

Topic 3. "Aesthetic effects" make art especially engaging and illuminating

Talking points:

1. Mood: Often works of art project powerful moods, the moods of people or animals, or even the moods of landscapes, buildings. The viewer who misses this paradoxical capturing of character in mere paint loses much of the value that art offers.

2. Motion: This includes not only renderings of objects in motion — the horse race, a hunting scene but also qualities of motion in a metaphorical sense. Novice viewers see the energy of depicted action in a Delacroix but not the equal energy in the brush strokes of a Van Gogh, or the upyearning of the elongated figures in an El Greco.

3. Symptoms and reinforcers: These are tactics that intensify an effect without really having anything to do with the effect. For instance, an artist might arrange the light in a painting so that shadows fall upon the face of a sad person; a bright background might intensify a figure's sadness by contrast, or a dark one intensify it by concordance.

Unit Six

SPEECH PATTERNS

1. **You tricked that blockhead out of them.**

George always managed to trick Tom out of some money.
At the market I was cheated out of three roubles.

2. **I am not to be trifled with.**

I am not to be shouted at.
He is not to be interfered with.
She is not to be laughed at.

3. **Lady (giving way to her temper).**

Never give way to your despair.
She gave way to her tears.
Don't give way to panic.

4. **Who are you that you should presume to speak to me in that coarse way?**

Who are you that you should shout at me?
Who is she that we should wait for her?
Who is he that he should order us about?

5. **The moment he takes them, she hurries across to the other side of the room.**

The moment he saw Jane, he rushed to her.
The moment she turns up, send for me.
The moment you need me, I'll come.

6. **It will cost you nothing to give it to me.**

It cost him a lot of trouble to help us.
It required me much effort to move the furniture.
It will take you little time to do the job.

7. **It has been sent to you out of sheer malice.**

I did it out of despair.
She acted out of fear.
He contradicted her out of sheer spite.

8. **Then why not send it to her husband?**

Why not go there at once?
Why not open the window?
Why not tell her the truth?

EXERCISES

1. Complete the following sentences using the Speech Patterns:

1. Why did you give Ann the tickets? — She tricked ... 2. It was only when I came home that I noticed that I had been ... 3. Why on

earth are you shouting? I'm not ... 4. It's no concern of yours. I'm not ... 5. She was making every effort not ... 6. It was the first time he ... 7. She must have realized she was wrong. She just stuck to her point ... 8. She isn't really interested in my affairs. She asked ... 9. You're in no condition to speak to her now. Why not ...? 10. It's a splendid opportunity for us to get together. Why not ...?

2. Suggest the beginning matching the end using the Speech Patterns:

1. ... that you should shout at me? 2. ... that he should interfere in my affairs? 3. ... I'm free, I'll let you know. 4. ... he comes, tell him I'm in the library. 5. ... an hour or so to do the job. 6. ... about 2,000 roubles.

3. Paraphrase the following using the Speech Patterns:

1. She made me give her the letter saying that she already had your permission to read it. 2. It was the first time he lost his temper with her. 3. She hated crying in public. 4. Why does she think that she can keep everyone waiting? 5. Why does he think that everyone should always stand up for him? 6. As soon as he stirred, the dog growled. 7. As soon as George started playing the banjo, Montmorency began howling. 8. I should never have thought you'd be so long about answering my letter. 9. One must have skill to make a fire in the rain. 10. I did it because I was sorry for her. 11. You needn't stay just to be polite. I'll be perfectly all right alone. 12. Don't you think you should be frank if you want my advice? 13. You can always sell your piano if you don't really need it.

4. Complete the answers:

1. Why do you dislike Jim so much? — He's dishonest. He can easily ... 2. Are you still angry with her? — I am. She ... 3. What did she answer I wonder? — She didn't ... 4. Did the girl cry when she fell? — She didn't ... 5. Shall we go and help him? — No, he said he was not ... 6. I'm at my wits' end what to do. — Oh, come, don't ... 7. Do you think he'll take the news calmly? — Oh, no, he's sure ... 8. Why didn't you tell Janet that you disapproved of her decision? — How could I? Who do you think I ... ? 9. Who are we waiting for now? — Jane. She ... 10. I'm afraid I shan't manage to drop in on her. — But you live next door to her. It ... 11. Shall I wait for you? — If you will. It'll ... 12. Why won't you come? She invited you, didn't she? — She did, but it was only ...

5. Make up two sentences of your own on each pattern.

6. Translate into English using the Speech Patterns:

Однажды Алек заявил, что в воскресенье мы идем на лыжах. «Мы слишком много торчим дома, — сказал он. — Почему бы не пробежать километров десять-пятнадцать по лесу? Это не отнимет у нас много времени, зато всю неделю будем хорошо себя чувствовать».

Когда в точно назначенное время я пришла на вокзал, я увидела на платформе несколько человек, ожидавших поезд, но Алека среди них не было. «Мало ли что могло его задержать», — подумала я и решила немного подождать.

Ветер пронизывал меня до костей, и вскоре я начала злиться. «Кто он такой, что я должна его ждать?» Но как раз в тот момент, когда я уже собралась уходить, появился Алек с опозданием на 10 минут и не очень вразумительно стал говорить что-то о часах, которые он забыл завести. Я не удержалась и сказала ему, что я о нем думаю. В конце концов я не из тех, с кем можно так поступать.

Мы все-таки поехали, но настроение было испорчено у обоих.

Когда мы сошли с поезда на маленькой станции, мы отправились в лес: я впереди, Алек за мной. Он сказал, что так у меня не будет возможности отстать.

Всю ночь шел снег, и лыжни еще никто не проложил. Мне было трудно идти первой, и я сказала: «Почему бы нам не поменяться местами? Тебе не придется прилагать столько усилий, чтобы идти впереди, ты же хороший лыжник». Но Алек не захотел. «Это он со злости», — подумала я. Но когда через несколько минут я оглянулась, то к моему великому удивлению, увидела, что он тащится где-то позади, явно не в состоянии держаться со мной наравне.

Все стало ясно: он просто не умел ходить на лыжах. Я очень пожалела, что поехала с ним. Дело не в том, что он оказался плохим лыжником. Он был лгун и хвастун. А с этим я не могла смириться.

7. Make up and act out in front of the class a suitable dialogue using the Speech Patterns.

TEXT SIX

THE MAN OF DESTINY

By G.B.Shaw

George Bernard Shaw (1856-1950), a prominent playwright, was born of an impoverished middle-class family in Dublin where he attended a college. In 1876 he started working as a journalist in London. He became a socialist in 1882 and in 1884 joined the Fabian Society, an organization of petty bourgeois intellectuals.

In 1879 G.B. Shaw took up writing plays, in which he criticized the vices of bourgeois society.

Bernard Shaw is famous for his brilliant dialogues, full of witty paradoxes and often bitterly satirical.

In his play *The Man of Destiny*¹ (1895) he depicts Napoleon as a practical business-like man who makes his career at the cost of human lives.

Bernard Shaw was a friend of the Soviet Union which he visited in 1931.

A little inn in North Italy. Napoleon has just put under arrest the lieutenant who arrived without the letters and dispatches he had been sent for, saying that an unknown youth had tricked him out of them.

The Lady's voice (outside, as before): Giuseppe!

Lieutenant (petrified): What was that?

Giuseppe: Only a lady upstairs, lieutenant, calling me.

Lieutenant: Lady! It's his voice, I tell you.

The Strange Lady steps in. She is tall and extraordinarily graceful with a delicately intelligent face: character in the chin: all keen, refined, and original. She's very feminine, but by no means weak.

Lieutenant: So I've got you, my lad. So you've disguised yourself, have you? (In a voice of thunder, seizing her wrist.) Take off that skirt.

Lady (affrighted, but highly indignant at his having dared to touch her): Gentleman: I appeal to you (To Napoleon.) You, sir, are an officer: a general. You will protect me, will you not?

Lieutenant: Never you mind him, General. Leave me to deal with him.

Napoleon: With him! With whom, sir? Why do you treat this lady in such a fashion?

Lieutenant: Lady! He's a man! the man I shewed² my confidence in. (Raising his sword.) Here, you —

Lady (running behind Napoleon and in her agitation clasping to her breast the arm which he extends before her as a fortification): Oh, thank you, General. Keep him away.

Napoleon: Nonsense, sir. This is certainly a lady and you are under arrest. Put down your sword, sir, instantly. I order you to leave the room.

Giuseppe (discreetly): Come, lieutenant. (He opens the door and follows the lieutenant.)

Lady: How can I thank you, General, for your protection?

Napoleon (turning on her suddenly): My despatches: come! (He puts out his hand for them.)

Lady: General! (She unvoluntarily puts her hands on her fichu³ as if to protect something there.)

Napoleon: You tricked that blockhead out of them. You disguised yourself as a man. I want my despatches. They are there in the bosom of your dress under your hands.

Lady (quickly removing her hands): Oh, how unkindly you are speaking to me! (She takes her handkerchief from her fichu.) You frighten me. (She touches her eyes as if to wipe away a tear.)

Napoleon: I see you don't know me, madam, or you would save yourself the trouble of pretending to cry.

Lady (producing an effect of smiling through her tears): Yes, I do know you. You are the famous General Buonaparte.⁴

Napoleon (angrily): The papers, if you please.

Lady: But I assure you — (He snatches the handkerchief rudely.) General! (Indignantly.)

Napoleon (taking the other handkerchief from his breast): You lent one of your handkerchiefs to my lieutenant when you robbed him. (He looks at the two handkerchiefs.) They match one another. (He smells them.) The same scent. (He flings them down on the table.) I am waiting for my despatches. I shall take them, if necessary, with as little ceremony as I took the handkerchief.

Lady (in dignified reproof): General: do you threaten women?

Napoleon (bluntly): Yes. (Holding out his hand.) Yes: I am waiting for them.

Lady: General: I only want to keep one little private letter. Only one. Let me have it.

Napoleon (cold and stern): Is that a reasonable demand, madam?

Lady (relaxed by his not refusing point blank): No, but that is why you must grant it. Are your own demands reasonable? thousands of lives for the sake of your victories, your ambitions, your destiny! And what I ask is such a little thing. And I am only a weak woman, and you a brave man. What is the secret of your power? Only that you believe in yourself. You can fight and conquer for yourself and for nobody else. You are not afraid of your own destiny. You teach us what we all might be if we had the will and courage: and that (suddenly sinking on knees before him) is why we all begin to worship you. (She kisses his hands.)

Napoleon (embarrassed): Tut! Tut! ⁵ Pray rise, madam.

Lady: My Emperor!

Napoleon (overcome, raising her): Pray! pray! No, no: this is folly. Come: be calm, be calm. (Petting her.) There! there! my girl.

Lady (*struggling with happy tears*): Yes, I know it is an impertinence in me to tell you what you must know far better than I do. But you are not angry with me, are you?

Napoleon: Angry! No, no: not a bit. Come: you are a very clever and sensible and interesting woman. (*He pats her on the cheek.*) Shall we be friends?

Lady (*enraptured*): Your friend! You will let me be your friend! Oh! (*She offers him both her hands with a radiant smile.*) You see: I shew my confidence in you.

This incautious echo of the lieutenant undoes her.
Napoleon starts; his eyes flash; he utters a yell of rage.

Napoleon: What!!!

Lady: What's the matter?

Napoleon: Shew your confidence in me! So that I may shew my confidence in you in return by letting you give me the slip with the despatches, eh? Dalila, Dalila,⁶ you have been trying your tricks on me; and I have been as gross a gull as my jackass of a lieutenant. (*Menacingly.*) Come: the despatches. Quick: I am not to be trifled with now.

Lady (*flying round the couch*): General —

Napoleon: Quick, I tell you.

Lady (*at bay, confronting him and giving way to her temper*): You dare address me in that tone.

Napoleon: Dare!

Lady: Yes, dare. Who are you that you should presume to speak to me in that coarse way? Oh, the vile, vulgar Corsican adventurer comes out in you very easily.

Napoleon (*beside himself*): You she-devil! (*Savagely.*) Once more, and only once, will you give me those papers or shall I tear them from you? — by force!

Lady: Tear them from me: by force!

The Lady without speaking, stands upright, and takes a packet of papers from her bosom. She hands them politely to Napoleon. The moment he takes them, she hurries across to the other side of the room; sits down and covers her face with her hands.

Napoleon (*gloating over the papers*): Aha! That's right. (*Before he opens them, he looks at her and says.*) Excuse me. (*He sees that she is hiding her face.*) Very angry with me, eh? (*He unties the packet, the seal of which is already broken, and puts it on the table to examine its contents.*)

Lady (*quietly, taking down her hands and shewing that she is not crying, but only thinking*): No. You were right. But I am sorry for you.

Napoleon (*pausing in the act of taking the uppermost paper from the packet*): Sorry for me! Why?

Lady: I am going to see you lose your honor.

Napoleon: Hm! Nothing worse than that? (*He takes up the paper.*)

Lady: And your happiness.

Napoleon: Happiness! Happiness is the most tedious thing in the world to me. Should I be what I am if I cared for happiness. Anything else?

Lady: Nothing.

Napoleon: Good.

Lady: Except that you will cut a very foolish figure in the eyes of France.

Napoleon (*quickly*): What? (*He throws the letter down and breaks out into a torrent of scolding.*) What do you mean? Eh? Are you at your tricks again? Do you think I don't know what these papers contain? I'll tell you. First, my information as to Beau-lieu's⁷ retreat. You are one of his spies: he has discovered that he had been betrayed, and has sent you to intercept the information. As if that could save him from me, the old fool! The other papers are only my private letters from Paris, of which you know nothing.

Lady (*prompt and business-like*): General: let us make a fair division. Take the information your spies have sent you about the Austrian army; and give me the Paris correspondence. That will content me.

Napoleon (*his breath taken away by the coolness of her proposal*): A fair di — (*he gasps*). It seems to me, madam, that you have come to regard my letters as your own property, of which I am trying to rob you.

Lady (*earnestly*): No: on my honor I ask for no letter of yours: not a word that has been written by you or to you. That packet contains a stolen letter: a letter written by a woman to a man: a man not her husband: a letter that means disgrace, infamy —

— Napoleon: A love letter?

Lady (*bitter-sweetly*): What else but a love letter could stir up so much hate?

Napoleon: Why is it sent to me? To put the husband in my power?

Lady: No, no: it can be of no use to you: I swear that it will cost you nothing to give it to me. It has been sent to you out of sheer malice: solely to injure the woman who wrote it.

Napoleon: Then why not send it to her husband instead of to me?

Lady (*completely taken aback*): Oh! (*Sinking back into the chair.*) I — I don't know. (*She breaks down.*)

Napoleon: Aha! I thought so: a little romance to get the papers back. Per Bacco,⁸ I can't help admiring you. I wish I could lie like that. It would save me a great deal of trouble.

Lady (*wringing her hands*): Oh how I wish I really had told you some lie! You would have believed me then. The truth is the one thing nobody will believe.

Napoleon (*with coarse familiarity*): Capital! Capital! Come: I am a true Corsican in my love for stories. But I could tell them better than you if I set my mind to it. Next time you are asked why a letter compromising a wife should not be sent to her husband, answer simply that the husband wouldn't read it. Do you suppose, you goose, that a man wants to be compelled by public opinion to make a scene, to fight a duel, to break up his household, to injure his career by a scandal, when he can avoid it all by taking care not to know?

Lady (*revolted*): Suppose that packet contained a letter about your own wife?

Napoleon (*offended*): You are impertinent, madam.

Lady (*humbly*): I beg your pardon. Caesar's wife is above suspicion.⁹

Napoleon: You have committed an indiscretion. I pardon you. In future, do not permit yourself to introduce real persons in your romances.

Lady: General: there really is a woman's letter there. (*Pointing to the packet.*) Give it to me.

Napoleon: Why?

Lady: She is an old friend: we were at school together. She has written to me imploring me to prevent the letter falling into your hands.

Napoleon: Why has it been sent to me?

Lady: Because it compromises the director Barras!¹⁰

Napoleon (*frowning, evidently startled*): Barras! (*Haughtily.*) Take care, madam. The director Barras is my attached personal friend.

Lady (*nodding placidly*): Yes. You became friends through your wife.

Napoleon: Again! Have I not forbidden you to speak of my wife? Barras? Barras? (*Very threateningly, his face darkening.*) Take care. Take care: do you hear? You may go too far.

Lady (*innocently turning her face to him*): What's the matter?

Napoleon: What are you hinting at? Who is this woman?

Lady (*meeting his angry searching gaze with tranquil indifference as she sits looking up at him*): A vain, silly, extravagant creature, with a very able and ambitious husband who knows her through and through: knows that she had lied to him about her age, her income, her social position, about everything that silly women lie about: knows that she is incapable of fidelity to any principle or any person; and yet cannot help loving her — cannot help his man's instinct to make use of her for his own advancement with Barras.

Napoleon (*in a stealthy coldly furious whisper*): This is your revenge, you she-cat, for having had to give me the letters.

Lady: Nonsense! Or do you mean that you are that sort of man?

Napoleon (*exasperated, clasps his hands behind him, his fingers twitching, and says, as he walks irritably away from her to the fireplace*): This woman will drive me out of my senses. (*To her.*) Begone.¹¹

Lady (*springing up with a bright flush in her cheeks*): Oh, you are too bad. Keep your letters. Read the story of your own dishonour in them; and much good may they do you. Goodbye. (*She goes indignantly towards the inner door.*)

EXPLANATORY NOTES

1. **The Man of Destiny**: Napoleon regarded himself as an instrument in the hands of destiny.

2. **shew, shewed**: show, showed — in standard English.

3. **fichu** (*Fr.*) [fi'ʃu:]: woman's triangular shawl of lace for shoulders and neck.

4. **Buonaparte**: Bonaparte ['bʊnəpɑ:t].

5. **Tut! Tut!** [tʌt]: an exclamation of contempt, impatience or annoyance.

6. **Dalila** [di'laɪlə]: a biblical name used as a symbol of a treacherous, faithless woman.

7. **Beaulieu Jean Pirre** ['bjulɪ]: Commander-in-chief of the Austrian army in Italy defeated in 1796 by Napoleon.

8. **Per Bacco** (*Lat.*): I swear by god. Bacchus: in Greek and Roman mythology god of wine and revelry.

9. **Caesar's wife is above suspicion:** the words ascribed to Julius Caesar ['dʒuljəs 'si:zə].

10. **Barras Paul:** a reactionary politician, a member of the Directory which governed France at that time.

11. **Begone:** go away.

ESSENTIAL VOCABULARY

Vocabulary Notes

1. **character** *n* 1) mental or moral nature, *e. g.* He is a man of fine (strong, weak, independent) character. In order to know a person's character we must know how he thinks, feels and acts. They differ in character. 2) the qualities that make a thing what it is, *as* the character of the work, soil, climate, etc.; 3) moral strength, *e. g.* He is a man of character. Character-building is not an easy thing. 4) a person in a play or novel, *as* the characters in the novel; good (bad, important) characters, *e. g.* Many characters of the novel are real people, others are fictional. 5) a person who does something unusual, *e. g.* He's quite a character. 6) a description of a person's abilities, *e. g.* He came to our office with a good character.

characteristic *adj* showing the character of a thing, *as* the characteristic enthusiasm of the youth, *e. g.* It's characteristic of her.

characterize *vt* to show the character of, *e. g.* His work is characterized by lack of attention to detail. The camel is characterized by an ability to go for many days without water.

2. **threat** *n* 1) a statement of an intention to punish or hurt, *e. g.* Nobody is afraid of your threats. 2) a sign or warning of coming trouble, danger, etc., *e. g.* There was a threat of rain in the dark sky.

threaten *vt/i* 1) to give warning of, *e. g.* The clouds threatened rain. 2) to seem likely to come or occur, *e. g.* He was unconscious of the danger that threatened him. 3) to use threats towards; **to threaten to do smth.**, *e. g.* Andrew threatened to report the incident to the authorities. **to threaten smb. with smth.**, *e. g.* The criminal threatened his enemy with death.

threatening *adj* full of threat, *as* a threatening attitude (voice); to give smb. a threatening look.

3. **sink** (**sank, sunk**) *vi/t* 1) to go slowly downward; to go below the horizon or under the surface of water, *e. g.* The sun was sinking in the west. Wood does not sink in water. The ship sank. The drowning man sank like a stone. 2) to become lower or weaker, *e. g.* My spirits sank. Having displayed his cowardice, he sank in our estimation. 3) to fall; to allow oneself to fall, *e. g.* He sank to the ground wounded. She sank into the chair and burst into tears.

sink *n* a basin with a drain, usually under a water tap in a kitchen, *e. g.* Put the dirty dishes into the kitchen sink and ask your sister to help you to wash up.

4. **sense** *n* 1) any of the special faculties of the body, *e. g.* The five senses are sight, hearing, smell, taste and touch. 2) a feeling,

understanding, *as* a sense of duty (humour, beauty, proportion, time, security, danger, pain, cold, etc.), *e. g.* He has a strong sense of duty. 3) *pl.* a normal, ordinary state of mind, *as* in one's right senses. *ant.* **to be out of one's senses** to be insane, *e. g.* Are you out of your senses that you talk such nonsense? 4) intelligence; practical wisdom, *e. g.* He is a man of sense. He has plenty of sense (common sense). There is a lot of sense in what he says. There is no sense in doing it. What's the sense of doing that? 5) a meaning, *e. g.* in a strict (literal, figurative, good, bad) sense, *e. g.* This word cannot be used in this sense. **to make sense** to have a meaning that can be understood, *e. g.* I cannot make sense of what he is saying. *ant.* **to make no sense.**, *e. g.* It makes no sense.

sensitive *adj* easily hurt, *as* to have a sensitive skin; to be sensitive to pain (other people's suffering, blame, criticism); to be sensitive about one's physical defects.

sensible *adj* reasonable, *as* a sensible fellow (idea, suggestion), *e. g.* That was very sensible of you.

5. **cautious** *adj* careful, *e. g.* A cautious thinker does not believe things without proof. Be cautious when crossing a busy street. *ant.* **careless, indiscreet.**

caution *n* carefulness, *e. g.* When you cross a busy street you should use caution.

caution *vt* (against) to give a caution to, *e. g.* The teacher cautioned us against being late.

precaution *n* a measure to avoid risk or to bring success, *e. g.* They took precautions against the flood.

6. **slip** *vt/i* 1) to slide, to glide; to escape from, *e. g.* The tablecloth slipped off the table. The fish slipped out of his hands. 2) to lose one's balance, *e. g.* She slipped and would have fallen if I had not steadied her. 3) to forget, *e. g.* The name has slipped my attention (my memory, my mind). 4) to go unnoticed, quickly or quietly, *e. g.* He slipped out of the house unnoticed. She slipped away for half an hour or so. Happiness slipped by me. 5) to make a careless mistake, *e. g.* He slips in his grammar. 6) to pull on or off quickly, *e. g.* He hurriedly slipped on (off) his clothes. 7) to put into, *e. g.* She slipped the letter into an envelope and sealed it.

slip *n* 1) a narrow strip of paper, *e. g.* May I use this slip of paper to mark a page? 2) fault, a slight mistake in speech, writing or conduct, *as* a slip of the tongue; a slip of the pen; 3) a sudden slide; **to give smb. the slip** to avoid him or escape from him.

slippery *adj* so smooth (wet or polished) that it is hard to stand on, *e. g.* It's so slippery today, please be careful!

slippers *n pl.* shoes for indoor wear.

7. **bitter** *adj* sharp; tasting like quinine; painful; severe, *as* bitter words (complaints, disappointment); a bitter smile (remark, wind, enemy), *e. g.* Her lips twisted into a bitter smile. A bitter wind beat into the face.

bitterly *adv* 1) with bitterness, *e. g.* He laughed bitterly. "How could you be so blind?" she said bitterly. 2) very, *e. g.* It was bitterly cold. *syn.* **bitter** (*colloq.*), *e. g.* It was bitter cold.

8. **stir** *vt/i* 1) (*vt*) to move around, *esp.* with a spoon; mix thoroughly, *as* to stir tea (coffee, porridge); 2) (*vt*) to cause to move, *e. g.* The wind stirred the leaves. **not to stir a finger** to make no effort to help, *e. g.* What kind of friend is he? He wouldn't stir a finger to help me. **not to stir an eyelid** to show no surprise or alarm, *e. g.* It's amazing how calmly Ruth took the news: she did not stir an eyelid. 3) (*vt*) to move, to be in motion, *e. g.* It was so still, not a leaf stirred. Nobody stirred in the house.

9. **injure** *vt* to hurt; to do harm or damage to, *as* to injure one's health (part of the body, smb.'s feelings, reputation, etc.); to injure smth. accidentally (badly, seriously, slightly, etc.); to be injured in an accident (in a fire, in the war, etc.).

injured *adj* insulted, hurt, *as* smb.'s injured pride (feelings, look, tone, voice, etc.).

injury *n* harm, damage, *as* to receive (suffer) an injury (injuries) to the head, to the back, etc.

10. **revenge** *vt/t* to pay back evil or injury for, *as* to revenge an insult (an injustice), *e. g.* He swore to revenge the insult. **to revenge oneself on (upon) a person** to inflict injury on another in return for injury done to oneself, *e. g.* Yago revenged himself on Othello. **to be revenged** to revenge oneself, *e. g.* She was revenged but that brought her little satisfaction.

revenge *n* the act of paying back evil for evil; **to have/get/take (one's) revenge on (upon) smb.** to revenge oneself on (upon) smb., *e. g.* I'll have my revenge on you for what you did. **to do smth. in revenge** to injure smb. paying back evil, *e. g.* Andrew was aware that the man might do much harm in revenge.

revengeful *adj* desiring revenge, *as* revengeful people.

Word Combinations and Phrases

to disguise oneself	to refuse pointblank
to be under arrest	to break down
to smile through one's tears	to make a scene
to rob smb. of smth.	to try one's tricks on smb.
to fling smth.	to be beside oneself
to cut a foolish figure	to go too far
to intercept information	to make use of smb. (or smth.)
to be taken aback	

READING COMPREHENSION EXERCISES

1. a) Listen to the recording of Text Six and mark the stresses and tunes.
b) Repeat the text in the intervals after the model.

2. Put twenty questions to the text.

3. Copy out from Text Six the sentences containing the word combinations and phrases given above. Translate them into Russian.

4. Paraphrase the following sentences using the word combinations and phrases given on p. 188.

1. Brown was held as a prisoner for a month. 2. On his first day in New York John's money was stolen and he had no one to turn to for help. 3. Aren't you ashamed of throwing stones at the dog? It hasn't done you any harm, has it? 4. I asked him to join us, but he wouldn't. 5. "No use trying to cheat me. I see you through," said Nick. 6. I found Bret mad with anger, he was evidently in no state to listen to reason. 7. Nothing you say will compel me to do it. 8. You know how proud and touchy he is, he would rather keep in the background than show himself in a ridiculous light. 9. "It was awfully mean of him to seize the letter that was not meant for him," said Janet. 10. Taken unawares, she lost her presence of mind. 11. When she was left alone, her nerve failed her and she cried bitterly. 12. We evidently can't agree on this point, but why shout in public? 13. That's saying too much, so far we don't know anything for certain. 14. The way Ann is exploiting her sister's kindness is really shameful.

5. Translate the following sentences into English using the word combinations and phrases (p. 188):

1. Кривз находился под арестом уже месяц, но все еще категорически отказывался давать показания. 2. Из окна вагона Джон видел, как она улыбнулась сквозь слезы и помахала ему рукой. 3. Говорили, что у старого Тима припрятаны денежки и что держит он их у себя дома, недаром же он так боялся, что его дом ограбят. 4. Андрей бросил письмо на стол, но через минуту снова взял его и стал читать. 5. Не пытайтесь одурачить меня. Из этого все равно ничего не выйдет. 6. Джейн была вне себя, и ей стоило большого труда сдержаться. 7. Больше всего он боялся показаться смешным. 8. Ребекка прекрасно понимала, что грозит ей, если только ей не удастся перехватить письмо. 9. Неожиданный вопрос так ошеломил Джо, что он сразу же потерял самообладание. 10. Когда старый Джолион ушел, Джун не выдержала и дала волю слезам. 11. После того как миссис Пейдж устроила ему сцену из-за денег, Эндрю твердо решил искать другую работу. 12. «На что вы намекаете? — сказала Норин. — Осторожнее, вы можете зайти слишком далеко». 13. «Вы используете его в своих собственных интересах, а называете это дружбой», — с возмущением сказал Питер.

6. Make up and practise a short situation using the word combinations and phrases (p. 188).

7. Make up and act out a dialogue using the word combinations and phrases (p. 188).

8. Find in Text Six equivalents for the following words and phrases and use them in sentences of your own:

womanly; to make an earnest request to smb.; to hold tightly; not to let go near; to face smb. in a hostile way; to stretch out one's hand; to take away; to seize; to be exactly alike; in an impolite manner; a strong desire for fame; to feel respect and admiration for smb.; in a difficult position; to face smb. boldly; to stand in an erect position; to give smb. away to the enemy; loss of good name; not showing respect; obviously frightened.

9. Find in Text Six English equivalents for the following words and phrases and write them out:

необычайно изящная; умное лицо; избавиться от необходимости; погладить по щеке; с сияющей улыбкой; самая скучная штука; раздражаться потоком брани; поделить что-л. по-честному; задышаться; заламывать руки; грубо и фамильярно; компрометировать кого-л.; общественное мнение; драться на дуэли; быть выше подозрения; попасть кому-л. в руки; надменно; честолюбивый муж; социальное положение; выведенный из себя.

10. Explain in English what is meant by the following phrases and sentences:

1. character in the chin. 2. keen, refined and original. 3. Never you mind him, General. 4. Leave me to deal with him. 5. Producing an effect of smiling through her tears. 6. in dignified reproof. 7. This incautious echo of the lieutenant undoes her. 8. Dalila, Dalila, you have been trying your tricks on me. 9. The vile, vulgar Corsican adventurer comes out in you very easily. 10. Gloating over the papers. 11. Bitter-sweetly. 12. I am a true Corsican in my love for stories. 13. Caesar's wife is above suspicion. 14. You have committed an indiscretion. 15. You may go too far. 16. Do you mean that you are that sort of man?

11. Answer the following questions or do the given tasks:

1. What do you know of Bernard Shaw and his place among the English playwrights? 2. What is the historical and social background of the play "The Man of Destiny"? 3. Comment upon the nature of Shaw's long stage directions. Are they typical of his art? 4. What do you know of Julius Caesar? Of Paul Barras? 5. Write out

from the text all the phraseological units. Comment on their stylistic value and suggest neutral equivalents. 6. Why is Dalila a symbol of a treacherous woman? 7. Pick out the elements (lexical and syntactical) of colloquial speech and comment on them. 8. Find in the text sentences containing repetition and syntactical parallelism. What is the effect achieved? 9. Write out from the text all the adverbs formed from adjectives by adding the suffix -ly and translate them into Russian. Which of them are epithets? 10. The following words are bookish: 'affrighted', 'unvoluntarily', 'reproof', 'enraptured', 'tranquil', 'confronting (him)'. What are their synonyms in colloquial English? 11. Pick out metaphors from the text and comment on them. 12. How do the following words of the Lady characterize Napoleon? A) "Thousands of lives for the sake of your victories, your ambitions, your destiny!" b) "The vile, vulgar Corsican adventurer comes out in you very easily." c) "Caesar's wife is above suspicion." d) "You became friends through your wife." e) "A vain, silly, extravagant creature, with a husband who ... cannot help his man's instinct to make use of her for his own advancement." 13. How do the following remarks made by Napoleon characterize him? a) "I see you don't know me, madam, or you would save yourself the trouble of pretending to cry." b) "I am waiting for my despatches. I shall take them, if necessary, with as little ceremony as I took the handkerchief." c) "I am not to be trifled with now." d) "I am a true Corsican in my love for stories." e) "Next time you are asked why a letter compromising a wife should not be sent to her husband, answer simply that the husband wouldn't read it." 14. How does Napoleon's attitude towards honour and happiness and his fear of looking ridiculous characterize him? 15. What is the Lady like as shown through her words, actions and the author's remarks? 16. What kind of person is Napoleon according to Bernard Shaw?

12. Retell Text Six in indirect speech.

13. Give a summary of Text Six.

14. a) Render the following text in English:

— Великий полководец, знаменитый государственный деятель, человек необыкновенной судьбы Наполеон Бонапарт сошел с исторической сцены в июле 1815 года.

Шесть лет после этого на затерянном в океане скалистом острове еще теплилась жизнь человека, пережившего свою славу. Это была растянувшаяся на долгие месяцы агония узника, обреченного на мед-

ленную смерть. Английское правительство, на великодушие которого рассчитывал Наполеон, не оправдало его ожиданий. Оно поставило своего пленника в тяжелые и унижительные условия мелочной и придирчивой опеки, отравлявшей последние годы его жизни. В эти долгие дни испытаний и несчастья он показал мужество и твердость духа, заставившие забыть о многих его прежних преступлениях.

С расстояния в сто пятьдесят — сто семьдесят лет голоса минувшей эпохи доходят до нас приглушеннее. Но историк, восстанавливающий картину давно ушедшего времени и его героев, уже свободен от пристрастий и предубежденности ушедшей эпохи; проверенные строгой мерой времени исторические явления и исторические герои обретают свои истинные размеры; история каждому отводит свое место.

Наполеон Бонапарт с этого дальнего расстояния предстает во всей своей противоречивости. Он воспринимается прежде всего как сын своего времени — переломной эпохи, эпохи перехода от старого, феодального мира к новому, шедшему ему на смену буржуазному обществу. Его имя ассоциируется с безмерным честолюбием, с деспотической властью, с жестокими и кровавыми войнами, с ненасытной жадой завоеваний.

Наверное, будет правильно сказать, что Наполеон Бонапарт был один из самых выдающихся представителей буржуазии в пору, когда она была еще молодым, смелым, восходящим классом, что он наиболее полно воплотил все присущие ей тогда сильные черты и все свойственные ей даже на ранней стадии пороки и недостатки.

До тех пор пока в действиях Наполеона Бонапарта элементы прогрессивного оставались преобладающими, удачи, победы сопутствовали ему. Когда же наполеоновские войны превратились в чисто захватнические, империалистические войны, несшие народам Европы порабощение и гнет, тогда никакие личные дарования Наполеона, ни огромные усилия, прилагаемые им, не могли уже принести победу. Он с неотвратимостью шел к крушению своей империи и личному своему крушению. Его восхождение и его падение были вполне закономерны.

Наполеон Бонапарт был сыном своего времени и запечатлел в своем образе черты своей эпохи. Все последующие деятели буржуазии, претендовавшие на роль Наполеона, отражая историческую эволюцию класса, который они представляли, мельчали, вырождались в злую пародию или карикатуру на образ, который они пытались имитировать.

И все-таки из летописей истории не вычеркнуть имени Наполеона Бонапарта. В 1968 году был отмечен его двухсотлетний юбилей: сотни книг и статей, конгрессы, конференции, телепередачи — и снова споры. Общественный интерес к человеку, полководцу, государственному деятелю давно минувшего времени все еще велик.

О чем же спорят? Одни хулят и клянут Бонапарта, другие возносят ему хвалу, третьи стараются найти объяснение противоречивос-

ти жизненного пути, столь непохожего на все остальные. Впрочем, сколь резко не различаются мнения, все сходится на том, что то был человек неповторимой, удивительной судьбы, навсегда запечатлевшейся в памяти поколений.

(Отрывок из эпилога к книге
«Наполеон Бонапарт» А.З.Манфреда)

b) Compare the two points of view on Napoleon. Are they different or similar? Which point of view do you share?

15. Choose an extract from the talk between Napoleon and the Lady (one page long), learn it by heart and reproduce it with a partner.

VOCABULARY EXERCISES

1. Study the Vocabulary Notes and translate the illustrative examples into Russian.

2. Translate the following sentences into Russian. Pay attention to the words and word combinations in bold type:

A. 1. What nonsense people talked when they said you could tell **character** from faces. 2. She was usually cast for **character parts**. 3. The portrayal of the two **characters** is built on the contrast between appearance and reality. 4. His behaviour seemed **out of character**. 5. It had never occurred to him that after 25 years of complete happiness his **character** would gradually lose its strength. 6. But it is not at all **characteristic of him**. 7. But it was a new kind of moodiness, with tears **threatening**. 8. Knowing that danger **threatened**, the sentry was on the alert. 9. As for this man, there was no sign that the **threats** would come to anything. 10. Drunken drivers pose a grave **threat** to road users. 11. Mrs. Davis was boiling a pot of grub. She bade us sit down, stirred the pot and then **sank** into a wicker chair. 12. He looked at her and **his heart sank**: she seemed to be in one of her moods and would not concentrate on what he was saying. 13. I knew that Fred was untrustworthy, but I'd no idea **he'd ever sink to doing** a thing like that. 14. Robert had learnt a valuable lesson if he **had the sense to hold on to it**. 15. The beauty of the picture stirred in me a most enthusiastic **sense of admiration**. 16. A strange **sense of loss** came over him. 17. **Common sense** told her it was useless at this stage to say anything about what she had seen yesterday. 18. Agnes was one of those **sensitive** types who

go through life looking for any offence left lying about for the taking. 19. There was a sudden **sense of strain** in the atmosphere. 20. Do have **some sense of proportion**, Martin. 21. One could always appeal to Carlyon's **sense of humour**. 22. "You're a very **sensible** boy," Mr. Bowles said approvingly. 23. It was useless arguing with Jan. One couldn't **talk sense** into her. 24. When Ned was angry he lost his **sense of the ridiculous**.

B. 1. She was in a queer spirit and I was **cautious** enough not to insist on my offer. 2. **Caution** visibly held him back. 3. I've already seen enough to insist that ordinary **precautions** be taken. 4. So far his interview with Mike had proceeded **cautiously** — on both sides. 5. It seemed that **caution** was the one virtue he recognized. 6. I was in my room when Paul **slipped in**, his eyes shining. 7. He knew he'd gone out on some errand and it absolutely **slipped his memory**. 8. Lucy **slipped** quickly **out** of bed and went along the passage to her sister's room. 9. I dreamed of dreadful abysses amongst which I was wandering knowing that a **slip of the foot** meant death. 10. She moved to the door, and **slipped home** the little bolt. 11. He tore the **slip of paper** in two, and tossed it into the fire. 12. It was **no mere slip of the tongue** that had caused Branwell to make that gross error. 13. Mrs. Reed looked frightened; her work **had slipped from** her knee. 14. He laughed again, and it struck me that his laugh was unusually **bitter**. 15. There was a terrible **bitter** row over George's going to college. 16. He thought of June and her dead mother, and the whole story, with all his old **bitterness**. 17. When he turned there was **bitter** hatred in his face. 18. A sheep dog **stirred** in the shade and opened a cautious eye as he passed. 19. He poured out coffee for us both and began **stirring** his slowly, thoughtfully. 20. It was a summer morning full of **stir** and life. 21. He hurried to Mr. Dombey's room, **stirred** the fire, put the chair ready. 22. For long times he settled down, and in those times he **would not stir a finger** to lift a guinea a yard off. 23. Washington was humming with excitement like a **stirred** wasps' nest. 24. Our fates were linked together. I could not **injure** him without injuring myself. 25. Women forgive **injuries**, but never forget slights. 26. When you testified at the trial, you did not point out that Jackson received his **injury** through trying to save the machinery from damage. 27. Reggie sighed, and his round face was plaintive with the melancholy of an **injured** child. 28. She wanted to go away and cry and hate Constance and think of impossible but terrific ways of **taking her revenge on** her. 29. George Sand **revengeed herself upon** the poet Musset for writing "He and She" by publishing the novel "She and He".

3. Paraphrase the following sentences using the Essential Vocabulary:

A. 1. She is not, I think, an interesting personality. 2. The writer's skill in creating vivid and original images is combined with the refinement of language and style. 3. The people depicted by the writer are all very much alike. 4. His conversation was typical of a retired officer. 5. Look at the clouds. It looks like raining. 6. The teacher said he was going to punish the pupil unless he did his homework properly. 7. Jap dropped into a chair, looked at me and tapped his forehead significantly. 8. His voice had risen, but now it dropped almost to a whisper. 9. At last he subsided into heavy slumber. 10. You are her friend — in the best meaning of the word. Surely that gives you special privileges. 11. The drugs had relieved the pain and she was left with a feeling of great fatigue. 12. Nora never made scenes. She was reasonable enough to know that they would only irritate Roger. 13. The truth was too obvious, and Julia had too much intelligence to miss it. 14. I think she behaved with great practical wisdom. 15. He never warned me about that until yesterday.

B. 1. My friend and I moved quietly out of the room. 2. We knew what you intended to do and we took measures. 3. I meant to give the book back to you this morning, but in the heat of our discussion, it had escaped my memory. 4. She put her hand into his and gave him her old smile. 5. It must be awful to see year after year pass by and live in a place where nothing can happen. 6. His life had been a severe struggle against every sort of difficulty. 7. Gorky's death was a heavy loss to all the people. 8. His failure to pass the examination was a painful disappointment to him. 9. She was afraid to make the slightest movement for fear she might waken the child. 10. Poetry, like music, excited him profoundly. 11. He had no pity, and her tears aroused no emotion, but he didn't want hysterics. 12. "There!" he would say in a hurt tone. "Now the nail's gone." 13. Isn't it a bit too hot for sun-bathing? — Not for me. I like it hot. The sun can't do me any harm. 14. The doctor thought that the wound was inflicted by a heavy blow from some blunt instrument. 15. She is vindictive to anyone who has hurt her. 16. He told Kate that, in practical affairs, paying back evil for evil was a luxury he could not afford. 17. That was how he could inflict injury on those people in return for their mockery. 18. Ann knew she could get even with them, but she no longer felt angry.

4. Explain or comment on the following sentences:

A. 1. Is that likely from what you know of his character? — Very unlikely. 2. His appearance did not answer his true character. 3. I like the way the actor reveals the character. 4. The old gentleman was decidedly a character. 5. I know that Blanche has a quick temper. It's part of her strong character. 6. The writer's favourite character is a man who is poor and alone in the world. 7. His style is characterized by great laconism. 8. The father threatened to cut the boy off with a shilling if he disobeyed him. 9. We had had cloudy days before, but not dull days, threatening rain. 10. Who was the "her" they were talking about? My heart sank: me. 11. "But why should they get so damned suspicious?" Miller asked. "It doesn't make sense to me, boss." 12. He was able to look after her and that was a comfort. In fact he gave a sense of support to all who were near him. 13. He was sensible enough to accept the inevitable. 14. I think she behaved with great sense. 15. Come on, let's talk sense. 16. You're ridiculously oversensitive. Everyone is sure to welcome you. 17. No sense in catching cold. Put on your sweater. 18. He has an immense sense of his own importance. 19. She broke in: "We cannot be too cautious of how we talk before children." 20. When he returned, he said the doctor ought to see her, if only as a precaution. 21. Mrs. Ebberly always took precautions against being exposed to draughts.

B. 1. She slipped the ring on her finger and stretched out her arm to have a better look at his present. 2. The minutes slipped by into an hour. 3. "If you make another slip of the tongue, it will be the last," said the examiner. 4. He slipped off his boots and coat and slid into the water. 5. The bitter cold of late autumn, unprepared for and unforeseen, is more bitter than the cold of winter. 6. He reproached me bitterly for not having let him know. 7. "But that wasn't much improvement," he said with a quiet and bitter sarcasm. 8. I was so utterly exhausted that I couldn't stir hand or foot. 9. Hallward stirred in his chair as if he were going to rise. 10. In her day she had made a great stir in the little world of London. 11. Do not let the children injure the bushes in the park. 12. He received injuries to his head in the accident. 13. Why should she always have an injured look? 14. The doctor said that sort of thing might injure the girl's mentality for life. 15. In taking revenge a man is but equal to his enemy, but in passing it over he is superior. 16. The young peasant swore to revenge himself upon the man who had insulted his sister. 17. His grief and sense of loss were replaced by a desire for revenge.

5. Choose the right word:

caution — warn

1. His friends ... him against approaching danger and ... him against running into it. 2. We ... her against speaking rashly and ... her of the consequences. 3. I ... him against being late. 4. The boys must be ... not to go skating on the pond: the ice is too thin.

stir — move

1.. He held his breath, afraid ... 2. ... aside, please. 3. He wouldn't ... a finger to help anyone. 4. He is able ... anyone to action. 5. His kind attitude ... me to tears. 6. She was afraid ... not to wake up the children.

injure — damage

1. The crops were ... by a storm. 2. He was ... in the war. 3. Lots of buildings were ... by the earthquake. 4. He was the only one to escape from the train wreck without ... 5. The car was ... in an accident.

6. Translate the following sentences into English:

A. 1. Когда Тед появился в нашей компании, мы сразу почувствовали силу его характера. 2. В «паблик скулз» действительно воспитывают характер, и совершенно определенный — характер лидера. 3. Когда мы стали обсуждать главного героя рассказа, мнения разделились. 4. Решение ждать, ничего не предпринимая, очень характерно для него. 5. «Во всяком случае ты мог бы обойтись без угроз, — сказала Джун, — угрозами ты ничего не добьешься». 6. Никто, кроме руководителя экспедиции, не отдавал себе отчета в том, какая опасность грозит им, если пурга не стихнет к утру. 7. "Титаник", пассажирский пароход, затонул в 1912 году. 8. Солнце клонилось к горизонту. Повеяло сыростью. 9. Во время шторма на море их лодка затонула, но рыбакам удалось спастись. 10. Вы не находите, что этот актер переигрывает? У него нет чувства меры. 11. «Ты же разумный человек. Как ты не понимаешь, что нет смысла спорить об этом, пока мы не выясним все?» — сказал Тэд. 12. Это предложение бессмысленно, тут, должно быть, опечатка. 13. Джейн очень болезненно воспринимает критику; ее обижает любое замечание, какое бы оно ни было. 14. Ты бы лучше прислушалась к словам Роджера: он дело говорит. 15. Настойчивость и здравый смысл — вот что мне нравится в ней. 16. Будьте осторожны, это очень плохая дорога, и по ней нельзя ехать с большой скоростью. 17. Я же предупреждал вас, чтобы вы не

опаздывали, а вы приходите с опозданием на час. 18. Против гриппа были приняты все меры предосторожности.

В. 1. Она вздрогнула, и чашка выскользнула у нее из рук. 2. Эта тропинка очень скользкая, пойдемте лучше по дороге. 3. Когда вечер был в разгаре, Анне удалось незаметно выскользнуть из дома. 4. Он очень бегло говорит по-немецки, но у него «хромает» грамматика. 5. Я хотела позвонить вам вчера вечером, но, когда я пришла домой, я совсем забыла об этом. 6. Миссис Дауэлс посмотрела вокруг: Тома нигде не было видно, должно быть, он опять улизнул от нее. 7. Его провал на экзамене был для него горьким разочарованием. 8. Когда Дорин осталась одна, она дала волю слезам и долго и горько плакала от обиды. 9. Сегодня ужасно холодно. Почему бы не отложить нашу поездку до завтра? 10. Ветра совсем не было, ни один листок не шевелился. 11. Помешайте кашу, а то она подгорит. 12. В доме никого еще не было слышно, я открыл дверь и вышел. 13. Марион и глазом не моргнула, когда услышала эту потрясающую новость, должно быть, она знала об этом раньше. 14. Когда Джон попал в автомобильную катастрофу, он получил серьезные повреждения спины и до сих пор еще недостаточно хорошо себя чувствует. 15. Боюсь, не повредило бы ребенку это лекарство. 16. Будьте потактичнее, чтобы не задеть ее. Она очень обидчива. 17. Думаю, что она расплакалась из-за уязвленного самолюбия. 18. Она сделала это из мести, ты же тоже не очень хорошо с ней обошлась. 19. «Никогда бы не подумала, — сказала Нора, — что она способна мстить за небольшую обиду, которую ей, к тому же, нанесли случайно». 20. Такие мстительные люди никогда не забывают обид и всегда надеются когда-нибудь отомстить своему обидчику.

7. Review the Vocabulary Notes and answer the following questions:

1. What do you say of a person who is easily influenced by others? 2. What do you say of a person who often does strange or unusual things? 3. What do you call people who are easily hurt? 4. What do you call people who desire for revenge? 5. What do some people do if they want to pay back evil? 6. What's paying back evil called? 7. What would you do if you didn't want to show your sorrow? 8. What must be done during an epidemic? 9. How must one walk along a street slippery with ice? 10. What may happen if one is not cautious? 11. What may happen if one slips and falls? 12. What kind of shoes are usually worn at home? 13. What kind of people cannot see a good joke? 14. What is another way of saying "This is typical of him"? 15. What do you call a basin with a drain in the kitchen? 16. What kind of person would you ask for advice?

8. Respond to the following statements and questions using the Essential Vocabulary:

1. One can never know what to expect of her. 2. Why on earth did you employ him? He won't stir a finger to do the work properly. 3. Do you think it was mere chance that she wouldn't stay and finish the job? I won't have you doing it! 4. One always has to wait for Ann. 5. Why are you asking me for advice? 6. Do you understand what he said? 7. Why didn't you ring me up last night? 8. You look frozen. Is it as cold as that? 9. Wasn't she surprised to hear the news? 10. I hear he's in hospital. What's the matter with him? 11. Whatever made her say such a thing? Was she angry with you? 12. You ought to have stood your ground. 13. I'm through with my work. 14. Aren't you ashamed? 15. What a boring party, I wish I were at home. 16. You're hours late! What's the matter? 17. I hear he's dropped hockey.

9. Use as many word combinations from the Essential Vocabulary as possible in one situation.

10. Use the following words and word combinations in dialogues:

1. Two girls are discussing the plot of a play or story. (the main character, to intercept information, to take precautions, to trick smb. out of smth., a slip of the tongue, not to stir an eyelid, the moment he ... , an injured air, to give smb. the slip)

2. Two first-year students are talking of their impressions of the college. (the character of, to caution against, characteristic of, to give way to, why not?)

11. Find in Text Six and copy out phrases in which the prepositions (or adverbs) 'out', 'out of' and 'into' are used. Translate the sentences into Russian.

12. Fill in prepositions or adverbs where necessary:

1. Norman is He'll be back ... an hour or so. 2. "Let's forget the quarrel and be friends," he said holding ... his hand. 3. Let's get ... the car and stretch our legs. 4. I really can't walk ... such a rate. I'm quite ... breath. 5. I remember that I was scared ... my wits then, but the details have faded ... my memory. 6. ... respect to her feelings you ought to be discreet. 7. The door won't lock. All the locks in this cottage are ... order. 8. Are you ... your senses to act like this? 9. The lady succeeded ... tricking the lieutenant ... the despatches. 10. Are you ... your tricks again? You'll drive me ... my senses. 11. The first introduction of French ... English dates from the time ... the Saxon

kings. 12. American slang is forcing its way ... English. 13. It's good to be able to turn sorrow ... joy. 14. Why did you burst ... the room ... so much noise? 15. He sat staring ... the fire.

13. Translate the following sentences into English. Pay attention to the prepositions and adverbs:

1. Когда вечер был в разгаре, Руфь незаметно выскользнула из дома. 2. Я не могу разобрать некоторые слова, у вас ужасный почерк. 3. День оказался прекрасным, и мы пожалели, что остались в городе. 4. С глаз долой, из сердца вон. 5. Кейт улыбнулась сквозь слезы и сказала: «Извини меня, у меня нервы не в порядке». 6. Он живет за городом, и ему нужно полтора часа, чтобы добраться до работы. 7. Вы попадете в беду. И не говорите тогда, что я не предостерегал вас. 8. Узнав, что отъезд опять отменен, Кейт залилась слезами. 9. Джим ворвался в комнату, схватил что-то, и через минуту его уже снова не было в доме. 10. Теперь, когда они были вне опасности, они могли, наконец, передохнуть. 11. Он не выходит уже месяц. 12. Дверь не запирается: должно быть, замок не в порядке. 13. Не в его характере спорить просто из упрямства.

14. a) Give Russian equivalents for the following English proverbs and sayings (or translate them into Russian). b) Make up situations to illustrate their meanings:

1. It is sink or swim. 2. Caution is the parent of safety. 3. Who has never tasted bitter, knows not what is sweet. 4. A threatened blow is seldom given. 5. Better the foot slip than the tongue. 6. Between the cup and the lip a morsel may slip.

15. Write an essay on one of the following topics:

1. A Russian national hero of the war of 1812.
2. A play by B. Shaw on Russian stage.

CONVERSATION AND DISCUSSION

FEELINGS AND EMOTIONS

Topical Vocabulary

1. **Positive feelings:** admiration, enthusiasm, excitement, elation, joy, love, pride, zest.

2. **Negative feelings:** anger, annoyance, irritation, anxiety, despair, humiliation, embarrassment, tension, envy, hate, jealousy, fear, shame, guilt, rage, terror.

3. **Emotional condition:** a) to feel good, to feel fine, to feel great, to feel pride and joy, to be bright and happy, to be in a good mood; b) to feel bad, to feel uneasy/anxious/lonely/scared/miserable/guilty, to feel put upon, to be upset, to be tense and jumpy, to be furious, to be in a bad temper.

4. **Display of emotions:** to express/hide/disguise/control/reveal/relieve one's feelings, to cope with one's feelings, an outlet for one's feelings, to get angry at smth./smb., to let off steam, to burst out laughing/crying, to behave calmly and coolly, to take one's irritation out on smb., to throw tantrums, to scream and yell at smb., to keep/lose one's temper, to fly into a rage.

1. Read the following text for obtaining its information:

One day you feel good and the next you feel bad, and between those two poles are compressed all the joys of heaven and the anguish of hell. The events that prompt feelings, the justification for the feelings, even the reality of the perceptions that lead to them are all unimportant. It is the feeling that counts.

Despite its importance, there is an incredible amount of confusion about feelings and emotions in both the minds of the public and the attention of the "experts". "Emotion" is the general term which encompasses the feeling tone, the biophysiological state, and even the chemical changes we are beginning to understand underline the sensations we experience; "feeling" is our subjective awareness of our own emotional state. It is that which we experience; that which we know about our current emotional condition.

Feelings, particularly the complex and subtle range of feelings in human beings, are testament to our capacity for choice and learning. Feelings are the instruments of rationality, not — as some would have it — alternatives to it. Because we are intelligent creatures, we are capable of, and dependent on, using rational choice to decide our futures. Feelings become guides to that choice. We are not just passive responders, as some lower life forms are, to that which the environment offers us. We can avoid certain conditions, select out others, and anticipate both and, moreover, via anticipation we can even modify the nature of the environment. Feelings are fine tunings directing the ways in which we will meet and manipulate our environment.

Feelings of anxiety, boredom, tension and agitation alert us to the sense of something wrong, and, more importantly, by the subtle distinctions of their messages they indicate something of the nature of the impending danger and direct us to specific kinds of adaptive manoeuvres to avoid, prevent, or change the incipient threat. Feelings of guilt allow us to model our behaviour against certain ideals and register when we have moved away from these ideals, or have not yet achieved them. If there is a common ingredient to the various sources and forms of pleasure, the only one that can be identified is that they all seem to contribute to an enhanced sense of self. Pleasurable events either intensify our sense of ourselves or enlarge our view of ourselves. Joy stems from an altered sense of self and, in turn, alters our view of our world and the way we are viewed.

2. Answer the following questions:

1. How do you understand the statement "it is the feeling that counts"? 2. Why is it difficult to classify sensations and what terms are suggested in this article? 3. How does "emotion" differ from "feeling"? 4. Do you agree that feelings are "the instruments of rationality, not alternatives to it"? 5. How do feelings of anxiety, boredom, tension and agitation serve adoptive purposes? 6. Of what importance are feelings of guilt? 7. What do the positive feelings have in common? 8. How do pleasurable events affect our feelings?

3. Summarize the text in two paragraphs emphasizing the importance of emotions and feelings in our life.

4. Use the Topical Vocabulary in answering the questions:

1. Why do people have emotions and feelings? What good are they? 2. What emotions and feelings are usually classified as positive and negative? Is there a strict border line between them? 3. If you have a look at the topical vocabulary list, you'll notice that it deals with painful feelings and emotions rather than joyous ones. How can you account for it? 4. The first and simplest pleasure is the pleasure of our senses. How can you illustrate the joys of taste, smells, sounds, and sights? 5. There are various sources of pleasure such as discovery, the immersion of ourselves in an activity, confrontation with nature and the thrill one gets in all cooperative effort, to mention but a few. Which of these gives you the most joyous experience? 6. It isn't always easy for us to keep our temper when things go wrong. What do you do or say to let off steam?

7. When we don't care one way or the other about something, we can be really boring. What is the best way to make someone take an interest?

5. Make a list of some of the things which have happened to you that really made you angry. Imagine they have all happened today. Tell your friend about them. Use the Topical Vocabulary.

6. You have been asked to give a talk to all the students in the school about the meaning of feelings and the propriety of their public expression. The magazines and brochures you wanted haven't arrived. The talk begins in ten minutes. You haven't prepared it well enough. You can't get out of it now. Tell your friend.

7. There are different degrees of anger and different ways of showing it. Read the following text and comment on it:

If we could listen in on classrooms without being seen, we would hear many kinds of anger being expressed by teachers. One teacher frequently screams and yells at her children. Another furiously bangs on his desk. A third teacher throws an eraser across the room. Another sarcastically insults a child. One teacher grabs a child furiously and shakes him. One teacher slaps a child; another raps children on the knuckles. Many angry threats are heard: "I'll show you who 'is the boss'. Don't talk to me that way." One teacher is furiously tearing up papers, another charges back and forth across the front of the room, letting off steam.

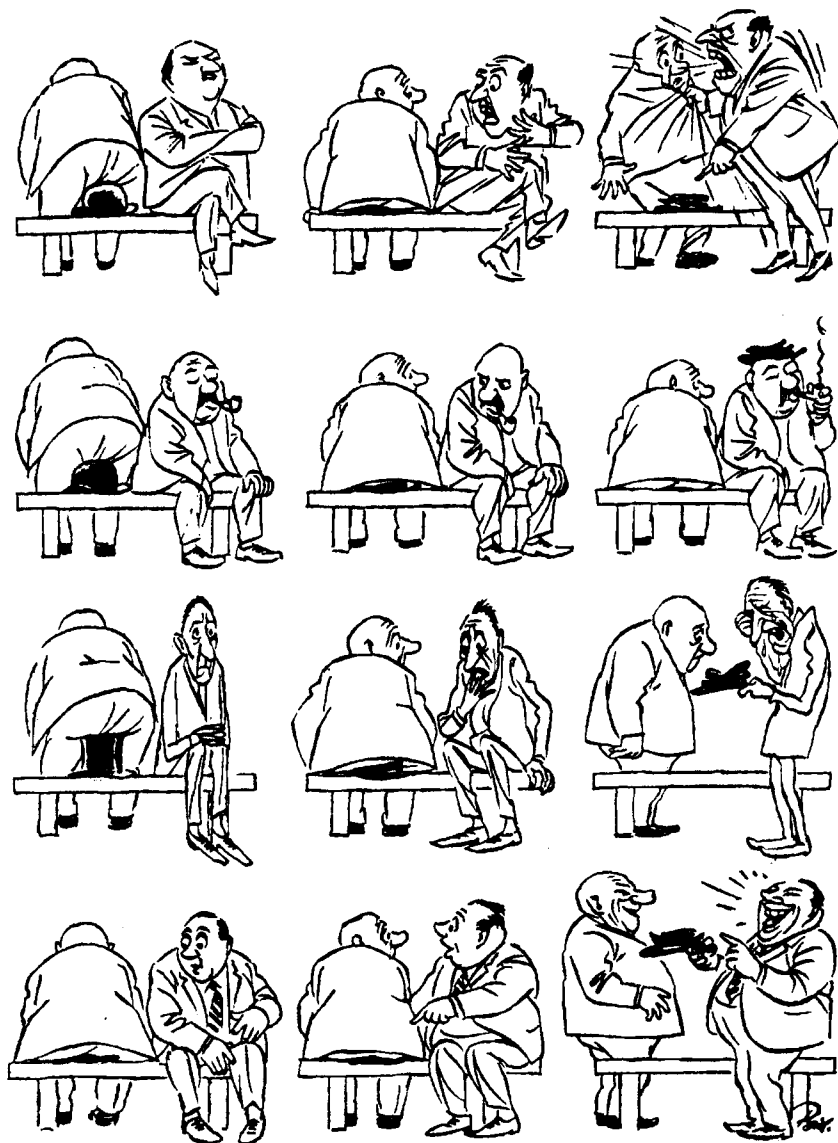
8. The teacher can't but react emotionally to what is happening in class. Read the following text and comment on the feelings involved:

I've had to learn how free I could be. That's the hardest thing for a new teacher. At first everybody worked. I thought, man, this is neat — everybody does what they're told. Then I thought, what a bore. It's no fun. And I got a little too free. Now I know they can sense when I start setting my jaw even before I know I'm doing it. They know where to settle it down. The hardest thing for me was to learn how to balance teacher control and class freedom.

9. We cannot always be bright and happy. Sometimes we have moods of depression or sadness. It's been one of those days — tell your friend about these events which have made you feel really depressed:

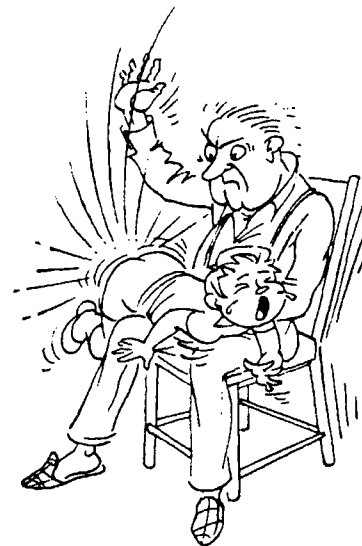
1. You've lost your purse. 2. You've got to buy a present. 3. You got very wet in the rain because you left your umbrella at home. 4. You've got an exam tomorrow and you're going to fail. 5. You've just had a row with your girlfriend (or boyfriend).

10. Have a close look at this cartoon by Bidstrup. How do different people react to one and the same incident? What type of temperament does their reaction reveal?



The Four Temperaments

11. Very often an expression of anger on the part of children is met by punishment from parents and teachers. Enlarge on the humour of the cartoon.



"I'll teach you to hit other children."

12. Read the following dialogues. Observe the WAY PEOPLE TALK ABOUT THEIR FEELINGS:

- What's the matter? You don't look well.
- **I'm rather worried.**
- What about?
- My exam.
- **Oh! Is that all?**
- I feel very nervous.
- **Don't worry about it. Try to look on the bright side of things.**

...

- **I just can't stand** that Robbins boy.
- Millie is having one of her days, and **it's driving me crazy.**
- I wonder what I can make for supper tonight.
- Today **is just one of those days.**
- Oh, **you poor thing**, I had him last year, and he is impossible.

— I've made up my mind. We're going to Estonia for the holidays.

— **How marvellous!**

— I've got a whole month off this year!

— A whole month. That's **terrific**.

— We'll leave in early June.

— **Good!** Are we taking the bicycles?

— The bicycles? Oh no, we're going on a package tour.

— **Oh no!**

— And I thought we'd take aunt Ann with us.

— **Oh heavens!** Do we have to?

13. Work in pairs. Use clichés dealing with moods and feelings.

Joy and enthusiasm:

Great/That's great!

Marvellous! Terrific! Fantastic!

How wonderful! How exciting! How thrilling!

Annoyance:

How annoying! What a nuisance! What a bore!

That's just what I needed!

I've just about had enough of ...

Distress:

I'm worried. I just don't know what to do ...

I feel terrible. I've got a lot on my mind.

I don't feel at all happy.

I'm fed up.

I can't take much more of this.

Indifference:

I can't say I'm interested.

I couldn't care less.

Please yourself.

I don't mind what you do.

The whole thing bores me to death.

Reassurance:

Cheer up. Take it easy.

Don't you think you're over-reacting a bit?

There's no need to get so upset.

Don't let it get you down.

It's not as bad as all that, surely?

Oh, come on, it's actually quite interesting.

I see what you mean, but on the other hand ...

1. One of your flat-mates (room-mates) is always listening to records of opera on your hi-fi. Last night it woke you up at 2 a. m. You hate opera. Also, he/she never does his/her share of the washing-up and cleaning. Tell your friend how angry you are.

2. Your friend is late and in a bad temper. Find out what's the matter and try to calm him/her down.

3. You have a toothache. And a headache. It's Sunday. And it's pouring with rain. And your girlfriend/boyfriend has left you. You had an argument and she/he left the city and you can't contact her/him to make it up. Tell your friend about it.

4. This time it's your friend who's depressed. Ask what's wrong and listen sympathetically. Try to cheer your friend up. Perhaps offer some advice or suggest something to take your friend's mind off his/her problems. When your friend seems happier discuss what you did with the rest of the class.

5. You feel fine today. It's a sunny day and you're enjoying yourself. Your friend doesn't seem so cheerful, though. Find out what the matter is and be sympathetic.

6. Try to interest your friend in these plans: going to the cinema; spending some time studying together; reading a good book you've just read; helping you with some shopping; watching TV this evening; going to a museum.

When you have succeeded in arousing his/her interest, discuss what you did with the rest of the class.

7. Listen to your friend's ideas and pretend to be indifferent. All your partner's plans seem really boring to you. Even talking to other people in the class bores you to death.

14. Read the following text. Find in it arguments for accepting anger as normal and against it. Copy them out in two columns (I — "for", II — "against").

Anger is Normal. Or Is It?

In terms of frequency of expression, anger is normal. It exists everywhere and is in all of us. But most teachers and parents find it difficult to accept anger as normal and inevitable. The real issue for the teacher and parent becomes the question of how to deal with anger in oneself.

The pressures on us to control or hide our anger are very powerful. Teachers ask, "Will this be held against me as a sign of incompetence or immaturity?" Other concerns are: "What will the kids tell their parents?" and "Will this get back to the principal?" Teachers, in addition, have real concern for their children: "Will a child become frightened? Will it damage him in some way?" or, even more upsetting, "Will the child get angry at me, become rebellious, and no longer like me as a teacher?"

These concerns are so real that most teachers try to hide their anger. The results of this are quite predictable: at best the teacher who is straining to keep in anger is tense, irritable, and impatient; at worst the anger slips out in sarcasm or explodes in a rage of accumulated fury.

Some teachers report that they never get angry in the classroom. In further discussions with teachers regarding situations or behaviour which typically arouses anger some teachers recognize all the signs of anger, but actually did not feel anger in the classroom. But usually an observer or the children in the classroom recognize the signs of anger. Certain teachers are more successful at hiding anger, but unless anger is in a mild form, it will be out one way or another.

How do children react to anger? All of us, as we recall our own childhood experiences in school, can remember instances of teachers expressing anger in the classroom. Though children frequently face anger from adults, they do not always adjust to it in ways that foster their own growth and learning. Teachers report that children often react with confusion; they're bothered, or their faces appear troubled. Some children are especially sensitive and hurt at the teacher's anger, and a few children are even frightened. Sarcasm or biting remarks that touch areas of special concern for children can be remembered with special misery for many years.

15. Discuss the text in pairs. One partner will take the view that anger is normal on the part of a teacher. The other will defend the opposite point of view:

For:

1. The teacher faces numerous occasions when anger is normal and inevitable. Anger often occurs as the result of accumulated irritation, annoyance and stress.

Against:

1. The teacher is expected to behave calmly and coolly at all times. No matter how excited or tired, the teacher should be emotionally stable and consistent.

- | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| 2. Feelings should be considered honestly and realistically. It is superhuman never to feel anger, shakiness or helplessness. | 2. Anger in a teacher is a sign of weakness. A person who expresses anger often feels childish, immature, guilty. |
| 3. Children or other outsiders are rarely fooled by the efforts of teachers to hide the emotions that are bursting underneath. | 3. No matter how joyous or angry the feelings must be controlled, hidden, disguised. |
| 4. A teacher who denies his own feelings is wrapped in stress and struggle. Excitement, interest, and enthusiasm are blunted, if not completely obliterated. | 4. Children's feelings are more important than teacher's feelings. |
| 5. The first important criterion of acceptable anger release is that the child not be blamed, attacked, or insulted. | 5. Teachers who make fun of children or pick out certain weaknesses or deficiencies can leave lasting scars on a child's attitude toward school. |

16. Role-Playing.

The class is divided into four groups. Each group is in a different mood.

Group A. You are all in a bad temper.

Group B. You are all depressed

Group C. You are all in a good mood.

Group D. You are all bored and indifferent.

When each group has established its mood by talking together, everyone goes round the class talking to different people. Try to make the people you meet share your mood! At the end tell everyone what you did and how successful you were. Did anyone manage to change your mood?

17. Group Discussion.

Topic 1. *Negative feelings seem to change character with intensity*

Talking points:

1. A certain amount of fear can almost be fun.
2. Pregame anxiety for a competitive athlete, while still anxiety is an excitement he often relishes.

3. Shame and guilt are essential for the development of some noble qualities such as generosity, unselfishness, duty.

4. Many teachers recognize that the excitement of anxiety and challenge is the very zest of teaching.

Topic 2. *Emotions are perfectly permissible signs of the healthy body's response to distress*

Talking points:

1. When we feel anger, physical tension develops spontaneously, automatically. We need to release this tension through action of some kind — to run, bang, even to hit.

2. Anger that is expressed spontaneously clears the air, can both remove the tension and the disturbing cause.

3. Accumulation of irritation, annoyance and stress leads to headaches, sickness of various kinds and proverbial ulcers.

4. People's inner feelings have no claim to public recognition. We have a responsibility — not only to the social unit, but also to our personal dignity — to keep "it" in.

Topic 3. *Who has never tasted bitter, knows not what is sweet*

Talking points:

1. The fact of succeeding despite difficulties excites us, contributes to our self-confidence and self-esteem.

2. A removal of pain or revival of hope makes us feel good.

3. Most things that involve great pleasure also involve sweat, toil, perseverance and agony.

4. Satiation and easy gratification ultimately destroy pleasure.

Unit Seven

SPEECH PATTERNS

1. **I have always hesitated to give advice.**

I hesitated to ask him for help.

He didn't hesitate to take such a big risk.

Don't hesitate to refuse the offer if you don't like it.

2. **How can one advise another unless one knows that other as well as one knows himself?**

They won't accept your plan unless you alter it.

You'll fail unless you work hard.

Unless I'm mistaken, he's an artist.

Unless he's done the work properly, I shan't accept it.

3. **He had some difficulty in lighting it.**

I have some difficulty in understanding spoken German.

She had some difficulty in finding the house.

We had some difficulty in selecting a present for her.

I had some difficulty in writing an essay.

4. **He gave an apologetic laugh.
I had not given him more than a cursory glance.**

The girl gave a deep sigh.

Jim gave a loud cry (groan).

She gave me a critical look.

5. **It's precisely what they are going to do.
That's what I've got to look forward to.
That's all I've got to look forward to.**

This is precisely what I object to.

That's what they've got to expect.

That's all they've got to hope for.

6. **He was dressed in a blue suit a good deal the worse for wear.
This is an old coat, but it is none the worse for wear.**

The road is a good deal the worse for the rain.

We are none the happier for learning the truth.

I like you none the worse for being frank.

7. He looked to me as though **he knew a good bottle of wine when he saw it.**

He knows a good book when he sees it.
The man knew a good painting when he saw it.
I know a good play when I see it.

8. You could not **have imagined a more delightful person to drink a glass of wine with.**

I can't imagine a better place to have a rest in.
I don't know a worse place to go for holidays to.
He never saw a more interesting person to speak with.

EXERCISES

1. Complete the following sentences using the Speech Patterns:

1. Caution made Jim hesitate to ... 2. He did not hesitate to ...
3. I shan't touch upon the subject unless 4. No use discussing the matter with me unless ... 5. We thought we knew Italian having studied it from books, but we had some difficulty ... 6. It's not always easy to teach children to read. Some children have special ... 7. The door was so narrow that we had some ... 8. With so many other things to occupy my mind, I had not given Wilson ... 9. The two old gentlemen were obviously displeased with the interruption. They gave us a ... 10. I'm not astonished at his refusal to help us at all. That is precisely ... 11. Now it's quite evident that we shan't be able to finish the work on time. That's ... 12. I know that he's sorry about what happened, but I am none ... 13. The boy is naughty, but I like him none ... 14. I think it only fair to tell you that that's all ... 15. He's a connoisseur of art and he surely knows a good painting when ... 16. This young actress has got real talent. I assure you I know a good actress when ... 17. You cannot imagine a more delightful person to.... 18. If you're in need of advice, you cannot find a better person to ...

2. Suggest the beginning matching up the end:

1. ... to go further because he was afraid. 2. ... to refuse if you think the plan is unwise. 3. ... we ought to have a good trip there.

4 ... we shan't get home before dark. 5. ... in getting the information. So don't fret. 6. ... in understanding what she said because of her bad French. 7. ... , seemed to hesitate and then walked on. 8. "... a ring, it's urgent." 9. ... what it's going to be if we can't find some better explanation. 10. ... what you expected a teacher to be. 11 ... for knowing the truth. 12. ... for being frank and straightforward. 13. ... to hope for. 14. ... when he heard it. 15. ... to have a chat with. 16. ... to work with.

3. Paraphrase the following sentences using the Speech Patterns:

1. He seemed unwilling to give advice, afraid of responsibility, I think. 2. Don't be shy of calling if you need me. 3. If I'm not mistaken, this is but a temporary job. 4. Don't do anything if you don't hear from me. 5. We're going on a hike next Saturday, if the weather does not turn out nasty. 6. I always find it difficult to remember dates, they just slip my memory. 7. It was rather difficult for me to understand the article. 8. He laughed apologetically and said, "So that's it. How on earth did you guess the truth?" 9. Tom shrugged his shoulders. "What next, I wonder?" 10. The landlady looked critically at the three young men and closed the door in their faces. 11. At seeing me Jovella sighed with relief. 12. It's just the thing I was afraid of. 13. If I had my time over again, I should act exactly in the same way. 14. I did not like the boy less for being a bit naughty. 15. Wealth did not make him happier in the least. 16. "I'm aware that that's my only hope," said the man. 17. "Is there nothing else for me to look forward to?" asked Cora. Allan made no comment. 18. Soames was a good judge of paintings. 19. He is a well-read person and a real connoisseur of French poetry. 20. I'm fond of the South-West of Moscow. I don't think there is a better district to live in. 21. He thinks there is no better place to have a rest in than Scotland.

4. Respond to the following statements and questions using the Speech Patterns:

1. Why on earth didn't you turn to me for help at once? 2. Do you think it's absolutely necessary for me to come? 3. Do you think here's anyone else who knows about it? 4. You're an hour late. I thought you would never come. 5. How did you manage to get the book? It's no longer on sale. 6. Did the girl scream when she was given an injection? 7. I hear he's had a bad fall. 8. Will you let him

know of the change in our plans? 9. I think I must have the matter out with her. 10. Whatever makes you go to this village every summer? 11. I'm only asking you to dust the flat. 12. Are you sure the painting is worth buying? 13. Is this young poet really a promising one? 14. Would you advise me to wait a little?

5. Translate the following sentences into English using the Speech Patterns:

1. Сю взялась за ручку двери, но все еще не решалась войти в комнату. 2. Если вам понадобится моя помощь, не стесняйтесь и звоните мне в любое время. 3. Если я не ошибаюсь, собрание отложили до понедельника. 4. Я бы предпочла остановиться в гостинице, если только она не переполнена. 5. Нам было нелегко найти эту улицу, потому что ее еще нет на плане и никто не знал, где она находится. 6. Я так долго переводила статью потому, что у меня были трудности с техническими терминами. 7. Генри глубоко вздохнул и сказал: «Никогда бы не подумал, что эта работа окажется такой трудной». 8. Энн бросила беглый взгляд на заголовки статей в газете и отложила ее. 9. Я все рассказала ей. — Именно этого вы и не должны были делать. 10. Не надо было поднимать этот ящик! — Право же сомной от этого ничего не случилось. Вы зря беспокоитесь. 11. Вы можете звонить ей весь день и все же ничего не добьетесь: она не поднимает трубку. 12. Джим прекрасно знал, что это все, на что он мог надеяться. И все же он не отчаивался. 13. Вот все, что я должен сказать тебе. Надеюсь, ты отнесешься к этому серьезно. 14. Кирилл прекрасно разбирается в старинных вещах. Вы бы лучше спросили у него, стоит ли эта ваза таких денег. 15. Никогда не встречал человека, с которым было бы так интересно поговорить.

6. Make up two sentences of your own on each pattern.

7. Make up and act out in front of the class a suitable dialogue using the Speech Patterns.

TEXT SEVEN

THE HAPPY MAN

By Somerset Maugham

William Somerset Maugham (1874-1966), a well-known English novelist, short-story writer, playwright and essayist, was the son of a British diplomat. He was educated at King's School in Canterbury, studied painting in Paris, went to Heidelberg University in Germany and studied to be a doctor at St. Thomas Hospital in England. Although Somerset Maugham did not denounce the contemporary social order, he was critical of the morals, the narrow-mindedness and hy-

pocrisy of bourgeois society. It was his autobiographical novel *Of Human Bondage* (1915) and the novel *The Moon and Sixpence* (1919) based on the life of the French artist Paul Gauguin, that won him fame. Somerset Maugham was also a master of the short story.

Somerset Maugham's style of writing is clear and precise. He does not impose his views on the reader. He puts a question and leaves it to the reader to answer it. When criticizing something he sounds rather amused than otherwise.

It is a dangerous thing to order the lives of others and I have often wondered at the self-confidence of the politicians, reformers and suchlike who are prepared to force upon their fellows measures that must alter their manners, habits, and points of view. I have always hesitated to give advice, for how can one advise another how to act unless one knows that other as well as one knows himself? Heaven knows, I know little enough of myself: I know nothing of others. We can only guess at the thoughts and emotions of our neighbours. Each one of us is a prisoner in a solitary tower and he communicates with the other prisoners, who form mankind, by conventional signs that have not quite the same meaning for them as for himself. And life, unfortunately, is something that you can lead but once; mistakes are often irreparable and who am I that I should tell this one and that how he should lead it? Life is a difficult business and I have found it hard enough to make my own a complete and rounded thing; I have not been tempted to teach my neighbour what he should do with his. But there are men who flounder at the journey's start, the way before them is confused and hazardous, and on occasion, however unwillingly, I have been forced to point the finger of fate. Sometimes men have said to me, what shall I do with my life? and I have seen myself for a moment wrapped in the dark cloak of Destiny.

Once I know that I advised well.

I was a young man, and I lived in a modest apartment in London near Victoria Station. Late one afternoon, when I was beginning to think that I had worked enough for that day, I heard a ring at the bell. I opened the door to a total stranger. He asked me my name; I told him. He asked if he might come in.

"Certainly."

I led him into my sitting-room and begged him to sit down. He seemed a trifle embarrassed. I offered him a cigarette and he had some difficulty in lighting it without letting go off his hat. When he had satisfactorily achieved this feat I asked him if I should not put it on a chair for him. He quickly did this and while doing it dropped his umbrella.