Linguistic focus: Phonemes

The English alphabet: Where signs and sounds meet

Phonemes or the sounds of English

When you know a language you also know that the combination of single letters may help you to form different words. Thus, the letters $m, i, n, k$ can be combined to form two words as shown in the advertisement below.
The study of speech sound is called phonetics. To describe speech sounds, it is necessary to know each individual sound and how each sound differs from the others. This is not easy because when we speak we do not segment the sounds and pause between words. The lack of breaks between spoken words and individual sounds has often led to misperception of words (see for instance the original word form napron misperceived as an apron). Yet, if you know a language you will have no difficulty segmenting the continuous sounds of speech (Fromkin et al., 2003, p.191).

Phonology can be defined as the study of the distinctive sounds in a language. “Distinctive” means that the sound makes a difference in meaning and has communicative value. Different phonemes make contrasts in words. For example, a minimal pair is a set of different words consisting of all the same sounds except for one (e.g. fat and vat, pat and bat, three and tree).

Consonants are classified according to the following features:

1. **Place** (where: lips, teeth, alveolar ridge, nasal cavity, palate, ) of articulation
2. **Manner** of articulation (how the air flows through the oral cavity, i.e. with/without friction, blockage of the airflow, etc.)
3. **Voicing** (with vibration of the vocal cords -> voiced sounds; without vibration -> voiceless sounds).

Vowels are classified according to the following features:

1. Height
2. Rounding [ø, ɔ, u, o, ə, ɪ]
3. Tenseness [ tense vowels: i, e, a, o, u, ə, ɪ, ʊ, ɔɪ, ʌ] [lax vowels: ɪ, æ, ə, θ, ʊ, ɔ]

Fig. 1.14. shows the complete set of vowel and consonant sounds.

![Fig. 1.14.](image)

### 1.8.ACTIVITY

a. Read aloud the consonant sounds in the phonetic chart (Fig. 1.13.), then put them in the right place of the chart below (Fig.1.15.)
b. Find out and write down all the minimal pairs in the chart (Fig. 1.16.).

<table>
<thead>
<tr>
<th>I</th>
<th>i:</th>
<th>e</th>
<th>æ</th>
</tr>
</thead>
<tbody>
<tr>
<td>hit</td>
<td>tree</td>
<td>pen</td>
<td>flat</td>
</tr>
<tr>
<td>cup</td>
<td>laugh</td>
<td>mother</td>
<td>bird</td>
</tr>
<tr>
<td>look</td>
<td>you</td>
<td>not</td>
<td>door</td>
</tr>
</tbody>
</table>

Fig. 1.16.

1.9. ACTIVITY

a. Homophones: Look at the following ads. Can you think of other puns taken from advertising?
b. Look at the ads 1.17.-1.21. Can you explain the use of language and images by the advertisers?
a. Write the phonetic symbol for the first sound in each of the following words, then write the phonetic feature(s) they have in common:

- **play** /ˈplɛɪ/ - **became** /ˈbeɪkəm/;
- **to** /tuː/ - **does** /dəʊz/;
- **founded** /ˈfʌndəd/ - **Viewed** /ˈvɪvd/;
- **the** /θiː/ - **Thomas** /ˈθɔːməs/;
- **change** /ˈtʃeɪndʒ/ - **Germany** /ˈɡərəni/;
- **Saxons** /ˈsæksənz/ - **zoo** /zuː/;
- **Sure** /sʊər/ - **Jules** /ˈʒylz/;
- **continues** /kənˈtɪnuːs/ - **grandeur** /ˈɡrændʊr/;
- **many** /ˈmæni/ - **none** /nʌn/;
- **bring** /brɪŋ/ - **son** /sɒn/;
- **land** /lænd/ - **record** /ˈrɛkərd/;
- **when** /wɛn/ - **yellow** /ˈjeləʊ/;

b. Write the phonetic symbol for the last sound in each of the following words:

- **Fleece** /flɪs/ - **touch** /tʌtʃ/ - **change** /ˈtʃeɪndʒ/ - **arise** /əˈraɪz/ - **marks** /mɑːks/ - **English** /ˈɛnɡlɪʃ/ - **seventh** /ˈsevənth/ - **century** /ˈsɛntəri/ - **verify** /ˈvɜːrɪfaɪ/ - **following** /ˈfɒləʊɪŋ/ - **former** /ˈfɔːmər/ - **device** /dɪˈvɪs/ - **language** /ˈlændɪdʒ/ - **of** /ɒf/ - **runic** /ˈrʌnɪk/ - **with** /wɪð/.

c. Transcribe the following sentences in a phonemic (broad) transcription.

1. The Chapel was founded in 1446 by Sir William St Clair.
2. The Chapel is Gothic in style: you can tell this by the pointed arch shape of the windows.
3. It was intended to be a much larger cruciform building.
4. There are many wonderful carvings on the exterior of the Chapel.
5. The gargoyles served to ward off evil spirits.

g. Rewrite the transcriptions indicating the primary stress.

A. Art

ACTIVITY 1.10.

a. Cloze text. Complete the text with the appropriate words.

The Franks Casket

When it came ______ light in the nineteenth ______, this magnificent rectangular casket ______ being used as a family workbox at Auzon, France. Some time during ______ mysterious history it was dismantled and one end panel was ______ from the rest of the box. ______ piece was bequeathed to the Museo Nazionale del Bargello in Florence, and is represented here by a cast. The ______ panels were presented ______ the British Museum ______ one of its greatest benefactors, Sir Augustus Franks, after ______ the casket is named. It is also known as the Auzon casket.
The box is whalebone, richly carved on the and lid in high relief with accompanying texts in both the runic and Roman, and in Old English and Latin. Silver fittings attached to the casket, a handle, locks and hinges, were removed at some time in its history, leaving scars which mark their original positions. The front is divided two scenes: the left is derived from the Germanic legend of Weland the Smith, the right depicts the Adoration of the Magi, when the three wise men the newborn Christ, labelled 'mægi' in runes. The left-hand end the founders of Rome identified in the accompanying text as Romulus and Remus, the legend of twin brothers by a wolf. The back shows the capture of Jerusalem in AD 70 by the Roman Emperor Titus. This scene has an inscription in mixed languages and scripts. The right-hand end is difficult, but recalls a lost Germanic legend with a text partly in encoded runes. This appears to describe a person called Hos sitting upon the ‘sorrow-mound’. The panel in the lid shows another Germanic story about a hero named is shown defending a fortification from armed raiders.

Surprisingly, the main runic inscription on the front not refer to the scene it surrounds. It is a riddle in Old English the origin of the casket. It can be translated ‘The fish beat up the seas on to the mountainous cliff; the King of terror became sad when he swam onto the shingle.’ This is then answered with the solution ‘Whale’s bone.’ It tells us that the casket was from the bone of a beached whale.

The style of the carving, and dialect of the, show that the casket was made in northern England, probably in a monastery, and possibly for a learned patron. Made at a time when Christianity had not long been established in England, it a strong interest how the pagan Germanic past might relate to Christ’s message, and to the histories of Rome and Jerusalem.

![Image of the Ruthwell Cross](image)

**Fig.1.4. Romulus and Remus suckled by a she-wolf (Anglo-Saxon, around AD 700 Northumbria)**

**ACTIVITY 1.11.**

Rearrange the information in Texts A-B about the Ruthwell Cross deleting repetitions to make a coherent and cohesive passage.

**Ruthwell Cross**
Thought to date back to around AD 680, this magnificent cross is one of the most famous and elaborate Anglo-Saxon monumental sculptures. The ancient Ruthwell Cross stands some 18 feet high and is the focal point of the beautiful Ruthwell church, in Dumfriesshire. Featuring intricate inscriptions in both Latin and, more unusually for a Christian monument, the runic alphabet, the Ruthwell Cross is inscribed with one of the largest figurative inscriptions found on any surviving Anglo-Saxon cross.

The cross escaped ruin during the general destruction of religious artifacts that accompanied the early Reformation but in 1662 the General Assembly of the Church of Scotland ordered that all idolatrous monuments erected and made for religious worship had to destroyed and the cross was destroyed by Presbyterian iconoclasts in 1664. It was restored in 1818 by Henry Duncan and in 1887 moved to its current location in Ruthwell, where you can admire it encased in a specially built apse.

A New Testament lesson in stone
Two of the four faces are carved with New Testament scenes. Latin inscriptions describe the various panels. The south face has (from bottom to top): the Crucifixion; the Annunciation of the Virgin Mary; Jesus healing the man born blind; Mary Magdalene anointing Jesus’s feet; industrious Martha and contemplative Mary; and St John the Evangelist (this last was originally on top of the north face, but was reassembled incorrectly in 1823).

The north face has (from bottom to top): the flight of Mary, Joseph and Jesus from Egypt; St Paul and St Anthony breaking bread (symbolic of the spiritual nourishment of monastic life); Christ as the Judge of Righteousness; the Apocalypse Vision; St Matthew; and an eagle (symbol of Christ’s Resurrection and Ascension).

A poem in runes
The two other faces are carved with swirling vines with birds and animals eating the grapes, symbolising the Eucharist. Such designs are common on Northumbrian sculpture.

The vine scroll is surrounded by Anglo-Saxon runes (a twig-like alphabet). In 1840 these runes were deciphered as the text of an Old English poem, The Dream of the Rood, which tells the story of the
Crucifixion from the Cross’s point of view. One passage reads:

‘I raised the powerful king  
The lord of the heavens  
I dared not fall down ...  
They reviled us both together.  
I was all stained with blood  
Poured from the man’s side.’

ACTIVITY 1.12.

Canterbury Cathedral

Read the description of Canterbury Cathedral and answer the questions.

1. What are the most remarkable Gothic features of the cathedral?
2. What are the features characterizing its Romanic nature?
3. Could you describe the Romanic style of its exterior?
4. Which martyr is celebrated in the cathedral?
5. Where was the shrine of St. Thomas Becket located?
6. Which characters are represented on the capitals?
7. What can you admire on the chapel floor?
8. What do the typological windows report?
9. Who was the Black Prince?
10. Which style is the crypt?

Canterbury Cathedral is one of the oldest Christian churches in England and it continues to play a central role in English Christianity. Originally founded in 602 AD by St. Augustine, it still functions as the cathedral of the Archbishop of Canterbury, the leader of the worldwide Anglican Communion.

Canterbury was an important spiritual center ever since Augustine, but it became a major pilgrimage destination after the martyrdom of St. Thomas Becket in 1170 (familiar to most as the subject of Geoffrey Chaucer’s humorous Canterbury Tales).

The grandeur of the architecture reflects Canterbury’s historic and religious importance, as does the magnificent collection of medieval stained glass windows depicting miracles experienced at Thomas’ shrine, biblical scenes, prophets and saints.

The exterior of Canterbury Cathedral immediately impresses by its size. Viewed directly from the south, the abrupt change from Romanesque to Gothic is clearly evident - to the right (east) are round arches, blind arcades, and rough surfaces; to the left are the abundant pointed arches and pinnacles of the Gothic nave.
Fig. 1.4. Gothic southwest transept and tower (left) and Romanesque southeast transept and tower (right).

Decorating the Romanesque exterior are intertwined blind arches embellished with decoratively carved columns and figurative capitals, all of which date from Archbishop Anselm’s reconstruction around 1120. Many of the capitals are weathered beyond recognition, but others still clearly display proud Green Men and other interesting medieval characters.

1.5. Weathered Romanesque capital of a Green Man on the exterior of the southeast transept, 12th century

The main entrance is through the Gothic southwest porch, built in 1424-25 by Thomas Mapilton and 1455-59 by Richard Beke. There are some details to spot here, too - look for grinning faces and tiny symbols carved along the top.

The nave terminates at a great Gothic choir screen (pulpitum) at the top of a wide stairway. The pulpitum was built about 1455 by Richard Beke and originally had sculptures of Christ and the twelve apostles along with the shield-bearing angels and six kings that survive today.

East of the choir is the large Trinity Chapel, a level higher than the rest of the interior and surrounded by an ambulatory. It is reached by stone stairs on either side, which have been worn down from the feet (and sometimes knees) of centuries of pilgrims.

The Trinity Chapel was built specifically for the Shrine of St. Thomas, which stood here from 1220 to 1538, when it was destroyed on orders of King Henry VIII. It has been left empty and a single candle burns over the site of the shrine.
The floor of the Trinity Chapel, near the west end, has a set of interesting **inlaid marble roundels** representing the signs of the zodiac, months of the year, virtues and vices. These were added in the early 13th century to embellish the shrine. They are badly worn today, but many can still be identified.

The ambulatory around the Trinity Chapel is home to some of the most interesting and accomplished **stained glass** in Canterbury Cathedral. Most of the glass is original, ranging in date from about 1180 to 1220, but there were significant restorations (and replacements) made in the 19th century.

Circling around the ambulatory are a total of eight windows depicting the **Miracles of St. Thomas Becket**. The first window, in the north ambulatory, depicts some of the events leading to his martyrdom, but the rest tell stories of ordinary people who experienced miracles by praying to the saint or visiting his shrine. The narratives depicted in these windows provide a fascinating glimpse into medieval life, particularly its most common illnesses and accidents. Many scenes take place around Thomas’ tomb, which is shown in its original position in the crypt. It was only after the Trinity Chapel and its windows were completed that his relics were moved to the new shrine.

The far east end of the cathedral is occupied by an apse chapel known as the **Corona** (“crown”), because it once housed the relic of St. Thomas’ head. Here there are two more medieval windows of interest: the Tree of Jesse and the Redemption Window. Both date from about 1200. Two more **typological windows**, equally fascinating, survive in the north choir aisle. They are earlier than the Becket Windows, dated to about 1180.

Another notable feature of the ambulatory are its many tombs of archbishops and royals. The most famous of these is the **Tomb of the Black Prince** (1330-76), topped with a bronze chainmailed effigy of the knight, in the south ambulatory. It’s not clear how he got his romantic nickname; his contemporaries knew him as Edward of Woodstock, Prince of Wales. He was the eldest son of a king (Edward III) and the father of a king (Richard II), but was never king himself because he died before his father.

The massive **crypt** beneath the east end of the cathedral is one of the most fascinating parts of the building. Built under Archbishop Anselm in the early 1100s, it still has extensive Romanesque murals and exquisitely carved columns and capitals.

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**Fig.1.6. The plan of Canterbury Cathedral**

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**Early Gothic in England**
The new Gothic style emerging in France was rapidly taken up in England. It was used in two highly important buildings: Canterbury Cathedral and Westminster Abbey, where royal coronations took place. English Gothic buildings often include plant decoration, adding to the tree-like effect of the interiors. At York Minster, the stone ‘pendants’ suspended from the canopies above the seats in the walls of the chapter house are carved with botanically accurate leaves that seem to burst into life.

In the later Middle Ages, creativity in Gothic architecture shifted from cathedrals to parish churches. Many small churches serving local communities were built according to the latest fashion or refurbished in the style. Parish churches across Europe still display the great variety and inventiveness of medieval architects and stonemasons working within a shared family of Gothic styles.

Rosslyn Chapel
Rosslyn Chapel is considered one of the most mysterious places in Scotland, especially with the current gloat of books purporting to show how hidden secrets lurk within every crack of stone at this venerated place. The
exquisite carvings are some of the best in the whole of Europe, and portray scenes not found in any other 15th century chapel. It has become a kind of Mecca to those interested in the mysteries of life, and contains many carvings relevant to biblical, masonic, pagan and Knights Templar themes.

Fig.1.8. Green Man

Founded in 1446, as the Collegiate Church of St Matthew, Rosslyn Chapel today attracts visitors from far and wide, drawn by its unique and mysterious carvings and the beauty of its setting. The chapel took some 40 years to be completed and its ornate stonework and mysterious symbolism have inspired - and intrigued – artists and visitors ever since. Today, there are countless theories, myths and legends associated with the Chapel, many of which are impossible to prove or disprove conclusively. As a matter of fact, Rosslyn's stone carvings are encrusted with dubious stories. One holds that a plant resembling maize, carved over an arch near the crypt, is proof that a Scotsman discovered the New World decades before Columbus and returned with this uniquely American crop. In reality, the cornhusks are probably bundled wheat, in keeping with the carvings' agrarian themes. But any sort of ambiguity is fuel for conspiracy theorists. Even the most outlandish story will persist so long as it meets two conditions: The theory has an ardent spokesman, and it's impossible to definitively disprove.

The east end of Rosslyn Chapel sits under 13 crisscrossing arches that run the length of the room from north to south. While plenty of Gothic cathedrals feature a similar architectural flourish, the Rosslyn arches have a distinct feature: small sandstone cubes that protrude at regular intervals, like teeth. There are 213 cubes in all, 17 or 18 per arch. Each one bears a geometric pattern—a diamond, a rosette, an inverted circle.

Fig.1.9. Arches with cubes

It is supposed that the symbols form a 500-year-old code bequeathed by the chapel's founders and the angels are the key to deciphering it.
The chapel has played the part in many theories of mystical relevance, the chapel undoubtedly has a strong atmosphere. The chapel has been described as a 'Tapestry in Stone' it has some of the most impressive stone carving in Scotland if not Europe, especially the **Apprentice Pillar**. This pillar is said to have been carved by an apprentice to the master mason. The master went to Rome to seek inspiration for carving. When he returned, he found that his ambitious apprentice had completed the pillar, and made an exquisite masterpiece out of it. Enraged he is said to have struck him dead on the spot in a fit of jealousy. Whether this is pure myth or based on a real event is not known. According to some sources the Bishop of St Andrew is supposed to have obtained the popes permission to delay the consecration of the building because a violent deed had taken place. The story may have its basis in the legend of Hiram Abif and other aspects of Masonic thought and ritual.

![Fig. 1.10. Apprentice Pillar](image)

One of the carvings within the chapel shows a young man with a cut in his forehead, it is said to depict the murdered apprentice (Fig.1.11).

![Fig.1.11. The murdered apprentice](image)

This carving is in fair condition and the facial expression suggests that it is intended to show the last grimace of death. The wound, from left to right, on the forehead is clear.

The Prince of Orkney was undoubtedly involved in the Order of the Knights Templar. The Templars have become embroiled in many legends of mystical significance. They were supposed to have in their possession the Holy Grail, and it has been surmised that the chapel is the hiding place for this and other religious treasures, including a fragment of the holy rood, the cross of the crucifixion. The vault, unopened for centuries is the suggested repository for these items. The vault actually contains the remains of the Sinclair
ancestors, interred in full armour as was customary until one of their wives objected to the practice in the 1700s.

The chapel is also said to be a representation of Solomon's Temple, and is said to hold encoded secrets to those who are willing to work them out. Another legend suggests that if you stand on a particular step within the castle and blow a horn a treasure will be revealed, Rosslyn, it has been suggested, is the treasure.

Some of the carvings within the chapel suggest that there was an early contact with the New World 200 years before the 'discovery' of America by Columbus. The carvings depict what is thought to be an American Cactus and Indian Sweetcorn, things that should not have been known when the chapel was created. Perhaps the Templars, who travelled far and wide discovered America before Columbus.

There have been numerous sightings of phantom monks in and around the chapel. One curator is said to have witnessed a ghostly monk praying at an alter in the crypt, surrounded by four guardian knights. In other sightings a monk dressed in grey, and one dressed in black have been seen inside and outside the chapel on a number of occasions. Curators have also heard mysterious noises when there was nobody about to account for them.

Some people have had strange experiences in the dark atmospheric crypt of the chapel, one person felt a mysterious wind come from nowhere while alone in the crypt.

A curious legend suggests that when one of the descendants of the Prince of Orkney dies the whole of the chapel appears as if it is on fire, Sir Walter Scott wrote about the phenomena in his Lay of the Last Minstrel. Strange lights have been seen witnessed around the chapel more recently.

**ACTIVITY 1.14.**

a. Search for photos and pictures of Rosslyn Chapel and write captions under each of them.
b. Who were the Knights Templar?

**ACTIVITY 1.15.**
17th-CENTURY PAINTINGS

18th- to Early 20th-CENTURY PAINTINGS

AUDIO TOUR

60-MINUTE TOUR

THE NATIONAL GALLERY

ANTENNA INTERNATIONAL
ACTIVITY 1.16.

The Courtauld Gallery Collection: Paul Gauguin
SUMMER SHOWCASE

LATES

Collecting Gauguin
Samuel Courtauld in the ‘20s

Thursday
4 July and
1 August
Until 21.00

THE COURTAULD Gallery

80 YEARS OPNING TO ART
Picasso Prints: The Vollard Suite

The prints were made when Picasso was involved in a passionate affair with his muse and model, Marie-Thérèse Walter, whose classical features are a recurrent presence in the series. They offer an ongoing process of change and metamorphosis that eludes any final resolution. Picasso gave no order to the plates nor did he assign any titles to them. Picasso kept the plates open-ended to allow connections to be freely made among them, yet certain thematic groupings can also be identified.
The predominant theme of the Vollard Suite is the Sculptor’s Studio (46 etchings), which deals with Picasso’s engagement with classical sculpture. At this point he was making sculpture at his new home and studio, the Château de Boisgeloup outside Paris. The etchings of his young model, Marie-Thérèse, represent a dialogue alternating between the artist and his creation and between the artist and his model. Various scenarios are played out between the sculptor, the model and the created work. Among them is the classical myth of Pygmalion in which the sculptor becomes so enamoured of his creation that it comes to life at the artist’s touch. Classical linearity and repose within the studio also alternate with darker, violent forces. The latter are represented by scenes of brutal passion and by the Minotaur (15 etchings), the half-man, half-animal of classical myth, which became central to Picasso’s personal mythology. Picasso in a spirit of competitiveness tips his cap to his great predecessors, Rembrandt and Goya. The series concludes with three portraits of Vollard himself, made in 1937.

For the first time the etchings will be displayed alongside examples of the type of classical sculpture and objects that Picasso was inspired by, something which the British Museum is in a unique position to do. As well as this, Rembrandt etchings, Goya prints and Ingres drawings from the Prints and Drawings collection will also be displayed as their influence can be seen in some of Picasso’s works.

The Vollard Suite takes its name from Ambroise Vollard (1866-1939), the greatest avant-garde Paris art dealer and print publisher of his day, who gave Picasso his first Paris exhibition in 1901. In exchange for some pictures, Picasso produced for Vollard a group of 100 etchings between 1930 and 1937. The mammoth task of printing some 310 sets, plus three further sets on vellum, was completed by the Paris printer Roger Lacourière in 1939. Vollard’s unexpected death in a car accident that year, followed by the outbreak of the Second World War, delayed the distribution of the Vollard Suite until the 1950s by the dealer Henri Petiet who had purchased most of the prints from the Vollard estate. The set acquired by the British Museum comes directly from the heirs of Henri Petiet and so has an impeccable provenance, having never been shown in public before, and is in pristine condition.

3 May – 2 September 2012 Room 90 - Admission free
This exhibition of Pablo Picasso’s most celebrated series of etchings, The Vollard Suite, will be the first time a complete set has been shown in a British public institution. The Vollard Suite comprises 100 etchings produced by Picasso between 1930 and 1937, at a critical juncture in Picasso’s career. This exhibition celebrates the recent acquisition of these etchings, thanks to the extraordinary generosity of Hamish Parker. It is the only complete Vollard Suite held by a public museum in the UK.

ACTIVITY 1.18.

The Story Behind Banksy

On his way to becoming an international icon, the subversive and secretive street artist turned the art world upside-down

Banksy melds street-fighting passion and pacifist ardor in his image of a protester whose Molotov cocktail morphs into a bouquet. (Pixelbully / Alamy)

By Will Ellsworth-Jones

Smithsonian Magazine February 2013

When Time magazine selected the British artist Banksy—graffiti master, painter, activist, filmmaker and all-purpose provocateur—for its list of the world’s 100 most influential people in 2010, he found himself in the company of Barack Obama, Steve Jobs and Lady Gaga. He supplied a picture of himself with a paper bag (recyclable, naturally) over his head. Most of his fans don’t really want to know who he is (and have loudly protested Fleet Street attempts to unmask him). But they do want to follow his upward trajectory from the outlaw spraying—or, as the argot has it,
“bombing”—walls in Bristol, England, during the 1990s to the artist whose work commands hundreds of thousands of dollars in the auction houses of Britain and America. Today, he has bombed cities from Vienna to San Francisco, Barcelona to Paris and Detroit. And he has moved from graffiti on gritty urban walls to paint on canvas, conceptual sculpture and even film, with the guileful documentary Exit Through the Gift Shop, which was nominated for an Academy Award.

The Barton Hill district of Bristol in the 1980s was a scary part of town. Very white—probably no more than three black families had somehow ended up there—working-class, run-down and unwelcoming to strangers. So when Banksy, who came from a much leafier part of town, decided to go make his first foray there, he was nervous. “My dad was badly beaten up there as a kid,” he told fellow graffiti artist and author Felix Braun. He was trying out names at the time, sometimes signing himself Robin Banx, although this soon evolved into Banksy. The shortened moniker may have demonstrated less of the gangsters’ “robbing banks” cachet, but it was more memorable—and easier to write on a wall.

Around this time, he also settled on his distinctive stencil approach to graffiti. When he was 18, he once wrote, he was painting a train with a gang of mates when the British Transport Police showed up and everyone ran. “The rest of my mates made it to the car,” Banksy recalled, “and disappeared so I spent over an hour hidden under a dumper truck with engine oil leaking all over me. As I lay there listening to the cops on the tracks, I realized I had to cut my painting time in half or give it up altogether. I was staring straight up at the stenciled plate on the bottom of the fuel tank when I realized I could just copy that style and make each letter three feet high.” But he also told his friend, author Tristan Manco: “As soon as I cut my first stencil I could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. They’ve been used to start revolutions and to stop wars.”

By 1999, he was headed to London. He was also beginning to retreat into anonymity. Evading the authorities was one explanation—Banksy “has issues with the cops.” But he also discovered that anonymity created its own invaluable buzz. As his street art appeared in cities across Britain, comparisons to Jean-Michel Basquiat and Keith Haring began circulating.

Banksy’s first London exhibition, so to speak, took place in Rivington Street in 2001, when he and fellow street artists convened in a tunnel near a pub. “We hung up some decorators’ signs nicked off a building site,” he later wrote, “and painted the walls white wearing overalls. We got the artwork up in 25 minutes and held an opening party later that week with beers and some hip-hop pumping out of the back of a Transit van. About 500 people turned up to an opening which had cost almost nothing to set up.”

In July 2003, Banksy mounted “Turf War,” his breakthrough exhibition. Staged in a former warehouse in Hackney, the show dazzled the London art scene with its carnival-atmosphere display, which featured a live heifer, its hide embellished with a portrait of Andy Warhol, as well as Queen Elizabeth II in the guise of a chimpanzee.

Late that year, a tall, bearded figure in a dark overcoat, scarf and floppy hat strolled into Tate Britain clutching a large paper bag. He made his way to Room 7 on the second level. He then dug out his own picture, an unsigned oil painting of a rural scene he had found in a London street market. Across the canvas, which he had titled Crimewatch UK Has Ruined the Countryside for All of Us, he had stenciled blue-and-white police crime-scene tape.
II. LIST OF LINKS TO AUDIO/VIDEO FILES

1. LITERATURE
   
a. [https://www.youtube.com/watch?v=s37yJ_nB7Nc](https://www.youtube.com/watch?v=s37yJ_nB7Nc) (da Vinci Code: fact or fiction? From 1:00 to 13:00)

2. ART
   
a. [https://www.youtube.com/watch?v=vVXnVKBGHG8](https://www.youtube.com/watch?v=vVXnVKBGHG8) (Franks casket)
   b. [https://www.youtube.com/watch?v=BXoH_SiRU-8](https://www.youtube.com/watch?v=BXoH_SiRU-8) (an introduction to Canterbury cathedral)
   c. [https://www.youtube.com/watch?v=XxdPUXJfV8Y](https://www.youtube.com/watch?v=XxdPUXJfV8Y) (Rosslyn chapel: a treasure in stone 1/4)
   d. [https://www.youtube.com/watch?v=OU7Xbm1aWkU](https://www.youtube.com/watch?v=OU7Xbm1aWkU) (Rosslyn chapel: a treasure in stone 3/4)
   e. [https://www.youtube.com/watch?v=l1tbJszd1kM](https://www.youtube.com/watch?v=l1tbJszd1kM) (Mona Lisa)
   f. [https://www.youtube.com/watch?v=cbY3yO7DqHg](https://www.youtube.com/watch?v=cbY3yO7DqHg) (Magistrale- Picasso’s Vollard Suite)
   g. [https://www.youtube.com/watch?v=73qZQFLuuc](https://www.youtube.com/watch?v=73qZQFLuuc) (Magistrale- An introduction to Cezanne’s cardplayers)
   h. [https://www.youtube.com/watch?v=x8FwNEncM8](https://www.youtube.com/watch?v=x8FwNEncM8)

3. LINGUISTIC FOCUS
   
a. [http://www.youtube.com/watch?v=cjg0uerf8wy](http://www.youtube.com/watch?v=cjg0uerf8wy) (an introduction to English phonology)