

YEREVAN STATE UNIVERSITY

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գիտական խորհուրդը*

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Սույն ձեռնարկը նախատեսված է կիրառական արվեստի բաժնի ուսանողների և արվեստով հետաքրքրվողների համար: Այն նպատակ ունի խորացնել ուսանողների լեզվական գիտելիքները, հարստացնել մասնագիտական բառապաշարը, զարգացնել նրանց հաղորդակցական հմտությունները բանավոր և գրավոր խոսքում:

Ձեռնարկը բաղկացած է 17 դաս-բաժիններից (Lessons): Յուրաքանչյուր բաժին ընդգրկում է արվեստի մի դարաշրջան: Ամեն բաժին բաղկացած է մասնագիտական տեքստից և վարժություններից:

Վերջում տրված է բառարան:

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LESSON 1

A PAINTER'S STUDIO

I. Read and translate the text.

A PAINTER'S STUDIO

This a picture of Mr. Brown's studio. The studio is a small room. In the middle of the room there is a platform for the model to pose on. On the walls there are some portraits in oil and pencil sketches. There is no statuary in the room.

This is a canvas. That is an easel. The painter places his canvases on his easel. Near the easel there is a palette. These are brushes and those are paints. Mr. Brown has a lot of paints. The painter's studio is full of light and rather cosy.

II. Find in the text the English equivalents of:

Արվեստանոց, դիմանկար, կտավ, նկարակալ, ներկ, գունապնակ, վրձին, բավականին, մեջտեղում, հարթակ, նկարիչ, էսքիզ, բնորդ, մատիտ, կեցվածք ընդունել:

III. Give the Armenian equivalents of:

Studio, model, pencil sketches, canvas, paint, palette, brush, easel, cosy, in the middle of the room, full of light, statuary, platform.

IV. Answer the questions.

1. Is Mr. Brown's studio a small room?
2. What is there in the middle of the room?

3. What are there on the walls?
4. Is there any statuary in the studio?
5. What does Mr. Brown have in his studio?
6. What kind of room is Mr. Brown's studio?

V. Insert a) many or much.

1. I see _____ foreign visitors at the exhibition. 2. In the morning he is always very busy. He has _____ work to do. 3. In Yerevan there are _____ museums. 4. Mr. Green is rather rich. He has _____ money. 5. The Tretyakov Art Gallery is a museum which contains _____ collections of beautiful pictures.

b) few or little

1. There are _____ portraits here made in water-colour. Most of them are in oil. 2. Students are usually busy. They have _____ free time. 3. The tube is almost empty. There is very _____ paint in it. 4. They have _____ icons in their collection. 5. I have got _____ paper and ink.

VI. Insert articles and reproduce the story.

Imagine that you are in _____ studio of _____ sculptor. It's _____ spacious room with large windows looking into _____ garden. _____ room is full of peculiar things hardly ever to be found in _____ ordinary apartment. Some blocks of marble, stone and wood, tones of animals and tools, wax and clay models are lying on _____ shelf. From _____ walls are hanging _____ few sketches and drawings on various subjects. In _____ left corner of _____ room, on _____ table, one can see a number of richly ornamented figures and sculpture groups. In _____ right corner of

_____ room at _____ wall there are huge blocks of wood and stone ready to be translated into various artistic forms. In _____ middle of _____ room _____ sculptor is standing on _____ platform. He is cutting _____ statue in life size. He is working with _____ hammer and _____ chisel. Time and again he takes _____ sketch and _____ drawing and looks at them trying to convey _____ necessary movement and tension of _____ muscles for different poses of _____ figure.

VII. Insert this (that), these (those).

1. _____ man is a well-known painter. 2. As you see _____ canvases are unfinished. 3. I know _____ students. They study Art too. 4. Do you like _____ picture? _ Not quite. I like _____ sketches better. 5. Have you got _____ photo. 6. _____ studio is full of light. 7. _____ paints are in the box. 8. _____ portrait is made in oil. 9. _____ are my new pencil sketches. 10. I haven't got _____ album.

VIII. Make these sentences plural.

1. This is a picture. The picture is rather beautiful.
2. That is a painter. He works in our studio.
3. This is a box of paints.
4. That young painter is a friend of mine.
5. Whose brush is this?
6. This is a pencil sketch.
7. Is that young man a painter or a sculptor.
8. Is that studio old?
9. Is this pencil black?
10. Whose brush is this?

IX. Make these sentences singular.

1. Cities are big towns. 2. Knives are made of steel. 3. We are students of Art. 4. These sketches are made in pencil. 5. The sculptures are on the shelves. 6. These leaves are yellow. 7. Those foreign visitors are artists. 8. These museums are famous for pictures made by well-known artists. 9. There aren't any texts on Art in the book. 10. They work in our studio.

X. Translate the sentences into English.

1. Այս նկարիչն ընդարձակ և հարմարավետ արվեստանոց ունի: Այն նաև լուսավոր է:

2. Սենյակի պատերին մի քանի նկարներ կան: Դրանցից մեկը դիմանկար է:

3. Իմ ընկերը նկարիչ է: Նրա արվեստանոցում դուք կարող եք տեսնել շատ կտավներ, ներկեր, վրձիններ: Անկյուններից մեկում նրա նկարակալն է:

4. Արկղի մեջ կան շատ ներկեր – սպիտակ, սև, կարմիր, կապույտ, դեղին, դարչնագույն և այլն:

5. Նկարակալի վրա մի անավարտ նկար կա:

6. Բնորդի հագուստը սպիտակ է:

7. Ինձ շատ է դուր գալիս այս նկարչի գծանկարները:

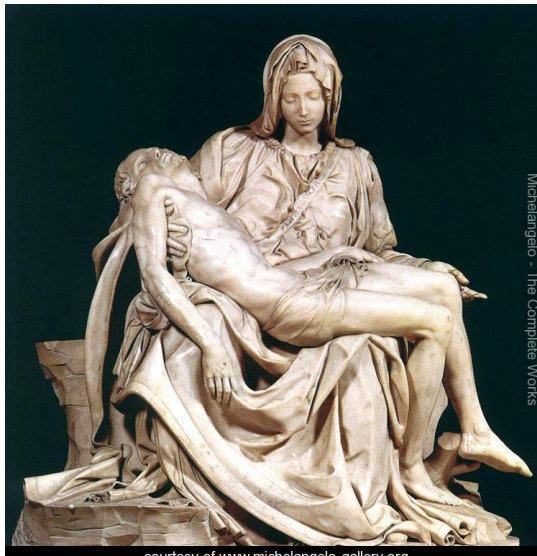
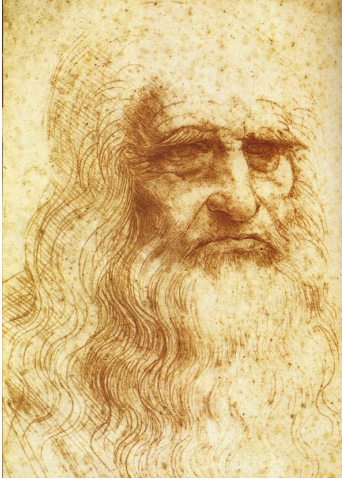
XI. Read the text and tell it.

No foreign visitor would leave Yerevan without visiting the National Art Gallery and the Children's Art Gallery.

The National Art Gallery is a museum which contains rich collections of paintings. The museum holds over 16000 paintings of Armenian, Russian, Western-European and Oriental artists. The

section of Armenian art is the richest and covers a period from the 7th century to the present day.

The Children's Art Gallery is worth attending too. It has several exhibition halls, where works by talented children between the ages of 3 to 16 are displayed. At different times the Gallery has arranged exhibitions of Children's works from Bulgaria, Hungary, Britain, Canada, India and Japan.



Michelangelo - The Complete Works

courtesy of www.michelangelo-gallery.org

LESSON 2

ART AND THE ARTS

I. Read and translate the text.

ART AND THE ARTS

In a broad sense, art is skill in making or doing. Human beings are makers of many things, and they make them for many purposes. Some creations serve for practical needs. For example, people have always made tools for cutting, digging, killing and eating. But in all cultures, people also seem to have two less obvious purposes for some of the objects they make.

First, they want to make things in forms that give pleasure when seen or heard. Second, people want to make objects that will remind them, and also teach other people about their most important regarding fundamental realities. We call these reasons for making and valuing art formal and cognitive interests.

a. Painting

The history of painting is never-ending chain that began with the very first pictures ever made.

Each style grows out of the styles that came before it. Every great artist adds to the accomplishments of earlier painters and influences later painters.

A painting always describes something. It may describe the artist's impression of a scene or person. It also describes the artist's feelings about the art.

Many factors have influenced the history of painting. Geography, religion, national characteristics, historic events, the development of new materials-all help to shape the artist's vision.

What Painters Paint

Artists paint the things they see around them-people, animals, nature and objects. They also paint dreamlike scenes that exist only in the imagination. An artist can reach back into the past and paint a historical event, a religious story or a myth. Some artists paint pictures that show no recognizable subject matter at all. Instead, they arrange the paint in some way that express feelings or ideas that are important to them.

Since prehistoric times, many artists have painted subjects that were most important to their societies. For example, religion was particularly important in Europe during the Middle Ages, and most of the paintings created had religious themes.

All great paintings do more than just reproduce with paint something that exists, existed or can be imagined. They also express the painter's special view about a subject.

b. Drawing

Drawing is the act of making a design or image, using line or tone, or any suitable surface.

Artists create drawings for a variety of purposes. Many artists make preliminary drawings to help them develop the composition of a painting or sculpture. They also produce drawings as finished works of art.

Artists may use drawings to record information for further use. Art students draw figures and objects to gain skill with line and forms.

Artists draw with chalk, charcoal, crayon or ink. Artists can add tone to a drawing by applying a thin layer of liquid colours. They also can combine several materials and techniques in one drawing.

Almost any surface can be used for a drawing. Prehistoric people drew on clay and stone, and the ancient Chinese used silk cloth. In the Middle Ages many artists drew on parchment. Since the 1400s, paper has been the most popular surface.

People have made drawing since prehistoric times. Then this art form first gained popularity among European artists.

c. Sculpture

Sculpture is one of the most interesting and complex of the arts. It ranges from Michelangelo's powerful carvings to African masks worn in religious ceremonies, and from stone statues that decorate cathedrals to metal mobiles that sway gracefully in the air.

A piece of sculpture can be small enough to stand on a table or large as the Statue of Liberty. Large-scale sculpture is often called monumental because of its size. However, even the smallest piece of sculpture has the power to express noble and grand ideas.

Sculpture emerged as an art from about 20000 years ago, during the Paleolithic Period (Old Stone Age). Prehistoric people caved small statues from such materials as bone or ivory. They modeled small objects in clay.

Although the word sculpture originally meant cut and implied the technique of carving, modeled objects are also called sculpture.

Sculpture is extremely valuable for information. It shows the development of human culture. Sculpture can tell us much about the way of life of a particular people or period, it shows ideas and ideas of civilization.

d. Design

Design is the organized arrangement of materials to satisfy a functional or artistic purpose. Design plays an important role in all the fine arts and in the creation of industrial products.

Visual artists or designers work with such elements of design as line, plane, texture, colour, shape, form, volume, mass and space. When these elements are combined in a satisfying manner, the design will have an interesting variety within an overall unity.

II. Find in the text the English equivalents of:

Լայն իմաստով, հմտություն, հիշեցնել, ճանաչողական, գործիք, հայտնագործություն, կտրել, հաճույք պատճառել, ակնհայտ, պատճառ, ստեղծագործություն, գործնական նպատակներ, փորձել, քանդակագործություն, նախնական, մագաղաթ, մետաքս, մեծ մասշտաբի քանդակ, կրոնական արարողություններ, ձեռք բերել հմտություն, թանաք, ավարտուն աշխատանք, պատկեր, նախապատմական, կավ, քարե արձաններ, արժեքավոր, քաղաքակրթություն, փղոսկր, բարդ, հեղուկ, մակերևույթ, հարմար:

III. Give the Armenian equivalents of:

To make tools, cut, skill, purpose, in a broad sense, creation, reality, cognitive interests, reason, skill in making or doing, human being, dig, to give pleasure, to make objects, never-ending chain, accomplishment, to shape, influence, exist, to describe feelings,

myth, historical events, imagination, religious ceremonies, suitable, finished works of art, to gain popularity, to apply a thin layer of colour, ink, clay, African masks, artistic, valuable.

IV. Read the text and choose the best answer.

Did you ever make a person or an animal out of clay? If you did, you already know something about sculpture – forms and figures made from stone, metal, wood, or other things. People have been making sculptures for thousands of years, usually carving them from one solid piece of rock. These figures were often huge and heavy and had to be planted firmly on the ground.

But a man named Alexander Calder created a whole new kind of sculpture that was light and full of movement. Often hung by wires from the ceiling so that parts could move freely, Alexander Calder's moving sculptures were the first mobiles.

Alexander Calder was a big, fun-loving man with bushy hair who enjoyed toys and circuses and parties and people. He wanted his art to be playful and make people happy.

As a young artist he would wear bright orange suits and funny hats. Later he was known for always wearing a red flannel shirt. But it was not the flannel shirt or the playful clothes that made him famous. Alexander Calder was a modern artist who created an original art form that delighted the world.

Calder didn't plan to be one of the world's greatest modern sculptors. In fact, he became an artist almost by accident. Although his mother was a painter and his father and grandfather were famous sculptors, Calder's first love was not art.

1. According to the text
 - a) people have been planting trees for centuries.
 - b) you can easily make figures from stone or metal.
 - c) sculptors have been making things from different kinds of material.

2. Why did some figures have to be planted on the ground?
 - a) They were too big.
 - b) They were carved from plants.
 - c) They needed to be taken care of, like plants.

3. Alexander Calder's sculptures were
 - a) new and original.
 - b) unusual and unpleasant.
 - c) too simple and childish.

4. Which is true about Alexander Calder?
 - a) He was always casually dressed.
 - b) He was always colourfully dressed.
 - c) He was always poorly dressed.

5. Alexander Calder became a great sculptor
 - a) for both his parents were artists.
 - b) only by chance.
 - c) as he had taken interest in sculpture since childhood.

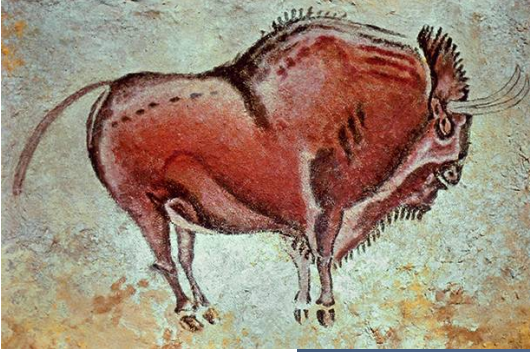
V. Fill in each gap with an appropriate word from the list below.

One of the ____ monuments in the world, the Statue of Liberty, was presented to the United States of America in the nineteenth century by the people of France. ____ great statue ____ ten years to be completed. The actual figure ____ of metal. Before it could be transported to the United States, a place had to be found for it and a pedestal had to be built. The place was ____ island at the entrance of New York Harbour. In 1884 the statue ____ in Paris. The ____ year, it was taken to pieces and sent to America. By the ____ of October 1886, the statue had been put ____ again and it ____ to the American people.

(to built/ a/ the/ famous/ to give/ to take/ to make/ following/ together/ end).

VI. Check your knowledge.

1. What is art?
2. Why do people make things?
3. What is the purpose of making things?
4. What helps to shape the artist's vision?
5. What do painters paint?
6. What is drawing?
7. What is the purpose of drawing?
8. What is the original meaning of the word sculpture?
9. Which is the informative meaning of sculpture?
10. What is design?



LESSON 3

PREHISTORIC ART

I. Read and translate the text.

CAVE PAINTING

The beginning of art can be traced back to the prehistoric times. Prehistoric people lived roughly, hunting and wearing only animal skins. But they were not completely savage. They made beautiful carvings, engravings and paintings on pieces of bone, antler or stone. They decorated the walls of deep caves.

The cave paintings on the walls of caves of Spain and Southern France were the earliest form of art we have. They show a wide variety of animals, such as bears, horses and deer. The pictures were painted in bright colours, which were made of various minerals mixed with animal fat, egg whites, plant juices and even blood. They were almost certainly connected with hunting. In one famous example, in a cave in Lascaux in France, a man is shown among some animals and there are several dark dots in the painting. The meaning of the painting is not certain, but it shows that the cave dwellers had superb artistic skills.

The horse is the animal most frequently painted at Lascaux, there are about sixty. In addition, there are twenty oxen, several bisons, a few wounded deer and others, but all are animals of temperate climate. Other caves emphasize other animals; Font – de – Gaume has bisons and mommoths.

The great showplace of cave painting, Altamira, illustrates Magalenian art at its best.

The discovery of this cave revealed to the world the existence of prehistoric painting.

II. Find in the text the English equivalents of.

Բացահայտել, գեղարվեստական, մաշկ, բնակիչ, եղջյուր, վարպետություն, ճարպ, քարանձավ, վայրի, բարեխառն, վիրավոր, քարանձավային նկարչություն, եղնիկ, կետ, որսորդություն:

III. Give the Armenian equivalents of:

Prehistoric times, hunting, savage, pieces of bone, deep caves, plant juice, blood, dark dots, cave dwellers, artistic skill, in addition, wounded deer, temperate climate, reveal, existence, emphasize.

IV. Read the text and make up questions.

A CITY-STATE CIVILIZATION BEGINS IN SUMER

About 3500 B.C., the first civilization in the world was developing in Mesopotamia. One culture group lived there in an area. Called Sumer or Sumeria. These people were Sumerians. Ur and Eridu were their main cities.

Sumer was located in the delta of the Tigris and Euphrates rivers.

The Sumerians grew very quickly between 3500 and 3100 B.C. They even made special things, such as pottery and bricks.

The Bronze Age began about 3000 B.C. The Sumerians combined copper with tin to make bronze. This mixture of metals

was stronger than either of the pure metals. The stronger metal was used to make many things, such as better weapons, like swords.

Each Sumerian city was really a small, independent country made up of the city and the surrounding area. They are called **city-states**.

At first, priests ruled the city-states. The priests were powerful because of their special relationship to the Sumerian gods. The Sumerians thought they needed the priests to plead with the gods for help.

The priests were also scholars. They knew how to measure land, tell time and use a calendar. They knew how to write, and they kept the written records.

Each city-state had a chief god. The Sumerians believed that this god protected their city-state. They built a large **temple**, or religious building, in the centre of the city to honour the god.

This temple was usually the largest building in the crowded city. It had many stories. Each storey was a little smaller than the one below it. This formed a high platform. On top of the highest storey was the actual temple. Only priests could enter there. The whole building was a **ziggurat**.

Inside the small temple was a statue of the chief god. The ziggurat was much more than a place of worship. On the lower stories were libraries and storerooms. There were also places for the priests to live. There were shops for workers. There might be a school nearby.

The Sumerians were the first people to develop a writing system. The Sumerian writing system spread widely through southwest Asia. It was the basis of most of the writing systems used today. The Sumerian system of writing is called **cuneiform**.

V. Fill in the blanks with the best choice.

Stonehenge stands on a high flat plain in __(1)__ west of England. It has been there for more than 4000 years. It is a huge circle of very large stones and there are smaller stones inside the circle. Why was Stonehenge build? Perhaps it was __(2)__ temple. Nobody knows. The big stones came from a place 50 kilometres away. The smaller ones were brought from a place 500 kilometres away.

And how did the people move the stones? Did they have carts __(3)__ wheels?

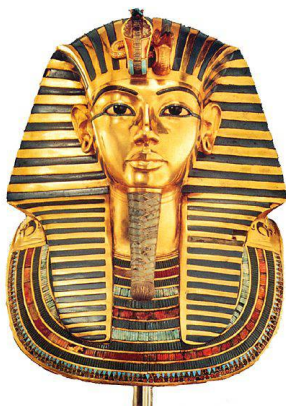
No. They didn't know __(4)__ the wheel. They could have pulled the big stones on sledges.

__(5)__ Egyptians __(6)__ do this when they built the Pyramids.

- | | | | |
|--------------|----------|-----------|---------|
| 1. a) an | b) --- | c) the | d) a |
| 2. a) the | b) an | c) --- | d) a |
| 3. a) at | b) with | c) for | d) by |
| 4. a) for | b) about | c) --- | d) with |
| 5. a) A | b) --- | c) An | d) The |
| 6. a) had to | b) must | c) should | d) may |

VI. Check your knowledge.

1. Which is the earliest form of art?
2. What do the cave paintings show?
3. What famous caves do you know that are known for their paintings?
4. What do you know about Sumerian civilization?



LESSON 4

EGYPTIAN ART

I. Read and translate the text.

EGYPTIAN ART

More than 5000 years ago began the rise of Egyptian art. Architecture served mostly the worshipping of the dead, the state religion and the glorification of the ruler.

The belief in after-life compelled the Egyptians to build big stone tombs in which they buried slave owners and pharaohs. Many of ancient Egypt's finest paintings and other works of art were produced for tombs and temples. Artists covered the walls of tombs with bright imaginative scenes. The tomb paintings were not simply decorations. They reflected the Egyptians belief that the scenes could come to life in the next world.

Ancient Egyptian sculptors decorated temples with carvings showing festivals, military victories and other important events. Sculptors also carved large stone sphinxes. These statues were supposed to represent Egyptian kings or gods and were used to guard temples and tombs. The Great Sphinx, for example, is believed to represent either King Khafren or the god Re Harakhte. This magnificent statue has a human head and the body of a lion. It is 240 feet (73 meters) long and about 66 feet (20 meters) high. The Great Sphinx, which is near the Great Pyramid at Giza, was caved about 4500 years ago.

Egyptian sculptors also created small figures from wood, ivory, alabaster, bronze, gold and turquoise. Favourite subjects for small sculptures included cats, which the Egyptians considered sacred.

Treasures from the tomb of Tutankhamen are among the finest examples of ancient Egyptian art.

Ancient Egypt's pyramids are the oldest and largest stone structures in the world. The huge pyramids of Giza rank as one of the Seven Wonders of the Ancient World. The largest Pyramid, the Great Pyramid at Giza has about 450 feet (147 meters) high. Its base covers about 13 acres (5 hectares).

II. Find in the text the English equivalents of.

Երկրպագել, տաճար, պետական կրոն, ստրկատեր, երևակայական տեսարաններ, զարդարել, ռազմական, փառաբանում, ներկայացնել, փղոսկր, հին աշխարհի յոթ հրաշալիքներ, արտացոլել, գիպս:

III. Give the Armenian equivalents of:

More than, worship, glorification, slave owners, imaginative scenes, reflect, military victories, represent, to guard, figures from wood and ivory, high, Seven Wonders of the Ancient World.

IV. Read the text and make up questions.

THE EGYPTIAN HERITAGE

A **pyramid** is a triangular building with four sides. It is also much more than that.

The earliest Egyptian pyramid was similar in some ways to the Sumerian ziggurats. However, there were two important differences between the pyramids and the ziggurats. First, the ziggurats were temples. The pyramids were tombs. Second, the ziggurats were made of dried mud bricks. The pyramids were built of huge blocks of stone. The pyramids were designed to show how great and powerful the pharaohs were. They also protected the mummies and belongings of the pharaohs.

The first pyramid was built during the rule of Pharaoh Zoser. This was at the beginning of the Old Kingdom, during the third dynasty, about 2700 B.C. Zoser's pyramid is known as the Step Pyramid. It was designed by the architect Imhotep and was the world's first great stone building.

The pharaohs of the fourth dynasty built the first true pyramids, without steps, about 2650 B.C. The most famous of these are the three Great Pyramids at Giza, near Memphis.

Altogether, the Egyptians built about 80 pyramids along the banks of the Nile.

The Egyptians developed a complex writing system. The characters used in this system are known as **hieroglyphics**. This system uses pictures and symbols to stand for words, ideas, and sounds. The Egyptians never used an alphabet alone but always mixed pictures with letters in their hieroglyphics.

The Egyptians carved hieroglyphic writings on their temples and other buildings. However, they were also among the first people to write on paper. Their paper, called **papyrus**, was made from reeds that grew along the banks of the Nile. The English word **paper** comes from the Greek word **papyrus**.

V. Fill in the blanks with the word form that best fits each space.

The Great Pyramid of Giza, a monument of wisdom and prophecy, was built as a tomb for Pharaoh Cheops in 2720 B.C. Despite its antiquity, (1)___ aspects of its (2)___ make it one of the (3)___ great (4)___ of the world. The four sides of the pyramid are aligned almost exactly on true north, south, east, and west – an incredible engineering feat. The ancient Egyptians were sun worshipers and great astronomers, so computations for the Great Pyramid were based on (5)___ observations.

- | | | | |
|--------------------|---------------|-------------------|----------------|
| 1. a) certainty | b) certainly | c) certain | d) certify |
| 2. a) construction | b) construct | c) constructive | d) constructor |
| 3. a) truth | b) truly | c) true | d) truthful |
| 4. a) wonderer | b) wonderful | c) wondrous | d) wonders |
| 5. a) astronomy | b) astronomer | c) astronomically | d) |

astronomical

VI. Read the text and find the best answer.

Architecture is the art which makes building beautiful to look at, as well as useful. A man who designs buildings and makes the plans for them is called an architect.

The oldest monuments met within architecture are the huge pyramids of Egypt, most of which were constructed about 6000 years ago. The best known of the pyramids is a group of three built at Giza to the south of Cairo. They tell us of the civilization of Ancient Egypt.

The country was rich in hard and durable stone, but poor in metal. So the main material used for construction was granite, and

this was the reason for the durability of the pyramids. Large blocks of stone were transported over long distances by land and water, and placed into position with the help of the most primitive equipment. That was done by slaves working for thirty or forty years. All this great work was done, masses of material and a large territory were used only for protecting the body of a dead king and building a place for his happy life in the “other world”.

1. An architect is a person who
 - a) builds houses
 - b) designs buildings
 - c) explores ancient buildings

2. The first architectural monuments are
 - a) tents of primitive people
 - b) cathedrals in Greece
 - c) pyramids in Egypt

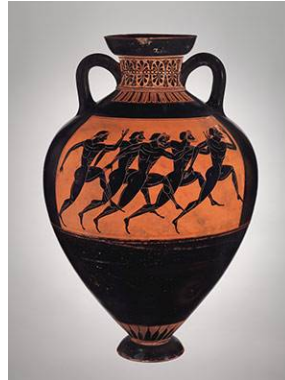
3. What was the main building material for pyramids?
 - a) stone
 - b) metal
 - c) panel

4. Where from did the Egyptians get building material for the pyramids?
 - a) Pyramids were built near the mines of granite and metal.
 - b) Building material was transported to the place from all over the country.
 - c) Building material was imported from Rome and Babylon.

5. The pyramids were constructed for
 - a) protecting people from wars
 - b) slaves to live in
 - c) the after life of Egyptian kings

VII. Check your knowledge.

1. When did the rise of Egyptian art begin?
2. Why did the Egyptians build big stone tombs?
3. What did the tomb paintings reflect?
4. What did the carvings on the temples show?
5. What does the Great Sphinx represent?
6. What do the Egyptians think of cats?
7. What do you know about huge Pyramids of Giza?



LESSON 5

GREEK ART

I. Read and translate the text.

GREEK ART

Greek architects, sculptors and painters made important contributions to the arts. They tried to achieve an ideal of beauty based on harmonious proportions. The most influential architectural works were temples. A Greek temple was consisted of columns around a long inner chamber. The best-known temples were built on the Acropolis in Athens during the 400 B.C.

Greek sculptors portrayed figures of gods, goddesses and human beings. Over the centuries their works became increasingly lifelike and showed figures in more active poses. The most famous Greek sculptors were Phidias, Praxiteles, Lysippus and Myron.

Few Greek paintings have survived. Our knowledge of Greek painting comes mainly from paintings on pottery. The pottery paintings and Roman copies portray scenes from mythology and daily life.

II. Find in the text the English equivalents of.

Համաչափություն, խեցեգործություն, գոյասունել, ներդրում, կատարելություն, հասնել, առասպելաբանություն, աստվածներ և աստվածուհիներ, սյուների դասավորություն, պալատ, գիտելիք:

III. Give the Armenian equivalents of:

Contribution, influential, architectural works, column, chamber, survive, knowledge, pottery, methodology, scenes from daily life, gods and goddesses.

IV. Choose the right verb form.

The Statue of Zeus at Olympia (1)_____ no remains. We know what it looked like, because it (2)_____ on coins and travelers said that it was made of gold and ivory. It (3)_____ to celebrate the Olympic Games, and (4)_____ for 1000 years before it was destroyed in a fire in the fifth century AD. The sculptor (5)_____ the famous Phidias who made some of the finest statues on the Parthenon.

- | | | | |
|-----------------|-------------------|---------------|-------------------|
| 1. a) left | b) has left | c) is leaving | d) leaves |
| 2. a) was shown | b) has been shown | c) had shown | d) will be shown |
| 3. a) is built | b) is being built | c) was built | d) has been built |
| 4. a) stands | b) stood | c) has stood | d) is standing |
| 5. a) is | b) was | c) will be | d) is being |

V. Read the text and give full answers to the questions.

THE MYTH OF PYGMALION

We know the Greek philosophers to call art an “imitation of nature”, but their own mythology tells a different story. The story of Pygmalion is the most famous of the myths that believe art to have the power of creation rather than the power of portraying. Here is the myth of Pygmalion.

In ancient Greece there lived a sculptor, Pygmalion by name. People knew him to be a great sculptor. Once he made a statue of a

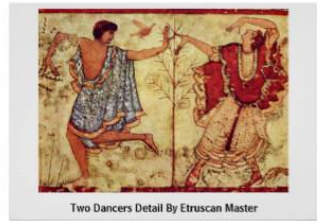
young woman. The statue was so beautiful that Pygmalion fell in love with it. He wanted the statue to become alive and asked the gods to help him. For a long time he waited, expecting the statue to talk but it was silent. Then Pygmalion decided to go to Aphrodite, the Goddess of Love. He expected her to help him. "Oh, Aphrodite, Goddess of Love, only you can help me. I know you to be very kind. Give me a wife as beautiful as my statue or make my statue talk." On returning home Pygmalion ran up to his statue, looked at it, and suddenly he noticed it move and then heard it speak. Soon the statue turned into a beautiful young woman, and Pygmalion married her.

This myth has inspired a number of artists (including such different ones as Boucher and Daumier) and writers as well.

1. Where did the sculptor, Pygmalion by name, live?
2. What statue did he make?
3. Why did he fall in love with the statue?
4. Whom did he want to make the statue alive? Whom did he want to help him?
5. Why did he expect Aphrodite to help him?
6. What did he see on returning home after visiting Aphrodite?
7. When did he see the statue move and hear it speak?

VI. Check your knowledge.

1. What do you know about Greek architecture?
2. Which were the most influential architectural works?
3. When and where were the best-known temples built?
4. Whom did the Greek sculptors portray?



LESSON 6

ETRUSCAN AND ROMAN ART

I. Read and translate the texts.

a) ETRUSCAN ART (800 B.C. – EMPIRE PERIOD)

The Ancient Etruscans settled in central Italy and at one time dominated most of Italy. Etruscan paintings have survived on the walls of underground tombs; they once existed in public and private buildings as well. Discovered paintings have been successfully lifted from the walls and transferred to museums.

The tomb was the “eternal home” of the soul, which according to Etruscan belief, survived after death and had to be provided for. The earlier paintings show scenes of daily life, banquets and dances in which the dead man participates.

The tomb paintings are original paintings by the best artists, native Etruscans or Greeks and not imitations of well-known Greek masterpieces.

The Etruscans preferred terracotta and bronze to stone and marble for sculpture and architectural decorations. One of the best-known sculptures is the Appollo of Veli, a painted terra-cotta figure (500 B.C.). The Etruscans were known for their metalwork, bronze sculpture and jewellery.

b) ROMAN ART (31 B.C. – 313 A.D.)

The Ancient Romans adopted the basic forms of Greek architecture. These forms included the temple surrounded by columns and the covered walkway known as **portico**.

Roman sculptors and painters borrowed from Greek art and native Italian traditions. Their works thus reflected both the lifelike but idealized human figures of Greek art and the specific details of Italian traditions.

It was Octavius, the first Roman emperor, under the name Augustus, who made over Rome “from a city of brick to one of marble”. With Constantine, three centuries later, Christianity became the state religion and the subject matter of art became Christian, although the style continued in the Roman manner.

The most characteristic expression of the Romans was architecture. Their architectural masterpieces are the Pantheon, the Colosseum, Triumphal arches and columns and many others. The Pantheon was the largest circular structure ever built until modern times and one of the most remarkable buildings in the world.

II. Find in the text the English equivalents of:

Հավերժական, բնակություն հաստատել, մասնակցել, ոսկերչություն, նախընտրել, համաձայն (ըստ), հոգի, թրժած կավ, նմանակում, կամար, սյուն, կայսր, աղյուս, ներառել, ճարտարապետական գլուխգործոց, մարմար, մասնավոր, շրջանաձև կառույց, ընդունել:

III. Give the Armenian equivalents of:

Dominate, survive, eternal, home, tomb, soul, belief, provide, imitations of masterpieces, jewellery, participate, remarkable, surrounded by columns, to borrow, marble, brick, state religion, circular structure.

IV. Fill in each gap with an appropriate word from the list below.

Murillo was a great painter in Spain. He painted beautiful pictures and he had many students. _____ he came to _____ studio and found a very beautiful picture there. He asked his students by whom that picture _____ but nobody answered. Then he asked his _____ Sebastian if he _____ anybody in the studio the night before. Sebastian did not answer. _____ the night came and everybody _____. Sebastian began to paint. He forgot about time. Suddenly he heard _____ noise. He looked back and saw Murillo and his pupils _____ behind him. “Sebastian”, cried Murillo, “you are a very good painter. You are a _____ painter than any of my pupils here”.

when / to see / to paint / good / to go away / to stand / a / slave / once / the

V. Check your knowledge.

1. What do you know about Etruscan painting?
2. What was the tomb according to Etruscan belief?
3. What did the earlier paintings show?
4. Which were the preferable materials for Etruscan sculpture and architectural decorations?

5. What well-known Etruscan sculptors do you know?
6. What did the Roman art reflect?
7. What is Roman emperor Octavius famous for?
8. What architectural masterpieces do you know in Roman art?



LESSON 7

EARLY CHRISTIAN AND BYZANTINE ART

I. Read and translate the text.

EARLY CHRISTIAN AND BYZANTINE ART

The Roman Empire began to decline in the 4th century A.D. At the same time Christianity gained strength. In A.D. 313 the Roman Emperor Constantine gave the religion official recognition and became a Christian himself.

The rise of Christianity greatly affected the arts. Artists were commissioned to decorate the walls of churches with frescoes and mosaics. They made panel paintings in the church chapel and illustrated and decorated the books of the Church.

Early Christians and Byzantine artists continued the technique of **mosaic** that they had learned from the Greeks. They set the human figures in rich colours against the glittering gold. The mosaics of Byzantine artists were less realistic and more decorative than those of the early Christians.

“Byzantine” is the name given to a style of art that developed around the ancient city of Byzantium (now Istanbul, Turkey). The mosaic technique perfectly suited the Byzantine taste for splendidly decorated churches. The jewelery on the figures glitters, and the brilliantly coloured court dresses are set against a shining gold background. Gold and other precious materials were used throughout the Middle Ages to set spiritual subjects apart from the everyday world.

II. Find in the text the English equivalents of:

Որմնանկար, ստանալ (ձեռք բերել), ճանաչում, ուժ, հանձնարարել (լիազորել), խճանկար, մատուռ, շողալ, հոյակապ, հետին պլան, թանկարժեք մետաղ, թեմա, զարդարել, ազդել, ոճ, հոգևոր թեմա, շողալ, հետազայում:

III. Give the Armenian equivalents of:

Roman Empire, gain, official recognition, affect, decline, fresco, decorate, splendid, jewelery, glitter, background, precious metals, spiritual subjects, chapel.

IV. Insert articles and reproduce the story.

Some six months ago Mr. John Smith, ____ American gentleman, bought ____ small piece of ground. Mr. Smith afterwards presented this piece of ground to ____ poor artist named George Arnold. Some time before he had damaged some property belonging to Mr. Arnold. Now he wanted to pay for the damage he had done. He then said ____ he would make additional satisfaction by improving ____ ground for Mr. Arnold, at his own cost.

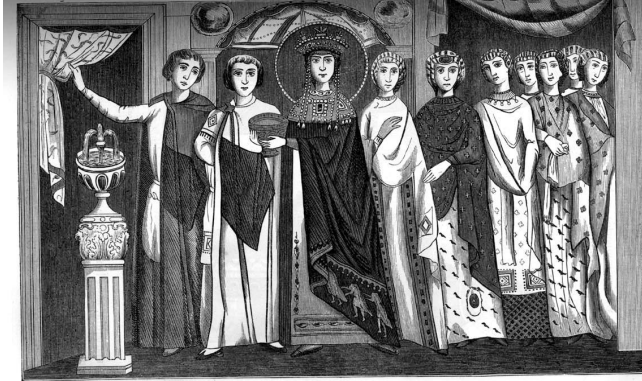
Four weeks ago, while digging ____ ground, Mr. Smith discovered something. It turned out to be ____ very remarkable ancient statue. It was ____ exquisit figure of ____ woman, though sadly stained by ____ soil and ____ mould of ages. ____ nose, ____ left leg from ____ knee down, ____ ear and also ____ toes of ____ right foot and two fingers of one of ____ hands were gone. But on ____ whole ____ noble figure was remarkably preserved.

The government at once took possession of ____ statue, and appointed ____ commission of art critics and antiquaries to estimate and determine ____ compensation that must go to ____ owner of

____ ground in which it was found. ____ whole affair was kept secret until last night. In ____ meantime ____ commission sat with closed doors discussing ____ matter. Last night they decided unanimously that ____ statue is ____ Venus. It must be ____ work of some unknown but gifted first century artist. At midnight they held ____ final conference and decided that ____ Venus was worth ____ enormous sum of ten million dollars.

V. Check your knowledge.

1. What do you know about Early Christian art?
2. What affected the rise of Early Christian art?
3. What do you know about Byzantine art?
4. What was the difference between Early Christian and Byzantine mosaics?



L'impératrice Théodora, femme de Justinien, et sa suite, d'après la mosaïque de Saint-Vital de Ravenne. (*Revue archéologique*, 1890)



LESSON 8

EARLY MEDIEVAL AND ROMANESQUE PAINTING

I. Read and translate the texts.

a) MEDIEVAL PAINTING

From the 300's to the 1000's Western European art flourished in important and wealthy monasteries. Missionaries carried illuminated Gospels and other Christian art to new territories, spreading painting styles from place to place.

Book illumination and miniature painting, practiced since late Roman times, increased in the Middle Ages. Gold, silver and bright colours were used.

Very few wall paintings survive from the Middle Ages. At the end of the 13th century Italian painters were still working in the Byzantine style. Human figures were flat and decorative. Faces rarely had expression. Bodies were weightless and seemed to float rather than stand firmly on the ground. In Florence the painter Cimabue tried to modernize some of the old Byzantine methods.

The angels in his "Madonna Enthroned" are more active than is used in paintings of that time. Their gestures and faces show a little more human feeling. Cimabue added a new sense of monumentality, or largeness, to his paintings. However, he continued to follow many Byzantine traditions, such as the gold background and patternlike arrangement of objects and figures.

It was the great Florentine painter Giotto who actually broke with the Byzantine tradition. In his fresco series (in the Arena

Chapel in Padua) there is genuine emotion, tension and naturalism. Giotto shaded the contours of the figures, and he put deep shadows into the folds of their clothing to give a sense of roundness and solidity. Giotto used pure egg tempera.

Early in the 15th century, painters in northern Europe were working in a style quite different from Italian painting. Northern artists achieved realism by adding countless details to their pictures. For example, every hair was delicately outlined. The invention of oil painting made it easier to paint details.

The Flemish artist Jan van Eyck contributed to the development of oil painting.

b) ROMANESQUE PAINTING

Romanesque painting flourished in Western Europe beginning about 1050. The art is not Romanlike, as the name suggests. The name was given to the style in the 1800's by historians who related the architecture of that period to the round arches found in Roman buildings.

During Romanesque times, many churches were built and old buildings were enlarged and redecorated, Mural paintings became important.

The wall behind the altar at the Church of San Clemente of Tahull in Spain was painted with a huge figure of Christ of the Apocalypse. He sits on a rainbow with His feet on the world, holding an open book inscribed "I am the light of the world". He raises His right hand in blessing. Around Christ, are the four authors of the Gospel. They hold their books and the animals that symbolize them. Paintings of the Virgin Mary and the apostles appear on the wall below Christ.

The San Clemente artists didn't try to make the figures look like living people. Instead, they followed the traditional way of representing images. The different sizes of the figures show, that Christ, the most important figure is the largest. All the figures are flat. They have heavy dark outlines, simple geometric shapes, and bright colours that would be easy to see even in a dark church lit by candles.

II. Find in the text the English equivalents of:

Տարածել, նկարագարողում, վառ գույներ, հազվադեպ, փաստորեն, մի վայրից մյուսը, ամուր կանգնել, հրեշտակ, դասավորություն, ավանդույթներին հետևել, որմնանկարների շարք, լարվածություն, ստվերներ, ծալքեր, ներդնել, զարգացում, կոր կամարներ, հսկայական, հայտնություն, օրհնել, փոխարենը, նույնիսկ, ավետարան, մոմերով լուսավորված:

III. Give the Armenian equivalents of:

Flourish, Gospel, book illumination, from place to place, miniature painting, to stand firmly on the ground, angel, fresco, genuine emotion, solidity, alter, tension, to put deep shadows into the folds, delicately outlined, contribute, mural painting, bless, rainbow.

IV. Read the text and answer the questions.

THE KING AND THE PAINTER

There was a king who thought that he could paint very well. His pictures were bad, but the people to whom he showed them were afraid of the king. They all said that they liked his pictures very much.

One day the king showed his pictures to a great painter who lived in his country and asked, "I want to know what you think of my pictures. Do you like them? Am I a good painter or not?"

The painter looked at the king's pictures and said, "My king, I think that your pictures are bad and that you will never be a good painter."

The king was very angry and sent the painter to prison.

After two years, the king wanted to see the painter again. "I was very angry with you," he said, "because you did not like my pictures. Now forget all about it. You are a free man again and I am your friend."

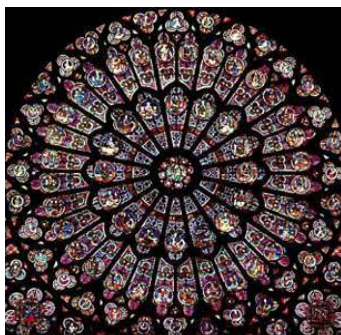
For many hours, the king talked with the painter and even asked him to dinner. After dinner the king showed his pictures to the painter and asked, "Well, how do you like them now?"

The painter did not answer anything. He turned to the soldier who was standing near him and said, "Take me back to prison".

1. Why did the king send the painter to prison?
2. What happened two years later?
3. Did the painter like the king's paintings this time?

V. Check your knowledge.

1. Where did the Western European art flourish from 300's to the 1000's?
2. What about wall paintings of the Middle Ages?
3. What do you know about the style of Italian painters?
4. What was new in Florentine painter Giotto's fresco series?
5. What can you say about the style of the 15th century Northern European painters?



LESSON 9

GOTHIC ART

I. Read and translate the texts.

GOTHIC ART

Gothic art is the name given to the art of the later Middle Ages, especially from the mid 1100's to about 1400. The term originated with Italian Renaissance schools called humanists. It refers to the Germanic Goths who invaded Italy in the A.D. 400s. Humanists considered medieval art so barbaric that they thought it was created by the uncivilized Goths.

The style was first introduced at the Abbey of St-Denis, the buried place of French kings, just north of Paris.

The Gothic style was an immediate success, and by about 1250, it had spread through Europe.

The Gothic style is associated with the age of cathedral construction in Northern Europe.

The style is often identified with such things as pointed arches, ribbed vaults and stained glass windows.

The late Gothic of the 1400's is best known for the development of oil painting in Flanders. Jan van Eyck, Robert Campin and Rogier van der Weyden perfected this new technique.

II. Find in the texts the English equivalents of:

Հատկապես, վերաբերել, ներխուժել, տարածվել, զարգացում, համարել, բարբարոս, կառուցում, անսխչական հաջողություն

թյուն, յուղաներկ նկարներ, կատարելագործել, մայր տաճար, մի շարք նկարիչներ, ուսումնասիրել, շերտավոր կամարներ:

III. Give the Armenian equivalents of:

Originate, especially, to be an immediate success, to spread through Europe, pointed arches, ribbed vaults, to perfect, refer, stained glass window.

IV. Read the text and make up questions.

During the Gothic period kings gained control over feudal lords and established nations. Cities with merchants and craftsmen became more important than agricultural villages. Universities replaced monasteries as centers of learning and culture. Professional painters and scribes, not monks and nuns, painted illuminations.

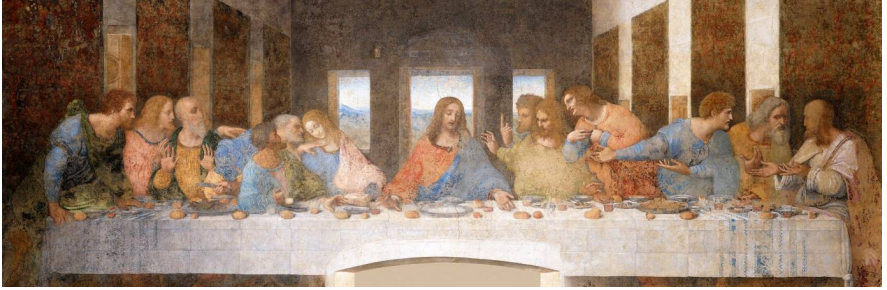
Gothic painters looked at all of the world, not just human beings. At first they studied the details of nature, including leaves, flowers, animals, and insects. Gradually, they painted human beings.

Some Gothic artists painted on a large scale pictures and tapestries that covered church and castle walls. Artists also painted huge stained glass windows.

Especially beautiful illuminated books were created in the late 1300's and early 1400's for the Duc de Berry, a brother of the French king, Charl V. The duke collected manuscripts and employed a number of painters. The most famous were the three Limbourg brothers, Pol, Herman and Jean.

V. Check your knowledge.

1. When did Gothic style appear?
2. What can you say about the first works of Gothic style?
3. When did the style spread through Europe?
4. What is this style associated with?
5. What was special in this style?
6. What is late Gothic period famous for?
7. What do you know about Gothic paintings?
8. When were the illuminated books created?



LESSON 10

RENAISSANCE

I. Read and translate the text.

RENAISSANCE

Renaissance was a great cultural movement that began in Italy during the early 1300's. It spread to England, France, Germany, the Neatherlands, Spain and other countries in the late 1400's and ended about 1600.

The word Renaissance comes from the Latin word "renascere" and refers to the act of being reborn.

Renaissance painters and sculptors, like Renaissance writers, wanted to portray people and nature realistically.

During the early 1300's the Florentine painter Giotto became the first artist to portray nature realistically. He produced magnificent frescos for churches. Giotto attempted to create lifelike figures showing real emotions. He portrayed many of his figures in realistic settings.

A remarkable group of Florentine architects, painters and sculptors worked during the early 1400's, architect Filippo Brunelleschi, the painter Masaccio and the sculptor Donatello.

Arts of the late 1400's and early 1500's were dominated by three men. They were Michelangelo, Raphael and Leonardo da Vinci.

Michelangelo was a painter, architect and poet. In addition he has been called the greatest sculptor in history. Michelangelo was a master of portraying the human figure.

Raphael was one of the greatest and most influential painters of the Italian Renaissance. His graceful figures and skillful compositions influenced artists up to the early 1900's. The period of his activity is called the High Renaissance.

Raphael painted altarpieces, frescos or historical and mythological scenes and portraits. His most popular works include his gentle paintings of the Madonna and Child. Raphael was also an architect. From 1514 until his death he directed the construction of St. Peter's Basilica in Rome.

Leonardo da Vinci painted two of the most famous works of Renaissance art, the fresco "The Last Supper" (about 1497) and the portrait "Mona Lisa" (about 1503).

Leonardo had one of the most searching mind in all history. He wanted to know the working of everything he saw in nature. In more than 4000 pages of notebooks he drew detailed diagrams and wrote down observations. Leonardo made careful drawings of human skeletons and muscles trying to discover how the body worked. Because of his inquiring mind, Leonardo has become a symbol of the Renaissance spirit of learning and intellectual curiosity.

II. Find in the text the English equivalents of:

Վերաճնունք, ազդեցություն ունենալ, նրբագեղ, ոգի, բնություն, տեսարան, կմախք, հոյակապ, նշանավոր, բացի այդ, գործունեություն, դիմանկար, գրի առնել, էջ, պատկերել, մշա-

կութային շաբժուս, վերածնված, ազդեցիկ, հմուտ, առաս-
պելական, ստեղծել, վերաբերվել:

III. Read the text and answer the questions choosing the right option.

Raphael, whose full name was Raphael Santi, was born on April 6, 1483 in the town of Urbino, Italy. As a young boy, Raphael learned the basics of painting and art from his father, Giovanni Santi who was a painter. His father died when Raphael was 11.

Soon after that, Raphael went to the town of Perugia to be an apprentice of the painter Pietro Perugio. The latter was a well-respected artist during the Italian Renaissance. For the eleven years that Raphael assisted Perugino, he picked the usage of shade and light, and learned what he is very famous for: depth and perspective. After Perugino's training, Raphael would eventually become a better artist than Perugino himself. However, even with Perugino still teaching him, Raphael still could create masterpieces. One example is The Marriage of the Virgin which he created before he was 21.

In 1504, Raphael moved to Florence. There, he studied Michelangelo's use of anatomy and Leonardo da Vinci's use of light and shadow. It was in Florence that Raphael made a name for himself as an artist.

One style of painting Raphael favoured all throughout his career was that of creating Madonna over his short life: Madonna meaning Mary, the mother of Jesus, as a loving, caring human woman. Many other artists before Raphael portrayed Mary as an angel-like woman. Raphael's last masterpiece is the Transfiguration, an enormous altarpiece that was unfinished at his

death and completed by his assistant Giulio Romano. Raphael died on his 37th birthday. His funeral mass was celebrated at the Vatican, his Transfiguration was placed at the head of the grave, and his body was buried in the Pantheon in Rome.

1. According to the text

- a) Raphael's first teacher was his father
- b) Raphael's only teacher was his father
- c) Raphael gave Perugino lessons for eleven years
- d) Raphael taught Perugino the usage of shade and light

2. According to Paragraph 2, lines 4-10

- a) Raphael assisted an unknown painter in the town of Perugia
- b) Perugino created The Marriage of the Virgin before he was 21
- c) Still an apprentice, Raphael could create masterpieces
- d) Raphael created a masterpiece at the age of 11

3. The word **apprentice** in line 4 means

- a) master
- b) teacher
- c) artist
- d) assistant

4. Which of the statements is true?

- a) Raphael gained fame in Florence.
- b) Raphael assisted Michelangelo in Perugia
- c) Raphael made his first steps in art in Florence
- d) Raphael taught Michelangelo and Leonardo da Vinci

5. Which word is synonymous to eventually in line 8?
- a) suddenly
 - b) finally
 - c) nearly
 - d) hardly
6. According to the text Raphael
- a) was the first to portray Mary as an angel-like woman
 - b) was the only artist who painted Madonna
 - c) was the only artist who loved painting Madonna
 - d) created Madonna as a loving, caring human woman
7. We may conclude from the text that
- a) Raphael lived a long and happy life
 - b) Giulio Romano was Raphael's last teacher
 - c) Raphael's last masterpiece remains unfinished
 - d) Raphael's last masterpiece was completed after his death

IV. Give the short summary of the story

MICHELANGELO

The famous sculptor Michelangelo lived in Florence. He was well-known all over Italy for his beautiful work and the governor of Florence decided to ask the sculptor to make a statue out of a large piece of marble. Michelangelo worked for two years, and at last he completed the beautiful statue which he called David. The day the statue was ready a large crowd of people gathered in the square. The governor came too. He stood for a long time looking at

the statue. Then he said that he didn't like it, as David's nose was too long. Michelangelo made up his mind to please the governor and not to spoil the statue. He went up to the statue with a handful of marble dust. He pretended to be changing the shape of the nose and at the same time dropped some of the marble dust which he had taken with him. The governor was sure that it was marble dust from the nose of the statue. When Michelangelo had finished, the governor exclaimed: "That's excellent! Now you have given more life to the face, and I like this nose more".

The people who were standing around shouted with joy: "Viva to Michelangelo and his new masterpiece". This statue came down in history as one of Michelangelo's best works.

V. Fill in each gap with an appropriate word from the list below.

Michelangelo, one of the greatest artists of all time, was born on March the 6th, 1475 in Caprese, where his father, Lodovico Buonarrodi worked as a judge for six months. Lodovico was not a rich man but he insisted that he was from an aristocratic family and he was very proud of it. Michelangelo grew up in Settignano, a little town just _____ Florence. One of the first sights Michelangelo became familiar with was the beautiful Cathedral in Florence, which _____ above the city.

At school, Michelangelo was not an outstanding pupil; he didn't like school at all. The only thing he wanted to do was to paint which his elders probably called "a waste of time". He used to work in the _____ of the various painters and sculptors in the city. One can imagine _____ boy, for whom art was the most important thing in his _____ life, looking at the wonderful pictures and

statues which _____ the beautiful churches of Florence. His best friend while he was still a schoolboy was Francesco Granacci, who although six years older than Michelangelo, was interested in _____ boy and helped him with his wish to draw and paint. _____ choice of profession did not please his father. Only the most successful artists in Florence _____ to make any money.

(to be able/ whole/ Michelangelo/ to fill/ the/ worship/ to rise/ outside/ a/ successful).

VI. Check your knowledge.

1. When and where did Renaissance begin?
2. What do you know about the origin of the word "Renaissance"?
3. What did the Renaissance painters and sculptors want to portray?
4. What prominent Renaissance painters and architects do you know?
5. What can you say about Michelangelo / Raphael / Leonardo?



LESSON 11

BAROQUE AND ROCOCO ART

I. Read and translate the texts.

a) BAROQUE PAINTING

Baroque is a term that originally described art that developed in Italy about 1600. The movement lasted until about 1750. This period is typical of the works of a number of great painters.

In Italy the painters **Caravaggio** (1571-1610) and **Annibale Carracci** (1560-1609) represented two contrasting viewpoints. Caravaggio (whose real name was Michelangelo Merisi) always painted directly from life. One of his concerns was to copy nature as faithfully as possible. Carracci, on the other hand, followed the Renaissance ideal of beauty. He studied ancient sculpture and the works of Michelangelo, Raphael and Titian.

Diego Velazquez (1599-1660), court painter to King Philip IV of Spain was one the greatest of all Spanish painters. An admirer of Titian's work, he was a master in the use of rich, harmonious colours.

No artist could better create the illusion of rich fabrics or human skin.

The paintings of the Flemish artist **Peter Paul Rubens** (1577-1640) are bursting with energy, colour and light. Rubens broke with the Flemish tradition of painting small, detailed pictures. His paintings were huge canvases filled with human figures.

The accomplishments of the Dutch painter **Rembrandt** (1606-1669) are among the most outstanding in history. He had a great gift for capturing human emotions. Like Titian, he worked long at building up a painting in many layers. His favourite colours were yellow, ochre, brown and brown-red. His paintings are mainly dark in tone and have many very dark areas. Important sections of his paintings are dramatically illuminated by brilliant light.

Jan Vermeer (1632-1675) was one of a group of Dutch artists who painted the humble scenes of daily life. The overall impression of a Vermeer interior is that of a sunny cheerful room filled with cherished household objects.

b) ROCOCO PAINTING

Rococo is a style of art that flourished in western Europe from about 1700 to 1780. The term comes from French word for a fanciful rock or shell design. Rococo found its fullest expression in France, where the leading representatives were the painters Francois Boucher, Jean Honoré Fragonard, and Antonie Watteau. They worked primarily for royal and aristocratic clients. Their paintings differed greatly in style and subject matter from those of the preceding baroque period. Their paintings showed gatherings of elegantly dressed figures in parks and gardens.

Outside France, there were other artists during this period who worked in a bright, lively style characteristic of rococo. They included Battista Tiepolo in Italy and Thomas Gainsborough in England.

c) BAROQUE AND ROCOCO ARCHITECTURE

Baroque architecture began in Rome during the early 1600's. It soon spread throughout Italy and to other parts of Europe. The typical baroque buildings featured curved forms, and intricate use of columns and ornate sculptures and paintings for decoration.

The most spectacular examples of the baroque style appeared in Italy, Austria, Spain and Southern Germany. As for France, perhaps the greatest French baroque building is the magnificent Palace of Versailles (began about 1661). The palace has more than 1300 rooms.

The leading English architect of the baroque style was Sir Christopher Wren. His design for St. Paul's Cathedral (1675-1710) in London is a masterpiece of the style.

Rococo architecture was the final phase of the baroque style. It developed in France about 1720 and spread to other countries during the next 60 years. Compared with the baroque style, rococo architecture was light and delicate. However, rococo buildings had even more elaborate decorations than did baroque structures. In France, the outstanding rococo buildings were elegant houses built in Paris for the nobility. But the most impressive rococo structures were palaces, churches and monasteries erected in Southern Germany and Austria.

II. Find in the text the English equivalents of:

Նկարագրել, տեսակետ, ներդաշնակ գույներ, կտավ, շերտ, երանգ, պալատական նկարիչ, մաշկ, կտոր, ուղղակիորեն, հնարավորին չափ ձգգրտորեն, հսկայական, պատրանք, տպավորություն, շնորհք, տնային իրեր, նվաճում, հատկա-

նշական, տարբերվել, սյուն, գլուխգործոց, թեթև, նուրբ, վանք, տպավորիչ պալատ:

III. Give the Armenian equivalents of:

A number of painters, movement, court painter, harmonious colours, create illusions of rich fabrics, skin, huge canvases, accomplishment, outstanding, humble scenes, cherished objects, fanciful design, intricate, delicate architecture, elaborate decorations, nobility, erect.

IV. Read and tell.

Rubens, Peter, Paul (1577-1640) was the Greatest Flemish painter of the 1600's. He was the most important baroque artist of northern Europe. His paintings are known for their vast scale brilliant colours and emotional intensity. Rubens created an enormous number of works. In addition to his paintings, Rubens made designs for book illustrations and tapestries, and occasionally for architecture and sculpture. He was also a scholar and a respected diplomat.

Rubens subjects include hunting scenes, Biblical episodes, stories from classical mythology, portraits and self-portraits, and landscapes. "Battle of the Amazons" is an example of his baroque style. Rubens was also a court painter.

V. Give a short summary of the story.

Thomas Gainsborough (1727-1788) is a painter whose works are always easily recognized. He is famous for his portraits which are usually painted in clear tones and soft colours. The story goes that he made such a good portrait of a thief whom he had seen

robbing a garden that the thief was caught at once. With his portraits Gainsborough left us a fascinating face of eighteenth century England.

GAINSBOROUGH AND MUSIC

The famous English painter Gainsborough was passionately fond of music and he filled his house with all kinds of musical instruments, which he could play rather well. He considered them to be the most beautiful works of human skill and sometimes even wished he were a professional musician.

Once Gainsborough saw a lute in a picture of Van Dyck's and concluded that it must be a fine instrument, because, perhaps, it was finely painted. He immediately decided that it was absolutely necessary that he should have such an instrument in his collection. He wished too he could play it. So Gainsborough hurried to a professor of music famous for playing this instrument very well. He found the professor dining, then smoking his pipe with his pipe with his lute beside him. "I have come to buy your lute, and I won't leave your house until you sell it to me. Name your price," said the painter. The professor was so astonished that he sold his lute. But on getting the lute Gainsborough demanded that the professor should sell him his book of music as well. The professor refused saying that he couldn't really part with the book. But Gainsborough insisted that the book should be sold to him. Finely Gainsborough with the lute and the book of music left the house, but soon returned. This time he wished the professor went with him and gave the first lesson. The professor suggested that a lesson should be given some other time, as at the moment he couldn't go being in his

dressing gown and without a wig. But Gainsborough wouldn't listen to any reason. A minute later the professor without his wig, in a dressing gown was walking with the painter. In this unusual and eccentric way he acquired all kinds of musical instruments and made acquaintance of professors of music, many of whom became later on his best friends.

VI. Check your knowledge.

1. When and where did Baroque art develop?
2. Who were the leading Baroque art painters?
3. What is the main characteristic feature of Baroque art?
4. When and where did Rococo art develop?
5. What can you say about famous Rococo art painters?
6. What do you know about the theme of Rococo style paintings?



LESSON 12

CLASSICISM

I. Read and translate the text.

CLASSICISM

Classicism is a philosophy of art and life. The ancient Greeks were the first classics. Later, the Romans, the French, the English and others produced classical movements. Each group developed its own unique characteristics, but all reflected certain common ideals of art, humanity and the world.

Classicists know that reality is complex. But they try to approach it through simple structures.

The Italian artist Raphael and the French artist Nicolas Poussin painted pictures illustrating the finest qualities of classical art. Many of their pictures have a poetic mood, but the organization of the subject matter is always balanced, harmonious, and orderly. These qualities can be seen in Raphael's "Madonna of the Goldfinch" and Poussin's "Holy Family on the Steps".

II. Find in the text the English equivalents of:

Արվեստի և կյանքի փիլիսոփայություն, հետազայում, բարդ իրականություն, արտացոլել, ներդաշնակ, հավասարակշռված, փորձել մոտենալ, մարդկություն, եզակի հատկանիշներ զարգացնել:

III. Give the Armenian equivalents of:

Ancient, unique characteristics, reality, reflect, humanity, complex, approach, simple structures, poetic mood, Ancient Greeks, harmonious, orderly, quality, simple structures.

IV. Translate the text with the help of dictionary.

Դասական (classic) բառը ունի լատինական ծագում, որը նշանակում է առաջնակարգ, օրինակելի: Լայն իմաստով նշանակում է որևէ պատմական երևույթի զարգացման բարձր փուլ: Դասական են անվանում ազգային և համաշխարհային մշակույթի բարձրարժեք ստեղծագործությունները: Նեղ իմաստով հին հունական արվեստի այն շրջանն է, որն իր մեջ ընդգրկում է մ.թ.ա. 5-րդ դարը և 4-րդ դարի առաջին երեք քառորդը (անտիկ արվեստ):

Դասական արվեստն ունեցել է զարգացման երեք փուլ:

I փուլ – այսպես կոչված հին ոճ (մ.թ.ա. 5-րդ դարի առաջին կեսը): Այդ ժամանակ ստեղծվել են հին հունական արվեստի առավել կատարյալ և ներդաշնակ գլուխգործոցներ:

II փուլ – բարձր (մ.թ.ա. 5-րդ դարի երկրորդ կեսը):

III փուլ – ուշ դասական (մ.թ.ա. 400-325 թթ.):

Ուշ դասականն առանձնանում է առավել նրբագեղությամբ, զգայականությամբ, գեղարվեստական կերպարների բազմազանությամբ, որը դրսևորվում է ճարտարապետության մեջ (թատրոններ, հուշարձաններ) և քանդակագործության մեջ, որի մեծագույն վարպետներից էին Պրաքսիտելը, Սկոպասը, Լիսիպոսը:

Մարդկությունը բազմաթիվ անգամներ անդրադարձել է անտիկ բարձր իդեալներին իր պատմության տարբեր փուլե-

րում, մասնավորապես վերածննդի շրջանում, ինչպես նաև 17-րդ դարում՝ կլասիցիզմի զարգացման փուլում:

Classicism-ը (կլասիցիզմ, որը նշանակում է արվեստի մեջ օրինակելի) 17-19-րդ դարերի ուղղություն է, անտիկ ժառանգության անդրադարձ, որը կլասիցիզմի նկարիչները և տեսաբանները համարում էին օրինակելի:

V. Check your knowledge.

1. Give the general description of classicism.
2. What can you say about the development of classicism?



LESSON 13

ROMANTICISM

I. Read and translate the text.

ROMANTICISM

Romanticism was the major new trend in the arts of the early 1800's. The unifying element among romantics was a common desire to express the individual's inner beliefs, feelings or emotions. The search for a personal inner voice was often expressed in self-portraits.

The romantics also made an important contribution in landscape painting.

The English painter John Constable felt a deep love for the landscape and lifestyle of Suffolk in eastern England, where he grew up. To express this strong attachment, he portrayed a quiet, lush, and beautiful Suffolk landscape.

Constable's approach to painting created a sense of real living nature that influenced romantic painters in France, particularly Camille Corot and the Barbizon School, led by Jean Francois Millet and Theodore Rousseau. These artists captured the simple beauty of the countryside around the village of Barbizon, near Paris. Their paintings often stress the strong bonds between the peasants and their environment.

In contrast to the work of Constable or the Barbizon School Joseph Turner of England took a different approach to the study of nature. Turner preferred warm colours, swirling paint, and light that

seems to dissolve forms. He created an emotional interpretation of the power and mystery of nature.

Turner's paintings are more dramatic than Constable's. He painted the majestic sights of nature-storms, seascapes, glowing sunsets, high mountains.

The romantic notion is perhaps most often is found in the work of the Spanish artist Francisco Goya. Goya was one of the first artists who persistently explore the dark side of the human mind.

Romantic artists were among the first to feel it was the artist's responsibility to respond events of their day.

During his lifetime Goya created four series of etchings. In his series "The Caprichos" with his stinging sarcasm he criticized the monks and the inquisition.

After witnessing the horrors of the French occupation of Spain that began in 1808, Goya painted his famous "The Executions of 3rd May", 1808. For the first time the artist made a modern approach about war, emphasizing not heroes but helpless victims. The strongly contrasted light and darks and the rich, loose brushwork add emotional impact of the work. Graphically he showed the darker sides of war in his series of etchings "The Disasters of war" (collection of eighty-two etchings). In this etchings he depicted hunger and suffering, devastation, horror and barbaric cruelty.

II. Find in the text the English equivalents of:

Նոր ուղղություն, ինքնանկար, ներդրում, գյուղացի, բնության առեղծվածը, փոթորիկ, համառորեն, մայրամուտ, պատասխանատվություն, շեշտել, անօգնական, ժամանակակից մոտեցում, բարձր լեռներ, պատկերել, օֆորտ, տառապանք, գոհ, ներքին ձայն:

III. Give the Armenian equivalents of:

Inner voice, new trend, in contrast to, to dissolve, mystery of nature, majestic sights, lush, self-portrait, to express attachment, peasant, glowing sunset, persistently, high mountains, depict, emotional, impact, devastation, suffering, modern approach, etching, helpless victims, responsibility, landscape.

IV. Read the text and answer the questions choosing the right answer.

Once James Thornhill, an English painter, was painting some pictures on the walls of a palace. He worked with a man who helped him in his work. They painted standing on a platform near the ceiling. They worked for almost a year. At last, the pictures on the walls near the ceiling were ready. Standing on the platform, Thornhill looked at the pictures. How beautiful they were! He took one step back and looked again. How the pictures were even more beautiful. He took another step and then another. Now he was at the very edge of the platform, but he did not know it. He thought only of his pictures.

The worker who was helping him saw everything. "What shall I do?" he thought. "Thornhill is at the very edge of the platform. I mustn't call him because if he takes a step he'll fall down on the stone floor. It'll kill him." The worker quickly took up a bucket of paint, ran to the wall and threw the paint at the picture.

"What are you doing?" cried the painter and ran quickly forward to the picture.

1. Thornhill was told to paint the pictures

a) in the middle of the walls.

- b) at the top of the walls.
- c) at the bottom of the walls.

2. When were the pictures ready?

- a) long before the year was over.
- b) in two years.
- c) at the end of a year.

3. To look at the picture, the painter

- a) stepped forward.
- b) stepped aside.
- c) moved backwards.

4. The worker didn't call him because he thought

- a) the painter had ordered him not to disturb him.
- b) he didn't know his name.
- c) the painter might fall down.

5. The worker was

- a) quick-minded.
- b) absent-minded.
- c) light-minded.

V. Read the text and make up questions.

Nearly two hundred years ago, a young boy named John Constable started to paint pictures of his village in Suffolk. He painted landscapes, buildings and people in and around his village. He soon realized that he wanted to become a professional painter. He took lessons with the son of the local plumber in the village. His

father, a practical man who owned several water mills on the river Stour, wisely encouraged his son in his painting. He saw that John had talent and he allowed him to continue painting even though, for a long time, John made very little money.

Constable did have to struggle. For a long time his paintings were not popular. People thought they were too bright and copied nature too exactly. He had to wait until he was forty before he could earn enough money to marry Maria Bicknell, the vicar's daughter with whom he had fallen in love several years before. He was fifty-three before he was elected to the Royal Academy – an important step in any serious painter's life. British painters took a long time to accept him, although in some countries abroad, and especially in France, he was much more popular.

Now, a Constable can sell for £100,000, and Constable is considered to be one of the most important landscape painters in the history of British painting.

VI. Use the right form of the Gerund instead of the infinitives in brackets, then retell the story.

GOOD LESSON

One day Turner's dog broke a leg. The artist loved his dog so much that he decided to send for the best doctor in London instead of (to send) for a veterinary. When the doctor arrived, Turner said to him, "Excuse me for (to send) for you. I know of your (to be) a great doctor but I beg you to help my dog. It is so important for me."

The doctor was angry but didn't show it. The next day the doctor asked Turner to come to his house. When Turner arrived the doctor said, "Mr. Turner, I'm glad of your (to come). I am sorry for (to ask) you to come. But my door needs (to paint). I know of your (to be) a great painter but I beg you to do it. It's so important for me."

VII. Check your knowledge.

1. Give the general description of romanticism.
2. When did romanticism begin as a movement?
3. What did the romanticism express?
4. What famous painters of this trend do you know?



LESSON 14

REALISM

I. Read and translate the text.

REALISM

During the 1600's in the northern Netherlands, called Holland the Dutch middle class looked for private homes, rather than large-scale religious historical and mythological works. Local artists responded to the new demands by specializing in a peculiar subjects, such as still-lives, seascapes, cityscapes, portraits or genre scenes. Frans Hals perfected portraiture, Jan Vermeer became a master of genre painting, Rembrandt painted a wide range of subjects in Amsterdam.

Hals painted individual and group portraits of Dutch men and women from all classes of society.

Jan Vermeer (1632-1675) focused on scenes of everyday life. His small number of works show women at work and play in rooms illuminated by a soft light.

Sometimes the women are engaged in household chores, such as lacemaking. In other paintings, they entertain visitors in scenes of music making or casual conversation. Although Vermeer's paintings seem to record ordinary life, many of his scenes have deeper symbolic significance.

Rembrandt (1606-1669) is the greatest Dutch artist. As a young man, he established his reputation as a portrait painter. At the same time, he depicted scenes from the Bible, classical history and

mythology. Like Caravaggio, Rembrandt updated the past by showing historical figures in scenes and costumes of his time.

As a young artist, Rembrandt preferred scenes of action, but in his mature years he chose subjects of inner psychological meaning as in his “The Return of the Prodigal Son”. Rembrandt rendered the scene in dark earthy tones of brown and red. His subtle shading emphasizes the stillness and serenity of the story.

An additional feature of Rembrandt’s style is his use of thick layers of paint called impasto.

Diego Velasquez (1599-1660) is the most famous Spanish painter. He painted royal portraits after an early interest in still life and genre pictures. In the works of Velasquez, the perfection of a national individual style appears. Early in his career, Velasquez popularized bodegones (kitchen scenes) in which half-length figures are shown eating and cooking in kitchen settings. These paintings include elements of still lifes.

From 1623 until his death in 1660, Velasquez worked for a Spanish king Philip IV. He painted full-length portraits of the king, his wife and children and his court, including servants, jesters and dwarfs.

El Greco (1541-1614) is one of the world’s greatest painters. He was born in Crete but did most of his works in Spain. His mature work is based on the Venetian version of the style called mannerism.

El Greco’s version of his style is characterized by graceful, elongated forms and metallic colours with white highlights.

El Greco settled in Toledo, the religious centre of Spain, and created many great paintings and portraits there. He painted his

masterpiece “The Burial of Count Orgaz” for the church of Santo Tomé in Toledo, in 1586.

After 1600, El Greco’s style involved more distortion of light, space and form.

His painting “View of Toledo” is not a realistic view of the city but rather an expression of his feelings about his home. It is one of the most famous landscapes ever painted.

II. Find in the text the English equivalents of:

Հովանդացի նկարիչ, դիմանկարիչ, տեսարան, առասպել-
լաբանություն, կատարելություն, ծաղրածու, թզուկ, համբավ,
պահանջ, ծովանկար, պատկերել, բնակություն հաստատել,
կրոնական կենտրոն, ներկի հաստ շերտ, աղավաղում,
ժանյակագործություն, նատյուրմորտ, չափահաս տարիքում:

III. Give the Armenian equivalents of:

To respond the demand, still life, seascape, to perfect
portraiture, private homes, a wide range of subjects, group portraits,
household chores, lacemaking, casual conversation, emphasize,
subtle shading, full-length, paintings, court, jester, dwarf, distortion
of light.

IV. Read the text and answer the questions.

In a museum in Holland one can see a pair of wooden shoes
with funny little figures of animals drawn on them. Those drawings
helped to discover the great painter Rembrandt.

One day at school, instead of listening to the teacher, he was
drawing pigs and chickens on the wooden shoes of the pupil sitting

next to him. Seeing this, the teacher got angry with him and said he would tell his mother.

In the afternoon Rembrandt was sitting on the top of the hill quite near his house, watching the traffic in the streets.

When he saw his teacher coming towards his father's house, he was sure that the teacher had come to speak to his parents. His father called him and the young Rembrandt saw his teacher with one of the wooden shoes in his hand. All eyes were turned on him as he came near. To his great surprise, his mother spoke to him kindly, saying, "Do you really want to be a painter, my child?" The boy couldn't believe his ears, his heart was full of happiness.

His teacher told him that he liked his excellent drawings and wanted him to study painting with a famous artist in the town.

1. Whom did the pair of shoes belong to?
2. What did the drawings on the shoes show?
3. How did the parents know about young Rembrandt's talent?
4. What was the teacher's opinion about the paintings on the shoes?
5. What was settled?

V. Supply the articles.

Titian (1485/90-1576)

During ____ 16th century Venice occupied a dominating position in ____ art world, and painting flourished anew under ____ leadership of Giorgione, Titian and their followers. Colour became predominant.

It was in ____ art of Titian that Venetian art reached its peak. Titian's portraits are astonishing in their penetraton of character. Composition of his portraits enhances ____ fantastic quality of ____ colour which is lit by inner light. This is revealed in ____ portrait of Pietro Aretino.

In "Venuse and ____ Lute Player" ____ delicacy and richness of Titian's colour reaches ____ new hight.

To repeat ____ old doctrine from Leonardo one can learn about light and shade, from Michelangelo about anatomy and movement, from Raphael about expression, and from Titian about colour.

VI. Read the text and answer the questions choosing the right answer.

William Hogarth, whose name is one of the most brilliant in the history of British painting was born in 1697 in London. At an early age, he showed a talent for drawing. But painting was only for the very rich in those days.

When William was a young boy he started working for a man from whom he learnt the art of engraving. William engraved visiting cards for him. But he also worked at illustrations of books.

Later he began to study at the Art Academy of Sir James Thornhill and helped him to paint some of his pictures. Soon he fell in love with Thornhill's daughter, but the father did not allow her to marry him. So the two lovers decided to run away.

At the age of 30, Hogarth painted his first pictures in oil paint. He became quite successful as a portrait painter. But his real success came when he turned to subjects that the ordinary people could understand and like.

In his pictures, Hogarth was “getting at” the rich of his day who were living off the backs of the people. He hoped that by his pictures he was helping to change the people for the better and make them less cruel. Politicians were afraid of him because he sometimes put them into his pictures.

1. According to Paragraph 1, William Hogarth

- a) was interested in history
- b) took up painting at an early age
- c) was the most talented painter in 1697
- d) was very rich

2. Hogarth learnt the art of engraving from

- a) Sir James Thornhill
- b) Thornhill’s daughter
- c) a man who he worked for
- d) a man who worked for him

3. Which of the statements is true?

- a) Sir James Thornhill helped Hogarth to paint some of his pictures
- b) At the age of 30 Hogarth painted his first pictures
- c) Hogarth painted portraits of ordinary people
- d) Hogarth’s paintings were dear to ordinary people

4. Which of the words is synonymous to the word brilliant?

- a) bright
- b) intelligent
- c) talented
- d) extraordinary

5. According to the last paragraph, Hogarth
- a) appreciated the rich of his day
 - b) criticized the rich of his day
 - c) got money from the rich of his day
 - d) changed the rich of his day

VII. Read the text and answer the questions.

THE LAST LEAF

Sue and Johnsy were poor artists. They lived in a street where many artists lived. The girls had a studio at the top of a three-storey brick house.

In autumn Johnsy fell ill with pneumonia. She lay in bed and looked through the window at the brick wall of the next house. One morning the doctor invited Sue into the corridor and said: "The girl is seriously ill, she has one chance in ten. I'll do all I can, but you must help me. She mustn't think of her illness but of some other things."

Sue came back into Johnsy's room and went to her bed. Her eyes were open and she was counting: "Twelve, eleven, ten, nine ..." Sue looked out of the window and saw an old ivy vine climbed up the brick wall. There were only a few leaves on it.

"There days ago there were almost a hundred leaves on the ivy vine. Now there are only five. When the last leaf falls I must go too," said Johnsy.

"Oh, I have never heard of such nonsense," said Sue. "These old ivy leaves have nothing to do with your illness. You mustn't be so silly. Try to take some soup instead."

“I don’t want any soup. I want to see the last leaf. I know it must fall soon, and then I must die too. I want to go down, like one of those poor, tired leaves.”

“Try to sleep”, said Sue. “I must see old Behrman. I want to ask him to pose for me.”

Old Behrman was an artist, too. He lived on the ground floor in the same house. He was over sixty. He was a failure in art, but he still hoped to paint a masterpiece.

Sue found him in his little room. She told him about Johnsy’s illness. Behrman said nothing, he took his seat to pose for Sue.

It was a cold autumn night and a cold rain began to fall. When Sue got up the next morning she saw that after the heavy rain and the strong wind that blew all night long, there was still one leaf on the ivy vine.

“It is the last leaf,” said Johnsy. “It must fall today and I must die at the same time.”

The day passed and even in the evening they could see one leaf on the ivy vine. At night the weather was bad again, a cold wind blew and it rained, but in the morning the leaf was still there. Johnsy lay for a long time looking at the leaf. Then she said, “I was a bad girl, because I wanted to die, Sue. You may bring me a little soup and some milk.”

The doctor came in the afternoon. In the corridor he said to Sue, “Johnsy is out of danger now. She needs good food and care. Now I have to go and see old Behrman. He is seriously ill with pneumonia. He is an old weak man. There is no hope for him.”

Next afternoon Sue came up to Johnsy’s bed and said, “I have to tell you something, dear. Mr. Behrman died of pneumonia today. They found him yesterday morning in his room seriously ill. His

shoes and clothes were wet and very cold. They also found a lamp, a ladder, some brushes and some yellow and green colours. Now look out of the window. Didn't you wonder why the leaf never moved when the wind blew? Ah, dear, it's Behrman's masterpiece – he painted it the night when the last leaf fell."

(After O. Henry)

1. What were Sue and Johnsy? 2. What happened to Johnsy in autumn? 3. Why was Johnsy counting the ivy leaves? 4. What saved Johnsy's life? 5. What masterpiece did old Behrman create? 6. Why did he die?

VIII. Choose the word that best fits the space.

Musee Rodin is located in an (1) _____ eighteenth century mansion surrounded by a beautiful garden. The mansion, which is (2) _____ by the French government, was Rodin's studio from 1910 until his death in 1917. In return for being allowed to use this house Rodin (3) _____ all his work to the state upon his death. Some of his most famous sculptures are on display in the garden: "The Burghers of Calais", "The Thinker, The Gates of Hell" and "Balzac". The indoor exhibits include numerous works, marble sculptures, plaster casts, (4) _____, originals and sketches, all giving a sense of why Rodin is considered the father of the modern sculpture. One room inside the museum is devoted to Camille Claudel, Rodin's pupil, model and mistress. Her sculptures (5) _____ a touching delicacy which makes them look fragile and beautiful. (6) _____ the mansion there is a rose garden, and an alley which winds its way around a pond, making, this museum one of the most idyllic (7) _____ in Paris.

- | | | | |
|------------------|-----------------|------------------|-------------|
| 1. a) elegant | b) beautiful | c) stylish | d) honest |
| 2. a) owed | b) lived | c) had | d) owned |
| 3. a) forgave | b) left | c) abandoned | d) took |
| 4. a) dictations | b) performances | c) reproductions | d) artists |
| 5. a) exhibit | b) place | c) screen | d) display |
| 6. a) after | b) next | c) behind | d) backward |
| 7. a) spots | b) theatres | c) pieces | d) avenues |

IX. Read the text and answer the questions.

THE BEE

There was once a great artist in Belgium who said that his daughter should never marry anyone but an artist. But the girl loved a blacksmith and the blacksmith was in love with her. So he left his trade and studied hard to become a painter. He was certainly a man of great talent, as in a short time he became a good painter.

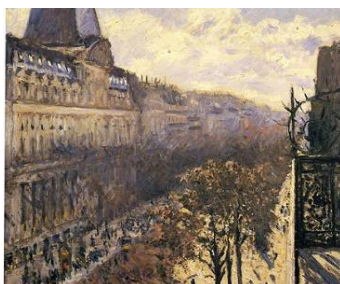
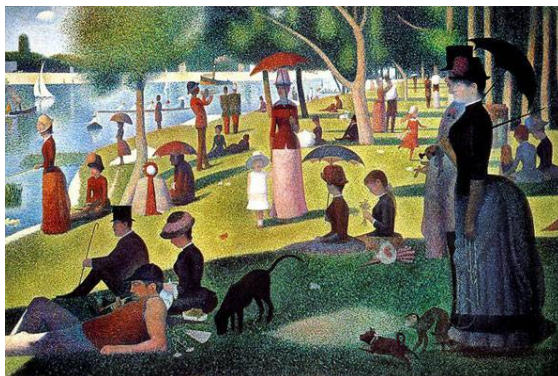
One day the young painter went to the artist's studio and finding that the artist was out, decided to wait for him. He looked around at the pictures. At last he took a brush and painted a bee on the leg of one of the figures. Suddenly he heard somebody open the door. He quickly put the brush down and turned to the door.

When the artist came into the studio, he at once saw the bee. He thought it was a real bee and tried to brush it off. When the young painter saw this, he could not help laughing. The artist laughed too when he saw his mistake and said that it was a wonderful little painting. The young man told him the whole story, and soon after that the young painter and the artist's daughter got married.

1. Why did the blacksmith decide to become an artist?
2. What did he do while he was waiting for the artist?
3. Why did the young man burst into laughter?
4. Did the artist agree to their marriage?

X. Check your knowledge.

1. Give the general description of realism.
2. How do the realists show the life?
3. When did realism begin as a recognizable movement?
4. When did realism gain dominance in Europe?
5. Who are the best known realist painters?



LESSON 15

IMPRESSIONISM. POSTIMPRESSIONISM

I. Read and translate the texts.

a) IMPRESSIONISM

Impressionism is a style of art that presents an immediate impression of an object or event. Impressionist painters try to show what the eye sees at a glance, rather than what they know or feel about the object or incident. Some impressionist painters use pure colour instead of mixing it on the palette.

The name impressionism comes from Claude Monet's painting "Impression, Sunrise" (1872). The painting shows Monet's interest in analysing tone and colour and, above all, the way light reflects on the surface of objects. As a result, the objects do not always have a clear outline.

The first Impressionist exhibition was held in 1874 when Monet, Renoir, Cezanne, Degas and others announced that the aim of the movement was to achieve greater naturalism in painting. Most Impressionist pictures are of landscapes and the Impressionists liked to use bright colours, even when portraying shadows. This often gives their work a joyful, optimistic feel.

The most important French impressionists are in chronological order, Edouard Manet, Camille Pissaro, Edgar Degas, Alfred Sisley, Claude Monet, Pierre Auguste Renoir and Berthe Morisot.

Camille Pissaro (1830-1903) was the oldest artist of the impressionist movement. He was probably the most popular and

respected member among the impressionists. He influenced the careers of such artists as Paul Cézanne, Paul Gauguin and Vincent van Gogh. Pissaro's early paintings emphasize dark tones. He gradually began concerning on lighter colours, especially after he started to paint outdoors in the late 1860's. His pictures show greater concern with details of rural life and work than those of most other impressionists.

Edouard Manet (1832-1883). In 1863 Manet shocked the people of Paris with his painting "Luncheon on the Grass". This picture shows a female nude at a picnic with two men who are wearing modern clothing.

Many people felt that the painting was indecent. In 1865 Manet's "Olympia" a painting of female nude, created an even greater scandal.

During the 1860's Manet painted scenes from modern history, though Biblical and ancient historical scenes were popular at the time.

Manet's last great painting was "Bar at the Folies Bergere" (1882). This work is remarkable for its dazzling colour and rich textures, as well as its detailed portrayal of Parisian Society.

Edgar Degas (1834-1917). Degas intended to become a painter of historical scenes but he abandoned this career because he felt a need to paint modern subjects. He painted scenes from everyday life. He especially enjoyed painting pictures of ballet dancers and theatrical life.

In the 1880's Degas started to concentrate on intimate scenes, such as women bathing, shopping, drying or combing their hair.

Degas painted many pictures in oil, but he also excelled in pastel. In addition, Degas was a fine sculptor and made many clay and wax figures.

Alfred Sisley (1839-1899) was an important artist best known for his landscape paintings. Sisley captured a variety of effects in his landscapes, ranging from full sunlight to gloomy mist. Sisley particularly excelled in portraying snow scenes.

Claud Monet (1840-1926). French painter Claude Monet was a leader of the Impressionist movement. He was the most important of the artists who was first impressed by outdoor scenes. He was especially concerned with the effect of outdoor light and atmosphere. This concern can be seen in his “La Crenouillere” (1869) and “Old Lazara Station, Paris” (1877).

Pierre Auguste Renoir (1841-1919). Renoir is famous for his pictures of young girls and children, intimate portraits of French middle-class life. He loved to show lovely groups and often used his friends as models. Renoir frequently painted his wife and children.

Berthe Morisot (1841-1895). Many of her pictures portray women-often with their children, in scenes of everyday domestic life. She painted such subjects in a light, delicate style. Morisot also painted landscapes, many with women and children. In addition to her oil paintings she was noted for her water colours and pastel works.

b) POSTIMPRESSIONISM

A number of artists soon became dissatisfied with impressionism. Artists such as Paul Cézanne (1839-1906) felt that impressionism did not describe the solidity of forms in nature.

Cézanne liked to paint still lifes because they allowed him to concentrate on the shapes of fruits or other objects and their arrangements.

Objects in his still lifes look solid because he reduced their forms to simple geometric shapes. His technique of placing patches of paint and short brushstrokes of rich colour side by side shows that he learned much from the impressionists.

Vincent van Gogh (1853-1890) and **Paul Gauguin** (1848-1903) reacted against the realism of the impressionists. Unlike the impressionists, who said that they were viewing nature objectively, Van Gogh cared little for accurate drawing. He frequently distorted objects in order to express his ideas more imaginatively. He used the impressionist device of putting contrasting colours next to each other. Sometimes he squeezed paint from the tube right onto the canvas in thick ribbons, as in “Field of Yellow Corn”.

Gauguin did not care for the spotty colour of the impressionists. He applied colour smoothly in large flat areas, which he separated from one another by lines or dark edges. The colourful civilization of the tropics provided much of his subject matter.

II. Find in the text the English equivalents of:

Անմիջական տպավորություն, արևածագ, հայտարարել, փորձել ցույց տալ գույն ու երանգ, արտացոլել, պարզ ուրվագիծ, վառ գույներ, նպատակ, ազդել, ժամանակագրական կարգով, գյուղական կյանք, անպարկեշտ, աստիճանաբար, մերկ, ժամանակակից թեմաներ, շլացուցիչ գույներ, մշուշ, կրճատել, կողք կողքի, մտքերն արտահայտել, աղավաղել:

III. Give the Armenian equivalents of:

Clear outline, immediate impression, to achieve, shadows, joyful, in chronological order, influence, rural life, nude, historical scenes, solidity of forms, to distort, indecent, detailed, to squeeze paint from the tube, ribbon, to excel in portraying snow scenes.

IV. Read the text and answer the questions.

At the Art Dealers

The little bell on the front door jingled. A stranger walked in. "That picture you have in the window", he said. "That still life. Who is it by?"

"Paul Cézanne."

"Cézanne? I have never heard of him. Is it for sale?"

"Ah, no, alas, it is already..."

Madame Tanguy saw her chance. A very little woman with a hard, thin face and bitter eyes, quickly rose from the chair, threw off her apron, pushed Pere Tanguy out of the way, and ran upto the man eagerly.

"But of course it is for sale. It is a beautiful still life, is it not, Monsieur? Have you ever seen such apples before? We will sell it to you cheap, if you admire it."

"How much?"

Tanguy swallowed hard. "Three hundred..."

"Taaanguuuuy!"

"Well, one hundred francs!"

"A hundred francs? I wonder..." said the stranger. "For an unknown painter ... I'm afraid that's too expensive. I don't think I can afford it. I was only prepared to spend about twenty-five."

The canvas was immediately taken out of the window and put before the customer.

“See, Monsieur, it is a big picture. There are four apples. Four apples are a hundred francs. You only want to spend twenty-five.”

Madame Tanguy broke off. Suddenly she suggested: “Then why not take one apple? The price is only twenty-five francs.”

When the price was mentioned, the man began to study the canvas with new interest. “Yes, I could do that. It’s a fair offer. Just cut this apple the full length of the canvas and I’ll take it.”

Madame hurried to her apartment and returned with a pair of scissors. The end apple was cut off, wrapped in a piece of paper and handed to the man. He paid the money and walked out with the canvas under his arm. The spoiled masterpiece lay on the counter.

“My favorite Cézanne,” cried Tanguy unhappily. “I’ll miss it so! I put it in the window. I wanted people to see it for a moment and go away happy.”

Madame Tanguy interrupted him. “Next time someone wants a Cézanne and hasn’t much money, sell him an apple. Take anything you can get for it. They are worthless anyway, he paints so many of them.”

1. What did the stranger do and say?
2. What painting did the stranger see?
3. What kind of shop was it?
4. Who was the painting by?
5. Was the painting for sale?
6. Describe Madame Tanguy’s appearance and her character.
7. Say how the characters of Madame and Monsieur Tanguy are presented in parallel or in contrast.
8. Say when and where the story happened.

9. How did it happen that the painting was cut up?
10. What instructions did Madame Tanguy give her husband after the customer had left the shop?

V. Read the text and answer the questions choosing the right option.

Vincent van Gogh was born in the Netherlands on March 30, 1853. His mother had given birth to an already dead baby one year earlier, also on March 30. That baby had also been named Vincent. Over the course of his 37 years, van Gogh painted some of the most renowned paintings of our time.

Vincent van Gogh quit school when he was only 15 and headed off to England in 1869. There he worked as an art dealer for seven years, then he decided to try his hand teaching at a Catholic school for boys. In the following years, he went from job to job, living in various cities in Europe. Finally in 1880, van Gogh decided to head to Brussels to begin studies in art. During the next ten years, he painted 872 paintings.

Although Vincent van Gogh is a world-famous artist today, he did not get much recognition during his lifetime. Van Gogh only sold one painting while he was alive, which was Red Vineyard at Arles. For most of his life he was very poor, often spending his money on art supplies instead of food.

Vincent also suffered from severe depression. In a fit of epilepsy he cut off a portion of his ear. He was admitted to a mental asylum in 1888. There he painted one of his renowned paintings, Starry Night. In 1890, he left the asylum and spent the last few months of his life in Auvers, France. For the last few months of van Gogh's life, he was seeing Dr. Gachet about his mental instability.

Van Gogh's Portrait of Dr. Gachet remains one of the most expensive paintings in the world. In 1990, a Japanese businessman Ryoei Saito, paid \$82,5 million for the painting. But since his death in 1996, the painting has not been seen. On July 27, 1890 Vincent van Gogh shot himself in the chest with a revolver. Two days later he died, with his younger brother Theo by his side.

1. According to the text Vincent van Gogh
 - a) worked at a Catholic school for seven years
 - b) had painted 872 paintings by 1880
 - c) changed his residence quite often
 - d) painted 872 paintings in 1880

2. During his lifetime van Gogh
 - a) gained fame
 - b) made a fortune
 - c) painted only one painting
 - d) managed to sell one painting

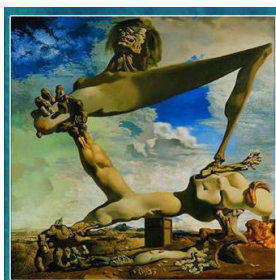
3. Which word is synonymous to recognition
 - a) fame
 - b) money
 - c) profit
 - d) wealth

4. According to the text van Gogh
 - a) was killed on July 29, 1890
 - b) died on July 27, 1890
 - c) was killed by Theo
 - d) committed suicide

5. We may conclude from the text that Vincent van Gogh
- a) died in poverty, all alone
 - b) lived a happy life
 - c) suffered greatly during his long life
 - d) created a lot of masterpieces during his short life

VI. Check your knowledge.

- 1. What kind of style is Impressionism?
- 2. What famous Impressionist painters do you know?
- 3. Where does the name “impressionism” come from?
- 4. What famous postimpressionists do you know?



LESSON 16

MODERNISM

I. Read and translate the text.

MODERN ART

One artist who became interested in postimpressionist painting was Henri Matisse. In the fall of 1905, Matisse exhibited a number of bold, colourful pictures at the Salon of Autumn, a famous exhibition in Paris.

He was joined by several friends and colleagues. One critic who saw this exhibition referred to the artists as the **fauves** (wild beasts). This term became the name of the first major art movement of the new century.

The fauve style consisted of painting that portrayed simplified views of nature filled with pure colour applied with rapid brushstrokes. There was little mixing of raw pigment and almost no modeling or shades of colour.

The fauves disbanded in 1907, and the artists continued to develop separately many of the ideas they had shared as a group. After 1907, Matisse moved away from art that represented nature into art that was more idealized and abstract. In his “The Dance” there is less attention to classical drawing.

Cubism, like the Fauves, was a movement that grew out of the influence of postimpressionism. But the cubist paintings of Pablo Picasso and Georges Braque, the leading cubists, were far different from the Fauve works of Henri Matisse.

Picasso was born in Spain but settled in Paris in the early 1900's. His first works were greatly influenced by the French symbolists. In paintings such as "The Old Guitarist", Picasso used mainly blue tones. Blue colours dominate in other Picasso's works of this time, known as the artist's **blue period**.

The blue paintings are marked by a melancholy feeling, portraying such subjects as beggars, the homeless and starving children.

Picasso's blue period lasted more than three years and was followed by the **rose period**, which emphasized rose-coloured pigments.

Expressionism was a movement in the early 1900's that emphasized strong emotional content. Like the romantic movement of 1800's expressionism valued personal vision and spiritual revelation.

Arshil Gorky (1904-1948), real name Vostanig Manoog Adoian, an American artist, was a leading member of the abstract expressionist movement. He developed an individual style in which living things, such as blades of grass and human figures, are the basis for imaginative abstract compositions. His linear details show his skill as draftsman. Gorky was also a master in the use of colour.

Gorky applied paint thinly in his works to preserve each colour's radiance. Hints of the human body, such as heart and bone shapes, are combined with elements from nature in his paintings. These shapes and elements prompted critics to describe his style as biomorphic. Gorky has been called a surrealist, but his artistic style eludes precise definition.

Surrealism. Two branches of surrealist painting developed in Paris in the mid 1920's, Abstract Surrealism and Illusionistic Surrealism.

The most important of the abstract surrealist was **Joan Miro**. He resisted joining the surrealism movement officially, but even his earliest works exhibit a closeness to the surrealist style.

The most important of the illusionistic surrealism movement was Spanish painter **Salvador Dali**. His unusual pictures made him one of the best figures in modern art. Dali called his surrealist paintings "hand painted dream photographs".

Dali's "Persistence of Memory" illustrates his realistic technique and his use of complicated, puzzling symbols. Dali also created many etchings and lithographs.

He designed many of these prints to illustrate books. Dali was also a sculptor and jewelry designer. He worked with the Spanish film director Louis Bunuel on two surrealist motion pictures – *An Andalusian Dog* (1929) and *The Golden Age* (1930).

II. Find in the text the English equivalents of:

Հետաքրքրվել, շարժում, երանգ, երևակայություն, ցուցադրել, բաղկացած լինել, մուրացկան, անտուն, սիրտ, ոսկոր, գունագեղ, արագ վրձնահարվածներ, ավելի քան, համարձակ, բնակություն հաստատել, անհատական ոճ, անսովոր նկարներ, զծային, բարդ, ստվերներ:

III. Give the Armenian equivalents of:

Private homes, respond, large scale works, seascapes, cityscapes, portraiture, household chores, lacemaking, update, mature

years, entertain visitors, depict, dark tones, thick layers of paint, individual style.

IV. Read the text and make up questions.

A Strange Painting

A rich American went to Paris and bought a picture painted by a French artist. This picture belonged to the surrealist school of painting. The American thought the picture to be very fine because he paid a great deal of money for it. But when he came to his hotel and wanted to hang the picture up on the wall, he could not tell which was the top and which was the bottom of the picture. The American turned the painting this way and that way but still could not decide which was the top and which was the bottom.

So he thought of a plan. He hung the painting in the dining-room and invited the author of the picture to dinner. When the painter came, the American said nothing to him about the picture. They went straight into the dining-room to have dinner. When the painter was eating his soup, he looked at the picture several times. When he was eating his fish, he again looked at the picture several times. Before eating his fruit he got up and walked over to the picture in order to look at it closely. At last when they were drinking their coffee, he understood that the picture was upside down.

“Why, my friend”, he said, “my picture is upside down”.

“Indeed: Why did it take you so long to find that out?” said his friend, “You have painted it, haven’t you?”

“Well, you see, I haven’t been sure myself before”.

V. Fill in the blanks with the best choice.

Salvador Dali (1904-1989) was a Spanish (1)_____ and a member of the Surrealist Movement. He was born in Figueras in Catalonia and completed his (2)_____ at the School of Fine Arts in Madrid. After 1929 he became a surrealist. Dali's paintings are famous for their brilliant colours. His paintings from the 1920's and 30's use dream imagery and present them in an (3)_____ way. In 1940, Dali migrated to the United States, where he stayed until 1948. His later paintings often have a (4)_____ theme and are more (5)_____ in style.

1. a) paint b) painter c) painting d) paintwork
2. a) education b) educative c) educated d) educate
3. a) usual b) unusual c) usually d) unusually
4. a) religion b) religious c) religiously d) religiousness
5. a) classical b) classics c) classically d) classicism

VI. Read the text and answer the questions.

ART FOR HEART'S SAKE

Collis P. Elsworth was a respectable businessman who suffered greatly from the useless purchases he made, which were disastrous for both his health and his pocket. Finally, his doctor advised him to take up art as a treatment. The patient agreed. Soon a poor art student whose name was Frank Swain was invited to give him art lessons.

Frank was sure that the old man would never learn to draw, but he needed money and therefore was patient with his pupil. The old man worked very hard and spent most of his time drawing something. Besides, he seemed to take a great interest in the galleries and the painters who were exhibited there. It was evident that the doctor's advice did him good.

When spring came and the trees were in bloom, Mr. Elsworth made a picture which he called "Trees Dressed in White". The picture was awful. But the old man announced that he was going to exhibit it in the summer show at the Lathrop Gallery. It was the biggest exhibition of the year, and a Lathrop prize was the lifetime dream of every artist in the United States.

To everybody's surprise, the picture was accepted for the Show. Fortunately, it was hung in a dark corner where visitors could hardly see it. Two days before the close of the exhibition, Mr. Elsworth was awarded the first prize of a thousand dollars for his painting.

When Frank heard about this, he was astonished. "Congratulations, sir," said he, seeing the old man. "Isn't art more satisfying than business?"

"Art's nothing," said Mr. Elsworth. "I bought the Lathrop Gallery last month."

1. What did Mr. Elsworth suffer from?
2. What treatment did his doctor recommend?
3. Did Mr. Elsworth make a good artist?
4. How could Mr. Elsworth's painting have such great success?

VII. Fill in each gap with an appropriate word from the list below.

Modern Art often _____ strange forms and unusual design. The idea that Modern Art can only be admired is true. We like it in the same way we like pretty curtain material. Great works of art seem to look-every time one stands before it. The only thing you need is to understand _____ idea of the artist and _____ many pictures of Modern Art are not about anything people pretend that they understand them and always tell you what _____ picture is

about. I think that young children often like modern pictures _____ than anyone else.

I am not an art student and recently I _____ a lot of pictures. My younger sister is only seven but she keeps on _____ me whether my pictures are good or not. Yesterday she came into my room when I _____ a new picture on the wall.

“What picture is it?” she asked.

“It’s a new _____”, I answered. “Do you like it?”

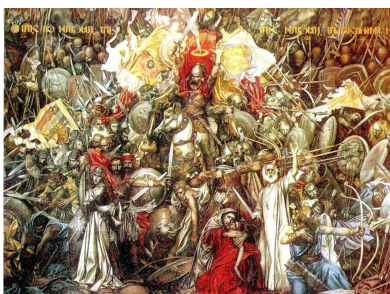
She looked at it critically for a moment. “It’s all right”, she said, “but isn’t it upside-down?”

I looked at it again. She was right! It was!

the / well / to paint / to tell / one / a / different / to hung / to take / although.

VIII. Check your knowledge.

1. What famous Modern Art painters do you know?
2. What do you know of fauve style?
3. What famous cubist painters do you know?
4. What can you say about famous Picasso’s “blue period” and “pink period”?
5. What do you know of Surrealism?
6. Who is the most important abstract surrealist painter?
7. Who is the most important illusionistic surrealist?



LESSON 17

ARMENIAN ART

I. Read and translate the text.

ARMENIAN ART

Armenian art is the unique form of art developed over the last five millennia in which the Armenians lived on the Armenian Highland. Armenian architecture and miniature painting have dominated Armenian art and have shown consistent development over the centuries. Other forms of Armenian art include sculpture, fresco, mosaic, ceramic, metalwork, engraving, and textiles, especially Armenian carpets.

Prehistoric Armenia was home to the Urartu culture in the Iron Age, notable for its metal sculptures, often of animals.

The Armenians adopted Christianity very early, and developed their own version of Eastern Christian art, with much use of icons, Armenian miniatures in books, and original architecture of their churches and monasteries. A distinctive Armenian feature, which may have influenced the Medieval art of Europe, was the figurative relief carving on the outside of churches, unknown in Byzantium.

Armenians specialized in arts and crafts such as carpet-weaving.

The first Armenian churches were built during the lifetime of St. Gregory the Illuminator. They were often built on the sites of destroyed pagan temples, and imitated some aspects of Armenian pre-Christian architecture.

Miniatures. Illuminated manuscripts were produced in Armenia mainly between the 5th and the 17th centuries. The highest point of this art is associated with the 13th century and the name of Toros Roslin. Toros Roslin is considered to be the most prominent medieval Armenian manuscript illuminator.

Very little is known about this genius of miniature who was not only a miniature painter, but also a talented poet, historian and scribe. Six of his manuscripts have been preserved, but only one of them is in Armenia at present. Bright colours and excellent dynamic drawing make his works real masterpieces of miniature.

Sculptures. Each culture possesses a certain original element which becomes a symbol of the entire national culture. In Armenia such symbol is “Khachkar”, the so-called cross-stones, the monuments of Armenia which are not found anywhere in the world. The word “Khachkar” is formed by two Armenian roots: “Khach” (cross) and “kar” (stone).

II. Find in the text the English equivalents of:

Հայկական բարձրավանդակ, հազարամյակ, զարգացում, հանճար, իշխել, հեթանոսական տաճարներ, մանրանկարչություն, միջնադարյան, հետևողական, ավերված տաճարներ, ներառել, անվանի, փորագրություն, հայկական գորգեր, վանքեր, արմատ, արհեստ, ազգային մշակույթ:

III. Give the Armenian equivalents of:

Iron Age, carpet-weaving, miniature painter, Armenian Highland, scribe, adopt, millennia, engraving metalwork, icon, genius of miniature, medieval, notable, preserve, influence,

historian, figurative relief carving, specialize in arts, art and craft, real masterpiece of miniature, natural culture, bright colours.

IV. Read the texts and make up questions.

a) MARTIROS SARYAN

Martiros Saryan is a world-famous artist. He is one of the greatest Armenian painters of the 20th century.

His pictures are full of sunshine as our country is. His colours are bright. He painted landscapes, portraits and still lifes. There are all Armenian fruits in his still life paintings-peaches, apricots, grapes ... He painted in oil, water-colour and gouache. He also created some graphic works. The world knows and appreciates him. Many travelers who came to Armenia used to say, some with surprise, some with admiration “We thought his colours were not natural, but his Armenia is real - the orange sun, the bright ringing colours and dark-blue shadows really exist. His famous still lifes, landscapes and portraits – everything he painted is inspired by his talent and his great feeling for Armenia.

Saryan’s work is not limited to his paintings in oil and later-tempera: he also drew a great deal and painted in watercolours. His sketches from life are outstanding. Saryan was famous for his work in the field of book illustration. Particularly in the 1930’s he worked enthusiastically in graphics and did his wonderful illustrations to the works of Tumanian, Isaakian, Charents, and to the poem of Firdawsi, “Shah-Nameh”. Saryan also worked in monumental painting and in the sphere of theatrical design.

Martiros Saryan - quotes

- “Nature’s ways are wonderful and unfathomable. The grain swells in the soil, the sprout grows and flowers when the time comes and then it bears new fruit and so does not die. We are like grain. We never die because we are One with Nature. To understand this is to comprehend Immortality – the Apotheosis of the Human Race. It is with this conviction that I have lived my Life. My Life is a store of my experience, a Life of aspirations, sorrows, joys and triumphs.”
- “Life is an island. People come out of the sea, cross the island, and return to the sea. But this short life is long and beautiful. In getting to know nature man exalts the wonder and beauty of life.”

b) MINAS AVETISYAN

Looking at his works you can easily see what inspires his art: ancient churches and miniatures, bright colours of old carpets, the stony landscape, pyramid roofs of native dwellings, and his people honest and hard-working. Developing the traditions of ancient Armenian miniature-painters, he expressed himself and his time in new forms.

He followed the national traditions in painting but showed great freedom and originality in his means of expression found in the works of ancient miniaturists.

Like any artist of great talent, Avetisyan achieved on understanding of reality not so much through the study of the

works of other masters, as through his own perception and interpretation of life.

Avetisyan is one of those Armenian artists who put the colour back into painting. “Put the colour back into painting” such an expression might seem strange, but if you go into the Matenadaran and look through the ancient manuscripts there, you will understand what is meant: there on the parchment, shine the bright, sonorous colours – blue, yellow, green, red ... Colour plays an enormous role in the work of Avetisyan.

His best paintings are Djadjur (1960), Self-Portrait (1960), Still-Life with Watermelon (1960), August (1961), Master Gevork (1970), Memory (1973), Landscape with Khachkars (1974), Road Memories of My Parents (1965-1967 and many others).

c) IVAN (HOVHANNES) AIVAZOVSKY

“For me to live means to work.” Ivan Aivazovsky had the right to say this because during his life-time he painted about 6000 paintings, most of which were devoted to the sea. His love for the sea was endless.

For over a hundred years Aivazovsky was one of Russia’s most popular artists, enjoying a greater fame than most artists do in a lifetime. His fame spread very rapidly.

No artist managed to capture with such brilliance, conviction and ease the changing moods of the sea, to convey the effect of flowing water and reflected sunshine or moonlight. He also depicted shipwrecks, sea battles and storms. His most famous works are The Ninth Wave, The Black Sea, Amidst the Waves, Chaos, The Battle off Chesme.

The pride of Russian art, widely known all over the world, he was the son of an Armenian merchant from the Crimea. His works reflect the national traits and ancient culture of the Armenian people, whose loyal son he remained to the end of his life.

d) VARDGES SURENIANTS

Vardges Sureniants (1860-1921) has his own place in the history of Armenian arts of late 19th early 20th centuries. It is hard to remember another artist of the generation not only so much gifted with exceptional artistically comprehensive talent but also having such extensive and profound knowledge in history, language, literature, aesthetics, history and theory of art.

V. Sureniants's contribution to easel, monumental and decorative painting, as well as stage design, drawing, book illustration is enormous. He was engaged in sculpture and architecture, acted as historian of visual arts and architecture. Surenian founded the new Armenian art criticism and theoretical-critical thinking. He is also known as a translator.

Sureniants is not only the founder but the only distinguished representative of historical painting in the Armenian art of the late 19th early 20th centuries.

His art is more characterized by the historic scenes, than scenes of everyday life. In his works he represented the first massacres of Armenians in sultanate Turkey. Among them are "The Abandoned" (1894), "Trampled Shrine" (1895), "After Massacre" (1899).

V. Surenian addressed not only the latest but also the remote history of Armenia. Among these works the big canvas "Semiramis

by the Corpse of Ara the Handsome” 1899 is his masterpiece, the subject is derived from Movses Khorenatsi’s “Armenian History”. His best works are “Songs of Kafez” (1893), “Salome” 1907 and many others.

V. Translate into English.

ԽԱՉՔԱՐԵՐ

Հայ ժողովուրդն իր գոյության ընթացքում ստեղծել է մշակութային բազմաթիվ արժեքներ, որոնք քաղաքակիրթ աշխարհում լայն ճանաչում են ստացել: Հայկական միջնադարյան ճարտարապետությունը, մանրանկարչությունն ու երաժշտությունը վաղուց դուրս են եկել հայ ժողովրդի մշակույթի սահմաններից և իրենց ուրույն տեղն ունեն արվեստի ընդհանուր պատմության մեջ:

Հայկական միջնադարյան ազգային արվեստի ինքնատիպ դրսևորումներից են նաև «խաչքար» կոչվող հուշարձանները: Որպես ինքնատիպ արվեստի գործեր խաչքարերն ունեցել են իրենց աստիճանական զարգացումը:

Խաչքարերը երբեմն բավական մեծ չափերի հասնող քարե սալեր են: Դեպի արևմուտք ուղղված դրանց ճակատային կողմը լրիվ քանդակազարդ է, իսկ հակառակ կողմը հարթ է կամ պատած արձանագրությամբ: Քանդակազարդված երեսին՝ կենտրոնում, գտնվում է խաչը: Մնացած մասերն ամբողջությամբ ծածկված են բուսական կամ երկրաչափական բարդ ու նուրբ զարդաքանդակներով: Խաչքարերի քանդակները երբեմն նման են ասեղնագործության:

Խաչքար կերտող վարպետների անունները հանդիպում ենք 12-րդ դարից: Հայտնի վարպետներից է Մոմիկը: Նա նաև գրիչ էր, մանրանկարիչ, ճարտարապետ և քանդակագործ:

VI. Supply the correct articles where necessary.

Armenia is ____ only country in ____ world where such monuments as ____ khachkars can be found. These are vertical stone slabs with ____ cross carved in ____ ornamental frame. ____ Khachkar is ____ symbol of ____ tree of life. Khachkars began to appear in ____ 9th century. They served not only as tombstones but were put up to commemorate all kinds of ____ events: victories in battles, ____ founding of ____ city, etc.

VII. Translate into Armenian using the words below.

ARMENIAN POPULAR APPLIED ART

The Armenians engaged in the figurative and applied arts even in deep antiquity. Archeological finds – gold cups, silver goblets, bracelets, weapons and so on, which archeologists attribute to the 3rd millenium B.C., testify to that fact.

Artistic metal – processing attained a high standard in the Armenian highlands in the second millennium B.C. Coloured and designed ceramics, namely the black geometrical painting on red background (the middle of the second millennium B.C.) were widely spread. Later on, the multi-coloured painting with linear decorations and geometrical portrayal of birds and animals, and also ceramics made from dark clay with carved ornaments were practiced on a large scale.

At the beginning of the first millennium B.C., vessels adorned with relief pictures and small porcelain figures representing people and animals were widely spread. The outstanding one is the wooden chariot found in the burial of a leader, on the shores of Sevan. It is covered with various carved ornaments.

The towns Karin and Van were famous for carving on wood and bone, jewellery works, artistic ornaments of weapons. The laces of Van, the embroidery of Karin and especially the world – wide famous Armenian carpets were exported far beyond the borders of Armenia.

The renown of Armenian skillful masters did not vanish with the course of time. National kinds of applied art, for which our ancestors have been celebrated, continue to live and develop in the people. As it was hundred years ago, today too, the works of contemporary Armenian jewelers, cutters in wood, bones, stones, embroiders and weavers represent patterns of highly artistic taste and great fantasy. The Armenian masters, who are faithful to the sources of popular art, use in their works fantastic ornaments of numerous “khachkars” (stone-crosses), bas-reliefs of ancient temples. One can nowhere see exactly the same pictures, the same decorative elements.

Popular masters of Armenia have always been famous for the skill of showing the natural beauty of every material.

The works of Armenian lace-makers and knitters are also great interest. Reviving the best traditions of masters of Van, Aintap and Marash, they have created many original works, different in ornamentation, colouring and the composition of fine patterns.

The Armenian rugs naturally occupy a special place. Made according to the best traditions of national rug-making, they have

found recognition far beyond the boundaries of our republic. Armenia had all the necessary raw materials for the creation of rugs-wood and natural dyes. During the Middle Ages Armenian rugs enjoyed great fame in international markets. They were distinguished by their rich decoration and expressive color. The most famous groups among Armenian rugs are the so called dragon, eagle and serpent rugs.

applied art	- կիրառական արվեստ
antiquity	- հնություն, հին ժամանակներ
goblet	- գավաթ, սկահակ
attribute	- վերագրել
millennium	- հազարամյակ
testify	- վկայել
vessel	- նավ
porcelain	- ճենապակի
chariot	- կառք
lace	- ժանյակ
embroidery	- ձեռագործ, ասեղնագործ
renown	- փառք, համբավ, հռչակ
vanish	- անհետանալ, չքանալ
ancestor	- նախահայր, նախնի
contemporary	- ժամանակակից, արդի
weaver	- ջուլհակ
knitter	- գործող, հյուսող
revive	- վերածնվել
raw material	- հումք
distinguish	- տարբեր(վ)ել
serpent	- օձ

VIII. Check your knowledge.

1. What can you say about the development of Armenian art?
2. What do you know about the first Armenian churches?
3. What do you know about Armenian miniature painting?
4. What can you say about Armenian Khachkars? Do you agree that khachkars are pure Armenian?
5. What famous Armenian painters do you know?
6. What do you know about the Armenian applied arts?

GLOSSARY

LESSON 1

apartment	[ə'pɑ:tmənt]	ո. բնակարան, սենյակ
arrange	[ə'reɪndʒ]	վ. կարգավորել, դասավորել
artistic	[ɑ:'tɪstɪk]	ա. գեղարվեստական
attend	[ə'tend]	վ. հաճախել, ներկա լինել
block	[blɒk]	ո. բեկոր, կոճղ, քոթուկ
brush	[brʌʃ]	ո. վրձին, խոզանակ
canvas	['kænvəs]	ո. կտավ, նկար
chisel	['tʃɪzəl]	ո. կտրիչ, հատիչ
clay	[kleɪ]	կավ plastic clay – քանդակելու կավ
collection	[kə'lekʃən]	ո. հավաքածու, ժողովածու
contain	[kən'teɪn]	վ. պարունակել
convey	[kən'veɪ]	վ. տեղափոխել, փոխադրել, փոխանցել
cosy	['kəʊzi]	ա. հարմար
cut	[kʌt]	վ. կտրել
display	[dɪ'spleɪ]	վ. ցուցադրել
drawing	['drɔ:ɪŋ]	ո. նկարչություն, գծագրություն

easel	[ˈiːzəl]	ն. նկարակալ
empty	[ˈempti]	ա. դատարկ
exhibition	[ˌeksɪˈbɪʃən]	ն. ցուցահանդես
gallery	[ˈgæləri]	ն. պատկերասրահ
hammer	[ˈhæmə]	ն. մուրճ
huge	[hjuːdʒ]	ա. վիթխարի, հսկայական
icon	[ˈaɪkɒn]	ն. սրբապատկեր
ink	[ɪŋk]	ն. թանաք
marble	[ˈmɑːbəl]	ն. մարմար, ա. մարմարյա
model	[ˈmɒdəl]	ն. բնորդ
movement	[ˈmuːvmənt]	ն. շարժում
muscle	[ˈmʌsəl]	ն. մկան
necessary	[ˈnesəseri]	ա. անհրաժեշտ
oil	[ɔɪl]	ն. յուղաներկ
ordinary	[ˈɔːdənəri]	ա. սովորական, հասարակ
orient	[ˈɔːriənt]	ն. արևելք
paint	[peɪnt]	ն. ներկ, v. ներկել
palette	[ˈpælət]	ն. ներկապնակ
paper	[ˈpeɪpə]	ն. թուղթ
peculiar	[prɪˈkjuːliə]	ա. յուրահատուկ, բնորոշ
platform	[ˈplætfɔːm]	ն. հարթակ, բեմ (ամբիոն)
portrait	[ˈpɔːtrət]	ն. դիմանկար
pose	[pəʊz]	ն. կեցվածք

rather	[ˈrɑːðə]	adv. բավականին
sculptor	[ˈskʌlptər]	n. քանդակագործ
size	[saɪz]	n. չափս
specious	[ˈspiːʃəs]	a. պատշաճ, հարմար
sketch	[sketʃ]	n. էսքիզ, ուրվագիծ, ուրվանկար
statue	[ˈstætʃuː]	n. արձան, քանդակ
statuary	[ˈstætʃuəri]	n. քանդակագործու- թյուն, քանդակագործ
stone	[stəʊn]	n. քար, կորիզ (մրգի)
studio	[ˈstjuːdiəʊ]	n. արվեստանոց
subject	[ˈsʌbdʒekt]	n. թեմա, նյութ
tension	[ˈtenʃən]	n. լարում, լարվածություն
time and again	[taɪm]	բազմիցս, հաճախակի
tube	[tʃuːb]	n. ներկի պարկուճ
wax	[wæks]	n. մեղրամոմ
worth	[wɜːθ]	n. գին, արժեք, արժողություն
wood	[wʊd]	n. անտառ, փայտ

LESSON 2

accident	[ˈæksɪdənt]	n. դժբախտ պատահար, by accident - պատահաբար
accomplishment	[əˈkʌmplɪʃmənt]	n. նվաճում, ավարտում
add	[æd]	v. գումարել, ավելացնել

ancient	[ˈeɪnfənt]	ա. հին, հնադարյան, անտիկ
arrangement	[əˈreɪndʒmənt]	ն. կարգավորում, դասավորում
bone	[bəʊn]	ն. ոսկոր, փուշ (ձկան)
bushy	[ˈbʊʃi]	ա. խիտ. թավ
carving	[ˈkɑːvɪŋ]	ն. փորագրություն, քանդակում
cave	[keɪv]	ն. քարանձավ
ceiling	[ˈsiːlɪŋ]	ն. առաստաղ
chain	[tʃeɪn]	ն. շղթա
characteristic	[ˌkærəktəˈrɪstɪk]	ն. առանձնահատկու- թյուն
charcoal	[ˈtʃɑːkəʊl]	ն. ածխամատիտ
circus	[ˈsɜːkəs]	ն. կրկես
civilization	[ˌsɪvəlaɪˈzeɪʃən]	ն. քաղաքականություն
clay	[kleɪ]	ն. կավ, ա. կավե
combine	[kəmˈbaɪn]	վ. միացնել. միավորվել
complex	[ˈkɒmpleks]	ա. բարդ
cognitive	[ˈkɒɡnətɪv]	ա. իմացական
crayon	[ˈkreɪən]	ն. գունավոր կավիճ, մատիտ, նկարչական ածուխ
create	[kriˈeɪt]	վ. ստեղծել
creation	[kriˈeɪʃən]	ն. ստեղծագործություն
describe	[dɪˈskraɪb]	վ. նկարագրել, պատկերել
development	[dɪˈveləpmənt]	ն. զարգացում
dig	[dɪɡ]	վ. փորել
dreamlike	[ˈdriːmlaɪk]	ա. հեքիաթային, անիրական
emerge	[ɪˈmɜːdʒ]	վ. հայտնվել, առաջանալ

event	[ɪ'vent]	ն. իրադարձություն, դեպք
exist	[ɪɡ'zɪst]	վ. գոյություն ունենալ
express	[ɪk'spres]	վ. արտահայտել
factor	[ˈfæktə]	ն. գործոն
firm	[fɜ:m]	ա. ամուր, պինդ, հաստատուն
formal	[ˈfɔ:məl]	ա. ձևական, պաշտոնական
functional	[ˈfʌŋkʃənəl]	ա. ֆունկցիոնալ
fundamental	[ˌfʌndə'mentəl]	ն. հիմնական, էական
further	[ˈfɜ:ðə]	ա. հետագա
gain	[geɪn]	վ. ձեռք բերել, ստանալ
graceful	[ˈɡreɪsfəl]	ա. նրբագեղ
grand	[ɡrænd]	ա. մեծ, փառահեղ, խոսակց. հոյակապ
however	[ˌhaʊ'evə]	adv. այնուամենայնիվ
huge	[hju:dʒ]	ա. հսկայական
imagine	[ɪ'mædʒɪn]	վ. պատկերացնել
imagination	[ɪ,mædʒɪ'neɪʃən]	ն. երևակայություն, մտավոր պատկերացում
impression	[ɪm'preʃən]	ն. տպավորություն
influence	[ˈɪnfluəns]	ն. ազդեցություն, վ. ազդել
instead	[ɪn'sted]	adv. փոխարեն
ivory	[ˈaɪvəri]	ն. փղոսկր
layer	[ˈleɪə]	ն. շերտ
liberty	[ˈlɪbəti]	ն. ազատություն
line	[laɪn]	ն. գիծ, ուրվագիծ
liquid	[ˈlɪkwɪd]	ն. հեղուկ
mass	[mæs]	ն. զանգված
monumental	[ˌmɒnjə'mentəl]	ա. հոյակապ, փառահեղ

myth	[mɪθ]	ն. առասպել
need	[ni:d]	անհրաժեշտություն, կարիք
noble	[ˈnəʊbəl]	ա. ազնիվ, վեհանձն
obvious	[ˈɒbvɪəs]	ա. ակնհայտ, պարզ
overall	[ˌəʊvəˈrɔ:l]	ա. ընդհանուր, համընդհանուր
painting	[ˈpeɪntɪŋ]	ն. նկար, գեղանկարչություն
parchment	[ˈpɑ:tʃmənt]	ն. մագաղաթ
particular	[pəˈtɪkjələ]	ա. հատուկ, յուրահատուկ
particularly	[pəˈtɪkjələli]	adv. հատկապես
plane	[pleɪn]	ա. հարթ, հավասար
playful	[ˈpleɪ.fəl]	ա. ուրախ, վառվռուն
pleasure	[ˈpleʒər]	ն. հաճույք
popularity	[ˌpɒpjəˈlærəti]	ն. ժողովրդականություն
powerful	[ˈpaʊəfəl]	ա. ուժեղ, հզոր
prehistoric	[ˌpri:hɪˈstɒrɪk]	ա. նախապատմական
preliminary	[prɪˈlɪmɪnəri]	ա. նախնական, սկզբնական
purpose	[ˈpɜ:pəs]	ն. նպատակ
range	[reɪndʒ]	վ. դասակարգել
reality	[riˈæləti]	ն. իրականություն, ճշմարտություն
recognizable	[ˈrekəɡnaɪzəbəl]	ա. ճանաչելի
record	[rɪˈkɔ:d]	վ. գրանցել, գրառել, արձանագրել, ձայնագրել
regard	[rɪˈɡɑ:d]	ն. վերաբերություն, առնչություն, վ. նայել,

religion	[rɪˈlɪdʒən]	դիոտել, համարել, ընդունել, հարգել
religious	[rɪˈlɪdʒəs]	n. կրոն
remind	[rɪˈmaɪnd]	a. կրոնական
reproduce	[ˌriːprəˈdʒuːs]	v. հիշեցնել
		v. վերարտադրել, վերականգնել
rock	[rɒk]	n. ժայռ, ապառաժ
satisfy	[ˈsætɪsfai]	v. բավարարել, համապատասխանել
scene	[siːn]	n. տեսարան
shape	[ʃeɪp]	v. ձևավորել
silk	[sɪlk]	n. մետաքս, a. մետաքսե
skill	[skɪl]	n. վարպետություն, հմտություն
society	[səˈsaɪəti]	n. հասարակություն
space	[speɪs]	n. տարածություն
statue	[ˈstætʃuː]	n. արձան, քանդակ
subject	[ˈsʌbdʒekt]	n. թեմա, նյութ
suitable	[ˈsjuːtəbəl]	a. հարմար, համապատասխան
surface	[ˈsɜːfɪs]	n. մակերես, մակերևույթ
sway	[swei]	v. տարածվել, ազդեցություն ունենալ
thin	[θɪn]	a. բարակ, նիհար
tone	[təʊn]	n. երանգ, տոն
value	[ˈvæljuː]	v. գնահատել, արժեքավորել
valuable	[ˈvæljəbəl]	n. թանկարժեք, արժեքավոր
variety	[vəˈraɪəti]	n. բազմազանություն
view	[vjuː]	n. տեսարան

vision	[ˈvɪʒən]	ն. տեսողություն, խորաթափանցություն
volume	[ˈvɒljʊ:m]	ն. հատոր, ծավալ
wire	[waɪər]	ն. լար

LESSON 3

antler	[ˈænt.lər]	ն. եղջյուր
blood	[blʌd]	ն. արյուն
cart	[kɑ:t]	ն. սայլ, սայլակառք
carving	[ˈkɑ:vɪŋ]	ն. փորագրություն, քանդակում
cave	[keɪv]	ն. քարանձավ
cave dweller		քարանձավաբնակ
cave painting		քարանձավային նկարչություն
certain	[ˈsɜ:tən]	ա. որոշակի
circle	[ˈsɜ:kəl]	ն. շրջան, շրջանակ
completely	[kəmˈpli:tli]	adv. ամբողջովին, լրիվ
deep	[di:p]	ա. խոր
deer	[diə]	ն. եղջերու, եղնիկ
discovery	[dɪˈskʌvəri]	ն. հայտնագործություն
dot	[dɒt]	ն. կետ
dweller	[ˈdwelə]	ն. բնակիչ
emphasize	[ˈemfəsaɪz]	v. շեշտել, ընդգծել
engraving	[ɪnˈɡreɪvɪŋ]	ն. փորագրություն, քանդակ
even	[ˈi:vən]	adv. նույնիսկ
existence	[ɪɡˈzɪstəns]	ն. գոյություն
fat	[fæt]	ն. ճարպ
hunting	[ˈhʌntɪŋ]	ն. որսորդություն
inside	[ɪnˈsaɪd]	ն. ներսի մասը/ կողմը

mineral	[ˈmɪnərəl]	ն. հանք, հանքաքար, միներալ
mix	[mɪks]	վ. խառնել
ox	[ɒks]	ն. ցուլ, եգ (oxen - եգներ)
plant juice	[plɑːnt dʒuːs]	ն. բուսահյուլթ
pull	[pʊl]	վ. ձգել, քաշել
reveal	[rɪˈviːl]	վ. բացահայտել
rough	[rʌf]	ա. կոպիտ
savage	[ˈsævɪdʒ]	ա. վայրի, դաժան, վայրագ
skin	[skɪn]	ն. մաշկ
sledge	[sledʒ]	ն. սահնակ
superb	[suːˈpɜːb]	ա. հոյակապ, հիանալի, սքանչելի
temperate climate	[ˈtempərət]	բարեխառն կլիմա
temple	[ˈtempəl]	ն. տաճար
wounded	[ˈwuːndɪd]	ա. վիրավոր

LESSON 4

acre	[ˈeɪkə]	ն. ակր (հողի չափման միավոր)
alabaster	[ˌæləˈbæstə]	ն. ալեբաստր, գիպս
align	[əˈlaɪn]	վ. մի գծի վրա դնել / շարել
antiquity	[ænˈtɪkwəti]	ն. հնություն
architecture	[ˈɑːkɪtektʃə]	ն. ճարտարապետու- թյուն
artist	[ˈɑːtɪst]	ն. նկարիչ
aspect	[ˈæspekt]	ն. տեսք, կերպարանք, կողմ
as well as		ինչպես նաև

base	[bers]	հիմք
belief	[bi'li:f]	հավատ, համոզմունք
bury	['beri]	թաղել
compel	[kəm'pel]	ստիպել, ենթարկել
dead	[ded]	մահացած
despite	[di'spaɪt]	չնայած
durable	['dʒʊərəbəl]	ամուր, դիմացկուն
durability	[,dʒʊərə' bɪləti]	ամրություն, դիմացկունություն
either ... or	['aɪðə]	կամ ... կամ
equipment	[i'kwɪpmənt]	սարքավորում
exactly	[ɪg'zæktli]	ճշգրտորեն
feat	[fi:t]	ո. սխրագործություն
glorification	['glɔ:rɪfaɪ]	փառաբանում
height	[haɪt]	բարձրություն
imaginative scenes		երևակայական տեսարաններ
include	[ɪn'klʊ:d]	ներառել
incredible	[ɪn'kredəbəl]	անհավատալի, անհավանական
land	[lənd]	հող
military	['mɪlɪtəri]	ռազմական
observation	[,ɒbzə'veɪʃən]	դիտում, զննում, հսկում
produce	[prə'dʒu:s]	արտադրել, ստեղծել
prophecy	['prɒfəsi]	մարգարեություն
protect	[prə'tekt]	պաշտպանել
reflect	[rɪ'flekt]	արտացոլել
represent	[,reprɪ'zent]	ներկայացնել
ruler	['ru:lə]	կառավարիչ, ղեկավար
sacred	['seɪkrɪd]	սուրբ
slave	[slerv]	ստրուկ
slave owner		ստրկատեր

state religion		պետական կրոն
suppose	[sə'pəʊz]	ենթադրել
treasure	['treʒə]	գանձ
tomb	[tu:m]	գերեզման
turquoise	['tɜ:kwɔɪz]	փիրուզ, փիրուզե
useful	['ju:sfəl]	օգտակար
victory	['vɪktəri]	հաղթանակ
wisdom	['wɪzdəm]	իմաստություն
worship	['wɜ:ʃɪp]	երկրպագել

LESSON 5

achieve	[ə'tʃi:v]	վ. ստանալ, ձեռք բերել
alive	[ə'laɪv]	ա. ողջ
chamber	['tʃeɪmbər]	ն. պալատ
column	['kɒləm]	ն. սյուն
contribution	[,kɒntrɪ'bju:ʃən]	ն. ներդրում
fall in love with		վ. սիրահարվել
god	[gɒd]	ն. աստված
goddess	['gɒdes]	ն. աստվածուհի
harmonious	[hɑ:'məʊniəs]	ա. ներդաշնակ
increase	[ɪn'kri:s]	վ. աճել, մեծանալ
influential	[,ɪnflu'enʃəl]	ա. ազդեցիկ
inner	['ɪnə]	ա. ներքին
inspire	[ɪn'spaɪə]	վ. ներշնչել
knowledge	['nɒlɪdʒ]	ն. գիտելիք
lifelike	['laɪflaɪk]	ա. կարծես կենդանի, նման
mythology	[mɪ'θɒlədʒi]	ն. առասպելաբանու- թյուն
notice	['nəʊtɪs]	վ. նկատել

portray	[pɔ:'treɪ]	v. պատկերել, դիմանկար նկարել
pottery	['pɒtəri]	n. կավե ամանեղեն, խեցեղեն, խեցեգործարան
power	[paʊər]	ուժ, իշխանություն
proportion	[prə'pɔ:ʃən]	n. համաչափություն
remains	[rɪ'meɪnz]	n. մնացորդ, ավերակներ
suddenly	['sʌdənlɪ]	adv. հանկարծ
survive	[sə'vaɪv]	v. գոյատևել, ողջ մնալ

LESSON 6

according to	[ə'kɔ:dn̩ ,tu:]	ըստ, համաձայն
borrow	['bɒrəʊ]	v. փոխառնել
brick	[brɪk]	n. աղյուս
characteristic	[,kærəktə'ristɪk]	n. բնորոշ գիծ, առանձնահատկություն
dominate	['dɒmɪneɪt]	v. իշխել
eternal	[ɪ' tɜ:nəl]	a. հավերժական
expression	[ɪk'spreʃən]	n. արտահայտություն
idealize	[aɪ'diəlaɪz]	v. իդեալականացնել
imitation	[,ɪmɪ'teɪʃən]	n. նմանակում, ընդօրինակում
include	[ɪn'klu:d]	v. ներառել
jewellery	['dʒu:əlri]	n. թանկարժեք / ուսկերչական իրեր
masterpiece	['mɑ:stəpi:s]	n. գլուխգործոց
native	['neɪtɪv]	a. հարազատ, հայրենի, մայրենի, բնիկ
participate	[pɑ:'tɪsɪpət]	v. մասնակցել

prefer	[prɪ'fɜ:]	v. նախընտրել
private	['praɪvət]	a. 1)անձնական, մասնավոր, 2)գաղտնի
provide	[prə'veɪd]	v. ապահովել
public	['pʌblɪk]	a. հասարակական, հանրային
reflect	[rɪ'flekt]	v. արտացոլել
remarkable	[rɪ'mɑ:kəbəl]	a. ուշագրավ, նշանավոր, արտակարգ
settle	['setəl]	v. բնակվել, բնակություն հաստատել
soul	[səʊl]	n. հոգի
surround	[sə'raʊnd]	շրջապատել
terracotta	[,terə'kɒtə]	թրծած կավ
transfer	[træns'fɜ:r]	v. տեղափոխել
walkway	['wɔ:kweɪ]	քայլուղի

LESSON 7

additional	[ə'dɪʃənəl]	a. լրացուցիչ
affair	[ə'feə]	n. գործ
affect	[ə'fekt]	v. ներգործել, ազդել
afterwards	['ɑ:ftəwədz]	adv. հետո, ավելի ուշ, հետագայում
antiquary	['æntɪkwəri]	n. հնահավաք, հնագիտակ, անտիկվար
appoint	[ə'pɔɪnt]	v. նշանակել
at once	[wʌns]	adv. միանգամից
background	['bækgraʊnd]	n. հետին պլան
belong	[br'lɒŋ]	v. պատկերել
chapel	['tʃæpəl]	n. մատուռ

commission	[kə'mɪʃən]	n. լիազորություն, կոմիտե, հանձնաժողով, v. լիազորել, հանձնարարել
compensation	[,kɒmpen'seɪʃən]	n. հետագայում
cost	[kɒst]	n. արժեք, գին, v. արժենալ
court dreaa		n. պալատական զգեստ
damage	[ˈdæmɪdʒ]	n. վնաս, v. վնասել
decline	[dɪˈklaɪn]	v. շեղել
enormous	[ɪˈnɔːməs]	a. հսկայական, վիթխարի
exquisite	[ɪk'skwɪzɪt]	a. ընտիր, սքանչելի, արտակարգ
estimate	[ˈestɪmeɪt]	v. գնահատել
finger	[ˈfɪŋɡə]	n. մատ
fresco	[ˈfreskəʊ]	n. որմնանկար
gain	[ɡeɪn]	v. ստանալ, ձեռք բերել
gifted	[ˈɡɪftɪd]	a. օժտված, տաղանդավոր, շնորհալի
glitter	[ˈɡlɪtə]	v. փայլել, շողալ
government	[ˈɡʌvənmənt]	n. կառավարություն
illustrate	[ˈɪləstreɪt]	v. լուսաբանել
improve	[ɪmˈpruːv]	v. բարելավել
knee	[niː]	n. ծունկ
meantime	[ˈmiːntaɪm]	adv. միևնույն ժամանակ
mosaic	[məʊˈzeɪk]	n. խճանկար, մոզաիկա
mould	[məʊld]	n. բոքբոս
noble	[ˈnəʊəbəl]	a. ազնիվ, վեհանձն, մեծահոգի
panel painting		մեծանկար

possession	[pə'zefən]	n. տիրում, տիրապետում
preserve	[prɪ'zɜ:v]	v. պահպանել
property	['prɒpəti]	n. սեփականություն, ունեցվածք
recognition	[,rekəg'niʃən]	n. ճանաչում
remarkable	[rɪ'mɑ:kəbəl]	a. ուշագրավ, նշանավոր
satisfaction	[,sætɪs'fækʃən]	n. բավարարություն, զոհացում
soil	[sɔɪl]	n. հող
spiritual	['spɪrɪtʃuəl]	a. հոգևոր
splendid	['splendɪd]	a. հոյակապ
stained	[steɪn]	a. ներկոտած, կեղտոտված
strength	[streŋθ]	n. ուժ
suit	[su:t]	v. հարմար լինել, հարմարեցնել
sum	[sʌm]	n. գումար
taste	[teɪst]	n. ճաշակ, համ
toe	[təʊ]	n. ոտքի մատ
turn out		v. պարզվել
unanimously	[ju:'nænɪməs]	adv. միաձայն

LESSON 8

add	[æd]	v. ավելացնել
angel	['eɪndʒəl]	n. հրեշտակ
apocalypse	[ə'pɒkəlɪps]	n. հայտնություն, կանխատեսում
apostle	[ə'pɒstəl]	n. առաքյալ
bless	[bles]	v. օրհնել
body	['bɒdi]	n. մարմին

candle	[ˈkændəl]	ն. մոմ
delicate	[ˈdelɪkət]	ա. նուրբ, նրբագեղ
expression	[ɪkˈspreʃən]	ն. արտահայտություն
firm	[fɜːm]	ա. ամուր
flat	[flæt]	ա. հարթ, տափակ
flourish	[ˈflaʊʃ]	վ. բարգավաճել
fold	[fəʊld]	ն. ծալք
genuine	[ˈdʒenjuɪn]	ա. իսկական, բնօրինակ
geometric	[ˌdʒiːəˈmetrɪk]	ա. երկրաչափական
gospel	[ˈɡɒspəl]	ն. ավետարան
hold	[həʊld]	վ. բռնել
image	[ˈɪmɪdʒ]	ն. պատկեր
inscribe	[ɪnˈskraɪb]	վ. ներգծել, դրոշմել
instead	[ɪnˈsted]	adv. փոխարենը
miniature	[ˈmɪnɪətʃə]	ն. մանրանկար
miniature painting		ն. մանրանկարչություն
missionary	[ˈmɪʃənəri]	ն. միսիոներ, ա. միսիոներական
monastery	[ˈmɒnəstri]	ն. վանք
oil painting		ն. յուղանկարչություն, յուղանկար
pattern	[ˈpætən]	ն. օրինակ, նմուշ, մոդել
prison	[ˈprɪzən]	ն. բանտ
pure	[pjʊə]	ա. մաքուր, զուտ, իսկական, կատարյալ
rarely	[ˈreəli]	adv. ոչ հաճախ, հազվադեպ
represent	[ˌreprɪˈzent]	վ. ներկայացնել
roundness		ն. կլորություն
survive	[səˈvaɪv]	վ. ողջ մնալ, գոյատևել
shade	[ʃeɪd]	ն. ստվեր, հով

shadow	[ˈʃædəʊ]	ն. ստվեր (որևէ բանի, առարկայի և այլն)
solidity	[səˈlɪdəti]	ն. պնդություն, կարծրություն
spread	[spred]	վ. տարած(վ)ել
wealthy	[ˈwelθi]	ա. ունևոր
weightless	[ˈweɪtləs]	ա. անկշռելի

LESSON 9

age	[eɪdʒ]	դարաշրջան
agricultural	[ˌægrɪˈkʌltʃərəl]	ա. գյուղատնտեսական
arch	[ɑːtʃ]	ն. կամար
associate	[əˈsəʊsiət]	վ. միացնել
barbaric	[bɑːˈbærɪk]	ա. բարբարոսական, վայրագ
craftsman	[ˈkraːftsmən]	ն. արհեստավոր
duke	[dʒuːk]	ն. դուքս, հերցոգ
employ	[ɪmˈplɔɪ]	վ. օգտագործել, աշխատեցնել
gradually	[ˈɡrædʒuəli]	adv. աստիճանաբար
identify	[aɪˈdentɪfaɪ]	վ. նույնացնել
illumination	[ɪˌluːmɪˈneɪʃən]	ն. զոռնավոր նկարազարդ, մանրանկար
immediate	[ɪˈmiːdiət]	ա. անմիջապես, անհապաղ
including	[ɪnˈkluːdɪŋ]	prep. ներառյալ
insect	[ˈɪnsɛkt]	ն. միջատ

introduce	[ˌɪntrəˈdʒuːs]	վ. ներմուծել, մտցնել, ներկայացնել
invade	[ɪnˈveɪd]	վ. ներխուժել
merchant	[ˈmɜːtʃənt]	ն. առևտրական, վաճառական
monk	[mɒŋk]	ն. վանական
nun	[nʌn]	ն. միանձնուհի, կույս
perfect	[ˈpɜːfekt]	վ. կատարելագործել, բարելավել
pointed	[ˈpɔɪntɪd]	ա. սրածայր
replace		վ. փոխարինել
ribbed	[rɪbd]	ա. կողավոր
scale	[skeɪl]	ն. մասշտաբ
scribble	[ˈskrɪbəl]	ն. գրիչ (հին ձեռագրեր արտագրող)
stained glass		ն. ապակենկար
study	[ˈstʌdi]	վ. ուսումնասիրել
success	[səkˈses]	ն. հաջողություն
tapestry	[ˈtæpɪstri]	ն. նկարահյուս գործվածք, գրբելեն
vault	[vɒlt]	ն. կամար
village	[ˈvɪlɪdʒ]	ն. գյուղ

LESSON 10

activity	[ækˌtɪvəti]	ն. գործունեություն
in addition	[əˌdɪʃən]	բացի
at all		բոլորովին

apprentice	[əˈprentɪs]	n. աշակերտ (արհեստավորի)
assist	[əˈsɪst]	v. օգնել
attempt	[əˈtempt]	n. փորձ, ձեռնարկում, v. փորձել
bury	[ˈberi]	v. թաղել
call	[kɔ:l]	v. անվանել, կոչել
crowd	[kraʊd]	n. ամբոխ
curiosity	[ˌkjʊəriˈɒsəti]	n. հետաքրքրասիրու- թյուն
depth	[depθ]	n. խորություն
diagram	[ˈdaɪəɡræm]	n. դիագրամ, սխեմա
drop	[drɒp]	v. գցել
dust	[dʌst]	n. փոշի
emotion	[ɪˈməʊʃən]	n. զգացմունք
eventually	[ɪˈventʃʊəli]	adv. վերջիվերջո, վերջին հաշվով
excellent	[ˈeksələnt]	a. գերազանց
exclaim	[ɪkˈskleɪm]	v. բացականչել
face	[feɪs]	n. դեմք
funeral	[ˈfju:nərəl]	n. հուղարկավորություն
gather	[ˈɡæðə]	v. հավաք(վ)ել
gentle	[ˈdʒentəl]	a. նուրբ
graceful	[ˈɡreɪsfəl]	a. նազանի, նրբագեղ
grave	[ɡreɪv]	n. գերեզման
handful	[ˈhændfʊl]	a. մի բուն

influence	[ˈɪnfluəns]	ն. ազդեցություն, վ. ազդել
influential	[ˌɪnfluˈenʃəl]	ա. ազդեցիկ
inquiring	[ɪnˈkwaɪərɪŋ]	ա. պրպտող, հարցասեր
insist	[ɪnˈsɪst]	վ. պնդել
intellectual	[ˌɪntəlˈektʃuəl]	ն. մտավորական, ա. մտավոր, մտքի, ինտելեկտուալ
joy	[dʒɔɪ]	ն. ուրախություն
judge	[dʒʌdʒ]	ն. դատավոր
at last		adv. վերջապես
magnificent	[mæɡˈnɪfɪsənt]	ա. հոյակապ
make up one's mind		վ. որոշել
marble	[ˈmɑːbəl]	ն. մարմար
mass	[mæs]	ն. զանգված
master	[ˈmɑːstər]	ն. տեր, վարպետ
observation	[ˌɒbzəˈveɪʃən]	ն. դիտում, զննում, դիտողություն, հսկում
outstanding	[ˌaʊtˈstændɪŋ]	ա. ակննավոր
perspective	[pəˈspektɪv]	ն. հեռանկար, պատկեր, տեսարան
please	[pliːz]	վ. գոհացնել
portray	[pɔːˈtreɪ]	վ. պատկերել
probable	[ˈprɒbəbəl]	ա. հավանական, հնարավոր
ready	[ˈredi]	ա. պատրաստ
reborn	[ˌriːˈbɔːn]	ա. վերածնված

refer		v. վերաբերել
remain	[rɪ'meɪn]	v. մնալ
remarkable	[rɪ'mɑ:kəbəl]	a. ուշագրավ, նշանավոր, արտակարգ
renaissance	[rə'neɪsəns]	n. վերածնունդ
skeleton	['skelətən]	n. կմախք
search	[sɜ:tʃ]	v. փնտրել
shade	[ʃeɪd]	n. ստվեր
shape	[ʃeɪp]	n. ձև
skilful	['skɪlfəl]	a. հմուտ
square	[skweə]	n. հրապարակ
spoil	[spɔɪl]	v. փչացնել
spirit	['spɪrɪt]	n. ոգի
statue	['stætʃu:]	n. արձան
step	[step]	քայլ
transfiguration		n. կերպարանափոխում, ձևափոխում
unfinished	[ʌn'fɪnɪʃt]	a. անավարտ
various	['veəriəs]	a. զանազան
waste	[weɪst]	v. վատնել

LESSON 11

absolutely	[,æbsə'lu:tli]	adv. բացարձակապես
accomplishment	[ə'kʌmplɪʃmənt]	n. նվաճում, ավարտում
admire	[əd'maɪə]	v. հիանալ
astonish	[ə'stɒnɪʃ]	v. զարմացնել, ապշեցնել

battle	[ˈbætəl]	ն. ճակատամարտ
beauty	[ˈbju:ti]	ն. գեղեցկություն
biblical	[ˈbɪblɪkəl]	ա. բիբլիական
brilliant	[ˈbrɪljənt]	ա. փայլուն, հոյակապ
burst	[bɜ:st]	վ. պայթել
capture	[ˈkæptʃə]	վ. գրավել, գերել
catch	[kætʃ]	վ. բռնել
characteristic	[ˌkærəktəˈrɪstɪk]	ա. բնորոշ, յուրահատուկ
cheerful	[ˈtʃiəfəl]	ա. ուրախ, զվարթ
cherish	[ˈtʃerɪʃ]	վ. փայփայել
column	[ˈkɒləm]	ն. սյուն
compare	[kəmˈpeə]	վ. համեմատել
concern	[kənˈsɜ:n]	ն. հոգս, անհանգստություն
contrasting	[kənˈtrɑ:stɪŋ]	ա. կոնտրաստային, հակադիր
court	[ko:t]	ն. պալատ
curved	[kɜ:v]	ա. թեք, կորացած
demand	[dɪˈma:nd]	ն. պահանջ, վ. պահանջել
describe	[dɪˈskraɪb]	վ. նկարագրել
detailed	[ˈdi:teɪld]	ա. մանրամասն
diplomat	[ˈdɪpləmət]	ն. դիվանագետ
dress-gown		ն. խալաթ
eccentric	[ɪkˈsentrɪk]	ա. արտառոց, տարօրինակ
episode	[ˈepɪsəʊd]	ն. միջադեպ, էպիզոդ

fabric	[ˈfæbrɪk]	ն. գործվածք, կտոր
fascinating	[ˈfæsnertɪŋ]	ա. հրապուրիչ, հմայիչ
faithfully	[ˈfeɪθfəli]	adv. հավատարմորեն, ազնվորեն
fanciful	[ˈfænsɪfəl]	ա. արտասովոր, երևակայական
feature	[ˈfi:tʃə]	վ. նկարագրել, պատկերել
follow	[ˈfɒləʊ]	վ. հետևել
to be fond of		վ. շատ սիրել
gathering	[ˈgæðərɪŋ]	ն. հավաքույթ
household	[ˈhaʊshəʊld]	ա. տնային, ընտանեկան
humble	[ˈhʌmbəl]	ա. համեստ, հասարակ
ideal	[aɪˈdiəl]	ն. իդեալ, կատարելություն
illusion	[ɪˈlu:ʒən]	ն. պատրանք
impression	[ɪmˈpreʃən]	ն. տպավորություն
impressive	[ɪmˈpresɪv]	ա. տպավորվել
include	[ɪnˈklu:d]	վ. ներառել
insist	[ɪnˈsɪst]	վ. պնդել
interior	[ɪnˈtɪəriə]	ն. ներսի մասը, ներքին
intricate	[ˈɪntrɪkət]	ա. խճճված, բարդ
last	[lɑ:st]	վ. տևել
layer	[ˈleɪə]	ն. շերտ
lively	[ˈlaɪvli]	ա. կենսուրախ, աշխույժ
lute	[lu:t]	ն. (երժշ.) վին

mythology	[mɪ'θɒlədʒi]	n. դիցաբանություն, առասպելաբանություն
nobility	[nə'brɪləti]	n. ազնվականություն
ochre	['əʊkə]	n. օխրա, դեղին գույն
occasionally	[ə'keɪʒnəli]	adv. երբեմն, ժամանակ առ ժամանակ
ornate	[ɔ:'neɪt]	a. գեղազարդ, հարուստ զարդարված
overall	[,əʊvə'rɔ:l]	a. ընդհանուր
palace	['pælɪs]	n. պալատ
part	[pɑ:t]	v. բաժանվել
passionate	['pæʃənət]	a. կրակոտ, կրքոտ
pipe	[paɪp]	n. ծխամորճ
preceding	[pri'si:diŋ]	a. նախորդող, նախորդ
primarily	[praɪ'merəli]	adv. հիմնականում, գլխավորապես
refuse	[rɪ'fju:z]	v. հրաժարվել
represent	[,reprɪ'zent]	v. ներկայացնել
representative	[,reprɪ'zentətɪv]	n. ներկայացուցիչ
respect	[rɪ'spekt]	v. հարգել, մեծարել
rob	[rɒb]	v. կողոպտել, թալանել
royal	['rɔɪəl]	a. արքայական
scholar	['skɒlə]	n. գիտնական
self-portrait		n. ինքնանկար
shell	[ʃel]	n. խեցի, կեղև, կճեպ
skin	[skɪn]	n. մաշկ
suggest	[sə'dʒest]	v. առաջարկել

tapestry	[ˈtæpɪstri]	ն. պատտառ, գորելեն
term	[tɜ:m]	ն. տերմին
thief	[θi:f]	ն. գող
various	[ˈveəriəs]	ա. զանազան
vast	[vɑ:st]	ա. լայն, հսկայական
viewpoint	[ˈvju:pɔɪnt]	ն. տեսակետ
wig	[wɪg]	ն. կեղծամ
waste	[weist]	վ. վատնել

LESSON 12

approach	[əˈprəʊtʃ]	ն. մոտեցում
balanced	[ˈbælənst]	ա. հավասարակշռված
certain	[ˈsɜ:tən]	ա. որոշակի
common	[ˈkɒmən]	ա. ընդհանուր
complex	[ˈkɒmpleks]	ա. բարդ
each	[i:tʃ]	որո. յուրաքանչյուր
harmonious	[hɑ:ˈməʊniəs]	ա. ներդաշնակ
holy	[ˈhəʊli]	ա. սուրբ
humanity	[hju:ˈmænəti]	ն. մարդկություն
later	[ˈleɪtə]	ա. հետագայում
mood	[mu:d]	ն. տրամադրություն
orderly	[ˈɔ:dəli]	ա. կարգին
own	[əʊn]	ա. սեփական
produce	[prəˈdʒu:s]	վ. ստեղծել
quality	[ˈkwɒləti]	ն. որակ
reflect	[rɪˈflekt]	վ. արտացոլել

structure	[ˈstrʌktʃə]	n. կառուցվածք
try	[traɪ]	v. փորձել
unique	[juːˈni:k]	a. եզակի

LESSON 13

allow	[əˈlaʊ]	v. թույլատրել
approach	[əˈprəʊtʃ]	n. մոտեցում, v. մոտենալ
attachment	[əˈtætʃmənt]	n. կապվածություն, նվիրվածություն
beg	[beg]	v. աղերսել
belief	[biˈli:f]	n. հավատ
bound	[baʊnd]	n. սահման
bucket	[ˈbʌkɪt]	n. դուլ
capture	[ˈkæptʃə]	v. գրավել, գերել
ceiling	[ˈsi:lɪŋ]	n. առաստաղ
contribution	[ˌkɒntrɪˈbjʊ:ʃən]	n. ներդրում
countryside	[ˈkʌntrisaɪd]	n. գյուղական վայր, գյուղ
cruelty	[ˈkru:əlti]	n. դաժանություն
dramatic	[drəˈmætɪk]	a. դրամատիզմով լի, ազդեցուցիչ
desire	[dɪˈzaɪə]	n. ցանկություն, տենչ
devastation	[ˌdevəˈsteɪʃən]	n. ավերում, ավեր
disaster	[dɪˈzɑ:stə]	n. աղետ
dissolve	[dɪˈzɒlv]	v. լուծ(վ)ել, քայքայ(վ)ել
earn	[ɜ:n]	v. վաստակել
edge	[edʒ]	n. եզր
elect	[ɪˈlekt]	v. ընտրել
emphasize	[ˈemfəsaɪz]	v. շեշտել
encourage	[ɪnˈkʌrɪdʒ]	v. խրախուսել
environment	[ɪnˈvaɪrənmənt]	n. միջավայր
etching	[ˈetʃɪŋ]	n. փորագրանկար, օֆորտ

even	[ˈi:vən]	adv. նույնիսկ
exactly	[ɪɡˈzæktli]	adv. ճշգրտորեն
execution	[ˌeksɪˈkju:ʃən]	n. կատարում, իրականացում
explore	[ɪkˈsplɔ:]	v. հետազոտել
forward	[ˈfɔ:wəd]	adv. առաջ
glowing	[ˈɡləʊɪŋ]	a. փայլող, վառվռուն
helpless	[ˈhelpləs]	a. անօգնական
horror	[ˈhɒrə]	n. սարսափ
influence	[ˈɪnfluəns]	n. ազդեցություն, v.
ազդել		
inner	[ˈɪnə]	a. ներքին
inner voice		ներքին ձայն
impact	[ˈɪmpækt]	n. հաստված, հետք, դրոշմ
inquisition	[ˌɪnkwɪˈzɪʃən]	n. ինկվիզիցիա
interpretation	[ɪnˈtɜ:prəˈteɪʃən]	n. մեկնաբանություն, բացատրում
lifetime	[ˈlaɪftaɪm]	n. կյանք, կյանքի տևողություն
during one's lifetime		ամբողջ կյանքի ընթացքում
loose	[lu:s]	a. ազատ
lush	[lʌʃ]	a. հյութեղ, փարթամ (բուսականություն)
majestic	[məˈdʒestɪk]	a. փառահեղ, վեհ
major	[ˈmeɪdʒə]	a. գլխավոր
mill	[mɪl]	n. աղաց
monk	[mɒŋk]	n. վանական
mystery	[ˈmɪstəri]	n. առեղծված, գաղտնիք
notion	[ˈnəʊʃən]	n. հասկացողություն, գաղափար, պատկերացում
occupation	[ˌɒkjəˈpeɪʃən]	n. գրավում, զավթում

peasant	[ˈpezənt]	n. գյուղացի
persistent	[pəˈsɪstənt]	a. համառ, կայուն, հաստատակամ
plumber	[ˈplʌmə]	n. զոդող
power	[paʊə]	n. ուժ
prefer	[prɪˈfɜː]	v. նախընտրել
quiet	[ˈkwaɪət]	a. հանգիստ
ready	[ˈredi]	a. պատրաստ
respond	[rɪˈspɒnd]	n. պատասխան, v. պատասխանել
responsibility	[rɪˌspɒnsɪˈbɪləti]	n. պատասխանատվություն
sarcasm	[ˈsɑːkæzəm]	n. խայթող հեգնանք, ծաղրանք
search	[sɜːtʃ]	v. փնտրել
seascape	[ˈsiːskeɪp]	n. ծովանկար
series	[ˈsɪəriːz]	n. շարք
side	[saɪd]	n. կողմ
step	[step]	n. փայլ
stinging	[stɪŋ]	a. խայթող
stress	[stres]	v. ընդգծել
struggle	[ˈstrʌɡəl]	n. պայքար, v. պայքարել
suffering	[ˈsʌfərɪŋ]	n. տառապանք
sunset	[ˈsʌnset]	n. մայրամուտ
swirl	[swɜːl]	n. շրջապտույտ, հորձանուտ, a. ծփացող
trend	[trend]	n. միտում, տենդենց
unify	[ˈjuːnɪfaɪ]	v. միավորել, միացնել
veterinary	[ˈvetərɪnəri]	n. անասնաբույժ
vicar	[ˈvɪkə]	n. ծխական քահանա
victim	[ˈvɪktɪm]	n. զոհ
witness	[ˈwɪtnəs]	v. ականատես լինել

LESSON 14

alley	[ˈæli]	n. ծառուղի
allow	[əˈlaʊ]	v. թույլատրել
appreciate	[əˈpriːʃieɪt]	v. գնահատել
bee	[biː]	n. մեղու
belong	[bɪˈlɒŋ]	v. պատկանել
Bible	[ˈbaɪbəl]	n. Աստվածաշունչ
blacksmith	[ˈblæksmɪθ]	n. դարբին
brick	[brɪk]	n. աղյուս
care	[keə]	n. հոգատարություն, խնամք
casual	[ˈkæʒuəl]	a. պատահական,
անկանոն		
chore	[tʃɔː]	n. տնային գործեր
household chores		տնային հոգսեր
climb up		v. բարձրանալ, մագլցել
consider	[kənˈsɪdə]	v. համարել
count	[kaʊnt]	v. հաշվել
delicacy	[ˈdelɪkəsi]	n. նրբություն,
քնքշություն		
demand	[dɪˈmaːnd]	n. պահանջ, v.
պահանջել		
devote	[dɪˈvoot]	v. նվիրել
distortion	[dɪˈstɔːt]	n. աղավաղում
dwarf	[dwɔːf]	n. թզուկ
earthy	[ˈɜːθi]	a. երկրային
elongate	[ˈiːlɒŋɡeɪt]	v. երկարացնել
to be engaged in		գրադված լինել
enhance	[ɪnˈhɑːns]	v. մեծացնել
establish	[ɪˈstæblɪʃ]	v. հաստատել
ever	[ˈevə]	adv. երբեք

excellent	[ˈeksələnt]	a. գերազանց
extraordinary	[ɪkˈstrɔːdnəri]	a. արտասովոր
failure	[ˈfeɪljə]	n. ձախողում
fall	[fɔːl]	v. ընկնել
focus	[ˈfəʊkəs]	v. կենտրոնանալ
fragile	[ˈfrædʒaɪl]	a. փխրուն
highlight	[ˈhaɪlaɪt]	n. հիմնական, կարևոր հարց, կետ, պահ
illuminated	[ɪˈluːmɪneɪtɪd]	a. լուսավորված
illustration	[ɪˈlɪstrəʃən]	n. նկարազարդում
include	[ɪnˈkluːd]	v. ներառել
individual	[ˌɪndɪˈvɪdʒuəl]	a. անհատական
intelligent	[ɪnˈtelɪdʒənt]	a. խելացի
involve	[ɪnˈvɒlv]	v. ներգրավել
ivy	[ˈaɪvi]	n. բաղեղ
jester	[ˈdʒestə]	n. ծաղրածու
lacemaking		n. Ժանյակագործություն
ladder	[ˈlædə]	n. սանդուղք
layer	[ˈleɪə]	n. շերտ
leaf	[liːf]	n. տերև
leaves	[liːvz]	n. տերևներ
local	[ˈləʊkəl]	a. տեղի, տեղական
mature	[məˈtʃʊə]	a. հասուն, չափահաս
meaning	[ˈmiːnɪŋ]	n. նշանակություն
mistress	[ˈmɪstrəs]	n. սիրուհի
nonsense	[ˈnɒnsəns]	n. անմտություն, անհեթեթություն
peak	[piːk]	n. գագաթ, բարձրագույն կետ, աստիճան
peculiar	[prɪˈkjuːliə]	a. յուրահատուկ
predominant	[prɪˈdɒmɪnənt]	a. գերիշխող

penetration	[ˌpenɪˈtreɪʃən]	ն. թափանցիկություն, խորաթափանցություն
perfection	[pəˈfekʃən]	ն. կատարելագործում
pneumonia	[njuːˈməʊniə]	ն. թոքաբորբ
politician	[ˌpɒlɪˈtɪʃən]	ն. քաղաքագետ, քաղաքական գործիչ
pond	[pɒnd]	ն. ավազան
popularize	[ˈpɒpjələraɪz]	վ. հանրահայտ դարձնել, ժողովրդականացնել
private	[ˈpraɪvət]	ա. մասնավոր
prodigal	[ˈprɒdɪɡəl]	ա. շռայլ, վատնող
the prodigal son		անառակ որդին
psychological	[ˌsaɪkəlˈɒdʒɪkəl]	ա. հոգեբանական
record	[rɪˈkɔːd]	վ. գրանցել,
արձանագրել		
render	[ˈrendə]	վ. մատուցել, ցույց տալ
reputation	[ˌrepjəˈteɪʃən]	ն. համբավ
reveal	[rɪˈviːl]	վ. բացահայտել
run away		վ. փախչել
same	[seɪm]	prep. նույն, միևնույն
at the same time		միևնույն ժամանակ
scene	[siːn]	ն. տեսարան
serenity	[səˈriːn]	ն. խաղաղություն, պայծառություն, անդորրություն
servant	[ˈsɜːvənt]	ն. ծառա
settle	[ˈsetəl]	վ. բնակություն հաստատել
significance	[sɪɡˈnɪfɪkəns]	ն. նշանակություն
space	[speɪs]	ն. տարածություն
specialize	[ˈspeʃəlaɪz]	վ. մասնագիտանալ

stillness	[stɪl]	n. հանգստություն, հանդարտություն
subtle	['sʌtl]	a. նուրբ, ճկուն
success	[sək'ses]	n. հաջողություն
successful	[sək'sesfəl]	a. հաջողակ
three-storey		a. եռահարկ
thick	[θɪk]	a. հաստ
tired	[taɪəd]	a. հոգնած
top	[tɒp]	n. գագաթ
top of the hill		բլրի գագաթ
update	[ʌp'det]	v. նորացնել, արդիականացնել
vine	[vaɪn]	խաղողի վազ
wooden	['wʊdən]	a. փայտե
wet	[wet]	a. թաց

LESSON 15

abandon	[ə'bændən]	v. լքել
accurate	['ækjərət]	a. ճշգրիտ
achieve	[ə'tʃi:v]	v. ստանալ, ձեռք բերել
admire	[əd'maɪə]	v. հիանալ
aim	[eɪm]	n. նպատակ
alive	[ə'laɪv]	a. ողջ, կենդանի
announce	[ə'naʊns]	v. հայտարարել
apron	['eɪprən]	n. զոզնոց
asylum	[ə'saɪləm]	n. հոգեբուժարան
bathe	[beɪð]	v. լողալ
bell	[bel]	n. զանգ
bitter	['bɪtə]	a. դառը, դաժան
cheap	[tʃi:p]	a. էժան
chest	[tʃest]	n. կրծքավանդակ

chronological	[ˌkrɒnəˈlɒdʒɪkəl]	a. ժամանակագրական
in chronological order		ժամանակագրական կարգով
clay	[kleɪ]	n. կավ
colourful	[ˈkʌləfəl]	a. գունեղ, գունագեղ,
վառ		
comb	[kəʊm]	n. սանր, v. սանրվել
corn	[kɔːn]	n. եգիպտացորեն
counter	[ˈkaʊntə]	n. վաճառասեղան
customer	[ˈkʌstəmə]	n. հաճախորդ
dazzling	[ˈdæzəlɪŋ]	a. շլացուցիչ, ապշեցուցիչ
dealer	[ˈdiːlə]	n. առևտրական
device	[dɪˈvaɪs]	n. սարք
dissatisfied	[ˌdɪsˈsætɪsfaid]	a. դժգոհ, չբավարարված
distort	[dɪˈstɔːt]	v. աղավաղել, ծոմոել
dry	[draɪ]	a. չոր
eagerly		adv. անհամբերությամբ
ear	[ɪə]	n. ականջ
excel	[ɪkˈsel]	v. գերազանցել, աչքի ընկնել
fair	[feə]	a. ազնիվ
female	[ˈfiːmeɪl]	n. կին
field	[fiːld]	n. դաշտ
fortune	[ˈfɔːtʃʊn]	n. բախտ
to make a fortune		հարստություն դիզել
glance	[glɑːns]	n. հայացք
at a glance		մի ականարկով, հայացքով
go away		հեռանալ
grass	[grɑːs]	n. խոտ
hard	[hɑːd]	a. պինդ, կարծր, կոշտ

hand	[hænd]	v. հանձնել
immediate	[ɪ'mi:diət]	a. շտապ, անհապաղ
immediately	[ɪ'mi:diətli]	adv. անմիջապես, ուղղակի, անհապաղ
impression	[ɪm'preʃən]	n. տպավորություն
indecent	[ɪn'di:sənt]	a. անպարկեշտ
influence	[ɪnfluəns]	n. ազդեցություն, v.
ազդել		
instability	[,ɪnstə'biləti]	n. անկայունություն
interrupt	[,ɪntə'rʌpt]	v. ընդհատել
intimate	[ɪntɪmət]	a. մտերմիկ, մոտիկ
jingle	[ˈdʒɪŋɡəl]	v. դողանջել
joyful	[ˈdʒɔɪfəl]	a. ցնծալից, երջանիկ
luncheon	[ˈlʌntʃən]	n. հանդիսավոր
նախաճաշ		
member	[ˈmembə]	n. անդամ
mental	[ˈmentəl]	a. մտավոր
mental asylum		հոգեբուժարան
mention	[ˈmenʃən]	v. նշել
miss	[mɪs]	v. կարոտել
mix	[mɪks]	v. խառնել
next to	[nekst]	կողքին
noted	[ˈnəʊtɪd]	a. նշանավոր,
հռչակավոր		
nude	[nju:d]	a. մերկ
offer	[ˈɒfə]	v. առաջարկել
outline	[ˈaʊtlam]	n. ուրվագիծ
pair	[peə]	n. զույգ
pay	[peɪ]	v. վճարել
portion	[ˈpɔ:ʃən]	n. մաս, բաժին
poor	[pɔ:]	a. աղքատ

pure	[pjʊə]	a. մաքուր, կատարյալ,
զուտ		
quit	[kwɪt]	v. դադարեցնել
recognition	[ˌrekəgˈnɪʃən]	n. ճանաչում
reflect	[rɪˈflekt]	v. արտացոլել
renowned	[rɪˈnaʊnd]	a. հռչակավոր,
սկանավոր		
ribbon	[ˈrɪbən]	n. ժապավեն
revolver	[rɪˈvɒlvə]	n. ատրճանակ
rule	[ru:l]	n. կանոն
as a rule		որպես կանոն
sale	[seɪl]	n. վաճառք
scissors	[ˈsɪzəz]	n. մկրատ
severe	[sɪˈvɪə]	a. խիստ
shock	[ʃɒk]	v. ցնցել
shoot	[ʃu:t]	v. կրակել
side by side	[saɪd]	կողք կողքի
spend	[spend]	v. ծախսել
spoiled	[spɔɪld]	a. փչացած
spotty	[ˈspɒti]	a. բծավոր, պուտ-պուտ
starry	[ˈstɑ:ri]	a. աստղալից, աստղագարդ
study	[ˈstʌdi]	v. ուսումնասիրել
suffer	[ˈsʌfə]	v. տառապել
surface	[ˈsɜ:fɪs]	a. մակերես, մակերևույթ
swallow	[ˈswɒləʊ]	v. կուլ տալ
texture	[ˈtekstʃə]	n. գործվածք
thin	[θɪn]	a. նիհար, բարակ
tropic	[ˈtrɒpɪk]	n. արևադարձ
unknown	[ʌnˈnəʊn]	a. անհայտ
wax	[wæks]	n. մեղրամոմ
worthless	[ˈwɜ:θləs]	a. անարժեք, անպետք

wrap

[ræp]

v. փաթաթել

LESSON 16

accept

[ək'sept]

v. ընդունել

again

[ə'gen]

adv. նորից, կրկին

agree

[ə'gri:]

v. համաձայնվել

announce

[ə'naʊns]

v. հայտարարել

apply

[ə'plai]

v. կիրառել

astonish

[ə'stɒnɪʃ]

v. զարմացնել

to be astonished

զարմացած լինել

attention

[ə'tenʃən]

ուշադրություն

author

[ˈɔ:θə]

հեղինակ

award

[ə'wɔ:d]

n. պարգև, մրցանակ,

v. պարգևել, շնորհել

awful

[ˈɔ:fəl]

a. սարսափելի

beast

[bi:st]

n. գազան

beggar

[ˈbegə]

n. մութացկան

besides

[bi'saɪdz]

adv. բացի դրանից, բացի

blade

[bleɪd]

n. խոտի ցողուն, ծիլ

bone

[bəʊn]

n. ոսկոր

bloom

[blu:m]

v. ծաղկել, փթթել

bold

[bəʊld]

a. համարձակ

brunch

[brʌntʃ]

n. ճյուղ

colleague

[ˈkɒli:g]

n. գործընկեր

complicated

[ˈkɒmplɪkətɪd]

a. բարդ

consist

[kən'sɪst]

v. բաղկացած լինել

congratulation

[kən,grætʃə'leɪʃən]

n. շնորհավորում,

շնորհավորանք

critic

[ˈkrɪtɪk]

n. քննադատ

curtain

[ˈkɜ:tən]

n. վարագույր

definition

[ˌdefɪ'nɪʃən]

n. սահմանում

dining-room		n. ճաշասենյակ
disastrous	[di'zɑ:stəs]	a. աղետալի
disband	[dis'bænd]	v. արձակել, ցրել, ցրվել
elude	[i'lu:d]	v. խուսափել, փախչել
emphasize	['emfəsaɪz]	v. շեշտել, ընդգծել
evident	['evidənt]	a. ակնհայտ, պարզ
exhibit	[ɪg'zɪbɪt]	n. ցուցադրել
exhibition	[,eksɪ'bjʃən]	n. ցուցահանդես
fall	[fɔ:l]	n. աշուն
find out		v. պարզել
fine	[faɪn]	a. գեղեցիկ, հոյակապ
follow	['fɒləʊ]	v. հետևել
fortunately	['fɔ:tʃənətli]	adv. բարեբախտաբար
a great deal of		adv. շատ
hang	[hæŋ]	v. կախել
health	[helθ]	a. առողջություն
heart	[hɑ:t]	n. սիրտ
hint	[hɪnt]	n. ակնարկ
homeless	['həʊmləs]	a. անտուն
idealize	[aɪ'diəlaɪz]	v. իդեալականացնել
indeed	[ɪn'di:d]	adv. անշուշտ
influence	['ɪnfluəns]	n. ազդեցություն, v. ազդել
invite	[ɪn'vaɪt]	v. հրավիրել
jo in		v. միանալ
last	[lɑ:st]	v. տևել
at last		adv. վերջապես
linear	['lɪniə]	a. գծային
major	['meɪdʒə]	a. գլխավոր
melancholy	['meləŋkəli]	n. մելամաղձություն, թախծոտ
memory	['meməri]	n. հիշողություն

migrate	[maɪˈɡreɪt]	v. գաղթել
modeling		n. ձևավորում
a number of		adv. մի շարք
in order to		adv. որպեսզի
patient	[ˈpeɪʃənt]	a. համբերատար
pay	[peɪ]	v. վճարել
puzzling	[ˈpʌzəlɪŋ]	a. շփոթություն, տարակուսանքի մեջ
		զգող
persistence	[pəˈsɪstəns]	n. համատևականություն, հաստատականություն
pocket	[ˈpɒkɪt]	n. գրպան
precise	[prɪˈsaɪs]	a. ճշգրիտ
pretty	[ˈprɪti]	a. գեղեցիկ
pretend	[prɪˈtend]	v. ձևացնել
prize	[praɪz]	n. մրցանակ
prompt	[prɒmpt]	v. հուշել
purchase	[ˈpɜːtʃəs]	n. գնում, v. գնել
radiance	[ˈreɪdiəns]	n. փայլ, շող, շքեղություն
rapid	[ˈræpɪd]	a. արագ
raw	[rɔː]	a. հում
recently	[ˈriːsəntli]	adv. վերջերս
resist	[rɪˈzɪst]	v. դիմադրել, ընդդիմանալ
revelation	[ˌrevəˈleɪʃən]	n. բացահայտում
rose	[rəʊz]	a. վարդագույն
satisfying	[ˈsætɪsfɑɪɪŋ]	a. բավարարող
several	[ˈsevərəl]	adv. մի քանի
starve	[stɑːv]	v. քաղցել, սովամահ լինել
straight	[streɪt]	a. ուղիղ
soon	[suːn]	adv. շուտով

such as		ինչպես օրինակ
take up		v. զբաղվել
therefore	['ðeəfɜː]	adv. ուստի
thin	[θɪn]	a. բարակ
top	[tɒp]	n. գագաթ, կատար
treatment	['triːtmənt]	n. բուժում
understand	[,ʌndə'stænd]	v. հասկանալ
unusual	[ʌn 'juːʒuəl]	a. անսովոր
upside down		adv. գլխիվայր շուր եկած, տակն ու վրա
useless	['juːsləs]	a. անօգուտ, զուր, անպետք
value	['væljuː]	v. գնահատել, արժեքավորել
vision	['vɪʒən]	n. տեսողություն, խորաթափանցություն
visitor	['vɪzɪtə]	n. այցելու
whether	['weðə]	արդյոք
wild	[waɪld]	a. վայրի

LESSON 17

abandoned	[ə 'bændənd]	a. լքված
adopt	[ə 'dɒpt]	v. ընդունել
amidst = amid		prep. մեջտեղ, միջև
aspiration	[,æspɪ'reɪʃən]	n. ձգտում, ցանկություն
commemorate	[kə'meməreɪt]	v. տարեդարձ նշել, հիշեցնել
comprehend	[,kɒmprɪ'hend]	v. հասկանալ, կռահել, ըմբռնել
comprehensive	[,kɒmprɪ'hensɪv]	a. բազմակողմանի
consistent	[kən'sɪstənt]	a. հետևողական, կայուն

conviction	[kən'vɪkʃən]	n. համոզմունք
corpse	[kɔ:ps]	n. դիակ
craft	[kra:ft]	n. արհեստ
dwelling	['dwelɪŋ]	n. կացարան, բնակարան, բնակավայր
exalt	[ɪg'zɒlt]	v. բարձրացնել, գովաբանել
extensive	[ɪk'stensɪv]	a. ընդարձակ, լայնատարած, մեծ
gifted	['gɪftɪd]	a. տաղանդավոր,
շնոփալի		
grain	[greɪn]	n. հատիկ
illuminator		n. լուսավորիչ
immortality	[ɪ'mɔ:təli]	n. անմահություն, հավերժություն
interpretation	[ɪn'tɜ:prə'teɪʃən]	n. մեկնաբանում, բացատրում
massacre	['mæsəkə]	n. կոտորած, ջարդ
notable	['nəʊtəbəl]	a. նշանավոր, ականավոր, կարևոր
parchment	['pɑ:tʃmənt]	n. մագաղաթ
pagan	['peɪgən]	a. հեթանոսական
profound	[prə'faʊnd]	a. խոր, խորիմաստ,
խելացի		
reflect	[rɪ'flekt]	v. արտացոլել
remote	[rɪ'məʊt]	a. հեռու, հեռավոր
scribe	[skraɪb]	n. գրիչ (հին ձեռագրեր արտագրող)
shipwreck	['ʃɪprek]	n. նավաբեկություն
shrine	[ʃraɪn]	n. աճյունափոս (բանաստեղծական)

		տաճար, սրբավայր, սրբություն
slaughter	['slɔ:tə]	ն. ջարդ, կոտորած
sonorous	['sɒnərəs]	ա. հնչեղ
sprout	[spraʊt]	վ. ծլել, բողբոջել, շիվեր
տալ		
swell	[swel]	վ. ուռչել, փքվել, վարարել
trait	[treit]	ն. բնորոշ, հատկանիշ
triumph	['traɪəmf]	ն. հաղթանակ, ցնծություն

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