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Волгоградский государственный архитектурно-строительный университет

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РУССКАЯ АРХИТЕКТУРА

RUSSIAN ARCHITECTURE

Учебное пособие



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Представлены оригинальные тексты на английском языке с поурочным англо-русским словарем, системой упражнений для развития навыков устной речи, грамматики и профессионального перевода.

Для студентов II курса дневного обучения по специальности «Архитектура».

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Unit 1. Early Russian Architecture

Exercise 1: read and translate the text. Use the list of words given below to help you with the text.

In early times wooden structures were favored in Russia, and in the “wooden age” it originated and developed certain basic forms, later to be echoed in masonry. Wooden and masonry architecture developed side by side, one stimulating and gratifying the love for verticality and slenderness, the other satisfying a yearning for massiveness, monumentality and lavish decoration in the expression of power and splendor. Western Europe knows relatively little of Russia’s architecture, especially the ancient wooden structures. The few remaining examples of them (now in Rostov, Kizhi and also in the museums of wooden buildings in Novgorod, Kostroma and Suzdal), testify to the skill and taste of builders in the composition and grouping of the architectural masses, the keen sense of proportion, expressiveness and silhouette, and the gift for merging and harmonizing the building proper with the landscape.

wooden - деревянный

structure - сооружение, постройка, здание

to favor - предпочитать

age - век

to echo - вторить, повторять

masonry - камень, каменный

to gratify - удовлетворять

slenderness - стройность, тонкость

yearning - сильное желание

massiveness - объемность, массивность

lavish - пышный, богатый, щедрый, обильный

power - мощь

splendor - величие, великолепие, блеск

to testify - свидетельствовать

skill - мастерство, умение

taste - вкус

architectural masses - архитектурные объемы

keen - острый, сильный

sense - чувство

expressiveness - выразительность

gift - дар, одаренность

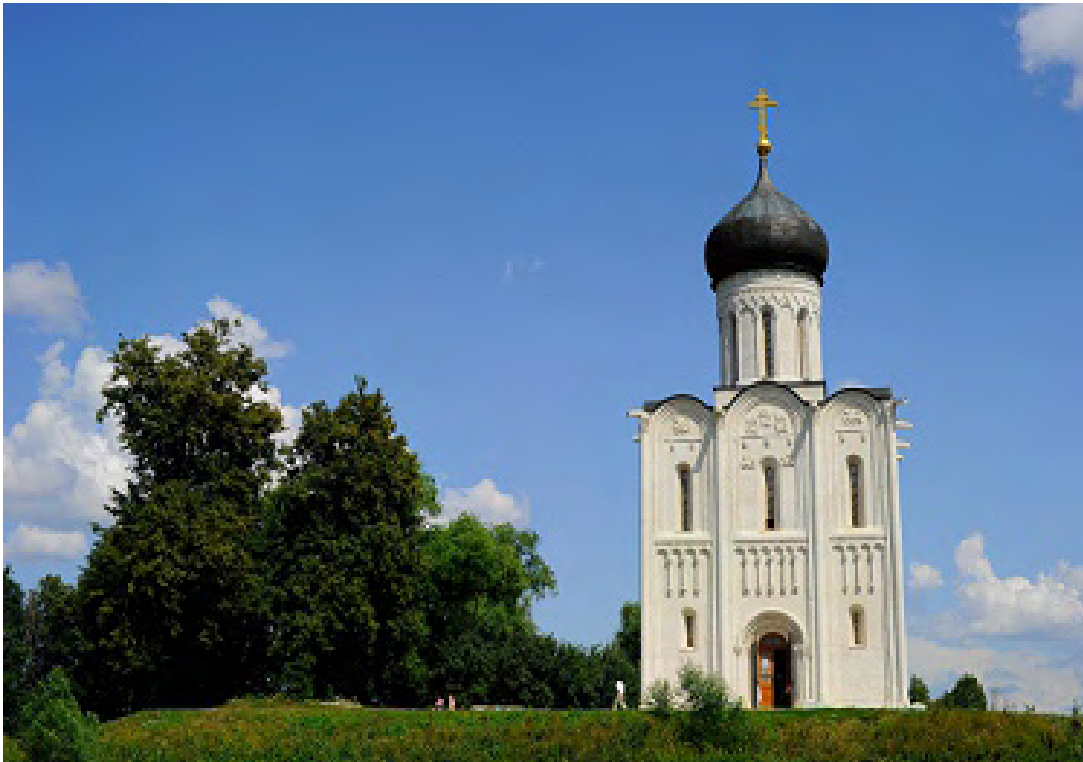
to merge - сливаться

to harmonize - гармонировать

landscape - ландшафт, окружающая местность

Unit 2. The Church of the Intercession on the Nerl

One of the best known Russian church buildings in the northern style is the Church of the Intercession on the Nerl (Pokrova na Nerli).



It is a symbol of medieval Russia, situated 13 km north-east of the ancient capital of Vladimir. The church was commissioned by Andrei Bogolyubsky. The exact construction date is unknown. According to some sources in the literature, it was built in 1165 to commemorate Andrei's son.

The monument is built in white stone, and has one dome and four columns in the interior. Its proportions are elongated on purpose to make its outline seem more slender, although this architectural solution made its interior too dark for holding divine services.

For centuries, the memorial church greeted everyone approaching the palace at Bogolyubovo. In spring, the area would be flooded, and

the church appeared as if floating on water. The church itself has not been touched by later generations; only the dome's shape has been slightly changed, and porch-galleries were added in the 12th-century, rebuilt in 18th-century and then demolished. The walls are still covered with 12th-century stone carving.

In 1992, the church was added to the UNESCO World Heritage List as part of the site White Monuments of Vladimir and Suzdal.

According to archeologists, it was much bigger in the twelfth century when it was built. Surrounded by an open gallery and mounted on a high knoll, it had a broad staircase leading up from the water. Today it stands alone in the midst of low, green meadows, the small lake below reflecting its chaste white walls and single dome.



In the 800 years of its existence it has undergone other changes. The old belfry is gone, the helmet-shaped dome has been replaced by a bulbous cupola, and in the process of repairs the rest of the roof was altered so that the square pedestal that held up the slender drum was covered over with sheet metal. And yet this church in its serene natural setting is one of the most poetic creations ever to come down to us out of the past.

It is not a large church, and fairly simple in plan, with the cubical basic structure usual for the North. But the familiar shapes have a new look, not so austere as the earlier Novgorod churches, nor yet so proud and imposing as those in Vladimir. It is light and graceful, and this is due in large part to the change in proportions. Each facade is

made up of three sections divided vertically by slender columns, and horizontally connected by a decorative band of blind arcading of the same white stone as the wall itself. This was the arrangement in Novgorod and Vladimir as well, but because the walls here lean very slightly inward, because the pillars, both those separating the wall sections and those in the frieze, are close together, because the horizontals in every part of the façade are visually broken up while the verticals are accentuated, the structure as a whole seems hardly to touch the ground. As for the roofing, it is vaulted, so that each of the vertical wall sections ends in a blind arch, with long narrow windows and small sculpted figures high up in the arch to break the monotony of the smooth white surface. Such are the details of the architecture; the illusion, however, is one of subtle harmony and effortless grace.

The builders of most of the Vladimir and Suzdal churches adopted the general features of the square plan, with three altar apses and the four columns supporting a flat cupola with its circular drum. Instead of the brick used so widely in Byzantine and Kievan churches they used cut stone; they also used carved stone embroideries uncommon in Byzantium.

Exercise 2: read and remember the words to help you with the text.

age - век

apse - апсида (алтарный выступ на восточной стороне храма)

arrangement - расположение, размещение

austere - строгий, простой (без роскоши, украшений)

belfry - колокольня

blind arcading - колончатый пояс, аркатурный фриз

blind arch - слепая, глухая арка (декоративная)

bulbous - луковичный

chaste - строгий, целомудренный

circular - круглый

cupola - купол

cut stone - тесаный камень

decorative band - орнаментальный пояс

dome - купол

drum - барабан

effortless - непринужденный

embroidery - украшение

existence - существование
expressiveness - выразительность
feature - черта, характерная особенность
flat - плоский
frieze - бордюр, фриз (decorative band)
gift - дар, одаренность
grace - грация
graceful - изящный
hardly - едва
helmet-shaped - в виде шлема
imposing - внушительный, представительный
inward - внутрь
keen - острый, сильный
knoll - холм
lavish - пышный, богатый, щедрый, обильный
narrow - узкий
pedestal - пьедестал
pillar - столб, опора
proportion - пропорция
repairs - ремонт
roof - крыша; roofing - покрытие, кровля
sense - чувство
serene - тихий, спокойный
setting - окружение, фон
sheet metal - листовогой металл
skill - умение, мастерство
slender - тонкий, стройный
slenderness - стройность, тонкость
smooth - гладкий, ровный
square - квадрат, квадратный
staircase - лестница
the Church of the Intercession - Храм Покрова на Нерли
to accentuate - подчеркивать
to alter - изменять
to carve - вырезать (из дерева), высекать (из камня)
to cover over - покрывать
to lead up - вести наверх
to lean - наклоняться
to mount - подниматься, взбираться
to reflect - отражать

to replace - заменять
 to separate - отделять
 slightly - слегка
 to support - поддерживать
 to touch - касаться
 to undergo - претерпевать
 uncommon - редкий, необычный
 vault - свод

Exercise 3: read and translate international words.

Form, architecture, to stimulate, verticality, massiveness, monumentality, decoration, museum, composition, proportion, silhouette, to harmonize, style, archeologist, gallery, cupola, process, pedestal, metal, natural, poetic, plan, cubical, façade, section, vertically, column, horizontally, decorative, to separate, frieze, visually, figure, monotony, detail, illusion, harmony, to adopt.

Exercise 4: match A with B (work in pairs).

English - Russian		Russian - English	
A	B	A	B
landscape	отражать	лестница	bulbous
belfry	пышный	стена	drum
frieze	сливаться	крыша	façade
feature	столб	купол	circular
lavish	церковь	узкий	vault
splendor	существование	окно	to adopt
embroidery	квадратный	свод	narrow
to merge	ландшафт	менять	roof
broad	фриз	фасад	brick
chaste	камень	холм	serene
to reflect	черта	барабан	staircase
square	колокольня	арка	wall
pillar	украшение	луковичный	wooden
existence	постройка	тихий	cupola
arrangement	расположение	принимать	window
structure	величие	кирпич	to alter
stone	строгий	деревянный	knoll
church	широкий	круглый	arch

Exercise 5: read and translate word combinations from the text.

Wooden structures, wooden age, basic forms, side by side, to be echoed in masonry, the love for slenderness, ancient structures, skill and taste of builders, keen sense of proportion, surrounded by an open gallery, chaste white walls, church building, architectural masses, leading up, old belfry, serene natural setting, poetic creation, lean inward, bulbous cupola, process of repairs, square pedestal, slender drum, sheet metal, austere shapes, slender columns, decorative band, blind arcading, hardly to touch the ground, vaulted roof, blind arch, long narrow windows, new look, decorative band, sculpted figures, smooth white surface, subtle harmony, effortless grace, square plan, general features, flat cupola, circular drum, cut stone, carved stone embroideries.

Exercise 6: read and translate the text “The Church of the Intercession on the Nerl”.

Exercise 7: supply attributes (from the text) for the following nouns.

Architecture, art, structure, style, gallery, staircase, wall, dome, column, pedestal, drum, stone, arch, window, building, surface, harmony, grace, features, plan, cupola, embroideries

Exercise 8: supply nouns (from the text) to go with the following adjectives.

Monumental, architectural, circular, sculptural, architectural, circular, elongated, vaulted, classical, austere, slender, bulbous, light, graceful, decorative, smooth, subtle, narrow, lavish, wooden, masonry, ancient

Exercise 9: supply direct objects (from the text) for the following verbs.

To develop, to design, to construct, to alter, to separate, to satisfy, to reflect, to break, to erect, to adopt, to support, to use, to carve

Exercise 10: supply prepositional objects (from the text) for the following.

A keen sense of . . . , to be echoed in . . . , the love for . . . , a yearning for . . . , to harmonize the building with . . . , to be surrounded by . . . , to be replaced by . . . , to be covered with . . . , to be made of . . . , to be divided by . . . , the details of . . .

Exercise 11: fill the gaps with proper words from the box. Translate the sentences.

Surface, pillars, circular, stone, features, simple, horizontals, hardly, bulbous, existence
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- 1) . . . separate the wall sections.
- 2) The . . . in every part of the facade are visually broken up.
- 3) Sculpted figures break the monotony of the smooth white . . .
- 4) The structure seems . . . to touch the ground.
- 5) Vladimir and Suzdal churches adopted the general . . . of the square plan.
- 6) Instead of the brick the builders used cut . . . and embroideries.
- 7) In the 800 years of its . . . the church underwent other changes.
- 8) The church is fairly . . . in plan.
- 9) The helmet-shaped dome has been replaced by a . . . cupola.
- 10) The four columns support a flat cupola with its . . . drum.

Exercise 12: write English equivalents from the text.

Деревянное зодчество, деревянные сооружения, церковное здание, чувство пропорции, открытая галерея, широкая лестница, луковичный купол, изящные колонны, строгие формы, сводчатая крыша, аркатурный фриз, архитектурные объемы, роскошное убранство, изящный барабан, белый камень, горизонтали и вертикали, орнаментальный пояс, резные украшения, длинные узкие окна, круглый барабан, плоский купол, общие черты, едва касаться земли, гладкая белая

поверхность, тонкая гармония, гармонировать здание с ландшафтом, претерпеть изменения, старая колокольня, состоит из, прервать монотонность, строгие белые стены, покрывать листовым металлом, новый вид, квадратный план, тесаный камень, знакомые формы

Exercise 13: remember the words in exercise 2; get ready to write a word test.

Unit 3. St Isaac's Cathedral

Built in the 19th century, St Isaac's is one of the finest cathedrals in Europe and a unique monument to Russian architecture, art and construction. Its ornamentation is an integral combination of various



forms of monumental art including sculpture, painting and mosaic.

St Isaac's Cathedral was the largest building of its time. It was built over a period of 40 years (from 1818 to 1858) by the architect Auguste Montferrand, who erected this magnificent cathedral

on the site of a smaller church. Named in honor of St Isaac the Dalmatian – a legendary monk – the cathedral was designed as an adornment to the city.

The great height of the building and its elongated main dome give the cathedral a restrained and defined appearance. It is 111.5 m long and 97.6 m wide. It was designed as a compact body surrounded by four grandiose Corinthian-column porticoes. The cathedral is surmounted by a high drum supporting a golden dome. Two sixteen-column and two eight-column porticoes at the western and eastern ends combine to give the whole edifice artistic completeness.

Both the exterior and the interior of the building are decorated with sculptural ornament. These various statues and sculptural groups soften the transition from the rectangular interior of the cathedral to the circular interior of the drum. The exterior sculpture forms an integral complex.

The elegance of the ornamentation, the flashing gold of the dome (21.8 m in diameter), the noble effect of the gray marble walls, the red granite of the monolithic columns and the high sculptural groups on the pediments have never ceased to be the subject of admiration.

Porphyry, black slate, lapis lazuli, malachite, colored marble, granite and other stones were used in the ornamentation of the cathedral giving the whole building a beautiful multicolored effect.

But this enormous building has none of the lightness and perfection of form that characterize many Russian churches. It's too big and overburdened with ornamentation. There is also a noticeable lack of proportion between the central massive dome and the smaller domes of the corners. But these shortcomings do not detract from the importance of St Isaac's Cathedral as an outstanding masterpiece of architecture.

Exercise 14: read and remember the words to help you with the text.

cathedral - собор

unique - уникальный

art - искусство

construction - строительство

fine - прекрасный

ornamentation - украшение

integral - нераздельный, неотъемлемый

various - различный

combination - сочетание, to combine - сочетать, комбинировать

to include - включать

sculpture - скульптура, sculptural - скульптурный

painting - живопись

mosaic - мозаика

to erect - возводить, строить

magnificent - великолепный

site - место, площадка
church - церковь
to name - называть
in honour – в честь
legendary - легендарный
monk - монах
adornment - украшение, to adorn - украшать
height - высота, high - высокий
elongated - удлинённый, to elongate - удлинять
dome - купол
restrained - сдержанный
defined - определённый
appearance - вид, внешность
wide - широкий
compact - небольшой
body - зд. корпус, здание
to surround - окружать
grandiose - грандиозный
portico - портик
to surmount - венчать
drum - барабан
to support - поддерживать, нести
western - западный
eastern - восточный
whole - целый
edifice - здание
completeness - целостность, завершенность
exterior - наружный, внешний, экстерьер
interior - внутренний, интерьер
to decorate - украшать, отделывать, decoration - украшение,
отделка, убранство
statue - статуя
group - группа
to soften - смягчать, soft - мягкий
transition - переход
rectangular - прямоугольный
circular - круглый, циркулярный
elegance – элегантность, изящество
to flash - сверкать

diameter - диаметр
to ennoble - облагораживать
effect – эффект, впечатление
marble - мрамор
granite - гранит
monolithic - монолитный
pediment - фронтон
to cease - переставать, прекращать
subject - предмет
admiration - восхищение, to admire - восхищаться
porphyry - порфир
lapis lazuli - ляпис лазурь
malachite - малахит
stone - камень
multi-colored - многоцветный
enormous - огромный
lightness - легкость, light - легкий
perfection - совершенство
to characterize - характеризовать
to overburden - перегружать
noticeable - заметный
lack - отсутствие
shortcoming - недостаток
to detract - умалять
outstanding - выдающийся
masterpiece - шедевр

Exercise 15: read and translate international words from the text.

Monument, architecture, cathedral, art, ornamentation, integral, combination, form, monumental, sculpture, mosaic, period, architect, legendary, design, compact, column, portico, exterior, interior, group, decoration, complex, elegance, effect, granite, monolithic, malachite, characterize, proportion, massive.

Exercise 16: read and translate family words from the text.

High – height; light – lightness; long – length – elongated; gold – golden; monument – monumental; architect – architecture –

architectural; ornament – ornamentation; sculpture – sculptural; legend – legendary; to combine – combination; to admire – admiration; to construct – construction; to notice – noticeable; soft – to soften; important – importance; art - artist – artistic; to surround – surrounded; perfect – perfection; to complete – completeness; to adorn – adornment.

Exercise 17: Find the opposite.

enormous	low
exterior	compact
high	unnoticeable
shortcoming	to continue
to cease	advantage
noticeable	short
wide	interior
long	narrow

Exercise 18: match A with B (work in pairs).

English – Russian		Russian - English	
A	B	A	B
unique	целостность	скульптура	painting
granite	восхищение	мозаика	sculpture
monk	собор	украшение	pediment
edifice	шедевр	живопись	elongated
dome	купол	совершенство	column
church	монах	выдающийся	to soften
cathedral	уникальный	удлинённый	perfection
rectangular	гранит	колонна	height
admiration	здание	фронтон	architect
lightness	церковь	смягчать	outstanding
completeness	прямоугольный	высота	portico
masterpiece	лёгкость	портик	mosaic
circular	круглый	архитектор	adornment

Exercise 19: Find the similar.

decoration shortcoming dome to build too big not big edifice beautiful lack adornment to cease wide high to include site appearance exterior interior	absence cupola to erect enormous building embroidery tall broad look outside place disadvantage to involve inside compact to stop ornamentation fine
--	---

Exercise 20: which word is the odd one?

- | | | | |
|----------------|---------------|--------------|------------|
| a) sculpture | architecture | painting | building |
| b) marble | column | granite | malachite |
| c) rectangular | circular | semicircular | high |
| d) compact | fine | magnificent | beautiful |
| e) enormous | big | great | small |
| f) adornment | ornamentation | shortcoming | decoration |
| g) construct | detract | erect | build |
| h) column | pediment | portico | sculpture |
| i) body | drum | building | edifice |
| j) surmount | surround | overburden | support |

Exercise 21: read and translate word combinations from the text.

Marble walls, elongated main dome, noticeable lack, integral combination, magnificent cathedral, restrained appearance, high drum, unique monument, monumental art, various forms, sculptural group, lightness and perfection of form, the elegance of ornamentation, artistic completeness, multicolored effect, rectangular interior, circular interior, colored marble, outstanding architectural monument, the great height, named in honor, legendary monk, compact body, golden dome, grandiose porticoes, Corinthian column, sixteen-column portico, the whole edifice, the flashing gold of the dome, monolithic columns, subject of admiration, black slate, overburdened with ornamentation, lack of proportion, detract from the importance.

Exercise 22: read and translate the text “St Isaac’s Cathedral”.

Exercise 23: write English equivalents from the text.

Величественный собор, уникальный памятник, прямоугольный интерьер, предмет восхищения, легкость и совершенство формы, небольшое здание, сдержанный облик, окруженный коринфскими портиками, высота здания, мраморные стены, круглый интерьер, сияющее золото купола, многоцветный эффект, художественная целостность, серые мраморные стены, единый комплекс, внешняя скульптура, скульптурные группы, смягчают переход, красный гранит, монолитные колонны, цветной мрамор, легендарный монах, красивейший собор, русская архитектура, различные формы монументального искусства, в течение сорока лет, украшение городу, удлиненный купол, названный в честь, коринфские колонны, высокий барабан, золотой купол, увенчан, русское искусство, заметное отсутствие пропорций, выдающийся шедевр.

Exercise 24: True or false?

- 1) St Isaac's Cathedral is a masterpiece of Gothic architecture.
- 2) The cathedral was erected by the great Russian architect Kazakov.
- 3) It was built in the 19th century.
- 4) It took fifty years to erect the magnificent architectural monument.
- 5) The ornamentation of the cathedral combines sculpture, painting and mosaic.
- 6) The edifice is surmounted by a golden cross.
- 7) Malachite was the only stone used in the decoration.
- 8) The compact body of the cathedral is surrounded by Corinthian-column porticoes.
- 9) The flashing gold of the dome is the subject of admiration.
- 10) There are none of the noticeable shortcomings of the structure.

Exercise 25: answer the questions (work in pairs).

- 1) Is St Isaac's Cathedral a unique monument to Russian architecture, art and construction?
- 2) What forms of the monumental art does the ornamentation of the cathedral combine?
- 3) When was it built?
- 4) Who erected this magnificent cathedral?
- 5) Whose honor was the cathedral named in?
- 6) What gives the cathedral a restrained and defined appearance?
- 7) What are the dimensions of the edifice and the dome?
- 8) What is the composition of the cathedral?
- 9) What is the interior and the exterior of the cathedral decorated with?
- 10) What has never ceased to be the subject of admiration?
- 11) Which stones were used in the ornamentation of the cathedral?
- 12) What are the shortcomings of the structure?
- 13) Do they detract from the importance of St Isaac's Cathedral as an outstanding architectural monument?

Exercise 26: remember the words in the box; get ready to write a word test.

noticeable, shortcoming, to detract, lightness, to cease, marble, elongated, cupola, dome, completeness, perfection, magnificent, sculpture, unique, integral, various, adornment, compact, restrained, portico, drum, to support, to surround, to surmount, defined, grandiose, to overburden, to erect, church, honor, painting, mosaic, to include, whole, artistic, to soften, black slate, colored, lack, flashing, elegance, high, pediment, admiration, enormous, outstanding, monolithic, granite, column, rectangular, circular, to decorate, edifice, site, monk, to design, art, combination, cathedral, masterpiece, architecture, architect, architectural, statue, transition, to form, golden, wall, porphyry, black slate, effect, importance

Unit 4. The Kazan Cathedral

The Kazan Cathedral – a masterpiece of the early 19th century Russian architecture – was built by Andrei Voronikhin.

The building of the Kazan Cathedral was completed in 1811 and took ten years. The cathedral stands with its north façade facing Nevsky Prospect. On either side of the building runs a monumental



semicircular colonnade of 96 Corinthian columns the outside wings of which end in grandiose portals. The southern and western entrances to the cathedral are similarly ornamented with six-columned porticoes with pediments and approached by broad staircases. The huge windows in the building and the fine semicircular

colonnade lend the whole edifice a restrained monumental character together with an unusual impression of lightness.

The cathedral layout is in the form of a Roman cross.

The cylindrical drum in the centre with its sixteen rectangular windows and its beautiful light cupola serves as the main vertical of the building and at the same time the central axis of the whole ensemble.

The cupola which is 17 m in diameter was the first in the history of world architecture to be made of metal.

The brick walls are faced in stone. This stone has also been used for all the exterior columns, pilasters, capitals and balustrades and for all the exterior bas-reliefs and ornamentation.

The internal ornamentation of the cathedral is sumptuous and impressive. Particularly fine are the 56 monolithic columns of pink Finnish granite and the mosaic floor of colored marble.

The Kazan Cathedral is a unique monument to the Patriotic War of 1812. It was here that great Russian soldier Mikhail Kutuzov was buried in 1813.

Exercise 27: be sure to remember the words from units 1 – 3.

Cathedral, masterpiece, column, church, circular, restrained, lightness, light, impression, rectangular, cupola, drum, vertical, whole, diameter, to face, stone, exterior, ornamentation, monolithic, granite, marble, coloured, unique, mosaic, brick.

Exercise 28: read and remember the words to help you with the text.

to complete - завершать, заканчивать

semi-circular - полукруглый полуциркульный

colonnade - колоннада

outside - внешний, наружный

wing - крыло

grandiose - грандиозный

portal - портал

entrance - вход

similarly - похоже, аналогично, сходно, одинаково

pediment - фронтон

to approach - подходить, подступать

huge - огромный

to lend - давать, придавать

layout - план, расположение
 cross - крест
 cylindrical - цилиндрический
 axis- ось
 pilaster - пилястра
 capital - капитель
 balustrade - балюстрада
 bas-relief - барельеф
 sumptuous - роскошный, пышный
 particularly - особенно
 to bury - хоронить, погребать
 Finnish - финский
 to serve - служить

Exercise 29: read and translate family words from the text.

Architect – architecture – architectural; impression – impressive;
 cylinder – cylindrical; centre – central; character – characterize; face
 – facing; north – northern; east – eastern; south – southern; west –
 western; color – colored; religion – religious; entry – entrance;
 complete –completion; usual – unusual; light-lightness.

Exercise 30: match A with B (work in pairs).

English – Russian		Russian - English	
A	B	A	B
masterpiece	крыло	легкость	unique
semi-circular	барельеф	вход	to lend
wing	барабан	балюстрада	similarly
pediment	план	колоннада	grandiose
staircase	южный	ось	lightness
broad	лестница	хоронить	entrance
huge	фронтон	наружный	colonnade
impression	шедевр	мозаика	outside
layout	впечатление	уникальный	balustrade
drum	служить	грандиозный	axis
bas-relief	полукруглый	придавать	western
serve	широкий	одинаково	to bury
southern	огромный	западный	mosaic

Exercise 31: find the similar (work in pairs).

Broad	huge
enormous	dome
cupola	interior
lend	wide
layout	give
exterior	plan
internal	outside

Exercise 32: find the opposite (work in pairs).

Usual	hollow
broad	exit
entrance	compact
huge	interior
light	unusual
outside	narrow
was completed	heavy
monolithic	was begun

Exercise 33: read and translate word combinations from the text.

Semi-circular colonnade; outside wings; southern entrance; six-columned porticoes; broad staircase; restrained character; impression of lightness; in the form of; Roman cross; rectangular windows; main vertical; light cupola; cylindrical drum; central axis; made of metal; brick walls; faced in stone; exterior bas-relief; monolithic columns; mosaic floor; coloured marble; early 19th century.

Exercise 34: read and translate the text “The Kazan Cathedral”.

Exercise 35: write English equivalents from the text.

Русская архитектура, начало 19 века, шедевр, Казанский Собор, было закончено, северный фасад, выходящий на Невский проспект, полуциркулярная колоннада, 96 Коринфских колонн, наружное крыло, западный вход, фронтон, широкая лестница,

огромные окна, сдержанный характер, впечатление легкости, расположение собора, в форме, римский крест, цилиндрический барабан, прямоугольные окна, прекрасный купол, главная вертикаль, центральная ось, 17 метров в диаметре, мировая архитектура, сделанный из металла, кирпичные стены, облицованы камнем, наружные колонны, наружный барельеф, 56 монолитных колонн, розовый финский гранит, мозаичный пол, цветной мрамор, уникальный памятник.

Exercise 36: true or false?

1. The Kazan Cathedral is a masterpiece of late 19th century.
2. It was built by Andrei Voronikhin.
3. The construction took 15 years and was completed in 1816.
4. The outside wings end in grandiose portals.
5. The entrances of the cathedral are similarly ornamented with six-columned porticoes.
6. They are approached by broad staircases.
7. The cathedral layout is in the form of the Greek cross.
8. The cylindrical drum serves as the main vertical of the building.
9. The cupola is 21 meters in diameter.
10. The brick walls are painted.
11. 56 monolithic columns are made of marble.
12. The mosaic floor is made of coloured marble.
13. Mikhail Kutuzov was buried here in 1813.

Exercise 37: fill the gaps with proper words from the box. Translate the sentences.

sumptuous; are faced; layout; wings; façade; a masterpiece; mosaic; bas-relief; vertical; lend; broad; in 1811
--

1. The Kazan Cathedral is . . . of Russian architecture.
2. It was completed . . .
3. The north . . . of the cathedral is facing Nevsky Prospect.
4. The entrances are approached by . . . staircases.
5. The outside . . . end in grandiose portals.
6. The huge windows . . . the building a restrained character.
7. The cathedral . . . is in the form of a Roman cross.

8. The cylindrical drum serves as the main . . . of the building.
9. The brick walls . . . in stone.
10. The stone has been used for exterior . . .
11. The internal ornamentation is . . . and impressive.
12. Coloured marble was used for . . . floor.

Exercise 38: make up 15 questions on the text (work in pairs).

Exercise 39: speak about the Kazan Cathedral.

Unit 5. The Russian Museum

Exercise 40: read and translate the text. Use the list of words given below to help you with the text.

The Russian Museum in St Petersburg is an integral part of the city and its cultural life. It is situated on Arts Square. The square itself gives an impression of magnificence and forms a remarkable architectural whole.

Arts Square was designed by the great early 19th century Russian architect Carlo Rossi. The Mikhailovsky Palace, which now houses



the Russian Museum, was built by Rossi between 1819-1825. The main building and the symmetrically placed side wings around the front court form the focal point of the whole architectural composition. Monumental iron railings separate the courtyard from the square. The central gateway with its four-sided pylons crowned with military paraphernalia completes the impressive magnificence of the whole building.

Particularly effective is the eight column portico with its high pediment decorated with stucco molding. The side wings are ornamented with Corinthian columns and a sculptural frieze with

bar-relief. Leading up from the main entrance is a broad staircase with bronze lions on either side to protect the peace of the house.

The elegance of the interior ornamentation echoes that of the exterior. The architect's plans were carried out by a large group of gifted Russian sculptors, painters, carvers, gilders and parquet fitters.

By 1840 Rossi had completed the whole ensemble of Arts Square. Grandeur and impeccable taste characterize the whole project.

Cultural - культурный

life - жизнь

square - площадь

magnificence - великолепие

remarkable - замечательный

whole - сущ. целое

to house - вмещать

front - передний

point - точка

court - двор

railing - ограждение

to separate - отделять

courtyard - двор

gateway - ворота

pylon - пилон

to crown - венчать

paraphernalia - символика, атрибутика

moulding - лепнина

frieze - фриз

either - обе

peace - мир, покой

to echo - вторить

to carry out - осуществлять, выполнять, реализовывать

gifted - одаренный, талантливый

sculptor - скульптор

carver - резчик по дереву

gilder - позолотчик

grandeur - великолепие, величие

impeccable - безупречный

taste - вкус

Exercise 41: read and translate words and word combinations from the text.

- | | |
|-------------------------------|----------------------------|
| 1. integral part | 11. courtyard |
| 2. Arts Square | 12. stucco moulding |
| 3. impression of magnificence | 13. crowned |
| 4. architectural whole | 14. symmetrically placed |
| 5. was designed | 15. broad staircase |
| 6. ornamented | 16. high pediment |
| 7. gifted gilders | 17. focal point |
| 8. elegance | 18. central gateway |
| 9. side wings | 19. main entrance |
| 10. iron railing | 20. interior ornamentation |

Exercise 42: write English equivalents from the text.

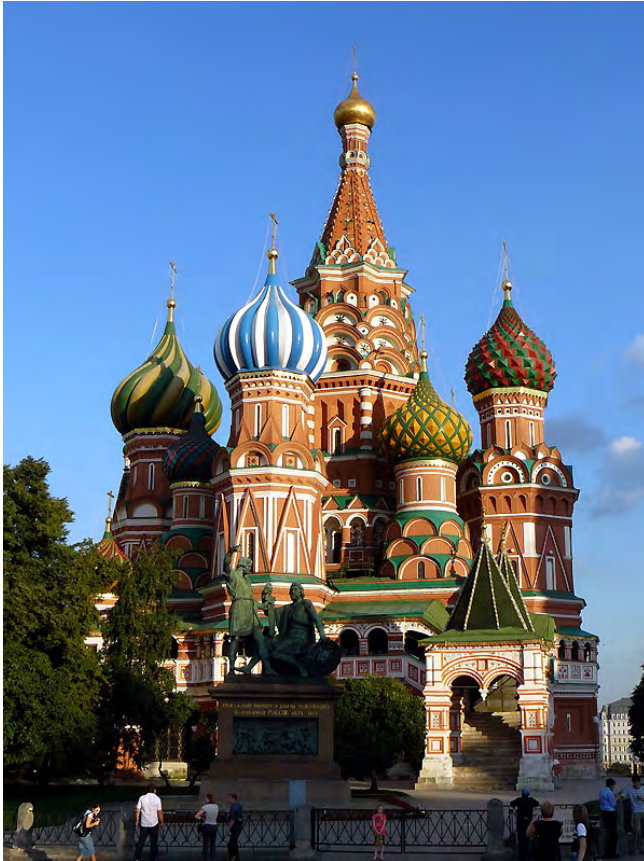
Русский музей, культурная жизнь, впечатление великолепия, был спроектирован, вмещает, симметрично расположенные, передний двор, архитектурная композиция, четырехсторонний пилон, военная символика, высокий фронтон, скульптурный фриз, широкая лестница, покой дома, были реализованы, художники, позолотчики, великолепный и безупречный вкус, боковые крылья, неотъемлемая часть, Площадь искусств, замечательное архитектурное целое, начало 19 века, главное здание, боковые крылья, образуют центральную точку, металлические ограждения, центральные ворота, восьмиколонный портик, украшенный лепниной, главный вход, бронзовые львы, элегантность отделки, одаренные скульпторы, резчики по дереву, укладчики паркета.

Additional Reading

Unit 6. St Basil's the Blessed Cathedral

The Church of St Basil's in Moscow is perhaps as unique in the field of masonry as is the Church of the Transfiguration on Kizhi Island in the field of wooden architecture. It is basically cross-shaped, the arms of the cross extending from a square centre. The

main church over which rises the central tower is covered with a tent-shaped roof and crowned with a gilt cupola. At each arm of the cross along the principal axis is an octagonal church. Four other secondary churches (two of square and two of irregular shape) are along the diagonal axis. All these elements are placed over a tall,



vaulted substructure – the typical lower story of the Russian wooden churches. The pyramidal belfry at the south-east corner is separate from the church. The plan and the general massing of the elements are unusual, not only in the accepted concept of church design but in the distribution of the main masses.

The main church is of stone and brick and covered with stucco. In the seventeenth century the entrance structure, originally white, was painted in variegated colors, the stairways were roofed over, the sheet iron covering of the cupola was replaced with tile, and the old belfry was replaced with present tent-roofed bell tower.

St Basil's embodies the characteristic architectural features of the wooden churches of north-east Russia, translated into masonry. The same method is used to form the transition from the massive base to a smaller octagon supporting the tent-shaped spire, surmounted by a small, bulbous cupola. The eleven steeples are banded together like an immense bundle of fantastically shaped plants. The eight cupolas dominated by the central pyramid are all of the same general silhouette, but are different in design, as if to single out each of the component churches in the complex. Some with their twisted, variegated shapes are reminiscent of oriental turbans, some are decorated with ribbed or interlacing designs, others are faceted, giving the appearance of pineapples. Still another has imbrications reminiscent of the aspen shingles of the wooden churches. All the

cupolas are bulbous and project beyond the diameter of the drum. This diversity of forms and decorative features is further heightened by the lavish use of colored tile.

Unit 7. The Structures of the Kremlin

Few places, except the Athenian Acropolis and the Roman Capitol, contain within a small area such a wealth of significant monuments of the nation's past as the triangular enclosure of the Kremlin. The Cathedrals are grouped around Cathedral Square, which has since the end of the fifteenth century been the heart of the Kremlin and its most picturesque spot.

On Cathedral Square, against the background of the huge bulk of the Grand Palace, stand the architectural monuments of medieval Moscow – edifices that have served as a starting point, a stimulus for the architectural activities of Moscow.

East of the main façade of the Grand Palace stands the Cathedral of the Annunciation and opposite this is the Archangel Cathedral. Behind the Palace of Facets the great dome of the Cathedral of the Assumption rises from among the cupolas and crosses of the surrounding churches.

The forms are austere, the masses restrained and heavy, the interior dimly lighted, and the vaulting almost lost in semidarkness. A faint light plays on the gold frames of the icons and on the moldings and carvings of the iconostasis.

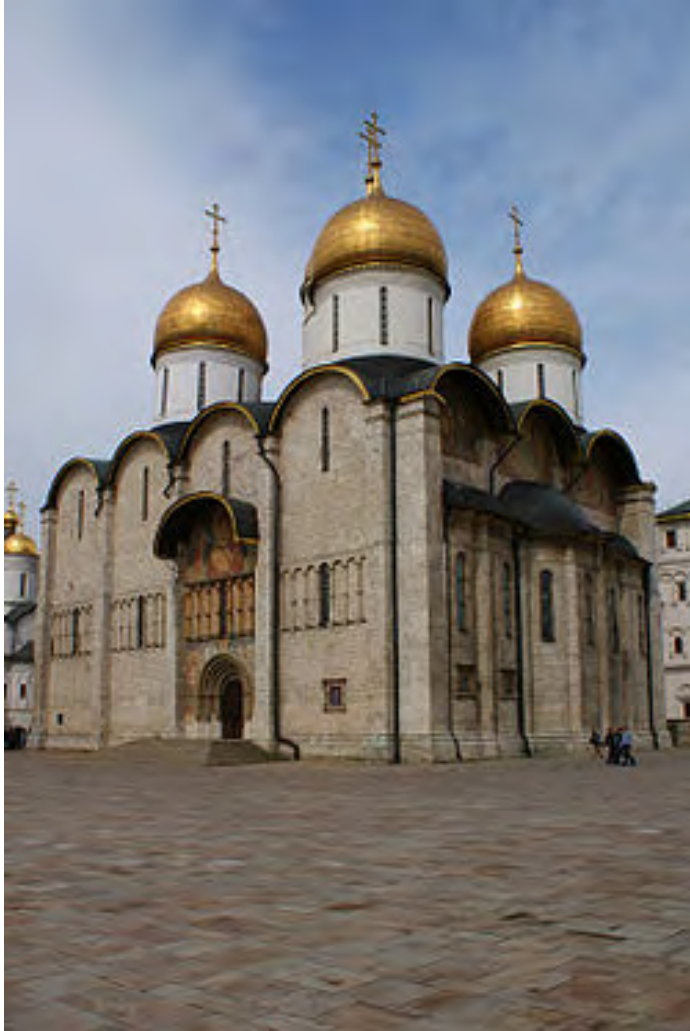
Unit 8. The Cathedral of the Assumption

The Cathedral of the Assumption of the Virgin is the most celebrated of the Kremlin churches. From the fifteenth century the Russian sovereigns were always crowned in this cathedral, the church metropolitans and the Moscow patriarchs are buried here. Its dimensions are rather small but it is so crowded with furnishings, frescoes and icons, from the floor to the cupola that its size is forgotten in the fullness of its contents.

The construction of the cathedral began in 1326 (in the reign of Grand Prince Ivan Danilovich Kalita) by Peter, the metropolitan of Moscow, who may therefore be called its founder. When the Italian architect Fioravanti was summoned by Ivan III to reconstruct the old

church in 1475, he was advised to go to Vladimir and study the Uspensky Cathedral, built in 1158.

Fioravanti visited not only Vladimir but also Rostov and Yaroslavl, where he became acquainted with the local masonry



cathedrals and churches. On the shores of the White Sea he saw many of the ancient wooden churches. On his return trip he visited Old Ladoga, with its twelfth-century churches, and undoubtedly passed through Novgorod and saw St Sophia Cathedral built in 1045-52. Thus the Italian architect had an opportunity to get first-hand information on Russian religious architecture and to grasp the essential features of the traditions.

The Moscow Cathedral completed in 1479, resembles its Vladimir namesake but is far from being a literal copy. The two cathedrals are of the same

width, but the one in Moscow is much longer; the Moscow Cathedral has five apses, the Vladimir – three. The vaulting of the Moscow Cathedral rests on six pillars, four of which – large circular columns – support the central cupola, which rests on a flat roof and is surrounded with four smaller cupolas. This very simple disposition produces a grandiose effect, and the massive pillars give an extraordinary stability without heaviness to the body of the cathedral. The influence of the Vladimir architecture is noticeable mainly in the façade, decorated at mid-height with a band of arcatures forming small niches that the architect used very successfully as window embrasures.

The plan of the Moscow Cathedral, the system of its vaulting, and the disposition of its five cupolas became in time traditional and in

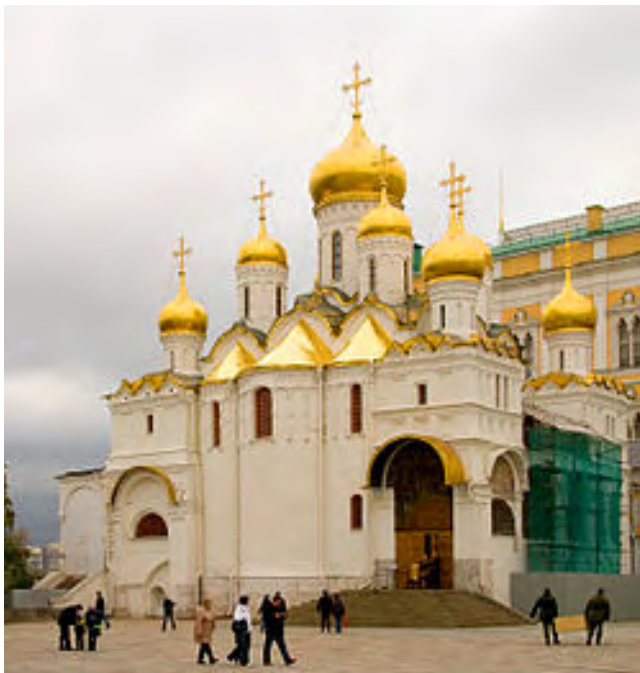
the sixteenth century served as a model for the Smolensky Cathedral in the Novodevichiy Convent in Moscow (1550) and in the Assumption Cathedral in the Trinity-Sergius Monastery (1585) of Sergiev Posad.

A few of the old frescoes can still be seen on the masonry partition separating the sanctuary from the nave. They are hidden by the high iconostasis, first built in 1482 and renovated in 1881-83, when it was covered with silver ornament.

The present smoke-gray wall coating probably did not exist in the sixteenth century. The interior of the cathedral was undoubtedly aglow with warm, bright colors and clear-cut, sharp outlines, recalling the churches of Yaroslavl.

Unit 9. The Cathedral of the Annunciation

The Cathedral of the Annunciation (Russian: Благовещенский собор, or *Blagoveschensky sobor*) is a Russian Orthodox church. It is



located on the southwest side of Cathedral Square of the Moscow Kremlin in Russia, where it connects directly to the main building of the complex of the Grand Kremlin Palace, adjacent to the Palace of Facets. It was originally the personal chapel for the Muscovite tsars, and its abbot remained a personal confessor of the Russian royal family until the early 20th century.

The Cathedral of the Annunciation was built by architects from Pskov in 1484-1489 as part of Grand Duke Ivan III plans for a large-scale renovation of the Moscow Kremlin. It was built on the spot of an older 14th-century cathedral of the same name, which had been rebuilt in 1416. This older cathedral in turn had replaced a previous wooden church from the 13th century that had fallen victim to the frequent fires in the Kremlin.

Construction work began using the existing foundations in 1484, and was completed in August 1489. A number of the early 15th-

century icons were re-used in the new building. Due to its proximity to the palace, the church was chosen by Ivan III to be his personal chapel, and a staircase connecting the church directly to his personal chambers in the palace was constructed. Initially, today's Annunciation Cathedral just three domes. After being badly damaged in a fire again in 1547, the then Grand Duke and (the first Russian Tsar) Ivan the Terrible began a restoration of the church, which was completed in 1564. Two additional domes were added on the western side. The building was surrounded by parvises from three sides, and four single-cupola side chapels were built over the arched parvises, each with a dome, so that the cathedral is now a total of nine domes. In 1572, the cathedral received an additional staircase on its south facade, later called "Grosnenski"), named after Ivan the Terrible (Russian for "Ivan Grozny").

Many of the church treasures were lost during the occupation of Moscow by the armies of the Polish–Lithuanian Commonwealth in 1612 at the close of the Time of Troubles. It was also damaged by the great Kremlin fire of 1737. During the French occupation of Moscow in 1812, the cathedral was used as a barracks and was mostly robbed. It was restored in 1815-1820. During the 1917 Russian Revolution, the cathedral was damaged during the fighting. Afterwards, it was closed by the Bolshevik regime. During the 1950s, along with the other surviving churches in the Moscow Kremlin, was preserved as a museum. After 1992, occasional religious services resumed, including a service on the Feast of the Annunciation, conducted by the Patriarch of Moscow. The church building underwent a restoration in 2009.

From the time of Ivan the Terrible's coronation as Tsar, the members of the royal family worshiped at the Annunciation Cathedral, got married and baptized their children there. Even after the relocation of the capital to St. Petersburg, the Annunciation Cathedral remained one of the most important churches in Russia.

Compared with the other two major Kremlin cathedrals, the Annunciation Cathedral has slightly smaller dimensions. It is also built in a more traditional style, as it was created by local architects from Pskov, rather than Italian expatriate architects. The most characteristic feature of the building is its nine golden domes, and roof with rich kokoshnik ornamentation in an ogive form.

The Cathedral was built of brick, with facades of white limestone that are dressed and decorated. There are entrances to the cathedral on the eastern and the southern side of the building, with fretwork influenced by Italian Renaissance architecture. The bronze doors are decorated with gold foil. Tourists enter the cathedral via the eastern staircase, while the southern staircase is the one added in 1570 by Ivan the Terrible. The relatively high entrance is due to the fact that the building was built on the raised base of its predecessor.

The interior of the cathedral consists of the central prayer area and several surrounding galleries, with the additions of side altars in the 16th century. The northern (facing towards the Palace of Facets) is the first gallery space, which is entered through the visitor entrance. This contains a famous Image of Edessa icon, attributed to the famous Russian icon painter, Simon Ushakov. The gallery is separated by a doorway from the main room, created in the 16th century by Italian architects using a striking azure blue color with gilt floral ornaments. The door wings are decorated with figures of ancient poets and philosophers (including Diogenes, Euripides, Plato and Homer).

The main vault of the cathedral has a large iconostasis, which includes icons of the 14th to 17th centuries, including the ones painted by Andrei Rublev, Feofan Grek and Prokhor, and 19th century, as well, particular on the middle tiers. The fifth (lowest) row is pieced by a silver door, behind which is the old staircase to the Tsar's personal chambers.

Throughout the interior, fragments of murals, painted by Theodosius (1508) and others (second half of the 16th, 17th and 19th centuries). These include various biblical themes, heroic figures among other Russian princes and grand dukes.

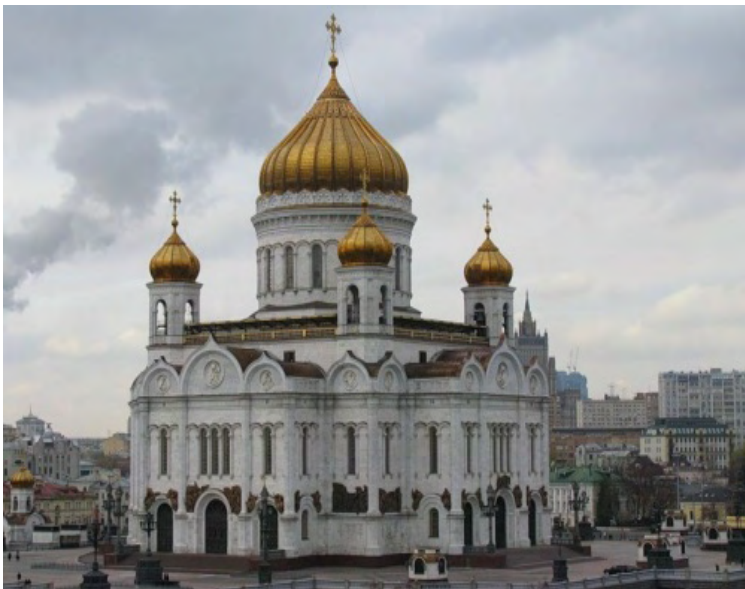
Also striking is the altar area of the floor, consisting of sheets of agate yellow-red jasper, which was brought from a cathedral in Rostov Velikiy in the 16th century and which may have originally come from Constantinople.

Behind the altar (where once the sacristy was located) a large silver reliquary containing the remains are of about 50 saints from different places in the Middle East was discovered in 1894.

Unit 10. The Christ the Savior Cathedral

On August 19, 2000, the restored Cathedral of Christ the Savior in Moscow, the largest cathedral in Russia, was consecrated. It was built more than half a century after Russia's 1812 victory over the French, and was in use for about the same length of time. Under the Soviets, this cathedral, Russia's largest, was destroyed in just one day. In its place, they planned to build a Palace of Soviets. After the Second World War, they built an outdoor swimming pool on the site of the cathedral. Donations funded its rebuilding in the late 20th century.

The Christ the Savior Cathedral is the largest of the Russian Orthodox Church, can accommodate up to 10,000 people. It was



conceived as a memorial to Russian victory over Napoleon armies. The construction of the cathedral in the style of the Greek-Byzantine basilicas began in the late 19th century and continued for about 20 years. The money for its construction was collected by subscription. The best specialists were

involved in the construction: famous artists painted the walls, the most talented sculptors created high-reliefs. In 1924, in the Soviet period, an idea was conceived of building in the place of the cathedral the Palace of Soviets in the form of a tall tower crowned with a statue of Lenin. By Stalin's order the cathedral was pulled down. The Palace of Soviets was never built and in the place of it an outdoor swimming pool emerged.

The Christ the Savior Cathedral was reconstructed in 1994 by the Moscow Government's decision. It was restored in just about every minute detail. Unlike the original cathedral, the new one now has a basement which houses the Transfiguration Church, the premises of the Holy Synod and the Ecclesiastical Academy, a hall for meetings of the Church Council, and a number of other premises.

An observation platform was also installed at the bell tower level. The main sacred objects in the Cathedral are the icon of the Nativity of Jesus Christ brought from Bethlehem, six authentic restored canvases of Russian painter V.P. Vereschagin and the authentic throne of His Holiness the Patriarch Tikhon in the main Sanctuary.

WORDLIST

accentuate - подчеркивать
admiration - восхищение, to admire - восхищаться
adornment - украшение, to adorn - украшать
age - век
alter - изменять
appearance - вид, внешность
approach - подходить, подступать
apse - апсида (алтарный выступ на восточной стороне храма)
architectural masses - архитектурные объемы
arrangement - расположение, размещение
art - искусство
austere - строгий, простой (без роскоши, украшений)
axis - ось
balustrade - балюстрада
bas-relief - барельеф
belfry - колокольня
blind arcading - колончатый пояс, аркатурный фриз
blind arch - слепая, глухая арка (декоративная)
body - зд. корпус, здание
bulbous - луковичный
bury – хоронить, погребать
capital - капитель
carry out - осуществлять, выполнять, реализовывать
carve - вырезать (из дерева), высекать (из камня)
carver - резчик по дереву
cathedral - собор
cease - переставать, прекращать

characterize - характеризовать
chaste - строгий, целомудренный
Church of the Intercession - Храм Покрова на Нерли
Church - церковь
circular - круглый, циркульный
colonnade - колоннада
combination - сочетание, to combine - сочетать,
комбинировать
compact - небольшой
complete - завершать, заканчивать
completeness - целостность, завершенность
construction - строительство
court - двор
courtyard - двор
cover over - покрывать
cross - крест
crown - венчать
cultural - культурный
cupola - купол
cut stone - тесаный камень
cylindrical - цилиндрический
decorate - украшать, отделывать, decoration - украшение,
отделка, убранство
decorative band - орнаментальный пояс
defined - определенный
detract - умалять
diameter - диаметр
dome - купол
drum - барабан
eastern - восточный
echo – вторить, повторять
edifice - здание
effect - эффект, впечатление
effortless - непринужденный
either - обе
elegance - элегантность, изящество
elongated - удлинённый, to elongate - удлинять
embroidery - украшение
ennoble - облагораживать

enormous - огромный
entrance - вход
erect - возводить, строить
existence - существование
expressiveness - выразительность
exterior - наружный, внешний, экстерьер
favor - предпочитать
feature - черта, характерная особенность
fine - прекрасный
flash - сверкать
flat - плоский
frieze - бордюр, фриз (decorative band)
front - передний
gateway - ворота
gift - дар, одаренность
gifted - одаренный, талантливый
gilder - позолотчик
grace - грация
graceful - изящный
grandeur - великолепие, величие
grandiose - грандиозный
granite - гранит
gratify - удовлетворять
group - группа
hardly - едва
harmonize - гармонизировать
height - высота, high - высокий
helmet-shaped - в виде шлема
house - вмещать
huge - огромный
impeccable - безупречный
imposing - внушительный, представительный
in honour - в честь
include - включать
integral - нераздельный, неотъемлемый
interior - внутренний, интерьер
inward - внутрь
keen - острый, сильный
knoll - холм

lack - отсутствие
landscape - ландшафт, окружающая местность
lapis lazuli - ляпис лазурь
lavish - пышный, богатый, щедрый, обильный
layout - план, расположение
lead up - вести наверх
lean - наклоняться
legendary - легендарный
lend - давать, придавать
life - жизнь
lightness - легкость, light - легкий
magnificence - великолепие
magnificent - великолепный
malachite - малахит
marble - мрамор
masonry - камень, каменный
massiveness - объемность, массивность
masterpiece - шедевр
merge - сливаться
monk - монах
monolithic - монолитный
mosaic - мозаика
moulding - лепнина
mount - подниматься, взбираться
multi-colored - многоцветный
name - называть
narrow - узкий
noticeable - заметный
ornamentation - украшение
outside - внешний, наружный
outstanding - выдающийся
overburden - перегружать
painting - живопись
paraphernalia - символика, атрибутика
particularly - особенно
peace - мир, покой
pedestal - пьедестал
pediment - фронто́н
perfection - совершенство

pilaster - пилястра
pillar – столб, опора
point - точка
porphyry - порфир
portal - портал
portico - портик
power - мощь
proportion - пропорция
pylon - пилон
railing - ограждение
rectangular - прямоугольный
reflect - отражать
remarkable - замечательный
repairs - ремонт
replace - заменять
restrained - сдержанный
roof - крыша; roofing - покрытие, кровля
sculptor - скульптор
sculpture - скульптура, sculptural - скульптурный
semi-circular - полукруглый полуциркульный
sense - чувство
separate - отделять
serene - тихий, спокойный
setting - окружение, фон
sheet metal - листовой металл
shortcoming - недостаток
similarly - похоже, аналогично, сходно, одинаково
site - место, площадка
skill - умение, мастерство
slender – тонкий, стройный
slenderness – стройность, тонкость
slightly - слегка
smooth - гладкий, ровный
soften - смягчать, soft - мягкий
splendor – величие, великолепие, блеск
square - квадрат, квадратный
square - площадь
staircase - лестница
statue - статуя

stone - камень
structure - сооружение, постройка, здание
subject - предмет
sumptuous - роскошный, пышный
support – поддерживать, нести
surmount - венчать
surround – окружать
taste - вкус
testify - свидетельствовать
touch - касаться
transition - переход
uncommon - редкий, необычный
undergo - претерпевать
unique - уникальный
various - различный
vault - свод
western - западный
whole - сущ. целое
whole - целый
wide - широкий
wing - крыло
wooden - деревянный
yearning - сильное желание

Supplement 1. Participle

Participle I имеет простую (**asking**) и сложные (**being asked, having asked, having been asked**) формы. В предложении выполняет функции определения и обстоятельства. В функции определения отвечает на вопрос *какой?* и переводится на русский язык причастиями на *-ащ, -ящ, -ущ, -ющ*. Например, **asking** – спрашивающий, **using** – использующий, **building** – строящий.

Participle II имеет только простую форму (**asked, built, written**). В предложении выполняет функции определения и обстоятельства. В функции определения отвечает на вопрос *какой?* и переводится на русский язык причастиями на *-енный, нный, -мый, -тый*. Например: **asked** – спрошенный, **used** – использованный, **built** – построенный.

Простые и сложные формы Participle

Participle I			Participle II	
Indefinite	Active	Passive	Основа стандартного глагола	as ked
	asking	being asked		
Perfect	having asked	having been asked		

Сложные формы Participle I переводятся на русский язык причастиями настоящего времени, деепричастиями совершенного вида или придаточными предложениями. Например:

The bridge **being built** across the Volga connects two banks of the river.

Мост, *строящийся (который строится)* через Волгу, соединяет два берега реки.

Being built of concrete the bridge can carry heavy trucks.

Так как мост построен (будучи построенным) из бетона, он выдерживает тяжелые грузовики.

Having built the bridge the workers started another project.

Построив мост, рабочие начали другой проект.

Having been built across the Volga the bridge connected two banks of the river.

После того как мост через Волгу был построен, он соединил два берега реки.

Независимый причастный оборот, который имеет собственное подлежащее, выраженное существительным или местоимением, переводится на русский язык придаточным предложением с союзами *так как, если, когда, после того, как* и др. Например:

The walls being made of bricks, the workers must plaster them.

Если (так как, когда) стены сделаны из кирпича, рабочие должны их штукатурить.

The walls having been plastered, the workers started painting them.

Когда стены были оштукатурены, рабочие начали красить их.

Если независимый причастный оборот стоит в конце предложения, то на русский язык он переводится

сложносочиненным предложением с союзами *a, причем, и, но*.
Например:

The walls were painted yellow, **the doors being painted brown**.

Стены были покрашены в желтый цвет, *а двери были покрашены в коричневый*.

Независимый причастный оборот всегда отделяется запятой.

Задание 1. Образуйте простые формы Participle I от следующих глаголов и переведите их на русский язык как определения:

to build, to grow, to think, to follow, to move, to contain, to produce, to use, to include, to offer, to enter, to get, to happen, to carry, to teach, to tell, to make, to begin, to keep, to divide, to return, to develop, to save.

Задание 2. Образуйте Participle II от следующих глаголов и переведите их на русский язык как определения:

to find, to send, to add, to change, to keep, to take, to save, to show, to develop, to receive, to leave, to equip, to divide, to arrange, to place, to make, to create, to see, to speak, to write, to draw, to include, to involve, to give, to consider.

Задание 3. Подчеркните правильное причастие в функции определения и переведите на русский язык:

living/lived people

moving/moved transport

designed/designing road

painted/painting walls

building/built bridge

changed/changing plans

developing/developed country

made/making work

completed/completing project

working/worked builders

used/using methods

broken/breaking walls

Задание 4. Прочитайте и переведите словосочетания, обращая внимание на причастия:

all developed countries; the road built two town; the plant producing machinery; the achieved results; the plan containing many details; the growing population of the country; the student attending all the lectures; the site divided into three parts; the new technology found this year.

Задание 5. Переведите следующие предложения на русский язык, обращая внимание на причастия и причастные обороты:

1. The new materials recommended for bridge construction were described in the article written by our professor.

2. Having built the new library building the construction team left the site.

3. Being built in a new way modern houses look better.

4. The design having been completed, they could start a new project.

5. The architect designing the new building of the City Hall uses modern materials and textures.

6. The walls covered with granite and marble were very impressive.

7. Built in the 19th century St Isaac's Cathedral is a masterpiece of Russian architecture.

8. The loaded heavy trucks were moving on the bridge made of reinforced concrete.

9. The electrical wiring installed in the office many years ago needs replacement.

10. The cracked walls of old buildings need restoring.

11. The equipment being installed, they started studying operation manual.

12. The developing countries have the lowest standard of living.

13. He was shocked by the news heard.

14. The soil conditions having been studied, the landscape architect proceeded to actual design.

15. A Japanese garden is emphasized by asymmetrical placement of rocks and sand.

Supplement 2. Gerund

Герундий – это неличная форма глагола, имеющая черты существительного и глагола, и всегда выражающая действие как процесс. Образуется добавлением окончания “-ing” к основе глагола. Например: designing – проектирование; planning – планирование; drawing – рисование.

Герундий употребляется после:

а) глаголов: to need, to resist, to deny, to avoid, to finish, to enjoy, to keep (on), can't stand, to stop, to give up, to go on, can't help, can't stop, to mind, to put off, to want, to suggest, to prefer, to admit, to appreciate, to adore, to postpone, to recall, *to begin, to try, to forget, to hate, to intend, to mean, to remember, to like, to love, to learn, to propose, to start* (после выделенных курсивом глаголов может употребляться также инфинитив);

б) глаголов с предлогами: to think of, to complain of, to dream of, to begin by, to save smb from, to look like, to finish by, to end by, to mean by, to thank smb for, to keep smb from, to feel like, to go in for, to excuse smb for, to help smb in, to fail in, to stop smb from, to prepare for, to use smth for, to succeed in, to look forward to, to insist on;

в) прилагательных (с предлогами) и причастий после глагола "to be": to be fond of, to be proud of, to be sure of, to be tired of, to be ashamed of, to be afraid of, to be ready for, to be sorry for, to be grateful for, to be famous for, to be right in, to be used to, to get used to, to be good at, to be bad at, to be clever at, to be pleased at, to be surprised at, to be interested in, to be excited about;

г) прилагательных "busy" и "worth (worthwhile)".

Формы герундия

	Active	Passive
Indefinite	writing	being written
Perfect	having written	having been written

Функции герундия в предложении

1. Подлежащее (переводится на русский язык существительным или инфинитивом). Например:

Designing is what the architect does. – *Проектирование* – это то, что делает архитектор.

Reading special magazines is important for an architect. – *Читать* специальные журналы – важно для архитектора.

2. Именная часть составного сказуемого (переводится на русский язык существительным или инфинитивом). Например:

His work is designing residential houses. – Его работа – *проектирование* жилых домов.

3. Дополнение

а) прямое (переводится на русский язык существительным или инфинитивом). Например:

The roof of the house needs repairing. – Крыша дома нуждается в *ремонте*.

б) предложное (переводится на русский язык существительным или придаточным предложением). Например:

He works in the architectural firm after graduating from the University. – Он работает в архитектурной фирме после *окончания* университета.

4. Определение (переводится на русский язык существительным или инфинитивом). Например:

I like your idea of facing the walls with granite. – Мне нравится твоя мысль *облицевать* стены гранитом.

5. обстоятельство (переводится на русский язык существительным с предлогом, деепричастием или придаточным предложением). Например:

After designing construction works begin. – После *проектирования* начинаются строительные работы.

Сложные формы герундия чаще всего переводятся придаточным предложением. Например:

We heard of the project having been approved yesterday. – Мы слышали, *что проект был утвержден вчера*.

Задание. Прочтите и переведите предложения, обращая внимание на герундий, его форму и функцию в предложении.

1. Building a bridge was a seven-month project.
2. Smoking is not allowed here.
3. They spoke about collaborating on the project.
4. His hobby is landscaping the gardens.
5. The floor and the ceiling need repairing.
6. He designed the park without investigating the site and soil conditions.
7. Seeing is believing.
8. He tried finding an excuse for the ill-designed bridge.
9. I am sorry for being late.

10. He began studying the site in April.
11. Everybody knows of his having been appointed to a new position.
12. He remembers having signed the contract.
13. They finished decorating the living-room last week.
14. Architectural science requires experimenting with space, shape, materials and textures.
15. They objected to facing the walls with sandstone.
16. Many historical monuments need restoring.
17. English people leave without saying "Good-bye".
18. They insisted on the question being reconsidered.
19. She is against being sent to the construction site.
20. We have some difficulty in solving this problem.
21. Builders use wood and plastics for making doors and windows.
22. He improved the report by changing the end.
23. After receiving good results they stopped experimenting.
24. The idea of building the bridge across the river belongs to the local authorities.
25. At the conference they discussed different ways of improving their work.
26. We were surprised at hearing his name among the winners.
27. The director was responsible for the work being finished in time.
28. Nothing could prevent him from proceeding to actual design.
29. The landscape architect gave up the idea of arranging a Japanese garden because of the soil conditions.
30. Professional interior designers start working from a scale drawing.
31. The interior designer thinks of using artificial lighting.
32. White and light colors have the effect of enlarging the space.
33. Black and dark colors have the effect of diminishing the space.
34. Landscape architecture is the science and art of modifying land areas according to a comprehensive, aesthetic plan.

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