориальная доска на здании вокзала. Сюда же, на Белорусский, возвращались из Берлина воины-победители в 1945-м.

В 2019 году было завершено благоустройство и озеленение площади перед вокзалом. Обсуждается концепция реставрации исторического фасада здания.

В 1862 году началось движение поездов по маршруту Москва – Коломна. Первые пассажиры неоднократно жаловались: в город-то приехали, а выходить некуда. На Рязанском вокзале (так изначально назывался Казанский вокзал) не было платформ. Мужчины вынуждены были спрыгивать из вагонов и нести своих спутниц на руках.

Здание вокзала неоднократно перестраивалось. Знакомый нам вариант появился в 1913 году. По проекту Алексея Щусева построили стилизованный русский терем, украшенный башенкой, в которой не трудно было угадать образ знаменитой башни Сююмбике. Она расположена в Казанском кремле. А на верхушке и сегодня красуется еще один узнаваемый символ – крылатый змей Зилант.

Реставрационные работы во внутренних помещениях Казанского вокзала были завершены в 2016 году. Специалисты восстановили белокаменные порталы, стены и колонны в зале № 3. В зале № 5 отреставрировали кирпичные своды и наливной пол из бетона с мраморной крошкой. Специалисты воссоздали парадную лестницу из натурального камня, элементы декора в залах ожидания и ресторане, на место вернулись исторические фонари и дубовые двери. Также был проведен ремонт башни Сююмбике.

Вокзал у бывшей Дорогомиловской слободы решили построить еще в 1895 году – тогда его называли Брянским. А к столетию Бородинской битвы возвели новое здание: проект арочных перекрытий за-

лов и платформ из металла и стекла разработал Владимир Шухов, внутренние росписи посвятили Отечественной войне 1812 года.

В 1918-м в составе ансамбля появилась удивительная башня с четырьмя циферблатами, которые стерегут раскинувшие крылья орлы. В популярности они не уступают даже кремлевским курантам на Спасской башне: многие москвичи и гости столицы продолжают сверять по ним часы.

Во время реставрации, которая была проведена в 2013–2016 годы, специалисты восстановили исторические элементы оформления фасадов. Отреставрированы майоликовые мозаичные панно с изображениями Георгия Победоносца и архангела Михаила, циферблаты часов на башне, бетонные скульптуры. Восстановили исторический облик анфилады залов главного здания Киевского вокзала.

Небольшой деревянный вокзал за Покровской заставой в 1877 году стал едва ли не самым популярным местом в городе. Москвички, прочитавшие роман графа Толстого «Анна Каренина», непременно желали совершить поездку к месту ее смерти, описанному в книге. С Нижегородского вокзала они ехали на станцию Обираловка, надеясь не то узнать какие-то подробности, не то ощутить, что чувствовала героиня в последние минуты жизни.

В 1896 году Нижегородский объединили со строящимся Курским вокзалом. В 1938-м его перестроили. Новое здание скрыло прежнюю постройку – в залах ожидания по-прежнему можно рассмотреть старинные интерьеры.

Рязанско-Уральская железная дорога соединяла города 12 губерний, а вот с Москвой сообщения не имела. Чтобы решить эту проблему, построили дополнительную ветку от Павельца до Москвы. 1 сентября 1900 года был открыт вокзал, куда приходили поезда. Новая железнодорожная станция моментально обросла трактирами и магазинами, развернулся тут и большой рынок.

Изначально вокзал называли Саратовским, потому что именно в этом городе располагалось правление линии. В 1910 году отсюда в

Тулу отправился состав с желающими воздать последние почести Льву Толстому. В середине 1920-х вокзал переименовали в Ленинский — именно сюда прибыл траурный поезд с телом вождя революции. А Павелецким он стал лишь в 1941-м.

В 2021 году завершится комплексная реконструкция и благоустройство площади перед Павелецким вокзалом. На месте гигантского котлована, вырытого еще в 1990-е годы под проект торгового комплекса, который так и не был реализован, появится ландшафтный парк площадью около трех гектаров.

Там, где начиналось Ярославское шоссе, в районе Крестовской заставы, в конце XIX столетия установили две башни красного кирпича для Мытищинского водопровода. Работая над проектом Виндавского вокзала, архитектор Станислав Бржозовский старался создать единый ансамбль с этими постройками. Терема в псевдорусском стиле с затейливыми окнами и часами под высоким кокошником были оборудованы по последнему слову техники, у вокзала была даже собственная электростанция. С 1946 года он стал именоваться Рижским. Каждый год отсюда в направлении станции Дубосеково, где находится мемориал 28 героям-панфиловцам, отправляется поезд Победы.

Поезда из столицы разъезжаются в самых разных направлениях, но один вокзал, откуда составы ходят не дальше Подмосковья — Савеловский (до 1912 года — Бутырский). Планировали, что с него поезда помчатся к селу Савелову и дальше до Калязина, Углича и Рыбинска, но планам не суждено было сбыться.

В 2016 году были проведены работы по восстановлению исторического фасада здания вокзала, а в конце 2019 года, когда Савеловский вокзал вошел в систему Московских центральных диаметров, завершилась реконструкция площади перед зданием и части внутренних помещений.

Поезда на Сергиев Посад и Ярославль отправлялись с Троицкого – теперь Ярославского – вокзала. В 1890 году именно отсюда на далекий Сахалин уехал Антон Павлович Чехов.

Ярославский вокзал расположен по соседству с двумя другими – Казанским и Ленинградским. Здание построили на месте артиллерийского двора. Но менее чем через полвека затеяли масштабную перестройку.

За дело взялся Федор Шехтель, который придумал большое здание в русском стиле с башнями, керамическими панно и гербами Москвы, Архангельска и Ярославля. В советское время изящный стиль модерн был разбавлен соцреалистическими барельефами с изображениями трудящихся и герба Советского Союза.

Современный вокзал Восточный с качественным сервисом для пассажиров и удобными пересадками на метро и Московское центральное кольцо (МЦК) открылся в районе Гольяново 29 мая 2021 года. Это первый вокзал в столице, построенный за последние 100 лет.

Восточный построен всего лишь за год. Он входит в состав крупного транспортно-пересадочного узла (ТПУ) «Черкизово», объединяющего станцию «Черкизовская» Сокольнической линии метро, станцию Локомотив МЦК и наземный городской транспорт.

Общая площадь вокзального комплекса составляет 9,6 тыс. кв. метров, включая пассажирский терминал и две новые платформы – островную и береговую. Для защиты пассажиров от дождя, снега и солнца предусмотрены навесы. Интерьеры выполнены в светлых тонах с большим количеством открытых пространств и естественного освещения.

У вокзала два выхода – в сторону станции метро «Черкизовская» и стадиона «РЖД Арена» и в сторону Щёлковского шоссе. Совершить пересадку на метро и МЦК пассажиры смогут за считанные минуты по новому надземному пешеходному переходу. Естественная вентиляция, остекление с противосолнечным покрытием и инфракрасные излучатели с целью предотвращения образования наледи сделают пересадку комфортной в любую погоду.

Ожидается, что после открытия Восточного пассажиропотока ТПУ «Черкизово» вырастет до 75 тыс. человек в сутки, включая 24,5 тыс. пассажиров поездов дальнего следования.

## **REVISION QUESTIONS FOR A ROUND-TABLE DISCUSSION**

1. Name the main monasteries located in Moscow.
2. When was the Cathedral of Christ the Saviour built? When was it built anew?
3. What palaces-estates situated in the capital are you aware of?
4. How many parks are there in Moscow? What is the biggest of them?
5. When was the Moscow Zoo opened?
6. Why is the Tretyakov Art Gallery considered to be a treasure-house of Russian and Soviet art?
7. Why is the Pushkin Museum of Fine Arts of great importance to the Russian culture?
8. When was “The Battle of Borodino” panorama opened? What is it famous for?
9. How do the Bolshoi and Malyy theatres contribute to the development of the Russian culture and art?
10. What other theatres in Moscow can you name?
11. What does the emergence of Moscow professional circus art date back to?
12. How many circuses are there in Moscow? What are they?
13. Why is Moscow State University considered to be one of the most important centres of culture and education in Russia?
14. What means of public transport in Moscow are you aware of?
15. What is the most rapid mode of transport in the capital? When did it appear?
16. Why is the Ostankino TV Tower so impressive?
17. What other skyscrapers in Moscow can you name?
18. How many railway stations are there in Moscow? What is the oldest of them?
19. How many airports are located in the capital?



20. Name the international airports of Moscow.
21. Give some advice to the foreign traveller of how to use public transport of Moscow.

## **TOPICS FOR REPORTS**

*Make use of available digital tools in delivering reports on the topics proposed below:*

1. An Excursion along the Garden Ring.
2. An Excursion along the Boulevard Ring.
3. Streets of Moscow: Neglinnaya, Petrovka, Kuznetskiy Bridge.
4. Moscow's boulevards: Gogolevskiy, Nikitskiy, Tverskoy.
5. The royal and nobles' town estates, palaces, boyar and nobles' Houses of the 17<sup>th</sup>-19<sup>th</sup> centuries: the English Residence, Boyar Troekurov's Residence, the Lefort Palace, the Pashkov House, the Demidov House, the Morozov House.
6. Public buildings of the 19<sup>th</sup>-20<sup>th</sup> centuries: the Manege, the English Club, the Golytsin Hospital, the Sheremetyev's Almshouse, the Foundling Hospital, the Moscow's Mayor Office.
7. Tsaritsino Palace and Park Ensemble.
8. The Academy of Sciences.
9. Moscow's Universities.
10. Nikolay Alexeyev as the most outstanding head of the city of Moscow of the 19<sup>th</sup> century.
11. The mayor of Moscow, Sergey Sobyenin, and his contribution to the promotion of international tourism in Moscow.
12. Sergey Yesenin's love for Moscow.
13. Vladimir Vysotskiy in Moscow.
14. The biggest Moscow-based tourist companies: Intourist, Biblio Travel, Tez Tour. Their history and place in the Russian tourist market.
15. Moscow hotels: the Metropol Hotel, the National Hotel, the Savoy Hotel.

16. The history of Hotel “Rossiya”.
17. Catering facilities in Moscow.
18. Moscow restaurants. Types of cuisines: Russian, Scandinavian, Chinese, European, Oriental.
19. The Museum of the History of Moscow.
20. The Museum of Private Collections.
21. The State Literature Museum in Moscow.
22. Shalyapin’s House-Museum.
23. The Polytechnic Museum.
24. The Moscow Metro Museum.
25. Moscow Theatres: Lenkom Theatre, Sovremennik Theatre, Satirikon Theatre.
26. Moscow Theatres: Vakhtangov Theatre, Oleg Tabakov’s Theatre, Mossovet Theatre.
27. Sports in Moscow.
28. Sporting facilities in Moscow.
29. Some hints for an inexperienced foreign traveller in Moscow.

## TESTS

### TEST 1

1. When did the stone buildings mushroom Tverskaya street?  
a) in the 16<sup>th</sup> century;                      c) in the 18<sup>th</sup> century;  
b) in the 17<sup>th</sup> century;                      d) in the 19<sup>th</sup> century.
2. What state institution is located in Tverskaya street?  
a) the building of FSB;                      c) the president of Russia offices;  
b) the State Duma building;                      d) the mayor of Moscow offices.
3. One of these buildings is not located in Tverskaya street.  
a) the Moscow Art Theatre;                      c) the National Hotel;  
b) the Main Telegraph Office;                      d) the Intourist Hotel.
4. A triumphal arch was built up ... on Tverskaya Zastava Square.  
a) in 1814;                      c) in 1826;  
b) in 1914;                      d) in 1756.
5. A statue to what Soviet writer was built up on Tverskaya Zastava Square in 1951?  
a) Maxim Gorky;                      c) Vasiliy Aksenov;  
b) Andrey Platonov;                      d) Mikhail Bulgakov.
6. Tverskaya street ends with ... .  
a) Kurskiy Railway Station;                      c) Belorusskiy Railway Station;  
b) Kievskiy Railway Station;                      d) Rizhskiy Railway Station.
7. What does the word 'Arbat' mean in Arab?  
a) a small street;                      c) a lantern;  
b) an arch;                      d) suburbs.
8. In the 15th-16th centuries, the Arbat was a part of the road to ... .

- a) Smolensk;
- b) Kiev;
- c) Ivanovo;
- d) Tver.

9. At present Arbat has turned into ... .

- a) a mall;
- b) an avenue;
- c) a boulevard;
- d) a square.

10. The oldest of the existing Moscow monasteries and convents is...

- a) Novodevichiy Convent;
- b) Danilov Monastery;
- c) Chudov Monastery;
- d) Alexeyev Monastery.

11. When did the decree on the secularization of church and monastery lands come out?

- a) in 1735;
- b) in 1764;
- c) in 1748;
- d) in 1868.

12. What cathedral was built to the design of architect K.Ton, demolished in the times of the Soviet era and restored in 2000?

- a) St. Demetrius Cathedral;
- b) Cathedral of Christ the Saviour;
- c) the Cathedral of the Epiphany;
- d) the Assumption Cathedral.

13. One of these streets lies outside the Garden Ring.

- a) Prechistenka;
- b) Ostozhenka;
- c) Bolshaya Nikitskaya street;
- d) Leningradsky prospect.

14. Peter the Great spent his childhood in this palace estate:

- a) Kuskovo;
- b) Ostankino;
- c) Kolomenskoye;
- d) Tsaritsino.

15. Two of these estates belonged to counts Sheremetyev:

- a) Kuskovo;
- b) Tsaritsino;
- c) Kolomenskoye
- d) Ostankino.

16. This estate has got the Museum of Ceramics:

- a) Kuskovo;
- b) Ostankino;
- c) Kolomenskoye;
- d) Tsaritsino.

17. Wooden palace of this estate was built by a serf architect:

- a) Kuskovo;
- b) Tsaritsino;
- c) Kolomenskoye
- d) Ostankino.

18. The oldest among Moscow parks are:

- a) Gorkiy Park;
- b) the “Hermitage”;
- c) Alexandrovskiy Garden;
- d) Neskushnyy Garden.

19. The oldest of botanical gardens in Moscow was laid in ... .

- a) 1506;
- b) 1608;
- c) 1706;
- d) 1805.

20. This park was created in 1931.

- a) Sokolniki;
- b) Gorky Park;
- c) Neskushnyy Garden;
- d) the “Hermitage”.

21. The ensemble of this park includes Neskushnyy Garden.

- a) Sokolniki;
- b) Gorkiy Park;
- c) the “Hermitage”;
- d) Alexander Garden.

22. The Moscow Zoo was founded in ... .

- a) 1854;
- b) 1864;
- c) 1874;
- d) 1884.

23. The Tretyakov’s collection started with the paintings by ... .

- a) Vasnetsov;
- b) Surikov;
- c) Yakobi and Klodt;
- d) Repin.

24. One of the following paintings is not in the Tretyakov Picture Gallery:

- a) Christ Before the Multitude;                      c) Birdcatchers;
- b) Ivan the Terrible and His Son Ivan;            d) The Girl On a Ball.

25. Ivan Tsvetaev is a founder of ... .

- a) The Pushkin Museum of Fine Arts;    c) The Russian Museum;
- b) The Hermitage;                                      d) The Polytechnic Museum.

## TEST 2

1. How did Tsar Alexei Mikhailovich try to give pleasure and entertain his second wife?

- a) He built a circus;                                      c) He built a theatre;
- b) He built a zoo;    d) He built a menagerie.

2. The building of Bolshoi Theatre was erected in ... .

- a) 1928;    c) 1687;
- b) 1817;    d) 1532.

3. Bolshoi Theatre is situated on ... .

- a) Teatralnaya Square;                                      c) Vosstaniya Square;
- b) Lubyanskaya Square;                                      d) Ilyicha Square.

4. When did Bolshoi Theatre get a status of an imperial one?

- a) in 1763;    c) in 1789;
- b) in 1785;    d) in 1790.

5. A statue to what famous write has been put up in front of Malyy Theatre?

- a) Anton Pavlovich Chekhov;    c) Alexander Sergeyevich Pushkin;
- b) Leo Tolstoy;    d) Alexander Nikolayevich Ostrovskiy.

6. In accordance with desire of what famous Russian composer, was the first performance of “Eugene Onegin” held in Malyy Theatre?

- a) Glinka;    c) Borodin;

- b) Tchaikovskiy; d) Skryabin.
7. Who was Moscow Art Theatre headed by?  
a) Konstantin Stanislavskiy; c) Oleg Tabakov;  
b) Georgiy Tovstonogov; d) Evgeniy Yevstigneyev.
8. One of these theatres is not in Moscow:  
a) Sovremennik; c) Bolshoi Drama Theatre after G.Tovstonogov;  
b) Vakhtangov Theatre; d) Theatre of Operetta.
9. The largest theatrical hall in Moscow is:  
a) the Kremlin Palace of Congresses; c) the Bolshoi Theatre;  
b) the Soviet Army Theatre; d) the Concert Hall "Rossiya".
10. The first half-stationary circus in Moscow was set up by ... .  
a) an Englishman; c) a Russian;  
b) a Frenchman; d) a Swiss.
11. The first stone circus was built in Moscow in ... .  
a) 1656; c) 1868;  
b) 1734; d) 1915.
12. Who was the Old Moscow Circus on Tsvetnoy Boulevard established by?  
a) Yuri Nikulin; c) Leonid Yengibarov;  
b) Albert Salamonskiy; d) Mstislav Zapashnyy.
13. Who signed the decree to nationalize the Old Moscow Circus?  
a) Khrushchev; c) Lenin;  
b) Stalin; d) Brezhnev.
14. When was a famous clown studio introduced?  
a) in 1946; c) in 1965;  
b) in 1954; d) in 1970.

15. The first performance held after the reconstruction of the Old Moscow Circus was called:
- a) "Good-bye, Old Circus!";      c) "I Love You, My Old Circus!";  
b) "Hello, Old Circus!";      d) "Welcome to New Old Circus!".
16. A famous animal theatre in Moscow is called after ... .
- a) Durov;      c) Zapashnyy;  
b) Kuklachov;      d) Bagdasarov.
17. The New Moscow Circus is located on ... .
- a) Novaya Square;      c) Novinskiy Boulevard;  
b) Vorobyovy Hills;      d) Lenin Avenue.
18. Moscow State University was established in ... .
- a) 1765;      c) 1790;  
b) 1789;      d) 1755.
19. The patron saint to Moscow State University is ... .
- a) St. Michael;      c) St. Tatyana;  
b) St. Olga;      d) St. Tikhon.
20. Who presented Moscow State University with some land in Mokhovaya Street?
- a) Empress Yelizaveta Petrovna;      c) Emperor Pavel I;  
b) Emperor Peter the Great;      d) Empress Catherine the Great.
21. When did Tsar Nicolas I buy the old mansion of Pashkov Family and present it to University?
- a) in 1863;      c) in 1879;  
b) in 1832;      d) in 1825.
22. Where was a new university campus of Moscow State University constructed?



- a) on Vorobyovy Hills;
- b) in Leningradskiy Avenue;
- c) in Mokhovaya Street;
- d) in Podbelskiy Street.

23. Who designed the main 42-storeyed building of Moscow State University?

- a) architect Osip Bove;
- b) architect Matvey Kazakov;
- c) architect Rudnev;
- d) architect Pavlov.

24. What skyscraper is the highest of Moscow's seven skyscrapers?

- a) the residential building on Kotelnicheskaya Embankment;
- b) Moscow State University building;
- c) the building of Foreign Office;
- d) the apartment house on Kudrinskaya Square.

25. The territory of Moscow State University occupies the area of ... .

- a) more than 2,000 hectares;
- b) more than 1,000 hectares;
- c) less than 2,000 hectares;
- d) less than 1,000 hectares.

### TEST 3

1. How many lines does the Moscow Underground comprise?

- a) five;
- b) six;
- c) eleven;
- d) fifteen.

2. The first line was opened in ... .

- a) 1934;
- b) 1935;
- c) 1938;
- d) 1939.

3. One of these stations was built before the Second World War.

- a) Mayakovskaya;
- b) Sokolniki;
- c) Belorusskaya-radial;
- d) Teatralnaya.

4. One of these stations is built in opulent “Soviet Baroque” style.

- a) Kropotkinskaya;
- b) Ploshchad Revolutsii;
- c) Paveletskaya;
- d) Avtozavodskaya.

5. When was the National Exhibition Centre opened?

- a) in June 1959;
- b) in July 1962;
- c) in August 1954;
- d) in September 1958.

6. Who wrote the following lines: "Those who have not been to the top of Ivan the Great, who have never happened to take a glimpse of our ancient capital from one end to another, who have never enjoyed that magnificent boundless panorama, they have no idea about Moscow."

- a) A.S. Pushkin;
- b) M.Y. Lermontov;
- c) I.S. Turgenev;
- d) A.I. Kuprin.

7. Since what year has Ostankino TV Tower been the best observation platform in Moscow?

- a) since 1962;
- b) since 1964;
- c) since 1966;
- d) since 1967.

8. Where is the fee for a trip by the Moscow Underground collected?

- a) at the exit;
- b) at both entrance and exit;
- c) in the train;
- d) at the entrance.

9. Two of these cannot be used as a payment method for a trip by the Moscow Metro:

- a) coins;
- b) magnetic cards;
- c) underground travel passes;
- d) bank cards.

10. The Moscow Underground opens at ... and closes at ... .

- a) 5.30 a.m. – 1.30 a.m.;
- b) 6.30 a.m. – 0.30 a.m.;
- c) 5 a.m. – midnight;
- d) 4 a.m. – 0.50 a.m.

11. The intervals between trains rarely exceed ... .

- a) 1 minute;
- b) 2 minutes;
- c) 3 minutes;
- d) 4 minutes.

12. How many main railway stations are there in Moscow?

- a) three;
- b) five;
- c) six;
- d) nine.

13. One of these railway stations is not in Moscow:

- a) Belorusskiy;
- b) Rizhskiy;
- c) Leningradskiy;
- d) Moskovskiy.

14. What railway station is not situated near Komsomolskaya Metro station?

- a) Yaroslavskiy;
- b) Kievskiy;
- c) Kazanskiy;
- d) Leningradskiy.

15. What railway station is the oldest?

- a) Savelovskiy;
- b) Kurskiy;
- c) Leningradskiy;
- d) Paveletskiy.

16. There are ... airports in Moscow.

- a) four;
- b) ten;
- c) five;
- d) eight.

17. ... is considered to be the major Moscow international airport.

- a) Domodedovo;
- b) Sheremetyevo;
- c) Zhukovskiy;
- d) Vnukovo.

18. The base of the Russian national airline, Aeroflot, is at ... .

- a) Vnukovo Airport;
- b) Domodedovo Airport;
- c) Zhukovskiy Airport;
- d) Sheremetyevo Airport.

19. One of these transport means is inaccessible from Sheremetievo Airport:

- a) train; c) taxi;
- a) bus; d) trolley-bus.

20. The cheapest way to get to the city of Moscow from Domodedovo is by ... .

- a) commuter train; c) express train;
- b) express-link bus service; d) taxi.

## VOCABULARY USED IN DESCRIPTION OF A FINE ART PAINTING

### General description

|                        |   |
|------------------------|---|
| art                    | искусство   |
| painting               | живопись  |
| an artist, a painter   | художник  |
| an amateur artist      | художник-любитель                                     |
| a self-taught artist   | художник-самоучка                                     |
| a professional artist  | художник-профессионал                                 |
| a museum               | музей   |
| a gallery              | галерея   |
| an exhibition          | выставка  |
| (a) canvas             | полотно, холст  |
| (a) composition        | композиция  |
| a sense of common life | изображение повседневной жизни                        |
| gifted, talented       | талантливый   |
| outstanding            | выдающийся  |
| realistic              | реалистичный  |
| idealized              | идеализированный                                      |
| stylized               | стилизированный                                       |
| primitive              | примитивный   |
| abstract               | абстрактный   |
| indistinct             | нечеткий  |
| blurred                | размытый  |
| focused                | сфокусированный                                       |
| distorted              | искаженный  |
| exaggerated            | преувеличенный  |
| crude                  | сырой, неотработанный, черновой, предва-<br>рительный |

|   |   |
|---|---|
| sketchy                                       | эскизный (недоработанный, носящий незаконченный характер) |
| poor  | жалкий, ничтожный, низкого качества                       |
| astonishing                                   | удивительный, изумительный                                |
| remarkable                                    | замечательный, удивительный, выдающийся                   |
| superb  | великолепный, грандиозный, роскошный, превосходный        |
| brilliant                                     | блестящий, выдающийся                                     |
| great   | замечательный, великолепный                               |
| containing a hidden meaning                   | содержащий скрытый смысл                                  |
| to display a picture                          | выставлять картину (в галерее)                            |
| to depict, to picture                         | изображать  |
| to illustrate                                 | иллюстрировать; пояснять                                  |
| to portray                                    | описывать; изображать                                     |
| to paint                                      | рисовать  |
| to paint from nature                          | рисовать с натуры   |
| to paint from memory                          | рисовать по памяти  |
| to paint from imagination                     | рисовать из воображения                                   |
| to paint mythological/<br>historical subjects | рисовать мифические/<br>исторические объекты              |
| to practice an art                            | заниматься искусством                                     |
| to specialize in portraiture                  | специализироваться на<br>портретной живописи              |
| to convey emotions and mood                   | передавать эмоции и настроение                            |
| to reveal a person's nature                   | обнажить человеческую натуру                              |
| to be appreciated in lifetime                 | цениться при жизни  |

### **Painters**

|                |                          |
|----------------|--------------------------|
| master         | великий художник, мастер |
| modern masters | современные художники    |
| a painter      | живописец, художник      |

|                                   |  |
|-----------------------------------|--|
| an artist                         | художник   |
| a landscape painter               | пейзажист  |
| a portrait painter (portraitist)  | портретист   |
| a painter of sea-scapes           | маринист   |
| a still life painter              | художник, пишущий натюрморты                       |
| a pastel(ist) (a pastel painter)  | художник, рисующий пастелью                        |
| a black-and-white artist          |  |
| (a painter in black-and-white     | график   |
| a colourist                       | художник-колорист                                  |
| a colour-man                      | торговец красками                                  |
| an art-lover                      | любитель искусства                                 |
| an art-worker                     | художественный деятель                             |
| to become famous overnight        | стать известным за одну ночь                       |
| to break with the tradition       | порвать с традицией                                |
| to capture the sitter's vitality, |  |
| a transient expression            | передать энергию модели, мимолетное выражение лица |
| to conform to the taste of        |  |
| the period                        | соответствовать вкусу эпохи                        |
| to depict a person, a scene of    |  |
| common life, the mood of...       | изображать человека, бытовую сцену, настроение     |
| to develop one's own style        |  |
| of painting                       | выработать собственный стиль письма                |
| to die forgotten and penniless    | умереть в бедности и безызвестности                |
| to do a painting                  | написать картину                                   |
| to expose the dark sides of life  | изображать темную сторону жизни                    |
| a fashionable artist              | модный художник                                    |
| a mature artist                   | зрелый художник                                    |
| a nude model                      | обнаженная модель                                  |
| to paint from nature, memory      | писать с натуры / по памяти                        |
| to paint mythological, historical |  |
| subjects                          | писать на мифологические, исторические сюжеты      |

|   |  |
|---|--|
| a painting  | 1) живопись, 2) картина  |
| a picture   | 1) картина, 2) фотография  |
| to portray people,<br>emotions with moving<br>sincerity/restraint | изображать людей, эмоции с трогательной искренностью / сдержанностью |
| to render, interpret<br>the personality of...                     | передавать характер  |
| to reveal the person's nature                                     | раскрывать характер  |
| a self-taught artist  | художник-самоучка  |

### **Painter's skills**

|                            |  |
|----------------------------|--|
| one's painterly talents    | талант к живописи  |
| complete command of colour | великолепное владение цветом   |
| the brush                  | искусство художника  |
| brushwork                  | манера художника<br>накладывать краски кистью; манера письма               |
| creative work              | творчество   |
| finished technique         | отточенное мастерство  |
| to group                   | подбирать гармонично краски, цвета   |
| handling                   | умение художника владеть кистью  |
| verve                      | живость и яркость (описания); сила изображения, индивидуальность художника |
| an exquisite work          | тонкое мастерство  |
| a paint shop               | изостудия  |
| a studio                   | мастерская художника   |
| an art exhibit             | художественная выставка  |
| an exhibit (to exhibit)    | экспонат (выставлять, экспонировать)                                       |
| an art exhibition          | художественная выставка  |
| an art gallery             | художественная галерея   |



|                           |  |
|---------------------------|--|
| a picture gallery         | картинная галерея  |
| a picture show            | выставка картин  |
| a show                    | выставка   |
| a one-man exhibition      | персональная выставка  |
| a private exhibition      | частная выставка   |
| at the exhibition         | на выставке  |
| exhibition halls (rooms)  | выставочные залы   |
| a loan exhibition         | выставка картин, временно предоставленных владельцами для экспозиции (музеем или отдельным лицом)  |
| a (to) display            | выставка (выставлять, показывать)  |
| a varnishing-day          | день накануне выставки (когда художники могут подправить свои картины, покрыть их лаком); вернисаж |
| a vernissage              | вернисаж   |
| pictures hung on the line | картины, выставленные так, что центр картины находится на уровне глаз зрителя.                     |

## **Paint. Painting**

|                               |                                     |
|-------------------------------|-------------------------------------|
| to dilute paint               | разводить краску                    |
| to mix paints                 | смешивать краски                    |
| to scrape paint               | соскабливать краску                 |
| to spread paint evenly        | ровно распределять краску           |
| to spray paint                | распылять краску                    |
| paint chips                   | краска облетает                     |
| paint peels                   | краска сходит, слезает              |
| a box of paints               | ящик с красками                     |
| to paint a portrait in oil(s) | написать портрет масляными красками |

|                                     |   |
|-------------------------------------|---|
| paint from nature                   | рисовать/писать с натуры; Syn: depict, portray, delineate   |
| to paint a wall                     | расписать стену   |
| paint in                            | вписывать красками  |
| a sketch                            | эскиз, набросок   |
| to draw, make a sketch              | сделать набросок  |
| a composite sketch                  | сложный эскиз   |
| a rough sketch                      | предварительный набросок;<br>Syn: drawing, draft, outline   |
| to sketch                           | 1) рисовать эскиз, делать набросок; I always sketch with pen and paper. Я всегда делаю свои наброски на бумаге ручкой |
| a preliminary sketch                | предварительный набросок  |
| an outline/a study                  | набросок; эскиз / этюд  |
| to draw up an outline,              |   |
| to make an outline                  | сделать эскиз, набросок   |
| bare, broad, general, rough outline | приблизительный набросок;<br>Syn: sketch, draft   |
| finger painting                     | рисование пальцами (о маленьких детях, рисующих масляными красками)   |
| Flemish painting                    | фламандская живопись  |
| hard-edge painting                  | амер. "живопись четких контуров"  |
| wall painting                       | амер. настенная живопись (традиционный элемент пейзажа больших городов)   |
| water-color painting                | акварельная живопись  |
| oil painting                        | 1) живопись масляными красками; 2) картина, написанная масляными красками   |

|                                     |  |
|-------------------------------------|--|
| to authenticate a painting          | устанавливать подлинность картины                    |
| to do a painting                    | рисовать картину                                     |
| to restore a painting               | реставрировать картину                               |
| a painting depicts, portrays, shows | картина изображает, представляет                     |
| to be taught painting               | обучаться живописи Syn: colouring                    |
| painting and decorating             | малярные работы                                      |
| mural painting                      | стенная живопись                                     |
| dip painting                        | окрашивание окунанием                                |
| Genre painting                      | жанровая живопись                                    |
| Anecdotal painting                  | разновидность жанровой живописи                      |
| Historical painting                 | историческая живопись                                |
| Landscape painting                  | пейзажная живопись                                   |
| Monumental painting                 | монументальная живопись                              |
| Mural painting                      | фресковая живопись                                   |
| “plain-air” painting                | пленэристическая живопись                            |
| plain-air technique                 | пленэрная живопись                                   |
| in the open air                     | на открытом воздухе (на пленэре)                     |
| “plain air” (фр. plein air)         | пленэр (живопись на открытом воздухе вне мастерской) |
| portraiture                         | портретная живопись; собир. портреты                 |
| water-color painting                | акварельная живопись                                 |

## History

|                 |                          |
|-----------------|--------------------------|
| Stone Age art   | искусство Каменного Века |
| Classical Greek | древнегреческий          |
| Byzantine       | византийский             |
| Flemish         | фламандский              |

|                        |                   |
|------------------------|-------------------|
| Gothic                 | готический        |
| the Renaissance period | эпоха Возрождения |
| the Baroque age        | эпоха барокко     |
| the Romantic era       | эра Романтизма    |
| the Neo-Classicalists  | неоклассицисты    |
| the Itinerants         | Передвижники      |
| Impressionism          | импрессионизм     |
| the Symbolists         | символисты        |

### Styles, genres, techniques

|                                       |  |
|---------------------------------------|--|
| abstractionism, abstract art/painting | абстракционизм   |
| art of building                       | зодчество  |
| art castings                          | художественное литье   |
| Art Nouveau                           | франц. стиль модерн (художественный и архитектурный стиль конца XIX - начала XX вв.) |
| antique art                           | античное искусство   |
| applied art                           | прикладное искусство   |
| avant-gardism,                        |  |
| avant-garde tendencies/movement       | авангардизм  |
| baroque                               | барокко  |
| decorative art                        | декоративное искусство   |
| folk art                              | народное искусство   |
| impressionism                         | импрессионизм  |
| classicism                            | классицизм   |
| cubism                                | кубизм   |
| graphic art                           | графическое искусство, графика   |
| mannerism                             | маньеризм  |
| minimalism                            | минимализм   |
| neoclassicism                         | неоклассицизм  |
| pop-art                               | поп-арт  |

|   |                            |
|---|----------------------------|
| pictorial art                           | живопись                   |
| plastic arts                            | пластическое искусство     |
| primitive art                           | примитивизм                |
| realism                                 | реализм                    |
| (the) Renaissance                       | ренессанс                  |
| romanticism                             | романтизм                  |
| symbolism                               | символизм                  |
| street art                              | стрит-арт                  |
| surrealism                              | сюрреализм                 |
| expressionism                           | экспрессионизм             |
| acrylic painting                        | живопись акриловой краской |
| animal genre                            | анималистика               |
| architectural/<br>architecture painting | архитектурный, батальный;  |
| battle;                                 |                            |
| bark painting                           | живопись на коре           |
| a battle-piece                          | батальная сцена            |
| caricature                              | карикатура                 |
| ceremonial portrait                     | парадный портрет           |
| collage                                 | коллаж                     |
| drawing                                 | рисунок                    |
| easel painting                          | станковая живопись         |
| engraving                               | гравюра, эстамп            |
| a genre painting                        | бытовая/жанровая живопись  |
| history/historical painting             | историческая живопись      |
| a still life                            | натюрморт                  |
| a flower-piece                          | натюрморт с цветами        |
| a fruit-piece                           | натюрморт с фруктами       |
| nude painting, nu painting              | ню                         |
| a landscape                             | пейзаж                     |
| marine art, a seascape                  | марина, морской пейзаж     |
| an utopian landscape                    | утопический пейзаж         |
| a portrait                              | портрет                    |
| a full-length portrait                  | портрет в полный рост      |

|                         |                              |
|-------------------------|------------------------------|
| a self-portrait         | автопортрет                  |
| a sketch                | набросок, этюд               |
| a family portrait       | семейный портрет             |
| a group portrait        | совместный/групповой портрет |
| a ceremonial portrait   | официальный/парадный портрет |
| a self-portrait         | автопортрет                  |
| genre bas               | «низкий жанр», бытовой жанр  |
| genre painting          | жанровая живопись            |
| water-colour            | акварель                     |
| aerography              | аэрография                   |
| gouache                 | гуашь                        |
| landscape               | пейзаж                       |
| marine / seascape       | морской пейзаж               |
| miniature               | миниатюра                    |
| mosaics                 | мозаика                      |
| mural                   | фреска, настенная живопись   |
| oil painting            | масляная                     |
| pastel                  | пастель                      |
| tapestry                | гобелен                      |
| ink painting            | тушь                         |
| encaustic painting,     | энкаустика                   |
| hot wax painting        |                              |
| colouring               | цветовая гамма               |
| light and shade effects | свет и тень                  |
| light shades            | светлые тона/оттенки         |
| dark shades             | темные тона/оттенки          |
| subtle colouring        | едва заметные цвета          |
| Gaudy colouring         | броские цвета                |
| harmonious unity        | гармоничное единство         |
| cool                    | холодный                     |
| restful                 | успокаивающий                |
| warm                    | теплый                       |
| soft                    | мягкий                       |
| delicate                | нежный                       |

|                               |                       |
|-------------------------------|-----------------------|
| dull                          | тусклый               |
| oppressive                    | угнетающий            |
| in the semi-darkness of smth. | в полумраке чего-либо |

## Positioning

|   |                                    |
|---|------------------------------------|
| in the foreground                                     | на переднем плане                  |
| in the middle   | в центре                           |
| in the central part                                   | в центральной части                |
| in the background                                     | на заднем плане                    |
| on the left side                                      | с левой стороны                    |
| on the right side                                     | с правой стороны                   |
| next to   | рядом с                            |
| in front of   | впереди, перед                     |
| behind  | позади, сзади                      |
| between   | между                              |
| at the top  | наверху                            |
| at the bottom   | внизу                              |
| in the upper part                                     | в верхней части                    |
| in the lower part                                     | в нижней части                     |
| in the left (right)-hand corner                       | в левом (правом) углу              |
| perspective   | перспектива                        |
| place the figures against<br>the landscape background | располагать фигуры на фоне пейзажа |

## Surroundings

|                    |  |
|--------------------|--|
| an urban landscape | городская местность,<br>городской ландшафт |
| a suburban place   | пригородное место                          |
| a rural landscape  | сельская местность                         |
| a historic site    | историческое место                         |
| a domestic setting | домашняя обстановка                        |

an architectural structure  
intact nature

архитектурное сооружение  
нетронутая дикая природа

## Emotions

an impression  
an exquisite piece of painting  
an unsurpassed masterpiece  
a crude painting/picture  
obscure  
unintelligible  
Gaudy  
depressing  
disappointing  
cheap  
vulgar  
happy  
sad  
excited  
serene  
angry  
cheerful  
tender  
disappointed  
chaotic  
colourless daub of paint  
crude  
depressing  
disappointing  
distinguished by a marvellous  
sense of colour and composition  
  
exquisite piece of painting  
fake

впечатление  
изысканное произведение искусства  
непревзойденный шедевр  
сырая/аляповатая картина  
мрачный  
невнятный, неясный  
безвкусный, слишком яркий  
гнетущий  
неудачный  
дешевый  
вульгарный  
счастливый  
грустный  
возбужденный  
спокойный  
сердитый  
веселый  
нежный  
разочарованный  
хаотичный  
бесцветная мазня  
кричащий  
унылый, тягостный  
печальный  
  
отличается потрясающим чувством  
цвета и композиции  
утонченное произведение  
подделка; подлог, фальшивка



|                             |  |
|-----------------------------|--|
| forgery                     | подделка, подлог, фальсификация, фальшивка |
| gaudy                       | яркий, безвкусный                          |
| lyrical                     | лиричный                                   |
| a masterpiece               | шедевр                                     |
| moving                      | трогательный                               |
| original                    | оригинальный                               |
| poetic                      | поэтический                                |
| romantic                    | романтичный                                |
| accuracy                    | точность                                   |
| affirmation                 | утверждение                                |
| air                         | воздух                                     |
| animation                   | живость                                    |
| apotheosis                  | апофеоз                                    |
| arrangement                 | расположение                               |
| at one stroke               | мгновенно                                  |
| austere                     | суровый, строгий                           |
| brilliance                  | яркость                                    |
| brushstroke                 | мазок                                      |
| candid glimpses             | бледные отблески                           |
| colourful                   | яркий                                      |
| colouring                   | колорит                                    |
| combination of colours      | сочетание цветов                           |
| complete command of colours | великолепное владение цветом               |
| conception                  | замысел                                    |
| cone                        | конус                                      |
| craftsmanship               | мастерство                                 |
| crystal-clear               | чистый, прозрачный, ясный                  |
| cuboid                      | кубический                                 |
| decorative                  | декоративный                               |
| decorativeness              | декоративность                             |
| delicate colours            | утонченные цвета                           |
| delineation                 | очертание, эскиз                           |
| density                     | плотность, густота                         |

|                                     |                                     |
|-------------------------------------|-------------------------------------|
| design                              | композиция                          |
| diffused light                      | рассеянный свет                     |
| drama                               | драма                               |
| effect                              | эффект, нечто броское, эффектное    |
| emphasis                            | подчеркивание, акцент               |
| expressiveness                      | выразительность                     |
| exquisite                           | утонченный                          |
| facial expression                   | выражение лица                      |
| finished technique                  | отточенная техника                  |
| fluid, fluent                       | плавный                             |
| gamut                               | гамма                               |
| geometrical abstraction             | геометрическая абстракция           |
| harmony of colours                  | гармония цветов                     |
| highlights                          | яркие участки изображения           |
| homogeneous form                    | однородная форма                    |
| hyperbole                           | гипербола, преувеличение            |
| immediacy                           | непосредственность                  |
| individual traits                   | индивидуальные черты                |
| infinite                            | безграничный                        |
| intensity                           | глубина красок                      |
| intricate                           | запутанный, замысловатый            |
| life-asserting art                  | жизнеутверждающее искусство         |
| light and shade                     | светотень                           |
| line                                | линия                               |
| luminous                            | прозрачный, светлый                 |
| message                             | идейное содержание                  |
| original                            | 1) оригинал 2) оригинальный         |
| personification                     | олицетворение                       |
| primary colours (red, blue, yellow) | основные цвета                      |
| projection                          | проекция, отображение               |
| pure, vivid, brilliant, intense     | чистые, яркие, насыщенные<br>краски |
| soft, delicate colours              | мягкие, приглушенные тона           |
| range of colours                    | гамма цветов                        |

|                           |                             |
|---------------------------|-----------------------------|
| reproduction              | репродукция                 |
| riot of colours           | богатство красок            |
| saturation                | насыщенность                |
| semi-tones                | полутона                    |
| silhouette                | силуэт                      |
| simplicity                | простота                    |
| skill                     | искусство, умение           |
| sphere                    | сфера                       |
| spirituality              | одухотворенность            |
| splashes of colour        | яркие краски                |
| subdued colours           | приглушенные краски         |
| subject                   | сюжет в живописи            |
| subject matter            | тема                        |
| texture                   | текстура                    |
| to acquire                | овладеть                    |
| to affect                 | волновать                   |
| to anticipate             | предвосхищать               |
| to appeal                 | привлекать, влечь, вызывать |
| to attain                 | достигать                   |
| to be silhouetted against | вырисовываться на фоне      |
| to catch, capture, seize  | схватить, передавать        |
| to command attention      | завладеть вниманием         |
| to convey                 | передавать                  |
| to depict                 | изображать                  |
| to grip                   | захватывать внимание        |
| to glorify                | прославлять                 |
| to fade                   | блекнуть                    |
| to frame                  | обрамлять                   |
| to evoke                  | вызывать                    |
| to execute                | выполнять, исполнять        |
| execution                 | мастерство исполнения       |
| experience                | квалификация, мастерство    |
| to express                | выражать                    |
| expression                | выразительность, экспрессия |

|  |   |
|--|---|
| to penetrate                                     | проникать, пронизывать  |
| to produce impression                            | производить впечатление   |
| to radiate                                       | излучать  |
| to render, represent                             | изображать  |
| to restore                                       | восстанавливать   |
| to treat   | трактовать  |
| to render  | воспроизводить, изображать, передавать  |
| rendering  | передача, изображение   |
| to represent                                     | изображать  |
| representation                                   | изображение   |
| to convey  | передавать, выражать (идею и т. п.)   |
| to heighten                                      | усиливать интенсивность краски, делать цвет более ярким; оттенять, подкрашивать (рисунок); выделять (изображение) |
| to retouch                                       | делать поправки (о картине)   |
| to scrape (out)                                  | стереть уже написанную часть картины  |
| to paint in true colours                         | изображать правдиво   |
| to paint from life                               | писать с натуры   |
| to draw from nature                              | рисовать с натуры   |
| to load  | класть густо краску   |
| to prime   | грунтовать холст  |
| to varnish                                       | лакировать, покрывать лаком   |
| tone   | тон   |
| treatment  | трактовка   |
| subtle / gaudy colouring                         | нежные/кричащие цвета   |
| to combine form and colour into harmonious unity | гармонично сочетать   |
| brilliant / low keyed colour scheme              |   |
| where....predominates                            | блестящая, сдержанная гамма, где преобладают  |

muted in colour  
delicacy of tones may be lost  
in a reproduction

приглушенные цвета  
утонченность цветов может быть  
утеряна в репродукции

### **Personal opinion**

|                                      |  |
|--------------------------------------|--|
| I think...                           | Я думаю...                               |
| I guess/expect...                    | Я полагаю...                             |
| I suppose it is...                   | Я предполагаю, что...                    |
| I imagine it is...                   | Я представляю себе, что...               |
| It makes me think of...              | Это заставляет меня задуматься о...      |
| I am not sure, but they could be...  | Я не уверен, но они могут быть...        |
| Probably/Maybe/Perhaps they are...   | Вероятно/Возможно, они...                |
| It's not very clear but, probably... | Это не очень понятно, но,<br>возможно... |
| I can't make it out, but perhaps...  | Я не могу это понять, но, возможно...    |
| It might be a symbol of...           | Это может быть символом...               |
| It seems as if...                    | Кажется, что...                          |
| It seems to me...                    | Мне кажется...                           |
| The man/woman seems to...            | Мужчина/Женщина кажется...               |

**CONCISE GLOSSARY OF ARCHITECTURE, RESTORATION  
AND ART TERMS**

**A**

**Altar** – the holiest part of a church. In the medieval period the altar was a table or rectangular slab made of stone or marble, often set upon a raised step. After the Reformation the stone altars were replaced by wooden communion tables.

**Alley** – a garden or park walk bordered by trees or bushes.

**Ambulatory** – a covered passage behind the altar, linking it with chapels at the east end of the church.

**Amphitheatre** – a building, usually circular or oval, in which tiers of seats rise from a central open arena, as in those of ancient Rome.

**Antique** – a collectible object such as a piece of furniture or work of art that has a high value because of its considerable age.

**Apartment-museum** – a flat turned into a museum containing the artifacts of the prominent person and his family.

**Apse** – the domed or vaulted east end of the church. In Britain the apse is generally squared off, while on the continent, rounded apses were common.

**Arbour** – a sheltered place in a garden formed by trees and bushes that are grown to partly surround it.

**Architect** – a person who designs buildings and in many cases also supervises their construction.

**Architectural ensemble** – harmonious unity of the spatial composition of buildings, engineering structures (bridges, embankments, etc.).

**Arcade** – a row of arches with the columns that support them.

**Arch** – a usually curved structural member spanning an opening and serving as a support. Types of arches: round, lancet, trefoil, ogee.

**Artist** – a person who produces paintings or drawings as a profession or hobby.

**Art deco** – the predominant decorative art style of the 1920s and 1930s, characterized by precise and boldly delineated geometric shapes and strong colors, and used most notably in household objects and in architecture.

**Art nouveau** – a style of decorative art, architecture, and design prominent in Western Europe and the U.S. from about 1890 until World War I and characterized by intricate linear designs and flowing curves based on natural forms.

**Asymmetrical** - a balance achieved through the use of unequal parts or elements. (For example: imagine a beach ball by the side of a stick and two baseballs on the other side balancing out the picture.)

**Austerity** – extreme plainness and simplicity of style or appearance.

## **B**

**Balance** – a principle of art and design concerned with the arrangement of one or more elements in a work of art so that they appear symmetrical (identical compositional units on either side of an axis) or asymmetrical (not identical) in design and proportion.

**Baptistery** – where the font was stored and baptisms were performed, generally near the west door. Sometimes a screen or grille separates the baptistery from the nave.

**Baroque** – relating to the heavily decorated style in buildings, art, and music that was popular in Europe in the 17<sup>th</sup> century and the early part of the 18<sup>th</sup> century.

**Bas-relief** – a sculpture in relief in which the design is raised very slightly from the background. [French, from ‘bas’ meaning ‘low’ and ‘relief’ – ‘raised work’].

**Bay** – a vertical division, usually marked by vertical shafts or supporting columns.

**Bell tower, belfry** – a tower where the church bells were installed. This could be separate from the church, or, more usually, attached. Sometimes called a campanile, if separate.

**Belt** – a band of cloth, leather, etc., worn, usually around the waist, to support clothing, carry tools, weapons, or ammunition, or as decoration.

**Boulevard** – a wide usually tree-lined road in a city, often used as a promenade.

## C

**Candelabrum** – a candlestick or lamp with branches holding sockets for lights.

**Candle-holder** – a holder or support for a candle, typically one that is small or sturdy.

**Carving** – a carved object, design, or figure.

**Cartouche** – a scrolling frame device.

**Cell** – a small simple room, as in a convent, monastery, or asylum; cubicle.

**Ceramics** – the art and techniques of producing articles of clay, porcelain, etc.

**Chamber** – a meeting hall of a deliberative, legislative, or judicial body.

**Chancel** – the eastern end of a church.

**Chancel Arch** – the arch separating the chancel from the nave or crossing.

**Chancel Screen** – a screen dividing the chancel and the nave and crossing.

**Chandelier** – a decorative hanging light with branches for several light bulbs or candles.

**Canvas** – a piece of such cloth prepared for use as the surface for an oil painting.

**Casting** – 1) an object or figure that has been cast, esp. in metal from a mould; 2) the process of transferring molten steel to a mould.

**Chamber theatre** – a method of adapting literary works to the stage using a maximal amount of the work's original text and often minimal and suggestive settings.

**Chapel** – a small building or room set aside for worship. Large churches or

**Chapiteau** – a circus tent, or any similar set-up used for spectacles or events.

cathedrals might have many chapels dedicated to different saints. A chantry chapel is a special chapel where prayers for the dead are said.

**Chapter House** – a special room or house where the governing body of a monastery or cathedral met. In Britain the chapter house is usually polygonal in shape with a slender central column supporting the roof.



**Chevet** – style of construction creating an ambulatory and radiating chapels at the eastern arm of a church.

**Choir (quire)** – where services are sung, or more generally, the eastern arm of a church.

**Church** – a building used for public Christian worship.

**Circus** – a traveling company of acrobats, trained animals, and clowns that gives performances, typically in a large tent, in a series of different places.

**Ceiling** – the upper interior surface of a room or other similar compartment.

**Classicism** – the following of ancient Greek or Roman principles and style in art and literature, generally associated with harmony, restraint, and adherence to recognized standards of form and craftsmanship, esp. from the Renaissance to the 18th century.

**Collection** – an assembly of items such as works of art, pieces of writing, or natural objects, esp. one systematically ordered.

**Colour** - element of art derived from reflected light. The sensation of color is aroused in the brain by response of the eyes to different wavelengths of light. Color has three properties: hue, value, and intensity.

**Column** – an upright pillar, typically cylindrical and made of stone or concrete, supporting an entablature, arch, or other structure or standing alone as a monument.

**Compartment** – one of the sections into which an area, esp. an enclosed space, is divided or partitioned.

**Composition** – the arrangement of forms in a work of art.

**Confessio** – a niche for relics located near the altar.

**Content** – a work of art is usually discussed in terms of its subject matter, form and content. Content refers to the intellectual, psychological, spiritual, narrative or aesthetic aspect of the work.

**Contour drawing** – an outline that shows only the edge and not the volume or mass of an object. Sometimes called blind contour if the artists in not looking at their paper, only at their subject.

**Contrast** – use of opposites near or beside one another (light and dark, rough and smooth).

**Convent** – a Christian community under monastic vows, esp. one of nuns.

**Cool colors** – mostly green, blue, violet (purple).

**Craftsman** – a member of a skilled trade; someone who practises a craft; artisan.

**Crossing** – the area where the choir, nave, and transepts meet.

**Crypt** – a vaulted chamber made to house graves and relics, generally located beneath the chancel. Many crypts were very large, to allow numbers of pilgrims access.

## D

**Décor** – the arrangement of accessories in interior decoration.

**Design** – a sketch or plan showing the main features of something to be done; the arrangement of elements that make up a structure or a work of art; a decorative pattern.

**Draft design** – a preliminary outline; a plan, sketch, or drawing of something.

**Dome** – a large hemispherical roof or ceiling. [Medieval Latin ‘domus’ meaning ‘church’, from Latin ‘house’].

**Dominance** – the difference in importance of one aspect in relation to all other aspects of design. What stands out most in a work of art.

**Drying oil** – one of a number of animal or vegetable oils, such as linseed oil, that harden by oxidation on exposure to air: used as a base for some paints and varnishes.

**Dungeon** – a strong underground prison cell, esp. in a castle (in fantasy role-playing games) a labyrinthine subterranean setting.

## E

**Embankment** – a thick wall of earth that is built to carry a road or railway over an area of low ground, or to prevent water from a river or the sea from flooding the area.

**Embellish** – to improve or beautify by adding detail or ornament; adorn.

**Embossing** – carved or molded design on (a surface) so that it stands out in relief.

**Emphasis** – principle of design concerned that stresses one element or area in a work of art to make it attract the viewer’s attention first.

**Empire style** – an early-nineteenth-century design movement in architecture, furniture, other decorative arts, and the visual arts, representing the second phase of Neoclassicism. It flourished between 1800 and 1815 during the Consulate and the First French Empire periods, although its life span lasted until the late-1820s. From France it spread into much of Europe and the United States.

**Engraving** – something cut into a surface, something engraved.

**Ensemble** – a group of items viewed as a whole rather than individually.

**Estate** – a large area of land in the country which is owned by a person, family, or organization.

**Exaggeration** – increasing or enlarging an object or figure or one of its parts to communicate ideas and feelings.

**Exhibit** – an object or collection of objects on public display in an art gallery or museum or at a trade fair.

**Exhibition** – a public display of works of art or other items of interest, held in an art gallery or museum or at a trade fair.

## **F**

**Façade** – the front of the building especially when given special architectural treatment.

**Flank** – the side of something large, such as a mountain, building, or ship.

**Focal point** – the centre of interest of an artwork; the part you look at first.

**Font** – a container, generally of stone, which contained holy water for baptism. Usually located near the west door, sometimes the fonts had elaborately carved wooden canopies.

**Form** – an artist uses form as a vehicle for rendering a particular type of subject matter. The formal elements of a work consist of the groupings and combinations of shapes.

**Fortress** – a castle or other large strong building, or a well-protected place, which is intended to be difficult for enemies to enter.

**Fresco** – the art of painting on freshly spread moist lime plaster (известковая штукатурка) with pigments suspended in water [Italian, from ‘fresco’ meaning ‘fresh’, of German origin].

## **G**

**Gallery** – a roofed promenade; a long narrow room, hall, or passage especially one having windows along one side.

**Galilee** – a porch at the western end of the church used as a chapel for women or penitents. Sometimes the word refers to the entire western end of the nave.

**Gateway church** – the church is located atop the Holy Gates.

**Gilt** – gold leaf or gold paint applied in a thin layer to a surface.

**Gilding** – the act or art of applying gilt to a surface.

**Gouache** – pigments ground in water and mixed with gum to form opaque watercolor. Gouache resembles school tempera paint or poster paint.

**Gymnasium** – a room or building equipped for gymnastics, games, and other physical exercise.

## **H**

**Hardscape** – the nonliving or man-made fixtures of a planned outdoor area.

## **I**

**Icon** – a painting of Jesus Christ or another holy figure, typically in a traditional style on wood, venerated and used as an aid to devotion in the Byzantine and other Eastern Churches.

**Iconostasis** – a screen with doors and icons set in tiers, which separates the bema (sanctuary) from the nave.

**Inlay** – inlaid work or material used in inlaying.

**Intensity** – brightness of a colour.

**Interior** – drawn, photographed, etc., within a building; situated within or inside; relating to the inside; inner.

**Intersection** – a point at which things intersect, esp. a road junction.

**Ionic column** – a column style builders used in ancient Greece.

## L

**Landscape** – all the visible features of an area of countryside or land, often considered in terms of their aesthetic appeal.

**Lane** – a part of a main road which is marked by the edge of the road and a painted line, or by two painted lines.

**Layout** – the way in which the parts of something are arranged or laid out.

**Lectern** – a reading desk, often in the shape of an eagle, made to hold the Bible during services. Usually made of brass.

**Line** – an identifiable path of a point moving in space. It can vary in width, direction, and length. *Horizontal lines* tend to create a sense of calm in a picture. *Vertical lines* tend to create a feeling of stability. *Diagonal lines* tend to create a feeling of dynamic movement.

**Local lore** – the comprehensive study of part of a country or of a city, village, or other settlement by the local inhabitants, who regard the area as their homeland.

## M

**Manuscript** – a book, document, or piece of music written by hand rather than typed or printed.

**Marble** – a hard crystalline metamorphic form of limestone, typically white with mottlings or streaks of color, that is capable of taking a polish and is used in sculpture and architecture.

**Masterpiece** – the most outstanding piece of work of a creative artist, craftsman, etc.

**Medium** – the specific material used by an artist, such as oil and brush; also, the vehicle used, such as sculpture, painting or photography.

**Memorial** – something, esp. a structure, established to remind people of a person or event.

**Miniature** – a very small portrait or painting [Italian ‘miniatura’ meaning ‘art of illuminating a manuscript’].

**Misericord** – from the Latin word for "mercy" comes this term which refers to pivoting wooden brackets in choir stalls which lifted up to provide relief for clergy who had to stand during long church services (откидной стул на хорах церкви). Misericords are often ornately carved and decorative.

**Monastery** – the residence of a religious community, esp. of monks, living in seclusion from secular society and bound by religious vows.

**Monument** – a statue, building, or other structure erected to commemorate a famous or notable person or event; a statue or other structure placed by or over a grave in memory of the dead.

**Monumentalism** – defines the architectural tendencies that during the first half of the twentieth century had as their essential canon the inspiration and connection to classicism and neoclassicism.

**Mosaic** – a picture or pattern produced by arranging together small colored pieces of hard material, such as stone, tile, or glass.

**Motif** – unit repeated in visual rhythm. Units in a motif may or may not be an exact duplicate of the first unit.

**Moulding** – a strip of material having a shaped surface and used as a decoration or finish.

**Mural** – a painting or other work of art executed directly on a wall.

## N

**Neoclassicism** – a Western cultural movement in the decorative and visual arts, literature, theatre, music, and architecture that drew inspiration from the art and culture of classical antiquity. It was based on the principles of simplicity, symmetry, and mathematics, which were seen as virtues of the arts in Ancient Greece and Rome.

**Nave** – the western arm of the church, where the congregation stood. The central and principal part of a Christian church.

## O

**Observation platform** – a platform used to view events from a long distance.

**Observatory** – a room or building housing an astronomical telescope or other scientific equipment for the study of natural phenomena.

**Opulent** – abundant or plentiful.

**Ornament** – something that adorns or adds beauty.

**Orientation** – the compass alignment of the church. The altar is usually oriented to the east [Old French ‘ornament’, from Latin ‘ornare’ meaning ‘to adorn’].

## **P**

**Painting** – 1) the art or process of applying paints to a surface such as canvas, to make a picture or other artistic composition; 2) a composition or picture made in this way.

**Palace** – the official residence of a sovereign, archbishop, bishop, or other exalted person.

**Panorama** – a picture or photograph containing a wide view.

**Parapet** – a low, protective wall along the edge of a roof, bridge, or balcony.

**Parquet** – a floor covering of pieces of hardwood fitted in a decorative pattern; parquetry.

**Pattern** – two-dimensional decorative visual repetition. A pattern has no movement and may or may not have rhythm.

**Pavilion** – a lightly constructed often ornamental building serving as a shelter in a park, garden, or athletic field; a part of a building projecting from the main body of the structure.

**Pew** – wooden seats or benches in the church. Pews only appeared at the end of the medieval period. Often pews had carved bench-ends and were carved with animal or foliage designs.

**Pictorial space** – the illusion of space, whether three- or two-dimensional, created by an artist on the two-dimensional surface of the canvas or paper.

**Pillar** – a comparatively slender upright support; a column or shaft standing alone [from Latin ‘pila’ meaning ‘pillar’].

**Plaque** – a flat piece of metal or stone with writing on it which is fixed to a wall or other structure to remind people of an important person or event.

**Plaster cast** – a cover made of plaster of Paris which is used to protect a broken bone by keeping part of the body stiff.

**Pond** – a small body of still water formed naturally or by hollowing or embanking.

**Porcelain** – a more or less translucent ceramic material, the principal ingredients being kaolin and petuntse (hard paste) or other clays, ground glassy substances, soapstone, bone ash, etc.

**Porch** – a sheltered area at the entrance to a building. It has a roof and sometimes has walls.

**Portico** – a colonnade or covered walkway around or at the entrance of a building [Italian, from Latin ‘porta’ meaning ‘gate’].

**Portrait** – a painting, drawing, photograph, or engraving of a person, esp. one depicting only the face or head and shoulders.

**Prime coating** – an application of a low viscosity asphalt to a granular base in preparation for an initial layer (or surface course layer) of asphalt.

**Promenade** – a paved public walk, typically one along a waterfront at a resort.

**Prop** – a pole or beam used as a support or to keep something in position, typically one that is not an integral part of the thing supported.

**Proportion** – principle of design concerned with the size relationships of one part to the whole and one part to another.

**Prototype** – a first or preliminary model of something, esp. a machine, from which other forms are developed or copied.

**Pseudo-Russian style** – a conventional designation for several eclectic directions in late-19th-century Russian architecture, each of which had a different conceptual origin.

**Pulpit** – a raised stand from which the preacher addresses the congregation. Usually reached by steps or stairs, often covered by a carved canopy.

**Pylon** – a usually massive gateway; a tower for supporting either end of a wire or a long span.

## Q

**Quarry** – a place, typically a large, deep pit, from which stone or other materials are or have been extracted

## R

**Railroad junction** – a junction where two or more railway lines meet or cross.

**Reconstruction** – a thing that has been rebuilt after being damaged or destroyed.

**Relic** – an object surviving from an earlier time, esp. one of historical or sentimental interest.

**Relief** – a printing process, such as engraving, letterpress, etc., that employs raised surfaces from which ink is transferred to the paper.



**Reredos** – a decorative screen behind the altar, usually highly carved.

**Residence** – the place in which one resides; abode or home.

**Restoration** – the process of repairing or renovating a building, work of art, vehicle, etc., so as to restore it to its original condition.

**Retable** – a ledge behind, or attached to, the high altar, where ornaments were placed.

**Retro-choir** – the area immediately behind the high altar.

**Ring** – an enclosed space, typically surrounded by seating for spectators, in which a sport, performance, or show takes place.

**Rood** – a cross erected at the entry to the chancel. Roods often had figures of the Virgin Mary on one side and St. John on the other.

**Rood Loft** – the gallery upon which the rood is supported.

**Rood Screen** – a screen built beneath the rood loft. In Western architecture, element of Christian church in the Middle Ages or early Renaissance that separated the choir or the area around the altar from the nave.

**Rotunda** – a building or room having a circular plan, esp. one that has a dome.

**Russian Baroque (Elizabethan Baroque)** – a term for the Russian Baroque architectural style, developed during the reign of Elizabeth of Russia between 1741 and 1762. It is also called style Rocaille or Rococo style. The main characteristic of this style was the simple volumes and the flat facades, contrasting with the high level of detail for the interior decoration. Noble materials were used for the interiors.

**Rhythm** – principal of design that repeats elements to create the illusion of movement. *Visual rhythm* is perceived through the eyes, and is created by repeating positive spaces separated by negative spaces. *Alternating rhythm* is when the visual rhythm set up by repeating motifs but changing position or content of motifs or spaces between them. *Flowing rhythm* is created by repetition of wavy lines. *Progressive rhythm* is a visual rhythm that changes a motif each time it is repeated. *Random rhythm* is a repetition in no apparent order with no regular spaces. *Regular rhythm* is achieved through repeating identical motifs using the same intervals of space between them.

**S**

**Sacristy** – a separate room for storing sacred vessels. Room in a Christian church in which vestments and sacred objects are used in the services are stored and in which the clergy and sometimes the altar boys and the choir members put on their robes.

**Sanctuary** – the high altar is placed. The holiest part of the church.

**Screen print** – a printing technique that makes use of a squeegee to force ink directly onto a piece of paper or canvas through a stencil containing the image. (The process is also called silk-screen or serigraphy.)

**Scribe** – a person who copies out documents, esp. one employed to do this before printing was invented.

**Sculptor** – an artist who makes sculptures.

**Sculpture** – the act, process, or art of carving or cutting hard materials or modeling plastic materials into works of art [Latin ‘sculptura’, from ‘sculpere’ meaning ‘to carve’].

**Shade** – the dark values of a colour (adding black).

**Shape** – geometric shapes look as though they were made with a straight edge or drawing tool; square, circle, triangle and oval. Organic shapes are also called free form. These shapes are not regular or even. Their edges are curved and angular or a combination of both.

**Silhouette** – a representation of someone or something showing the shape and outline only, typically colored in solid black.

**Skyscraper** – a very tall multi-storey building.

**Sketch** – a rough or unfinished drawing or painting, often made to assist in making a more finished picture.

**Slab** – a large, thick, flat piece of stone, concrete, or wood, typically rectangular.

**Sloping arch** – a structure constructed in curved shape with wedge shaped unit.

**Smalt** – powdered glass, colored deep blue (powder blue) using cobalt, used for dying and laundering.

**Soviet Baroque** – a particular style of Baroque architecture and decoration that was fashionable in Moscow from the late 17th century into the early 18th century. In the late 17<sup>th</sup> century, the Western European Baroque style

of architecture combined with traditional Russian architecture to form this unique style.

**Space** (or negative space) – is the element of sculpture, which refers to emptiness or areas between, around, above, below or within objects.

**Spire** – a tapering conical or pyramidal structure on the top of a building, typically a church tower.

**Stained glass** – glass coloured or stained, consists of pieces of glass of different colours which are fixed together to make decorative windows or other objects.

**Stainless steel** – a type of steel resistant to corrosion as a result of the presence of large amounts of chromium (12-15 per cent).

**Statuette** – a very small sculpture of a person or an animal which is often displayed on a shelf or stand.

**Stalin Baroque (Socialist Classicism)** – is the architecture of the Soviet Union under the leadership of Joseph Stalin, between 1933 (when Boris Iofan's draft for the Palace of the Soviets was officially approved) and 1955 (when Nikita Khrushchev condemned "excesses" of the past decades and disbanded the Soviet Academy of Architecture). Stalinist architecture is associated with the Socialist realism school of art and architecture.

**Stalls** – divisions within the choir, where clergy sat (or stood) during service. The stalls are often richly carved and fitted with misericords to help the clergy stand comfortably during long services.

**Statue** – a carved or cast figure of a person or animal, esp. one that is life-size or larger.

**Stoup** – a container for holy water near the west door. Can be built into the wall or free-standing.

**Stucco** – fine plaster used for coating wall surfaces or molding into architectural decorations.

**Stylobate** – a continuous base supporting a row of columns in classical Greek architecture.

**Subject matter** – the topic of interest or the primary theme of an artwork.

**Suite** – a group of rooms occupied as a unit.

## T

**Terrace** – a level paved area or platform next to a building; a patio or veranda.

**Texture** – refers to the way things feel or look as though they might feel if they were touched.

**Tier** – a row, rank, or layer of articles especially one of two or more rows arranged one above another [Middle French ‘tire’ meaning ‘rank’].

**Tile** – a thin square slab of glazed ceramic, cork, linoleum, or other material for covering floors, walls, or other surfaces.

**Tint** – light values of a colour (adding white)

**Torso** – the trunk of a statue without, or considered independently of, the head and limbs.

**Tower** – a building or structure typically higher than it is wide and high relative to its surroundings that may stand apart (as a campanile) or be attached (as a church belfry) to a larger structure.

**Trading rows** – a row of stalls, shops.

**Transepts** – the crossing arms of the church, generally aligned north-south.

**Triforium** – a galleried arcade at the second floor level, even with the aisle roof. Also called a "blind-storey" - the triforium looks like a row of window frames without window openings.

**Triptych** – a set of three associated artistic, literary, or musical works intended to be appreciated together.

## U

**Underground** – an electric passenger railway operated in underground tunnels.

**Unity** – the arrangement of one or more of the elements used to create a feeling of completeness. Everything in the work seems to belong and contribute to the overall picture.

## V

**Value** – light or dark; the variations of light and dark on the surface of an object. The lightness or darkness of a colour.

**Variety** – principle of design concerned with difference or contrast.

**Vault** – an arched structure of masonry usually forming a ceiling or roof.

**Venue** – the place where something happens, esp. an organized event such as a concert, conference, or sports event.

**Vestibule** – a passage or room between the outer door and the interior of a building, lobby.

**Vestry** – room where the clergy and choir dress and the vestments are kept.

**Viaduct** – a long bridgelike structure, typically a series of arches, carrying a road or railroad across a valley or other low ground.

## **W**

**Warm colours** – e.g. red, orange, yellow.

**Wing** – a part of a large building, esp. one that projects from the main part.

## ЗАКЛЮЧЕНИЕ

Основная задача предлагаемого учебного издания – формирование социокультурной и коммуникативной языковых компетенций. Для достижения целей особое внимание уделяется выработке умения работать с текстом, иными словами, овладению всеми видами чтения – просмотрового, ознакомительного, изучающего, поискового. Пособие направлено на расширение кругозора студентов, повышение уровня их общей культуры и образованности; совершенствование мировоззрения, общения и речи. Приводятся различные виды упражнений для закрепления профессиональной лексики, выработки у студентов основных навыков языкового анализа текста, понимания художественно-архитектурного и реставрационного дискурса.

Автор надеется, что учебная книга вызовет у студентов, обучающихся по направлениям «Изобразительное искусство», «Архитектура» и «Реставрация», а также всех изучающих иностранный язык самостоятельно, интерес и поможет в их будущей работе.

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