

ФЕДЕРАЛЬНОЕ АГЕНТСТВО ПО ОБРАЗОВАНИЮ
ГОСУДАРСТВЕННОЕ ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ
ВЫСШЕГО ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ
«САМАРСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ»

ФИЛОЛОГИЧЕСКИЙ ФАКУЛЬТЕТ

кафедра английской филологии

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READING ACTIVITIES

JEAN WEBSTER

“DADDY-LONG-LEGS”

Home Assignments

Учебное пособие для самостоятельной работы
студентов 1-2 курсов филологического факультета
специализации «Зарубежная филология (английский язык и литература)»

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Reading Activities Jean Webster “Daddy-Long-Legs” Home Assignments : учеб. пособие для самостоятельной работы студентов 1-2 курсов филологического факультета специализации «Зарубежная филология (английский язык и литература)» / Н.М. Ильичева, Н.В. Ильичева, И.В. Кожухова. – Самара : Изд-во «Универс групп», 2008. – 83 с.

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Учебное пособие предназначены для планомерного руководства внеаудиторной работой студентов 1-2 курсов РГО при подготовке к занятиям по индивидуальному чтению с книгой Дж. Вебстер «Длинноногий Дядюшка».

Пособие состоит из Введения (Introduction), 12 секций, Приложения (Supplement and Keys). Введение знакомит читателей с жизнью автора, что помогает лучше понять время создания произведения. Каждая из секций содержит комментарии, позволяющие овладеть языковым материалом полностью, не оставляя места для непонимания; задания, обеспечивающие фонетическую расшифровку словаря и расширение пассивного вокабуляра.

В каждой секции предполагаются вопросы, которые помогут студентам сосредоточить внимание на концептуально важных в содержательном плане моментах.

Приложение содержит дополнительный материал по лингвострановедческим реалиям текста произведения, что позволяет расширить филологические компетенции студентов.

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JEAN WEBSTER

Although two of Jean Webster's books have remained in print since the beginning of the last century, *Dear Enemy* and *Daddy-Long-Legs*, and the latter has been translated to at least eighteen languages, the rest of her writings have disappeared from view, unobtainable even in college or public libraries. Were Jean Webster a one-book-author with an undistinguished biography, this obscurity might be justified, but the vibrancy of her other books and the paradigmatic nature of her colorful life makes the lack of biographical attention at best puzzling.

Alice Jane Chandler Webster was born in Fredonia, New York. She lived her early childhood in a strongly matriarchal and activist setting, with her great-grandmother, grandmother and mother all living under the same roof.

Alice's mother was Mark Twain's niece, and her father was Twain's business manager and publisher of many of his books by Charles L. Webster Publishing, founded in 1884. Initially the business was successful, and when Alice was five the family moved to a large brownstone in New York. However, the publishing company ran into difficulties, and the relationship with Mark Twain broke down. In 1888, her father had a breakdown and took a leave of absence, and the family moved back to Fredonia. He subsequently committed suicide in 1891 from a drug overdose.

Alice attended the Fredonia Normal School and graduated in 1894 in china painting. From 1894 to 1896, she attended the Lady Jane Grey School in Binghamton as a boarder. During her time there, the school taught academics, music, art, letter-writing, diction and manners to about 20 girls. It was at the school that Alice became known as Jean. Since her roommate was also called Alice, the school asked if she could use another name. She chose "Jean", a variation on her middle name. Jean graduated from the school in June 1896.

In 1897, Webster entered Vassar Majoring in English and economics; she took a course in welfare and penal reform and became interested in social issues. As part of her course she visited institutions for "delinquent and destitute children". She became involved in the College Settlement House that served poorer communities in New York, an interest she would maintain throughout her life. Her experiences at Vassar provided material for her books *When Patty Went to College* and *Daddy-Long-Legs*. Webster began a close friendship with the future poet Adelaide Crapsey.

She participated with Crapsey in many extracurricular activities, including, drama, and politics. She was a contributor of stories to the *Vassar Miscellany* and as part of her sophomore year English class, began writing a weekly column of Vassar news. Webster reported that she was “a shark in English” but her spelling was reportedly quite eccentric, and when a horrified teacher asked her authority for a spelling error, she replied “Webster”, a play on name of the dictionary of the same name.

Webster spent a semester in her junior year in Europe, visiting France and the United Kingdom, but with Italy as her main destination, including visits to Rome, Naples, Venice and Florence. While in Italy, Webster researched her senior economics thesis “Pauperism in Italy”. She also wrote columns about her travels for the Poughkeepsie Sunday Courier, and gathered material for a short story, “Villa Gianini“, which was published in the *Vassar Miscellany* in 1901. She later expanded in into a novel, *The Wheat Princess*. Returning to Vassar for her senior year, she was literary editor for her class yearbook, and graduated in June 1901.

Back in Fredonia, Webster began writing *When Patty Went to College*, in which she described contemporary women’s college life. The following year brought an eight months’ world tour to Egypt, India, Indonesia, Hong Kong, China and Japan with Ethelyn McKinney and Lena Weinstein, as well as the publication of *Jerry Junior* in 1907 and *the Four Pools Mystery* in 1908.

An increasing intimacy and a secret engagement developed between Webster and Ethelyn McKinney’s brother, Glenn Ford McKinney. A lawyer, he had struggled to live up to the expectations of his wealthy and successful father. Mirroring a subplot of *Dear Enemy*, he had an unhappy marriage to a mentally unstable woman. The McKinneys had a child, John, who also showed signs of mental instability. McKinney responded to these stresses with frequent escapes to hunting and yachting trips as well as alcohol abuse. The McKinneys separated in 1909, but in an era when divorce was uncommon and difficult to obtain, were not divorced until 1915.

During this period, Webster continued to write short stories and began adapting her books for the stage. In 1911 *Just Patty* was published, and Webster began writing the novel *Daddy-Long-Legs* while staying at an old farmhouse in Massachusetts. Webster’s most famous work was originally published as a serial in the *Ladies’ Home Journal* and tells the story of a girl named Jerusha Abbot,

an orphan whose attendance at a women's college is sponsored by an anonymous benefactor. Apart from the introductory chapter, the novel takes the form of letters written by the newly-styled Judy to her guardian. It was published in October 1912 to popular and critical acclaim.

Webster dramatized *Daddy-Long-Legs* during 1913. After tryouts in Atlantic City, Washington, Indianapolis and Chicago, the play opened at the Gaiety Theatre, Broadway in September 1914 and ran until May 1915. It subsequently toured widely throughout the US. The book and play became a focus for efforts for charitable work and reform. "Daddy-Long-Legs" dolls were sold to raise money to fund the adoption of orphans into families. In June 1915 Glenn Ford McKinney was granted a divorce, and he and Webster were married in a quiet ceremony in September in Washington, Connecticut. They honeymooned at McKinney's camp near Quebec City, Canada, and were visited by former president Theodore Roosevelt, who invited himself, saying "I've always wanted to meet Jean Webster. We can put up a partition in the cabin."

Returning to the US, the newlyweds shared Webster's apartment overlooking Central Park and McKinney's farm in Dutchess County, New York. In November 1915, the novel *Dear Enemy*, a sequel to *Daddy-Long-Legs*, was published, and it too proved to be a bestseller. Also epistolary in form, it chronicles the adventures of a college friend of Judy's who becomes the superintendent of the orphanage in which Judy was raised. Webster became pregnant and according to family tradition, was warned that her pregnancy might be dangerous. She suffered severely from morning sickness, but by February 1916 was feeling better and was able to return to her many activities: social events, prison visits and meetings about orphanage reform and women's suffrage. Her friends reported that they had never seen her happier.

Jean Webster entered the Sloan Hospital for Women, New York, on the afternoon of June 10, 1916. Glenn McKinney, recalled from his twenty-fifth reunion at Princeton University, arrived ninety minutes before Webster gave birth at 10:30 p.m. to a six-and-a-quarter-pound daughter. All was well initially; Jean Webster became ill and died of childbirth fever at 7:30 a.m. on June 11, 1916. Her daughter was named Jean (Little Jean) in her honor.

BIBLIOGRAPHY

Compiled from the Library of Congress's catalog:

- When Patty Went to College (1903)
- Wheat Princess (1905)
- Jerry Junior (1907)
- Four-Pools Mystery (1908)
- Much Ado about Peter (1909)
- Just Patty (1911)
- Daddy-Long-Legs (1912)
- Dear Enemy (1915)

SECTION 1. BLUE WEDNESDAY

1. Read the Chapter “Blue Wednesday” (pp. 3-13). Transcribe the following words, practise reading them. Make sure you know their meanings:

awful, courage, murmur, squirming, gingham, Trustee, orphan, asylum, predecessor, sandwich, accomplish, adventurous, wrinkle, equipage, choir, anxiety, malicious, grotesque(ly), pious(ly), episode, ridicule (v), affable, impertinent, allowance, convenience, committee, obligatory, punctilious, whirl

2. COMMENTS:

p.3 – ...a day *to be awaited* with dread, *endured* with courage and *forgotten* with haste ...

Инфинитив глаголов (здесь: *to be awaited*, *to be endured*, *to be forgotten*) употребляется в функции *определения*, и часто бывает равен по значению определительному придаточному предложению. ...день, которого ждешь со страхом, стараешься пережить со всем мужеством, на какое способен, и который стараешься забыть как можно скорее...

– Every floor must *be spotless* (и далее) – инфинитив без частицы *to* после модальных глаголов *can*, *must*, *may*, *need*.

– *to do one's bidding* – выполнять чьи-либо приказания

– *behind the scenes* – не на публике

p.4 – ...started them in an orderly and willing line – повела эту цепочку опрятных и послушных детей ...

– *with a touch of wistfulness* – с ноткой грусти

p.6 – Tommy piously intoned, but his accent was not entirely malicious. – Хотя речитатив Томми был притворно набожен, злобы в нем не было.

– *an erring sister* – заблудшая, провинившаяся

– *porte-cochere* (фр.) – ворота

p.7 – *with a touch of breathlessness* – затаив дыхание

p.8 – You had finished our school ..., and *having done so well in your studies* – not always, I must say, in your *conduct*... – ...и преуспела в учебе, но не всегда в поведении...

– *some reply seemed to be expected at this point* – здесь от нее, по видимому, ждали какого-то ответа ...

p.9 – to put you in a position – найти тебе место (работы)

– As it is, you have had two years more than most. – Ты и так живешь здесь лишних два года (на два года больше, чем другие)

p.10 – Had you not managed to be funny, I doubt if you would have been forgiven. – Если бы тебе не удалось написать свое сочинение так забавно, то вряд ли бы заслужила прощение.

– on the strength of – на основании этого

– your board and tuition – плата за обучение и пансион

p.11 – a letter of acknowledgment – письмо, подтверждающее получение
ч-л

– ...you *are* not to thank – тебе не нужно благодарить (глагол *to be* в сочетании с инфинитивом означает здесь *долженствование*)

– to Mr J. Smith, in care of the secretary – для передачи Дж. Смиту через секретаря

– If any point should ever arise, where an answer would seem to be imperative – если возникло такое положение, когда ответ был бы необходим

...

p.12 – ...as if it were a bill that you were paying... – как если бы это был чек, который тебе нужно оплатить...

– ...will reflect on your training – (здесь) сделают честь твоему воспитанию

3. Translate the passage on p.3 from “The first Wednesday ...” up to “She dropped down on the window seat ...”

4. Find the English equivalents to the following in the text:

- принять удар на себя (3)
- (среда) наконец закончилась (3)
- завершить свою обычную работу (3)
- собрать своих подопечных (4)
- расправить помятые платица (4)
- вытереть носы (4)
- сделать обход (4)
- забыть своих надоедливых подопечных (4)
- представить себе (5) – syn. to imagine, to fancy
- довести до беды (5)

- готовый к отъезду (6)
- уступить месту, смениться (7)
- она была от природы жизнерадостной (7)
- я не вправе упоминать (7)
- проявить интерес к (8)
- характеристика (9)
- член школьного совета (9)
- высказаться в чью-либо пользу (9)
- обладать чрезмерным чувством юмора (10)
- обсудить условия с кем-либо (10)
- стать обузой (11)
- вихрь волнения (12)

5. COMPREHENSION CHECK

1. What is implied by the word “blue” in the title of the text? Find another means the author uses to show that the first Wednesday in every month was a distressing time.
2. What have you found about Jerusha Abbot and her life in the asylum?
3. What were the facts Mrs. Lippet was inclined to overlook while talking with Jerusha about her staying in the asylum longer than the other orphans?
4. What were the terms discussed by the Trustee and Mrs. Lippet?

SECTION 2.

1. Read pp. 14-33. Transcribe the following words, practise reading them. Make sure you know their meanings:

bewildering, acquaint, queer, personality, external, quality, contagious, ward, infirmary, Senior, registrar, due, archangel, embarrassing, encyclopedia, bureau, auction, amiable, conjugation, brevity (brief), digestive, tombstone, charitable, coward, bruise, disposition, campus, skirmishing, generous, abyss

2. COMMENTS:

p.14 – ...if these are not model kind... – если мои письма не будут служить образчиком

p.15 – ...but how one can be... – но как можно ...

– John Smith – имя очень распространенное в США (как Иванов, Петров в России)

– Why couldn't have you picked out a name...? – Неужели вы не могли выбрать себе имя, которое...

– as though I belonged... – как будто я принадлежу ...

– sort of insulting – несколько оскорбительно (sort of, kind of – разг. – несколько, как будто)

p.16 – I feel like a fire horse... – Я все время куда-то спешу... (дословно –я как пожарная лошадь...)

– Freshman, Senior (Am.) – первокурсник, старшекурсник

p.18 – I shall make it... – меня примут туда (в баскетбольную команду)

– I'm due at... – я должна обязательно быть

– Do you fell that way? – Ты тоже скучаешь? (букв. Ты чувствуешь то же самое?)

p.19 – asylumsick – тоскующий по приюту (по аналогии с homesick – тоскующий по дому)

– in English Literature – на уроках английской литературы

– Maurice Maeterlinck – Морис Метерлинк (1862-1949), бельгийский писатель, автор “Синей птицы” (see Supplement)

p.21 – ambushade – засада

p.22 – to talk plain – говорить разборчиво, четко (о ребенке)

p.23 – every little while – то и дело, каждую минуту

- p.25 – as far as it goes – пока (до настоящего момента)
- Nee (фр.) – урожденная
- p.26 – corn-meal mush – каша из кукурузной муки
- p.27 – I’ll settle pretty soon. – Я привыкну совсем скоро (букв. обживусь)
- p.29 – roog-box dresses – поношенная одежда, отсылаемая богатыми людьми в приют для сирот
- The bitterness of wearing your enemies’ cast-off clothes ears into your soul. – Как мучительно горько носить обноски своих врагов.
- p.30 – R.S.V.P. (фр.) – пожалуйста, ответьте (сокращение, принятое в конце предложения)
- p.31 – plain books – (здесь) художественная литература
- p.32 – ...because there are eighteen blank years behind me – потому что за 18 потерянных лет я ничего не читала
- what an abyss of ignorance my mind is – как чудовищно невежествен мой ум
 - Henry the Eight – англ. Король Генрих VIII (прозванный «Синей Бородой») (see Supplement)
 - the Garden of Eden – Сад Эдема (райский сад)
 - George Eliot – Джордж Элиот, псевдоним Мэри Энн Эванс, англ. писательницы XIX в. (See Supplement)
 - Tennyson Alfred – Теннисон Альфред, англ. поэт XIX в. (see Supplement)
 - “Little Women” – сентиментальная повесть для юношества американской писательницы Луизы Мэй Олкотт (1832 – 1888) (see Supplement)

3. Find the English equivalents the following in the text:

- забавное ощущение (14)
- место, ошарашивающее размерами, новизной (14)
- я теряюсь, как только выхожу из комнаты (14)
- познакомиться (14)
- следовать правилам (16)
- носить очки (17)
- быть родом из, происходить (17)
- комната на одного человека (17)

- воспитанная девушка (17)
- подкидыш (17)
- посмотреть (новое слово) в словаре (энциклопедии) (19)
- шутка облетела весь колледж (19)
- получить сдачу (в магазине) (20)
- провалиться на экзамене (20)
- лайковые перчатки (22)
- примерять что-либо (23)
- надеюсь, я вас не обидела (23)
- у вас есть преимущества (23)
- надоедать, наскучить (27)
- бросать (письма) в корзину для бумаги (27)
- я вам очень обязана (благодарна) (28)
- жалкие обноски (29)
- меня предупредили, чтобы я не докучала вам письмами (30)
- незыблемое правило (31)
- с нетерпением ждать (когда наступит вечер) (32)
- я одна не была воспитана на «Маленьких женщинах» (33)
- тернистый и очень трудный путь (33)

4. COMPREHENSION CHECK:

1. What are Judy's first impressions of the college?
2. How did Judy try to fill in "the eighteen blank years" behind her?
3. Prove her vocabulary is changing. In what respect?

SECTION 3.

1. Read pp. 33-48. Transcribe the following words; practise reading them. Make sure you know their meanings:

abandon, parallelepiped, proceed, deduct, recitation, leather, cross-legged, creature, recapitulate, sophomore, neighborhood, syrup, experience, junior, amicable, casserole, thoroughly, tranquil, dubiously, horizon, hesitation, superior, sermon, catalogue, intelligent, doubt, lavender, tonsillitis, sympathy

2. COMMENTS:

p. 33 – the trunks are up – чемоданы уже уложены

p. 34 – studying is getting left out – учеба отходит на задний план

– have your secretary telegraph – велите своему секретарю телеграфировать (to have smb do smth – заставлять кого-либо что-то сделать)

p. 35 – Matthew Arnold – Мэтью Арнолд, англ. поэт XIX в. (see Supplement)

p. 36 – a very low motive ... that prompted the silk stockings – очень низменное побуждение ... навело меня на мысль купить шелковые чулки

– from my asylum record – из характеристики, полученной в приюте

p. 37 – a sophomore (Amer.) – студент-второкурсник (в американских колледжах университета)

p. 38 – the cat was almost out of the bag – я чуть было не проболталась (но вовремя спохватилась)

– molasses candy pull – совместное приготовление конфет из черной патоки

– the left-behinds(n) – те, кто не уехал домой на каникулы (остался в колледже)

– they accepted ... dubiously – они приняли (угощение) ... колеблясь (сомневаясь)

– a trifle (lonely) = a bit = a little

– I seem to have a ready pen – я никак не могу остановиться

– you should see – вы бы видели

– have I introduced to my brain – изучила (досл.: ввела в свой мозг; have I – инверсия для усиления высказывания)

p. 42 – she got started on the subject of family – она завела разговор на тему о семье

– came over in the ark – происходит из очень старинного рода (досл.: библ. из Ноева ковчега)

– they date back further than Adam – они принадлежат к еще более старинному роду (букв.: появились на свет раньше Адама)

– Monthly – ежемесячный журнал

– (poem) which had too many *feet* – (в поэзии) – *стопы*

– I can vault a bar three feet and six inches high – (спорт.) я умею прыгать через планку на высоте 3 футов и 6 дюймов (foot – фут = 30.5 см, inch – дюйм=2.5 см)

p. 43 – yours in sackcloth and ashes – ваша, полная раскаяния (досл. посыпав голову пеплом)

– the Ides of March – Иды Марта (15 марта, по старому римскому календарю)

– to pass or bust – (сленг) – сдать (экзамен) или лопнуть

– free from conditions, or in fragments – свободный от «хвостов» или разорванный на куски

– a pressing engagement with the Ablative Absolute – срочное свидание с Абсолютным оборотом (лат.)

– hereafter- в будущем

3. Find the English equivalents to the following in the text:

– я не привыкла получать подарки к Рождеству (35)

– начинать (приступать к) (35)

– увеличить словарь (36)

– жалкое создание (36)

– каждое второе предложение (36)

– оценить тонкий оттенок значения (37)

– изучали окрестности (37)

– сбежавший каторжник (37)

– я доверчивая от природы (38)

– благодарственное письмецо (39)

– закончить что-либо (учебник) (40)

– нанести визит (41)

- девичья фамилия (40)
- у меня не хватило смелости сказать (41)
- судьба первокурсника (41)
- провалить математику (43)
- учить (обучать) (43)
- вы не проявляете ни малейшего интереса (46)
- я чувствую себя ужасно одинокой, несчастной, и у меня болит горло (47)
- заболеть (47)
- выздороветь (48)
- вызывать сочувствие (48)

4. COMPREHENSION CHECK:

1. Find the proofs showing Jerusha was longing to have a family.
2. How did Jerusha spend 5 gold pieces, Christmas gift from Daddy-Long-Legs?
3. How was Jerusha doing in College? What subjects did she fail? What were her favorite subjects?

SECTION 4.

1. Read pp. 49-66. Transcribe the following words, practise reading them. Make sure you know their meanings:

genius, centipede, dandelion, futile, dreadful, laundry, occasionally, pleasurable, severely, particulars, adequate, reminiscent, acquisition, dormitory, logarithm, merchant, divinity, blasphemous, predicament, hazard, merely, adversity, pompous, benevolent, underneath, companionable, meadow, obstruct, inclusive

2. COMMENTS:

p. 45 – Livy- Ливий Тит (59 до н.э. – 17 до н.э.) – древнеримский историк (see Supplement)

– Ливий Андроник, Луций – (ок. 284 – ок. 204 до н.э.), автор эпических, драматических и лирических произведений, написанных на латинском языке (see Supplement)

– Цицерон Марк Туллий – (105 – 43 до н.э.), римский политический деятель, оратор, писатель, автор трактатов *De Senectute* – «О старости», *De Amicitia* – «О дружбе» (see Supplement)

p. 49 – (written) in an uphill hand – (написанные) косым почерком

p. 51 – “Wuthering Heights” – «Грозовой перевал» – единственный роман Эмилии Бронте, английской писательницы XIX (see Supplement)

p. 52 – I feel like turning my back to lessons – мне не хочется заниматься

p. 55 – a sport – (разг.) молодчина, славный мальчик

p. 56 – I’m in receipt of – я получила (стиль деловой корреспонденции)

p. 57 – and with that to look forward to, examinations don’t count – а при подобной перспективе экзамены

– for (vacation’s coming) = because

p. 59 – And a Man, too! – И какого человека (я водила по территории колледжа)

p. 60 – a June bug – майский жук (букв. июньский)

p. 63 – I don’t have to mind anyone this summer, do I? – мне ведь не придется считаться ни с кем этим летом, не так ли?

3. Find the English equivalents to the following in the text:

– стоит хранить (49)

- приставать с вопросами (50)
- докучать подробностями (50)
- у меня сегодня настроение, когда хочется вспоминать прошлое (51)
- у меня ручка потекла (53)
- высказаться по вопросу, прокомментировать что-либо (54)
- передумать (54)
- испытывать те же трудности, в столь же затруднительном положении (54)
- противостоять кризису (55)
- мужественно встретить беду (55)
- переживать мелкие невзгоды (55)
- в цвету (57)
- строить рожи (58)
- оскорблять (59)
- если выражаться кратко..., а если в подробностях...(60)
- не могла сбежать с (занятий) (61)
- немного напомнил мне тебя (61)
- ни в малейшей мере (63)
- навредить (63)
- вспышка молнии (65)
- задуть свечу (66)

4. COMPREHENSION CHECK:

What makes it possible for you to understand the letter on p. 56 though you don't know any French? Translate the letter into Russian.

SECTION 5.

1. Read pp. 66-81. Transcribe the following words, practise reading them. Make sure you know their meanings:

coincidence, inferior, sermon, drowsy(-ly), appropriate, scenery, doughnuts, ancestor, ostensibly, inimical, intrigue, purple, attic, sprawl, orchard, scandalous, familiar, politician, procession, squeeze, casually, leisure, rehearsal, foundling, sign, intrigue, sphere, ancient, parade, private, complete

2. COMMENTS:

p. 67 – Master Jervie – (амер.) принятое обращение слуг к молодым господам

p. 75 ... as though I really belonged in it and had not just crept in ... – как будто я и на самом деле принадлежу к этому миру, а не втерлась в него (букв. не вползла в него извне)

p. 76 – voila! (фр.) зд. Так то!

p. 76 – late of – бывшая (воспитанница)

p. 76 – and unless all signs fail – зд. если не все (голоса) будут против

p. 79 – Julia and I come in for a great deal of reflected glory – Джулия и я купаемся в отраженных лучах славы

p. 79 – Bonne nuit, cher Daddy. Accepter mez compliments. Tres respecteux. Je suis votre... – (фр.) Спокойной ночи, дорогой дядюшка. Примите мои заверения в глубоком к вам уважении. Остаюсь ваша...

p. 80 – be black and blue all over – быть в синяках

3. Find the English equivalents to the following in the text:

- как (откуда) ваш секретарь узнал...? (66)
- мне чрезвычайно любопытно знать... (66)
- забавное совпадение (67)
- вырасти в чьих-то глазах (мнении) (67)
- бессмертный (роман) (68)
- поднять (70)
- выбрать (71)
- унаследовать в неизменном виде от своих древних предков (72)
- дать затрещину (надрать уши) (73)

- чувствовать себя хозяйкой положения (75)
- они совершенно разные (не похожие) (76)
- баллотироваться на пост президента (класса) (76)
- обсуждать что-либо возбужденно (78)
- быть взволнованной открывшейся перспективой (81)

4. COMPREHENSION CHECK:

1. What did Judy find out about Mr. Pendleton's childhood (his reading habits)?
2. Why did Judy elect economics and not French to study in the new semester?

SECTION 6.

1. Read pp. 81-100. Transcribe the following words, practise reading them. Make sure you know their meanings:

blasphemous, benevolent, denouement, consecutive, obligatory, innocent, permission, certificate, pasture, amiable, metaphor, queer, scandalous, committee, exclusively, straight, bewildering, perspective, laboratory, melancholy, graciously, villain, gorgeous, embarrassing, plunge, sufficient

2. COMMENTS:

p. 82 – drink in the furnishings – люблюсь обстановкой (досл.: упиваюсь)

p. 83 –Princeton – Принстонский университет в США

p. 83 – grace – молитва (произносимая до и после еды)

p. 83 – holly – остролист (его вечнозелеными веточками с красными ягодами по традиции украшают дом на рождество)

p. 83 – Somebody – зд: Бог

p. 84 – J.G.H. – John Grier Home

p. 85 – Мерсу! – боже!(восклицание, выражающее удивление, страх, жалость)

p. 85 – and an awful lot of trouble we had getting permission – А сколько хлопот у нас было, чтобы получить разрешение

p. 85 – ...are a step worse – еще сложнее/их сложнее приглашать

p. 86 – Marie Bashkirtseff – Мария Башкирцева (1858-1884), французская художница украинского происхождения, автор знаменитого дневника (see Supplement)

p. 92 – A paper chase – is a kind of sport which schoolboys in Britain and America like. Two or three boys set off together from school to run across the country, and 15-20 min. later a large number of schoolchildren set off to follow them and catch them. The first two boys are the “hares” (here: the “fox”) and the others are the hounds.

The “hares”/the “fox” carry with them bags of torn-up paper, and from time to time throw out a handful or two so that those by whom they are followed may know which way they have gone. Sometimes the “hares” will drop bits of paper along a track, then run back along it and go off in another direction. This makes those who are chasing them lose time, and more often than not, after making a

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wide circle of ten miles or more, the “hares” get back to school without being caught.

In a paper-chase as a sport there is much pleasure in being in the open air, enjoying the scenery and getting good exercise in long-distance running.

p. 94 – I always suspected him of going largely on his reputation – я всегда думала, что он пользуется незаслуженной славой

p. 96 – “As You Like it” – «Как вам это понравится» – комедия У.Шекспира

Селия (Celia), (Rosalind) Розалинда – главные персонажи этой комедии.

p. 97 – a street car conductor – (амер.) водитель трамвая

p. 98 – Sherry – «Шери» – название фешенебельного ресторана в Нью-Йорке

p. 99 – I’ll send you a box for all my performances – Я пришлю вам билет в ложу на все мои представления

p. 99 – What on earth? – Так где же все-таки...? (on earth – разговорное выражение, употребляемое для усиления)

3. Find the English equivalents to the following in the text:

- темные уголки для игры в прятки (82)
- вечнозеленые растения (83)
- (что касается братьев) практически невозможно (получить разрешения на их визит) (85)
- (которых) он когда-то знал (86)
- ссыльный (изгнанник) (88)
- на перемене (89)
- садиться (о ткани) (90) 4 формы
- с необычайной легкостью (94)
- прийти в себя после оглушительного эффекта от 2х дней в Нью-Йорке (97)
- букет ландышей (100)

4. Translate the passage, beginning with “I’ve been having the most beautiful vacation...” p. 82 up to “Such a lot of things we’ve dine...” p.83.

SECTION 7.

1. Read pp. 100-114. Transcribe the following words, practise reading them. Make sure you know their meanings:

millinery, clerk, worm, debt, sullen, mortgage, spectacular, loose, tissue, whiskers, absurd, pole-vaulting, haughty, hyena, fascinate, furnace, encourage, monotonous, odious, detestable, amusement, almonds, liquid, verbiage, chambermaid, canoe, companion, sociology, deserve, compliance

2. COMMENTS:

p. 103 – Field Day – зд. Праздник в колледже на открытом воздухе

p. 104 – begging Master Jervie's pardon (I'm begging) – прошу прощения у мастера Джерви

– any more than – не более чем

– we were entered for the events – нас включили в списки участников состязания

– the running broad jump – (спорт.) прыжки в длину с разбега

– the fifty-yards dash – (спорт.) бег на 50 ярдов (ярд = 91 см.)

p. 105 – the athletic cup – кубок по легкой атлетике

– to their credit – в свою (их) пользу

p. 106 – Mr. Brocklehurst – персонаж из романа английской писательницы 19 века Шарлотты Бронте «Джен Эйр» (see Supplement)

– Lowood Institute – название приюта из вышеуказанного романа

p. 109 – to make fudge – готовить (варить) помадку

– but no unnecessary verbiage – без излишнего многословия

p. 111 – Jimmy McBride is going to have a college friend visiting him – один из друзей Джимми МакБрайда по колледжу собирается погостить у него

p. 113 – that I'll be crowding them – что я их стесню

p. 114 – yours of the 7th inst. at hand – ваше письмо от 7-го сего месяца я получила (стиль деловой корреспонденции)

3. Find the English equivalents to the following in the text:

– магазин головных уборов (101)

– играть (забавляться) мыслью (102)

– выбросить (мысль) из головы (102)

- продолжать притворяться (102)
- ужасная привычка писать, подчиняясь порыву (102)
- идти на цыпочках (красться) (103)
- сообщить новость (107)
- поставить себя на чье-либо место (107)
- затапывать малейшую искорку (воображения) (107)
- сколько бы бед ни ожидало их (107)
- зайти (заглянуть) к ... (109)
- писать письмо в несколько приемов (109)
- вывихнуть (выбить) плечо (110)
- ушибить колено (поставить синяк) (110)

4. COMPREHENSION CHECK:

1. What reasons does Judy give for refusing the check from Daddy-Long-Legs?
2. Why does Judy think that spending the summer with the McBrides' would be useful?

SECTION 8.

1. Read pp. 114-135. Transcribe the following words, practise reading them. Make sure you know their meanings:

impersonality, bargain, infirmary, humiliating, arbitrary, upholstered, pneumonia, palm, twilight, trivial, suspect (v.,n.), ginger, rheumatism, climb, suspicion, perpetual, errand, assassinate, occur, parlor, nuisance, soak, accent, chaperon, treasure, exalted, gnawing, promptitude, interfere, disturbing

2. COMMENTS:

p. 115 – if there were the slightest hint that you cared, I'd do anything on earth to please you – если бы (в письмах) был хотя бы малейший намек на то, что я вам безразлична, я бы сделала все, чтобы угодить вам

– I was to write – я должна была писать вам

– you are living up to your side of the bargain – вы выполняете свои обязательства, предусмотренные нашей сделкой

p. 116 – invisible Providence – незримое провидение

– we will draw a veil over that – зд. Забудем все прошлое; букв. Набросим вуаль на это (глагол will является здесь модальным и выражает обещание, намерение со стороны говорящего)

p. 119 – had an orgy of reading – читала запоем

– he lived up to his adventurous creed – он прожил, как он этого хотел, жизнь полную приключений

p. 121 – Rhode Island Reds, Buff Orpingtons – породы кур-несушек

p. 122 – the Berkshires – название местности

p. 125 – they are not a bit universal – зд. Они совершенно оторваны от остального мира

p. 126 – he ever turned out so well – зд. Вырос таким хорошим человеком

p. 133 – Ship ahoy! – Эй, на судне! На корабле!

– Avast! (int.) – (мор.) Стой! Стоп!

– Belay! – (мор.) Заводи! (швартов на кнехт)

p. 134 – I should think he might – это вполне возможно

– I should think so – Еще бы!

p. 135 – he doesn't let politeness interfere with truth – он не жертвует правдой ради вежливости

3. Find the English equivalents to the following in the text:

- отказаться от чего-либо (114)
- малейший намек (115)
- человек, которого я придумала (115)
- короткий бессмертный рассказ (117)
- оставить, покинуть кого-либо (117)
- жажда путешествий (119)
- один вид карты заставляет меня ... отправиться (119)
- безукоризненный (порядок) (123)
- выполнять поручения, быть на посылках (124)
- если вы понимаете, что я имею в виду (125)
- в данный момент мне ничего не приходит в голову (126)
- баловать (потакать) (126)
- на первый взгляд (127)
- (его манера) мгновенно обезоруживает (127)
- вершина (горы) (129)
- он привычен к походной жизни (129)
- попасть под дождь (129)
- промокнуть (129)
- привыкать (к людям) (134)
- начинать(-ся) (135)

4. Translate the passage, beginning with “He and I ate at a little table...” p.126 up to “...I’ve grown up” p.127 into Russian.

SECTION 9.

1. Read pp. 136 – 152. Transcribe the following words, practise reading them. Make sure you know their meanings:

tuition, proficiency, comprehensible, rear, manicure, scissors, obstinate, stubborn, tenacious, coax, ultimatum, whims, irrevocably, docility, mammal, conscientious, consent, embroidery, orchids, wicked, anonymous, confidential, queer, yacht, congenial, crevice, witticism, fraternal

2. COMMENTS:

p. 136 – Alors! – (фр.) зд. Итак!

– alumna (pl. alumnae) – (лат.) бывшая воспитанница школы или университета;

– alumnus (pl. alumni) – (лат.) бывший воспитанник школы или университета;

p. 137 – an upper classman – студент (-ка) предпоследнего курса

– It requires an allowance to live up to Julia – Требуется деньги, чтобы угнаться за Джулией

p. 140 – she wouldn't have flouted you – она бы больше прислушивалась к твоим советам

– will wear myself into a nervous wreck – доведу себя до нервного истощения

– – that you would have spent – (деньги) которые вы бы потратили на меня

p. 142 – en masse (фр.) – всех в сборе

– I will bow to your wishes with my usual sweet docility – я подчиняюсь вашим желаниям со своим обычным милым послушанием

p. 143 – I take it – зд. Я принимаю это за...

– the founder's dance – бал в честь основателя колледжа

p. 144 – but socially irreproachable – но безупречный по своему общественному положению

p. 145 – for the occasion – специально по этому случаю

p. 147 – Christmas box – рождественская посылка (подарок)

p. 150 – regular classes keep you alive mentally – зд. Систематические занятия помогают нам жить духовной жизнью

p. 151 – I am a Fabian! – Я член «Фабианского общества»! – Организация английской буржуазной интеллигенции. Создана в 1884 г. Пропагандировала реформистские идеи постепенного преобразования капиталистического общества в социалистическое путем реформ (названо по имени римского полководца Фабия Максима). После создания Лейбористской партии (1900г.) находится в ее составе.

p. 152 – I have a scholarship to live up to – зд. Я должна учиться так, чтобы быть достойной своей стипендии.

3. Find the English equivalents to the following in the text:

- подать заявление на участие в конкурсе (на стипендию) (136)
- быть обузой для кого-либо (136)
- боясь что...(137)
- быть обязанным чем-либо кому-либо (138)
- сердиться на кого-либо (138)
- надоедливо говорить о чем-либо (завести волынку) (139)
- суетиться (волноваться) попусту (140)
- как вам это нравится? (142)
- представьте себе (142)
- привязаться к кому-либо (142)
- начинать(-ся) (144)
- сообщить (дать знать) кому-либо (147)
- маленький подарок на память (147)
- я смогла перевести дух (148)
- ни за какие деньги (148)
- выбрасывать деньги на (149)
- нет никакой разницы (это не имеет значения) (151)
- льет как из ведра (151)
- выдержать (пережить) шок (152)
- а в это время (152)

4. COMPREHENSION CHECK:

1. With what story did Judy become an Author? Why do you think it was accepted, this one and not the stories Judy had written previously?

2. Why was Judy so determined to accept the scholarship? What reasons did she give to Mr. Smith?

SECTION 10.

1. Read pp. 152 – 167. Transcribe the following words, practise reading them. Make sure you know their meanings:

superficial, endeavor, noticeable, aloofness, semester, exquisite, regularly, comply, intersperse, appetite, dye(s), miscellaneous, epistle, consistent, promiscuously, evenly, exorbitant, visualize, philosophy, acknowledge, legitimate, quixotic, quarrel, plunge, probability, inspiration

2. COMMENTS:

p. 154 – Pantheism – религиозное и философское учение, отождествляющее бога и мировое целое. Характерно для натурфилософии Возрождения и материалистической системы Б. Спинозы, отождествившего понятие «ты» и «природа».

p. 154 – of late – за последнее время

– vegetable (aniline)dyes – природные (хим.) красители, используемые в пище

p. 155 – leave-of-absence – отпуск

– to chaperone – сопровождать (молодую девушку)

p. 157 – ejaculatory (style) – изобилующий восклицаниями

p. 159 – and with this divided interest I do not make the progress I otherwise might – а при таком раздвоении внимания я не сделаю успехов, которых я могла бы достичь при других обстоятельствах

p. 160 – very recherché organization – очень изысканное общество

– Figurez-vous! – представьте себе!

p. 161 – C'est drole ca n'est pa? – забавно, не так ли?

– commencement – актовый день вручения дипломов (в американских учебных заведениях)

p. 162 – a Mrs. Charles Paterson – некая миссис Ч. Патерсон

– I should have blushed to ask more – Я бы не решилась просить больше

p. 163 – sober second thoughts – но, последующее, более трезвое разрешение

p. 165 – I'd better see my bridges in flames behind me – лучше сжечь все мосты позади себя

p. 166 – declension nouns – склонение существительных

– And it bids fair to be a struggle! – И это, по-видимому, будет нелегкой битвой!

3. Find the English equivalents to the following in the text:

- Я не слишком фамильярна? (153)
- относиться к кому-либо (153)
- совершенное (изысканное) произведение (154)
- воплощать (олицетворять) концепцию (154)
- говоря о поэзии (154)
- выбрать самое неподходящее время (155)
- опустить детали (155)
- распускающиеся деревья (157)
- платье из материала в голубой горошек (157)
- реклама подтяжек (158)
- полностью доверять кому-либо (159)
- отвечать на письма с деловой готовностью (по-деловому быстро) (160)
- она сама предложила (такую плату) (162)
- Как вам нравится моя программа (планы)? (162)
- совпадать (о событиях) (162)
- ездить верхом (163)
- я была возбуждена этой перспективой (мыслью) (163)
- Надеюсь, вы понимаете меня (улавливаете смысл)? (164)
- у меня не хватило смелости сказать...(165)
- упрямый (165)
- оскорбительные определения (эпитеты) (165)
- мне трудно сосредоточиться (166)
- обычный (средний) человек (167)
- вдохновлять кого-либо (167)

4. COMPREHENSION CHECK:

1. How did Judy plan her summer after commencement?
2. Don't you feel that Judy has become more independent in decision-making? Where does it show?

SECTION 11.

1. Read pp. 167 – 186. Transcribe the following words, practise reading them. Make sure you know their meanings:

blight, concise, sophisticated, gown, paradise, wardrobe, adornment, utilitarian, wound, earthquake, tombstone, inscription, omniscient, evanescent, aggregation, doctrine, accomplish, abstruse, internal, desperate, resignation, margin, heaven, inertia, impotent, hasten, exuberant, trousseau

2. COMMENTS:

p. 169 – sorry to have disobeyed – простите, что я ослушалась вас

p. 170 – You are awfully dog-in-the-man-gerish – Вы как настоящая собака на сене

– We do arrive fast in America! – зд. – Как мы быстро шагаем по Америке!

– Hopes = he hopes

– You haven't a light enough touch – Вы несколько тяжеловесны

p. 174 – red-cloth binding – красный матерчатый переплет

– frontispiece – (полиграф.) фронтиспис – портрет автора или лица, которому посвящена книга, помещаемая слева от титульного листа

p. 176 – That is the belief that moves mountains – Вера (убежденность) движет миром

p. 178 – (to embroider) centerpieces – (вышивать) орнамент на середине скатерти (салфетки, пододеяльника, накидки)

p. 179 – he goes about with his head in the clouds – он витает в облаках

p. 182 – Samuel Pepys – Придворный летописец английского двора Сэмюэль Пепис в конце XVII в. сделал запись о том, что 14 февраля возлюбленные могут обмениваться сувенирами: перчатками, кольцами и конфетами. В начале прошлого века американцы стали посылать марципаны своим невестам. С началом производства карамели американцы стали выцарапывать на конфетках соответствующие празднику слова. Карамельки делали красно-белыми. Красный цвет означал страсть, а белый – чистоту любви. В 50-е годы конфеты стали укладывать в картонные коробочки в форме сердца. Так и повелось, что подарок на День Святого Валентина

обязательно должен включать в себя какие-то сладости в форме сердца (торты, конфеты, печенье, пирожные, шоколад). (see Supplement)

p. 183 – The Self-Governing Association – Ассоциация Самоуправления

p. 185 – and take yourselves off – отбудете

3. Find the English equivalents to the following in the text:

- с максимальной мягкостью (168)
- несмотря на все ваши недостатки (170)
- плавать на яхте (170)
- в этом только вы виноваты (171)
- он сбежал с хористкой (171)
- Не очень-то лестное мнение, да? (173)
- никто не может обвинить меня в пессимизме (173)
- видеть что-либо четко (174)
- вера (убежденность) движет миром (176)
- чахотка, туберкулез легких (178)
- витать в облаках (179)
- я слегла с распухшими глазами (180)
- удалить гланды (180)
- я сбежала из спортзала (181)
- приданое (181)
- понять (осознать) тот факт, что...(181)
- отменить (правило) (183)
- не беспокоить других (183)
- за счет чего-либо (ценой чего-либо) (183)
- чувство нежности (185)
- у меня украли детство (185)
- в гуще событий (185)
- не понимайте (мои чувства к приюту) буквально (186)

4. Practise reading aloud and translate in writing the letter from March 5th, (pp. 184-186).

SECTION 12.

1. Read pp. 186 – 207. Transcribe the following words, practise reading them. Make sure you know their meanings:

ordeal, incorrigible, weasel, alliterate, surgeon, bureau, drawer, tortoise, nourishing, conceited, deteriorating, poultry, retire, financier, lonely, sheer, hydrophobia, serially, apathetic, whole, antagonistic, dumb, antecedent, partially, accord, tangible, bewildered, crimson, journey, magnificent

2. COMMENTS:

- p. 186 – the Easter vacation – весенние пасхальные каникулы
– they wouldn't stand – они бы не вынесли
- p. 187 – (I) am eating it up in chunks – работа движется гигантскими шагами
– chunk (разг.) – толстый кусок, ломоть
- p. 190 – commencement – актовый день вручения дипломов (в американских учебных заведениях)
- p. 191 – when you wouldn't come (to my commencement) – после того, как вы не пожелали приехать (глагол *would* здесь является модальным и означает в отрицательной форме нежелание)
- p. 192 – I am in the enthusiastic stage – я в возрасте, которому присуща восторженность
- p. 193 – he appeared to appreciate – ему, по-видимому, понравилось, (что за пределами нашей маленькой фермы существует другой мир)
- p. 193 – the silo pit – силосная яма
- p. 197 – it's coming in installments – зд.- я буду выплачивать их частями
- p. 198 – (I have a tendency) to make over my ideas to match his – я начинаю думать его мыслями
– he has fourteen years start of me – он на 14 лет старше меня (досл. – он перегнал меня на 14 лет)
– he does need looking after – он действительно нуждается в присмотре
- p. 199 – for a person of my lack of antecedents – зд. – только для такого человека как я – без роду и племени
- p. 198 – (most) worldly – земной, мирской

p. 201 – had been caught out all night in a storm – провел всю ночь под грозовым дождем (букв. – был застигнут ночью грозой)

p. 201 – a tangible flesh-and-blood person – осязаемый человек из плоти и крови

p. 202 – not a single wink – глаз не сомкнула

– for three days they gave you up – в течение 3х дней вы были при смерти

p. 206 – I wouldn't make – из меня бы не получился

p. 207 – no make-believe – по-настоящему, без притворства

3. Find the English equivalents to the following in the text:

- суровое испытание (186)
- я неисправима (187)
- я оставила романтизм (187)
- я еще не потеряла надежду (188)
- при виде (ручки) (189)
- бессмертный роман (189)
- в самые (жизненно) важные моменты (190)
- я вырвала вас из сердца (191)
- я едва могу дождаться (191)
- запастись свежими идеями (192)
- она больше не завивает волосы (192)
- я надолго поселилась в Лок Уиллоу (193)
- красивые пейзажи (194)
- я заранее знаю (195)
- я брошусь в силосную яму от полнейшего отчаяния (196)
- написанное вашей рукой (197)
- я пребываю в полной апатии (197)
- я чувствую себя как-то связанной с вами (199)
- эти два занятия (профессии) не обязательно исключают одна другую (200)
- от него не было весточки (200)
- я потихоньку привыкла к ощущению разбитого сердца (201)
- попасть в грозу (201)

- осязаемый человек из плоти и крови (201)
- берегите себя и не простужайтесь (202)
- я не смыкала глаз ночью (202)
- разгладить морщинки на вашем лбу (203)
- на рассвете (204)
- при свете свечи (204)
- способность исправить положение вещей (205)
- я не осмеливалась войти (205)
- собрать все свое мужество (205)
- я едва могла различить (рассмотреть) что-либо (206)
- в одно короткое мгновение меня осенило (206)
- будь я посообразительней (206)
- быть ошеломленным (206)
- я не дам тебе ни на секунду пожалеть (207)

4. COMPREHENSION CHECK:

1. How did Judy explain why she had refused J. Pendleton's proposal?
2. What, do you think, makes the book so entertaining to read?
3. Prepare a passage you like for phonetic reading and recite it.

SUPPLEMENT (KEYS)

Section 1. pp. 3-12

- to bear the brunt of (3)
- finally dragged itself to a close (3)
- to accomplish one's regular work (3)
- to assemble one's charges (4)
- to straighten one's rumpled frocks (4)
- to wipe smb's noses (4)
- to make one's rounds (4)
- to forget one's bothersome little charges (4)
- to picture herself = to imagine, to fancy (5)
- to get smb into trouble (5)
- (stood) on the point of departure (6)
- to give place to smth (7)
- she was by nature a sunny soul (7)
- I'm not at liberty to mention...(7)
- to take an interest in (8)
- (school) record (9)
- (he) is on the school board (9)
- to make a speech in smb's favour (9)
- to have an immoderate sense of humour (10)
- to discuss the terms with (10)
- to become a burden (10)
- a whirl of excitement (12)

SUPPLEMENT (KEYS)

Section 2. pp. 14-33.

- a funny sensation (14)
- a (most) bewildering place (14)
- I get lost whenever I leave my room (14)
- to get acquainted (14)
- to obey rules (16)
- to wear spectacles (17)
- to come from (17)
- a single room (singles) (17)
- a properly brought-up girl (17)
- a foundling (17)
- to look up in the encyclopedia (19)
- the joke has gone all over the college (19)
- to get some change (20)
- to flunk at (20)
- kid gloves (22)
- to try smth on (23)
- I hope that I haven't hurt your feelings (23)
- you have the upper hand (23)
- to bore smb (27)
- to toss (the letters) into the waste-basket (27)
- I am very much obliged (to you) (28)
- miserable poor-box dresses (29)
- I've been warned not to bother you with questions (30)
- an unbreakable rule (31)
- to look forward to the evening (32)
- I'm the only girl in the college who wasn't brought up on "Little Women" (33)
 - a rough and very uphill road (33)

Did you know that?

Maurice Polydore Marie Bernard, Count Maeterlinck (August 29, 1862 – May 6, 1949) was a Belgian poet, playwright, and essayist writing in French. He was awarded the Nobel Prize in Literature in 1911. The main themes in his work are death and the meaning of life.

Count Maurice Maeterlinck was born in Ghent, Belgium in a wealthy, French-speaking family. His father, Polydore, was a notary, who enjoyed tending the hothouses on their property. His mother, Mathilde, came from a wealthy family.

In September, 1874 he was sent to the Jesuit College of Sainte-Barbe, where works of the French Romantics were scorned. Only plays on religious subjects were permitted. His experiences at this school undoubtedly influenced his distaste for the Catholic Church and organized religion.

He had written poems and short novels during his studies, but his father wanted him to go into law. After finishing his law studies at the University of Ghent in 1885, he spent a few months in Paris, France. He met there some members of the then new Symbolism movement, Villiers de l'Isle Adam in particular. The latter would have a big influence on the work of Maeterlinck.

In 1889, he became famous overnight after his first play, *La Princesse Maleine*, had received enthusiastic praise from Octave Mirbeau, the literary critic of *Le Figaro* (August 1890). In the following years, he wrote a series of symbolist plays characterized by fatalism and mysticism, most importantly *L'Intruse* (*The Intruder*, 1890), *Les Aveugles* (*The Blind*, 1890) and *Pelléas et Mélisande* (1892). He had a relationship with the singer and actress Georgette Leblanc from 1895 till 1918. Leblanc influenced his work for the following two decades. With the play *Aglavaine et Sélysette* Maeterlinck began to create characters, especially female characters, more in control of their destinies. Leblanc performed these female characters on stage. Even though mysticism and metaphysics influenced his work throughout his career, he slowly replaced his Symbolism with a more existential style.

In 1895, with his parents frowning upon his open relationship with an actress, Maeterlinck and Leblanc moved to the district of Passy in Paris. The Catholic Church was unwilling to grant her a divorce from her Spanish husband. They frequently entertained guests, including Mirbeau, Jean Lorraine, and Paul Fort. They spent their summers in Normandy. During this period, Maeterlinck

published his *Douze Chansons* (1896), *Treasure of the Humble* (1896), *The Life of the Bee* (1901), and *Ariane et Barbe-Bleue* ("Ariadne and Bluebeard," 1902).

In 1903, Maeterlinck received the Triennial Prize for Dramatic Literature from the Belgian government. In 1906, Maeterlinck and Leblanc moved to a villa in Grasse. He spent his hours meditating and walking. As he emotionally pulled away from Leblanc, he entered a state of depression. Diagnosed with neurasthenia, he rented the Benedictine Abbey of St. Wandrille in Normandy to help him relax. Leblanc would often walk around in the dress of an abbess; he would wear roller skates as he moved about the house. During this time, he wrote his essay *L'Intelligence des fleurs* ("The Intelligence of Flowers," 1906), in which he discussed politics and championed socialist ideas. He donated money to many workers' unions and socialist groups. At this time he conceived his greatest contemporary success: the fairy play *L'Oiseau Bleu* (*The Blue Bird*, 1908). He also wrote *Marie-Victoire* (1907) and *Mary Magdalene* (1908) with lead roles for Leblanc. Aside from *L'Oiseau Bleu*, critics did not praise these plays, and they considered Leblanc no longer an inspiration to the playwright. Even though alfresco performances of some of his plays at St. Wandrille had been successful, Maeterlinck felt that he was losing his privacy. The death of his mother on June 11, 1910 added to his depression.

In 1910 he met the eighteen-year-old actress Renée Dahon during a rehearsal of *The Blue Bird*. She became his lighthearted companion. Winning the Nobel Prize for Literature served to heighten his spirits, as well. By 1913, he was more openly socialist and sided with the Belgian trade unions against the Catholic party during a strike. In fact, he began to study mysticism and lambasted the Catholic church in his essays for construing the history of the universe. By a decree of 26 January 1914, his *opera omnia* was placed on the Index Librorum Prohibitorum by the Roman Catholic Church.

When Germany invaded Belgium in 1914, Maeterlinck wished to join the French Foreign Legion, but his application was denied due to his age. He and Leblanc decided to leave Grasse for a villa near Nice, where he spent the next decade of his life. He gave speeches on the bravery of the Belgian people and placed guilt upon all Germans for the war. While in Nice he wrote the plays *Le Bourgeois de Stilmonde* (*The Burgomaster of Stilmonde*), which was quickly labeled by the American press as a "Great War Play." He also wrote *Les Fiancailles* (*The Betrothal*), a sequel to *The Blue Bird*, in which the heroine of the play is clearly not a Leblanc archetype.

On February 15, 1919 Maeterlinck married Dahon. He accepted an invitation to the United States. Samuel Goldwyn asked him to produce a few scenarios for film. Only two of Maeterlinck's submissions still exist; Goldwyn didn't use any of his submissions. Maeterlinck had prepared one based on his *The Life of a Bee*. After reading the first few pages Goldwyn burst out of his office, exclaiming: "My God! The hero is a bee!"

Dahon gave birth to a stillborn child in 1925. By the 1920s, Maeterlinck found himself no longer in tune with the times. His plays of this period (*La Puissance des morts*, *Le Grand Secret*, *Berniquel*) received little attention.

At this time he penned his first works on entomology. In 1926 he published *La Vie des Termites* (*The Life of the Termite*), plagiarising *The Soul of the White Ant*, researched and written by the South African poet and scientist Eugene Marais (1871 – 1936). Marais' later suicide had been attributed to this act of plagiarism by some. Maeterlinck's own words in *La Vie de Termites* indicate that the possible discovery or accusation of plagiarism worried him:

It would have been easy, in regard to every statement, to allow the text to bristle with footnotes and references. In some chapters there is not a sentence but would have clamoured for these; and the letterpress would have been swallowed up by vast masses of comment, like one of those dreadful books we hated so much at school. There is a short bibliography at the end of the volume which will no doubt serve the same purpose. Despite these misgivings, there is no reference to Eugene Marais in the bibliography. His other works on entomology include *L'Araignée de verre* (*The Glass Spider*, 1923) and *Vie des fourmis* (*The Life of the Ant*, 1930). In 1930 he bought a château in Nice, France, and named it *Orlamonde*, a name occurring in his work *Quinze Chansons*. He was made a count by Albert I, King of the Belgians in 1932. According to an article published in the *New York Times* in 1940, he arrived in the United States from Lisbon on the Greek Liner Nea Hellas. He had fled to Lisbon in order to escape the Nazi invasion of both Belgium and France. The Times quoted him as saying, "I knew that if I was captured by the Germans I would be shot at once, since I have always been counted as an enemy of Germany because of my play, 'Le Bourgmestre de Stillemonde,' which dealt with the conditions in Belgium during the German Occupation of 1918." As with his earlier visit to America, he still found Americans too casual, friendly and Francophilic for his taste.

He returned to Nice after the war on August 10, 1947. In 1948, the French Academy awarded him the Medal for the French Language. He died in Nice on May 6, 1949 after suffering a heart attack. There was no priest at his funeral.

Did you that?

Royal house	<u>House of Tudor</u>
Father	<u>Henry VII</u>
Mother	<u>Elizabeth of York</u>
Born	<u>28 June 1491</u> <u>Greenwich Palace, Greenwich</u>
Died	<u>28 January 1547</u> (aged 55) <u>Palace of Whitehall, London</u>
Burial	<u>St George's Chapel, Windsor Castle</u>

Henry VIII (28 June 1491 – 28 January 1547) was King of England and Lord of Ireland, later King of Ireland and claimant to the Kingdom of France, from 21 April 1509 until his death. Henry was the second monarch of the House of Tudor, succeeding his father, Henry VII.

Henry VIII was a significant figure in the history of the English monarchy. Although in the first parts of his reign he energetically suppressed the Reformation of the Anglican Church, which had been building steam since John Wycliffe of the fourteenth century, he is more often known for his ecclesiastical struggles with Rome. These struggles ultimately led to him separating the Anglican Church from Roman authority, the Dissolution of the Monasteries, and establishing the English monarch as the Supreme Head of the Church of England. Although some claim he became a Protestant on his death-bed, he advocated Catholic ceremony and doctrine throughout his life; royal backing of the English Reformation was left to his heirs, Edward VI and Elizabeth I. Henry also oversaw the legal union of England and Wales (see Laws in Wales Acts 1535–1542). He is noted in popular culture for being married six times.

Born in Greenwich Palace, Henry VIII was the third child of Henry VII and Elizabeth of York. Of the young Henry's six siblings, only three – Arthur (the Prince of Wales), Margaret, and Mary – survived infancy. In 1493, Henry was appointed Constable of Dover Castle and Lord Warden of the Cinque Ports. In 1494, he was created Duke of York. He was subsequently appointed Earl Marshal of England and Lord Lieutenant of Ireland. Henry was given a first-rate education from leading tutors, becoming fluent in Latin, French, and Spanish.

As it was expected that the throne would pass to Prince Arthur, Henry's older brother, Henry was prepared for a career in the Church.

In 1502, however, Arthur suddenly died of an unknown disease, perhaps tuberculosis, and Henry was thrust into all the duties of his late brother, becoming Prince of Wales. Henry's father renewed his efforts to seal an alliance between England and Spain via marriage. In place of the dead Arthur, Spain was offered Henry in marriage to Prince Arthur's widow, Catherine of Aragon, the youngest surviving child of King Ferdinand II of Aragon and Queen Isabella I of Castile.

The Six Wives of King Henry VIII:

Catherine of Aragon,

Anne Boleyn,

Jane Seymour,

Anne of Cleves,

Catherine Howard,

Catherine Parr.

A mnemonic for the fates of Henry's wives is “divorced, beheaded, died, divorced, beheaded, survived”. An alternative version is “King Henry the Eighth, to six wives he was wedded: One died, one survived, two divorced, two beheaded”. (Or, more succinctly, “Two beheaded, one died, two divorced, one survived.”) The phrase may be misleading. Firstly, Henry was never divorced from any of his wives; rather, his marriages to them were annulled. Secondly, four marriages—not two—ended in annulments. The marriages to Anne Boleyn and Catherine Howard were annulled shortly before their executions and, although her marriage to Henry was annulled, Anne of Cleves survived him, as did Catherine Parr.

King Henry VIII died in the Palace of Whitehall in 1547.

Late in life, Henry became grossly overweight (with a waist measurement of 54 inches/137 cm), and had to be moved about with the help of mechanical inventions. He was covered with suppurating boils and possibly suffered from gout. His obesity dates from a jousting accident in 1536 in which he suffered a

leg wound. This prevented him from exercising and gradually became ulcerated. It undoubtedly hastened his death at the age of 55, which occurred on 28 January 1547 in the Palace of Whitehall, on what would have been his father's 90th birthday. He expired soon after uttering these last words: "Monks! Monks! Monks!"

The children of Henry VIII:

Mary I, daughter of Catherine of Aragon;

Henry Fitzroy, son of Henry's mistress, Elizabeth Blount;

Elizabeth I, daughter of Anne Boleyn;

Edward VI, son of Jane Seymour.

Did you know that?

Mary Ann (Marian) Evans (22 November 1819 – 22 December 1880), better known by her pen name **George Eliot**, was an English novelist. She was one of the leading writers of the Victorian era. Her novels, largely set in provincial England, are well known for their realism and psychological perspicacity.

She used a male pen name, she said, to ensure that her works were taken seriously. Female authors published freely under their own names, but Eliot wanted to ensure that she was not seen as merely a writer of romances. An additional factor may have been a desire to shield her private life from public scrutiny and to prevent scandals attending her relationship with the married George Henry Lewes.

Mary Ann Evans was the third child of Robert Evans (1773-1849) and Christiana Evans (née Pearson), the daughter of a local farmer, (1788-1836). When born, Mary Ann, sometimes shortened to Marian, had two teenage siblings, a half-brother, Robert (1802-1864), and sister, Fanny (1805-1882), from her father's previous marriage to Harriet Poynton (?1780-1809). Robert Evans was the manager of the Arbury Hall Estate for the Newdigate family in Warwickshire, and Mary Anne was born on the estate at South Farm. In early 1820 the family moved to a house named Griff, part way between Nuneaton and Coventry. Her full siblings were Christiana, known as Chrissey (1814-1859), Isaac (1816-1890), and twin brothers who survived a few days in March, 1821.

The young Evans was obviously intelligent, and due to her father's important role on the estate, she was allowed access to the library of Arbury Hall, which greatly aided her education and breadth of learning. Her classical education left its mark; Christopher Stray has observed that “George Eliot's novels draw heavily on Greek literature (only one of her books can be printed without the use of a Greek typeface), and her themes are often influenced by Greek tragedy”. Her frequent visits also allowed her to contrast the wealth in which the local landowner lived with the lives of the often much poorer people on the estate, and different lives lived in parallel would reappear in many of her works. The other important early influence in her life was religion. She was brought up within a narrow low church Anglican family, but at that time the Midlands was an area with many religious dissenters, and those beliefs formed part of her education. She boarded at schools in Attleborough, Nuneaton and Coventry. At the second she was taught by the evangelical Maria Lewis—to whom her earliest

surviving letters are addressed—and at the Coventry school she received instruction from Baptist sisters.

In 1836 her mother died and Evans returned home to act as housekeeper, but she continued her education with a private tutor and advice from Maria Lewis. When she was 21, her brother Isaac married and took over the family home, so Evans and her father moved to Foleshill near Coventry. The closeness to Coventry society brought new influences, most notably those of Charles and Cara Bray. Charles Bray had become rich as a ribbon manufacturer and had used his wealth in building schools and other philanthropic causes. He was a free-thinker in religious matters, a progressive in politics, and his home, Rosehill, was a haven for people who held and debated radical views. The people whom the young woman met at the Brays' house included Robert Owen, Herbert Spencer, Harriet Martineau and Ralph Waldo Emerson. Through this society, Evans was introduced to more liberal theologies, many of which cast doubt on the supernatural elements of Biblical stories, and she stopped going to church. This caused a rift between herself and her family, with her father threatening to throw her out, although that did not happen. Instead, she respectably attended church and continued to keep house for him until his death in 1849. Her first major literary work was the translation of David Strauss' *Life of Jesus* (1846), which she completed after it had been begun by another member of the Rosehill circle.

Only five days after her father's funeral, she travelled to Switzerland with the Brays. She decided to stay in Geneva alone and on her return in 1850, moved to London with the intent of becoming a writer and calling herself Marian Evans. She stayed at the house of John Chapman, the radical publisher whom she had met at Rosehill and who had printed her translation. Chapman had recently bought the campaigning, left-wing journal *The Westminster Review*, and Evans became its assistant editor in 1858. Although Chapman was the named editor, it was Evans who did much of the work in running the journal for the next three years, contributing many essays and reviews.

Women writers were not uncommon at the time, but Evans's role at the head of a literary enterprise was significant. The mere sight of an unmarried young woman mixing with the predominantly male society of London at that time was unusual, even scandalous to some. Although clearly strong-minded, she was frequently sensitive, depressed, and crippled by self-doubt. She was well aware of her ill-favoured appearance, and she formed a number of embar-

rassing, unreciprocated emotional attachments, including that to her employer, the married Chapman, and Herbert Spencer. However, another highly inappropriate attraction would prove to be much more successful and beneficial for Evans.

The philosopher and critic George Henry Lewes met Evans in 1851, and by 1854 they had decided to live together. Lewes was married to Agnes Jervis, but they had decided to have an open marriage, and in addition to having three children together, Agnes had also had several children with other men. As he was named on the birth certificate as the father of one of these children despite knowing this to be false, and since he was therefore complicit in adultery, he was not able to divorce Agnes. In July 1854 Lewes and Evans travelled to Weimar and Berlin together for the purpose of research. Before going to Germany, Evans continued her interest in theological work with a translation of Ludwig Feuerbach's *Essence of Christianity* and while abroad she wrote essays and worked on her translation of Baruch Spinoza's *Ethics*, which she completed in 1856, but which was not published in her life-time.

The trip to Germany also doubled as a honeymoon as they were now effectively married, with Evans calling herself Marian Evans Lewes, and referring to George Lewes as her husband. It was not unusual for men in Victorian society to have mistresses, including both Charles Bray and John Chapman. What was scandalous was the Leweses' open admission of the relationship. On their return to England, they lived apart from the literary society of London, both shunning and being shunned in equal measure. While continuing to contribute pieces to the *Westminster Review*, Evans had resolved to become a novelist, and she set out a manifesto for herself in one of her last essays for the *Review*: *Silly Novels by Lady Novelists*. The essay criticised the trivial and ridiculous plots of contemporary fiction by women. In other essays she praised the realism of novels written in Europe at the time, and subsequently an emphasis placed on realistic story-telling would become clear throughout her subsequent fiction. She also adopted a new nom-de-plume, the one for which she would become best known: George Eliot. This masculine name was chosen partly in order to distance herself from the lady writers of silly novels, but it also quietly hid the tricky subject of her marital status. George Eliot died at 4 Cheyne Walk, Chelsea. In 1858 *Amos Barton*, the first of the *Scenes of Clerical Life*, was published in *Blackwood's Magazine* and, along with the other *Scenes*, was well received. Her first complete novel, published in 1859, was *Adam Bede* and was an instant success,

but it prompted an intense interest in who this new author might be. Scenes of Clerical Life were widely believed to have been written by a country parson or perhaps the wife of a parson. With the release of the incredibly popular Adam Bede, speculation increased markedly, and there was even a pretender to the authorship, one Joseph Liggins. In the end, the real George Eliot stepped forward: Marian Evans Lewes admitted she was the author. The revelations about Eliot's private life surprised and shocked many of her admiring readers, but this apparently did not affect her popularity as a novelist. Eliot's relationship with Lewes afforded her the encouragement and stability she so badly needed to write fiction, and to ease her self-doubt, but it would be some time before they were accepted into polite society. Acceptance was finally confirmed in 1867, when they were introduced to Princess Louise, the daughter of Queen Victoria, who was an avid reader of George Eliot's novels.

After the popularity of Adam Bede, she continued to write popular novels for the next fifteen years. Within a year of completing Adam Bede, she finished *The Mill on the Floss*, inscribing the manuscript: "To my beloved husband, George Henry Lewes, I give this MS. of my third book, written in the sixth year of our life together, at Holly Lodge, South Field, Wandsworth, and finished 21st March 1860."

Her last novel was *Daniel Deronda*, published in 1876, whereafter she and Lewes moved to Witley, Surrey; but by this time Lewes's health was failing and he died two years later on 30 November 1878. Eliot spent the next two years editing Lewes's final work *Life and Mind* for publication, and she found solace with John Walter Cross, an American banker whose mother had recently passed away.

On 16 May 1880 George Eliot courted controversy once more by marrying a man twenty years younger than herself, and again changing her name, this time to Mary Anne Cross. The legal marriage at least pleased her brother Isaac, who sent his congratulations after breaking off relations with his sister when she had begun to live with Lewes. John Cross was a rather unstable character, and apparently jumped or fell from their hotel balcony into the Grand Canal in Venice during their honeymoon. Cross survived and they returned to England. The couple moved to a new house in Chelsea but Eliot fell ill with a throat infection. This, coupled with the kidney disease she had been afflicted with for the past few years, led to her death on the 22 December 1880 at the age of 61.

The possibility of burial in Westminster Abbey being rejected due to her denial of Christian faith and “irregular” though monogamous life with Lewes, she was buried in Highgate Cemetery (East), Highgate, London in the area reserved for religious dissenters, next to George Henry Lewes. In 1980, on the centenary of her death, a memorial stone was established for her in the Poets’ Corner. Several key buildings in her birthplace of Nuneaton are named after her or titles of her novels, for example George Eliot Hospital, George Eliot Community School and Middlemarch Junior School.

Did you know that?

Alfred Tennyson

Tennyson, Alfred, Lord or Alfred Tennyson, 1st Baron Tennyson (1809-1892), English poet, one of the great representative figures of the Victorian age. His writing encompasses many poetic styles and includes some of the finest idyllic poetry in the language.

Tennyson was born in Somersby, Lincolnshire, on August 6, 1809. His initial education was conducted largely by his clergyman father, Dr. George Clayton Tennyson. The boy showed an early interest and talent in poetic composition, working original poems in a variety of meters and also successfully imitating the style of such famous poets as Lord Byron, whom he greatly admired. By the time he was 15, Tennyson had produced several blank-verse plays and an epic. Some of his boyhood poetry was published in collaboration with his brother Charles in *Poems by Two Brothers* (1827).

Poetic Development

In 1827 Tennyson entered Trinity College, University of Cambridge. While there he wrote a spirited blank-verse poem, *Timbuktu* (1829), for which he received a prize, and published his first book on his own, *Poems, Chiefly Lyrical* (1830), which includes "Mariana". In the summer of 1830, with his close friend Arthur Hallam, he joined a Spanish revolutionary army, but participated in no military engagements.

In 1831, following the death of his father, Tennyson left Cambridge without taking a degree. His second volume, *Poems* (1832), contains such familiar lyrics as "The Lady of Shallot," "Ionone," "The Palace of Art," "The Lotus-Eaters," and "A Dream of Fair Women," but was severely criticized by the reviewers. The sudden death of his friend Hallam in 1833 produced in Tennyson a profound spiritual depression, and he vowed to refrain from issuing any more of his verse for a period of ten years. During this time he devoted himself to reading and meditation. While refusing to publish, he did continue to write, producing, for example, *The Two Voices* (1834), a philosophical poem on death and immortality.

In 1842, at the expiration of his self-imposed period of silence, Tennyson won wide acclaim with the publication of his two-volume *Poems*. This collection, containing such works as "Mort d'Arthur," an idyll based on Arthurian leg-

end; “Locksley Hall”; “Ulysses”; and the poignant lyric “Break, Break, Break,” firmly established Tennyson's position as the foremost poet of his day.

Mature Works

Tennyson's first long poem after gaining literary recognition was *The Princess* (1847), a romantic treatment in musical blank verse of the question of women's rights. In 1850 appeared one of his greatest poems, *In Memoriam*, a tribute to the memory of Arthur Hallam. Although the loose organization of this series of lyrics, written over a period of 17 years, and the intensely personal character of the poem perplexed many of the readers of Tennyson's day, *In Memoriam* has since taken its place as one of the great elegies in English literature.

In 1850 Tennyson married Emily Sarah Sellwood, whom he had been waiting to marry since 1836. Enormously popular, he was appointed poet laureate of Great Britain the same year, succeeding William Wordsworth in this honor. He settled with his bride at Twickenham near London, three years later moving to his estate, Farringford, near Freshwater on the Isle of Wight. There he resided for at least a part of each year for the remainder of his life. In 1854 “The Charge of the Light Brigade” appeared; it was written, as one of the duties of his laureateship, to celebrate a memorable action by a British cavalry unit in the Crimean War. In the following year *Maud and Other Poems* was published.

With the composition of *Idylls of the King* (begun in 1859 and completed in 1885) Tennyson returned to the subject of the Arthurian cycle. He dealt with the ancient legends in an episodic rather than a continuous narrative structure, the result being a loosely strung series of metrical romances. Rich in medieval pageantry and vivid, noble characterization, the poems contain some of Tennyson's best writing.

Among the poet's other works are the moving narrative of love and self-sacrifice *Enoch Arden* (1864); the historical dramas *Queen Mary* (1875), *Harold* (1876), and *Becket* (1884); *Ballads and Other Poems* (1880); *Tiresias and Other Poems* (1885); *Demeter and Other Poems* (1889); and *The Death of Ionone and Other Poems* (published posthumously, 1892). Tennyson was made a peer in 1884, taking his seat in the House of Lords as Baron Tennyson of Freshwater and Aldworth. He died at Aldworth House, Hazlemere, Surrey, on October 6, 1892.

Literary Importance

Few poets have produced acknowledged masterpieces in so many different poetic genres as Tennyson; he furnished perhaps the most notable example in English letters of the eclectic style. His consummately crafted verse expresses in readily comprehensible terms the Victorian feeling for order and harmony.

Did you know that?

Louisa May Alcott (November 29, 1832 – March 6, 1888) was an American novelist. She is best known for the novel *Little Women*, published in 1868. This novel is loosely based on her childhood experiences with her three sisters.

Childhood and Early works

Alcott was a daughter of noted Transcendentalist Amos Bronson Alcott and Abigail May Alcott. Louisa's father started the Temple School; her uncle, Samuel Joseph May, was a noted abolitionist. Though of New England parentage and residence, she was born in Germantown, which is currently part of Philadelphia, Pennsylvania. She had three sisters: one elder (Anna Alcott Pratt) and two younger (Elizabeth Sewall Alcott and Abigail May Alcott Nieriker). The family moved to Boston in 1834 or 1835, where her father established an experimental school and joined the Transcendental Club with Ralph Waldo Emerson and Henry David Thoreau.

During her childhood and early adulthood, she shared her family's poverty and Transcendentalist ideals. In 1840, after several setbacks with the school, her family moved to a cottage on two acres along the Sudbury River in Concord, Massachusetts. The Alcott family moved to the Utopian Fruitlands community for a brief interval in 1843-1844 and then, after its collapse, to rented rooms and finally moved to a house in Concord purchased with her mother's inheritance and help from Emerson. Alcott's early education had included lessons from the naturalist Henry David Thoreau but had chiefly been in the hands of her father. She also received some instruction from writers and educators such as Ralph Waldo Emerson, Nathaniel Hawthorne, and Margaret Fuller, who were all family friends. She later described these early years in a newspaper sketch entitled "Transcendental Wild Oats," afterwards reprinted in the volume *Silver Pitchers* (1876), which relates the experiences of her family during their experiment in "plain living and high thinking" at Fruitlands.

As she grew older, she became both an abolitionist and a feminist. In 1847, the family housed a fugitive slave for one week. In 1848 Alcott read and admired the "Declaration of Sentiments" published by the Seneca Falls Convention on women's rights.

Due to the family's poverty, she began work at an early age as an occasional teacher, seamstress, governess, domestic helper, and writer – her first

book was *Flower Fables* (1854), tales originally written for Ellen Emerson, daughter of Ralph Waldo Emerson. In 1860, Alcott began writing for the *Atlantic Monthly*. She was nurse in the Union Hospital at Georgetown, D.C., for six weeks in 1862-1863. Her letters home, revised and published in the *Commonwealth* and collected as *Hospital Sketches* (1863, republished with additions in 1869), garnered her first critical recognition for her observations and humor. Her novel *Moods* (1864), based on her own experience, was also promising.

A lesser-known part of her work is the passionate, fiery novels and stories she wrote, usually under the pseudonym A. M. Barnard. These works, such as *A Long Fatal Love Chase* and *Pauline's Passion and Punishment*, were known in the Victorian Era as “potboilers” or “blood-and-thunder tales.” Her character Jo in “*Little Women*” publishes several such stories but ultimately rejects them after being told that “good young girls should [not] see such things.” Their protagonists are willful and relentless in their pursuit of their own aims, which often include revenge on those who have humiliated or thwarted them. These works achieved immediate commercial success and remain highly readable today.

Alcott also produced moralistic and wholesome stories for children, and, with the exceptions of the semi-autobiographical tale *Work* (1873), and the anonymous novelette *A Modern Mephistopheles* (1875), which attracted suspicion that it was written by Julian Hawthorne, she did not return to creating works for adults.

Louisa May Alcott's overwhelming success dated from the appearance of the first part of *Little Women: or Meg, Jo, Beth and Amy*, (1868) a semi-autobiographical account of her childhood years with her sisters in Concord, Massachusetts. Part two, or *Part Second*, also known as *Good Wives*, (1869) followed the March sisters into adulthood and their respective marriages. *Little Men* (1871) detailed Jo's life at the Plumfield School that she founded with her husband Professor Bhaer at the conclusion of Part Two of *Little Women*. *Jo's Boys* (1886) completed the “*March Family Saga*.”

Most of her later volumes, *An Old-Fashioned Girl* (1870), *Aunt Jo's Scrap Bag* (6 vols. 1871–1879), *Eight Cousins* and its sequel *Rose in Bloom* (1876), and others, followed in the line of *Little Women*, remaining popular with her large and loyal public.

Although the Jo character in *Little Women* was based on Louisa May Alcott, she, unlike Jo, never married. Alcott explained her “spinsterhood” in an in-

interview with Louise Chandler Moulton, "... because I have fallen in love with so many pretty girls and never once the least bit with any man."

In 1879 her younger sister, May, died. Alcott took in May's daughter, Louisa May Nieriker ("Lulu"), who was two years old. The baby was named after her aunt, and was given the same nickname.

In her later life, Alcott became an advocate of women's suffrage and was the first woman to register to vote in Concord, Massachusetts in a school board election.

Louisa May Alcott's grave in Sleepy Hollow Cemetery, Concord, Massachusetts.

Alcott, along with Elizabeth Stoddard, Rebecca Harding Davis, Anne Moncure Crane, and others, was part of a group of female authors during the U.S. Gilded Age to address women's issues in a modern and candid manner. Their works were, as one newspaper columnist of the period commented, "among the decided 'signs' of the times".

Despite worsening health, Alcott wrote through the rest of her life, finally succumbing to the after-effects of mercury poisoning contracted during her American Civil War service: she had received calomel treatments for the effects of typhoid. She died in Boston on March 6, 1888 at age 55, two days after visiting her father on his deathbed. Her last words were "Is it not meningitis?"

SUPPLEMENT (KEYS)

Section 3. pp. 33-48.

- I'm not used to receiving Christmas presents (35)
- to commence (35)
- to enlarge one's vocabulary (36)
- a miserable creature (36)
- every other sentence (36)
- to appreciate the delicate shade of meaning (37)
- to explore the neighbourhood (37)
- an escaped convict (37)
- I'm a very confiding soul by nature (38)
- a thank-you note (39)
- to be through with smth (40)
- to pay a visit (41)
- I didn't have the courage to say (41)
- the Freshman's lot (41)
- to flunk mathematics (43)
- to tutor (43)
- you never show the slightest interest (46)
- I'm feeling terribly lonely and miserable and sore-throaty (47)
- to do down with (tonsillitis) (47)
- to get well (48)
- to arouse sympathy (48)

Did you know that?

Matthew Arnold

Although remembered now for his elegantly argued critical essays, Matthew Arnold (1822-1888) began his career as a poet, winning early recognition as a student at the Rugby School where his father, Thomas Arnold, had earned national acclaim as a strict and innovative headmaster. Arnold also studied at Balliol College, Oxford University. In 1844, after completing his undergraduate degree at Oxford, he returned to Rugby as a teacher of classics. After marrying in 1851, Arnold began work as a government school inspector, a grueling position which nonetheless afforded him the opportunity to travel throughout England and the Continent. Throughout his thirty-five years in this position Arnold developed an interest in education, an interest which fed into both his critical works and his poetry. *Empedocles on Etna* (1852) and *Poems* (1853) established Arnold's reputation as a poet and in 1857 he was offered a position, which he accepted and held until 1867, as Professor of Poetry at Oxford. Arnold became the first professor to lecture in English rather than Latin. During this time Arnold wrote the bulk of his most famous critical works, *Essays in Criticism* (1865) and *Culture and Anarchy* (1869), in which he sets forth ideas that greatly reflect the predominant values of the Victorian era.

Meditative and rhetorical, Arnold's poetry often wrestles with problems of psychological isolation. In "To Marguerite—Continued," for example, Arnold revises Donne's assertion that "No man is an island," suggesting that we "mortals" are indeed "in the sea of life enisled." Other well-known poems, such as "Dover Beach," link the problem of isolation with what Arnold saw as the dwindling faith of his time. Despite his own religious doubts, a source of great anxiety for him, in several essays Arnold sought to establish the essential truth of Christianity. His most influential essays, however, were those on literary topics. In "The Function of Criticism" (1865) and "The Study of Poetry" (1880) Arnold called for a new epic poetry: a poetry that would address the moral needs of his readers, "to animate and ennoble them." Arnold's arguments, for a renewed religious faith and an adoption of classical aesthetics and morals, are particularly representative of mainstream Victorian intellectual concerns. His approach—his gentlemanly and subtle style—to these issues, however, established criticism as an art form, and has influenced almost every major English critic since, including T. S. Eliot, Lionel Trilling, and Harold Bloom. Though perhaps less obvious, the

tremendous influence of his poetry, which addresses the poet's most innermost feelings with complete transparency, can easily be seen in writers as different from each other as W. B. Yeats, James Wright, Sylvia Plath, and Sharon Olds. Late in life, in 1883 and 1886, Arnold made two lecturing tours of the United States. Matthew Arnold died in Liverpool in 1888.

SUPPLEMENT (KEYS)

Section 4. pp. 49-66.

- to be worth keeping (49)
- to bother smb with questions (50)
- to bore smb with particulars (50)
- I am in such a reminiscent mood (51)
- my fountain pen leaked (53)
- to comment on smth (54)
- to change one's mind (54)
- to be in the same predicament (54)
- to rise to a crisis (55)
- to face a crushing tragedy with courage (55)
- to meet the petty hazards of the day (55)
- (to be) in blossom (57)
- to make faces (57)
- to abuse (59)
- in short (60)
- couldn't cut (recitations) (60)
- reminded me a little of you (61)
- not in the least (63)
- to do smb harm (63)
- a flash of lightning (65)
- to blow out a candle (66)

Did you know that?

Ливий Тит (Titus Livius) (59 до н. э., Патавиум, – 17 н. э., там же), древнеримский историк. Жил и работал в Риме, пользовался покровительством императора Августа. Автор «Римской истории от основания города», в которой погодно изложена вся история Рима от легендарного основания города до 9 до н. э. Из 142 книг «Римской истории» сохранилось 35 (описание событий до 293 до н. э. и 218–168 до н. э.); содержание остальных книг известно по кратким изложениям и т. н. извлечениям позднейшего времени. Л. не исследовал римскую историю, а излагал её, некритически заимствуя материал у римских анналистов и эллинистических авторов, перенося в древность черты современного ему римского государственного строя. Л. не скрывал намерения возвеличить Рим. По своим философским воззрениям Л. близок к стоицизму. Ход исторических событий Л. объяснял изменением морально-нравственных устоев общества. Быт и нравы древних римлян способствовали, по его мнению, созданию римского величия. «Римская история» написана риторично, пространным живописным стилем, со многими патетическими речами действующих лиц. Современники и последующие поколения видели в труде Л. образец исторического труда, а в самом авторе – «римского Геродота».

Did you know that?

Ливий Андроник, Луций (Livius Andronicus, Lucius) – родился в греческом городе Тарент и попал в Рим в качестве пленника (скорее всего, после взятия города римлянами в 272 до н.э.), был домашним учителем (вероятно, в доме Марка Ливия Салинатора), затем обрел свободу и принял родовое имя своего патрона. Переводя греческую поэзию на латынь, Ливий положил начало Римской литературе, которая до тех пор подавала мало надежд, по-видимому, нуждаясь во вдохновении, сообщаемом классическими образцами. Принадлежащее Ливию Андронику переложение Одиссеи итальяским размером, сатурнийским стихом продолжали читать в римских школах вплоть до времен Горация. В сентябре 240 г. до н.э. на Римских играх (Ludi Romani) Ливий поставил трагедию (возможно, еще и комедию), являвшейся переработкой греческого образца, с сохранением размеров оригинала – трохеев и ямбов. 240 г. до н.э. обычно считают датой рождения римской литературы. Так Ливий создал прецедент, которому следовали все римские трагики и комедиографы на протяжении более столетия. В 207 до н.э., в соответствии с указанием Сивиллиных книг, Ливию Андронику было поручено сочинить гимн, чтобы умиловить богов в критический момент Второй Пунической войны. Тем самым он приобрел право называться отцом римской лирической поэзии. В благодарность за заслуги Ливию Андронику был отдан храм Минервы на Авентине, чтобы там встречались для общих молитв и решения разных вопросов актеры и поэты, пишущие для сцены. Из всего наследия Ливия уцелело не более 100 строк.

Did you know that?

Цицерон Марк Туллий (Marcus Tullius Cicero) (3.1.106 до н. э., Арпинум, – 7.12.43 до н. э., близ Кайеты, современная Гаэта), древнеримский политический деятель, оратор, писатель. Из сословия всадников. В политическую жизнь вошёл как «новый человек», всем обязанный лишь себе, своему ораторскому дару. Впервые выступил в 81–80 до н. э. с оппозицией диктатуре Суллы; первый большой успех принесло ему участие в 70 в громком процессе против сулланца Верреса; первую политическую речь произнёс в 66 в поддержку Г. Помпея. Вершина успехов Ц. – консульство в 63 (раскрытие им заговора Катилины, ведущая роль в сенате). С образованием 1-го триумvirата (60) влияние Ц. падает, в 58–57 ему даже пришлось удалиться в изгнание, затем поддерживать Г. Помпея и Цезаря в 56–50; после их разрыва (в 49) Ц. пытался во время гражданской войны 49–47 выступить примирителем; с победой Цезаря (в 47) отошёл от политики. Лишь после убийства Цезаря в 44 Ц., преодолев колебания, вновь вступил в политическую борьбу как вождь сената и республиканцев. К этому времени относятся его 14 речей – «филиппик» против М. Антония. В 43, когда сенат потерпел поражение в борьбе со 2-м триумvirатом (М. Антоний, Октавиан Август, Лепид), имя Ц. было занесено в проскрипционные списки; погиб в числе первых жертв репрессий Антония и Октавиана Августа.

Политический идеал Ц. – «смешанное государственное устройство» (государство, сочетающее элементы монархии, аристократии и демократии, образцом которого Ц. считал Римскую республику 3 – начала 2 вв. до н. э.), поддерживаемое «согласием сословий», «единомыслием всех достойных» (т. е. таким блоком сенатского и всаднического сословий против демократии и претендентов на монархическую власть, какой сплотил Ц. против заговора Катилины). Человеческий идеал Ц. – «первый человек республики», «умиротворитель», «блюститель и попечитель» в эпохи кризисов, сочетающий в себе греческую философскую теорию и римскую политическую (ораторскую) практику. Образцом такого деятеля Ц. считал себя. Философский идеал Ц. – соединение теоретического скептицизма, не знающего истины, допускающего лишь вероятность, с практическим стоицизмом, неукоснительно следующим нравственному долгу, совпадающему с общественным благом и мировым законом. Ораторский идеал Ц. – «обилие», сознательное владение всеми средствами, способными и заинтересо-

вать, и убедить, и увлечь слушателя; средства эти складываются в три стиля – высокий, средний и простой. Каждому стилю свойственна своя степень чистоты лексики (свобода от архаизмов, вульгаризмов и пр.) и стройности синтаксиса (риторические периоды). Благодаря разработке этих средств Ц. стал одним из создателей и классиков латинского литературного языка.

Из сочинений Ц. сохранились (не считая отрывков) 58 речей – политических (против Катилины, Антония и др.) и главным образом судебных; 19 трактатов (отчасти в диалогической форме) по риторике, политике («О государстве». «О законах»), практической философии («Тускуланские беседы», «Об обязанностях» и др.), теоретической философии («О пределах добра и зла», «О природе богов» и др.); свыше 800 писем – важный психологический документ, памятник латинского разговорного языка и источник сведений об эпохе гражданских войн в Риме.

Did you know that?

БРОНТЕ, СЕСТРЫ – Шарлотта (Bronte, Charlotte) (1816-1855), Бронте Эмили (Bronte, Emily) (1818-1848), Бронте Энн (Bronte Ann) (1820-1848) – английские романистки, основоположницы критического реализма в английской литературе 19 в.

Сестры Бронте родились в местечке Хэтворт в Йоркшире – Шарлотта 21 апреля 1816, Эмили 30 июля 1818 и Энн 17 января 1820 – в семье бедного сельского священника ирландца Патрика Бронте. Их отец был ткачом, но впоследствии изучил богословие и стал англиканским священником, получив маленький приход на севере Англии возле промышленного города Лидса. Там родились его шесть детей – сын и пять дочерей; после рождения младшей жена умерла.

Когда Шарлотте было восемь лет, а Эмили шесть, отец отдал четырех старших дочерей в школу Кован-Бридж. Условия в школе, где готовили гувернанток, были ужасные – здесь умерли от туберкулеза две старшие сестры. Бронте забрал домой больных Шарлотту и Эмили. Позже Шарлотта училась в платном пансионе, а Эмили и Энн получили домашнее образование. Страшные воспоминания о школе остались в их памяти навсегда: позже Шарлотта упоминает о ней в романе *Джейн Эйр*. Все дети Патрика Бронте пробовали писать, а сын Бренуэлл и Шарлотта увлекались рисованием. После окончания пансиона Шарлотта продолжила там же преподавать, а сестры стали работать гувернантками в состоятельных семьях.

В 1837 Шарлотта посылает свои стихи на отзыв известному поэту-лауреату Роберту Саути. В ответ Саути отметил, что «посвящать себя исключительно поэзии – не женское дело», хотя допустимо заниматься поэзией как приятным развлечением, с условием, чтобы не забывать «ради него своих женских обязанностей».

В 1842 Шарлотта и Эмили едут в Брюссель, надеясь там овладеть французским. Чтобы не платить в пансионе за обучение, они сами взялись преподавать английский язык. Константин Эже, муж начальницы пансиона, образованный человек и знаток литературы, отвечавший в нем за обучение, высоко оценил первые французские сочинения, написанные англичанками. Он отметил их одаренность и предсказал, что они станут писательницами.

В 1846 сестры издают сборник стихов под именем братьев Белл (Шарлотта – Каррер, Эмили – Эллис, Энн – Эктон). Критика с похвалой отозвалась о стихах Эллиса Каррера

В 1847 под теми же именами девушки посылают в Лондон свою прозу. Романы Эмили *Грозовой перевал* и Энн *Агнесс Грей* были приняты, а роман Шарлотты *Учитель* отвергнут издательствами. В то же время издатель Смит и Элдер дали серьезную оценку рукописи *Учителя* и признали за автором литературный дар. Шарлотта начинает работать над новым романом *Джейн Эйр*.

Сестры пытались также открыть пансион для девочек. У них были педагогический опыт, хорошее образование, прекрасное знание французского языка и большое помещение в пасторском доме. Но не хватало денег и связей – никто не ехал учиться в бедно обставленный сельский дом около кладбища.

24 августа 1847 Шарлотта Бронте выслала издателям Смигу и Элдеру рукопись *Джейн Эйр*, и 16 октября ее роман увидел свет. Сочинение, написанное с искренностью и страстью, покорило читателей и принесло автору шумный успех. Роман был восторженно оценен передовой печатью, и подвергнут критике со стороны реакционеров.

Роман *Джейн Эйр* повествует о судьбе образованной девушки, сироты, которая должна сама пробивать себе дорогу в жизни. Окончив школу, она устраивается гувернанткой в дом высокомерного и грубого дворянина Рочестера. Их отношения – это противоборство воли, интеллекта, ценностей и представлений о жизни. Их разделяет происхождение, положение в обществе, образ мышления и поведения. Развитие отношений Джейн и Рочестера держит читателя в постоянном напряжении. Любовь преодолевает все превратности судьбы, но героиня ради чувства не поступается своими принципами.

Успех этого в немалой мере морализаторского романа заключался в его большой жизненной правде. Жажда независимости, стремление к справедливости, этическая стойкость, гордость человека неимущего, честным трудом зарабатывающего на кусок хлеба, нежелание склонить голову перед авторитетом, если он заключается только в преимуществах финансового положения и привилегиях происхождения, – вот мораль, утверждаемая романом и делающая его привлекательным для современного читателя.

Слух о том, что братьев не существует, и что роман *Джейн Эйр* написан учительницей Шарлоттой Бронте, распространился быстро. Успех *Джейн Эйр* подвиг издателей к публикации романов сестер Бронте *Грозовой перевал* и *Агнесс Грей*. *Грозовой перевал* Эмили Бронте также ожидал успех, впрочем, не такой шумный, роман же Энн раскупался плохо, его достоинства были оценены позже.

На первый взгляд, *Грозовой перевал* Эмили Бронте – история мрачных роковых страстей личностей, схожих с героями романтических поэм Байрона. Повествование сконцентрировано вокруг одной темы – любви Кэтрин и Хитклифа. Главных героев необоримо тянет друг к другу, в основе их чувства – неприятие обывательского образа жизни. Именно благодаря совместному бунтарству каждый из них в глубине души сознает, что измена тому, что их связывает, явилась бы изменой высшим ценностям. Однако, предпочтя безродному Хитклифу более состоятельного господина, Кэтрин предает их чувство. Хитклиф, неожиданно разбогатев, в свою очередь упрекает ее в предательстве общих идеалов и любви. Перед лицом смерти Кэтрин раскаивается, однако Хитклифа желание отомстить за свою любовь преследует до самой его смерти.

В романе прослеживаются черты романтизма, влияние которого сказывается не только в интересе писательницы к роковым человеческим страстям, но и в языке, его характерной романтической образности, патетике, в пейзаже, неизменно сопровождающем события и переживания героев. В романе сочетаются элементы романтизма и реализма. Многие критики оценивали произведение как роман мистический, «перерастающий в поэзию» (Д.Фокс), как один из лучших романов «по силе проникновенности стиля» (Д.Росетти), при этом игнорируя его критическое звучание.

После публикации романов сестры Бронте получили материальную независимость и славу, они могли оставить труд гувернанток и заняться любимым делом. Хэтворт стал местом паломничества любопытных, желающих взглянуть на знаменитых сестер, которые избегали встреч с публикой. Тем временем их брат Бренуэлл, талантливый художник, погибал от алкоголизма и фамильного недуга – туберкулеза (умер 24 сентября 1847). Ухаживая за ним, Эмили также заболевает туберкулезом, через некоторое время та же участь постигает и Энн. В 1848 умирают Энн – 26 мая и Эмили – 22 декабря. Шарлотта остается со слепым отцом, без сестер, с которыми привыкла делиться своими мыслями и планами.

Она начинает работать над новыми романами. В конце 1849 выходит роман *Шерли*, в 1853 – *Вильетт* (т.е. *Городок* – шутливое французское название Брюсселя), роман *Эмма* остался не законченным, Шарлотта успела написать только две главы.

В 1854 в Хэтворте, где Шарлотта жила с отцом, появляется молодой помощник священника Артур Белл-Николс. Он влюбляется в Шарлотту, просит ее руки, но отец против. Чтобы не огорчать отца, Шарлотта отказывается от брака. Однако в последний момент, когда Артур, решив стать миссионером, собирается ехать в Индию, Шарлотта, уже простившись с ним, соглашается на брак, и Артур Белл-Николс остается в Хэтворте. Их супружество длилось недолго. В следующем году, 31 марта 1855 Шарлотта умирает во время преждевременных родов, осложненных туберкулезом, в возрасте 39 лет.

Помимо бесконечного количества романов-подражаний, а также пьес и повестей, в которых члены семьи Бронте становятся главными героями и участниками, романы сестер Бронте, особенно *Джейн Эйр* и *Грозовой перевал* послужили сюжетами для множества кино-, теле- и театральных версий. Первые экранизации *Джейн Эйр* Шарлотты Бронте появляются в «немом» кино (в 1910, два фильма в 1914, а также в 1915, 1918, 1921). В 1934 выходит первая звуковая версия *Джейн Эйр* (режиссер Кристи Кабанны, в ролях Вирджиния Брюс и Колин Клайв). Экранизация 1944 осуществлена режиссером Робертом Стивенсоном, в ролях Джоан Фонтейн и Орсон Уэллс. В 1970 выходит *Джейн Эйр* американского режиссера Делберта Манна, и, наконец, с огромным успехом в 1994 году прошла премьера *Джейн Эйр* итальянского режиссера Франко Дзеффирелли.

«Классической» экранизацией романа Эмили Бронте *Грозовой перевал* считается фильм режиссера Уильяма Уайлера (1939), где в главных ролях – американская актриса Мерл Оберон и Лоренс Оливье (роль Хитклифа стала одной из его лучших киноработ). Один из первых фильмов знаменитого испанца Луиса Бунюэля также был снят по мотивам романа Эмили Бронте (*Бездны страсти*, 1953). Последняя экранизация *Грозового перевала* состоялась в 1992 (режиссер Питер Космински, в главных ролях Жюльетт Бинош и Рейф Файнз). По роману Энн Бронте также был снят фильм *Незнакомка из Уайлдфелл-Холла* (режиссер Д. Конрой).

Творчество сестер отражало процессы, происходящие в английской литературе 1830-1840-х, ознаменовавшиеся расцветом жанра романа и

становлением критического реализма. В романах появляются новые типы героев, тонко чувствующих, глубоко задумывающихся над жизнью и активно действующих. Углубляется изображение человеческой личности, показано, что ее поведение в значительной степени обусловлено социальными факторами.

К первым писателям-реалистам можно отнести Диккенса, Теккерея, сестер Бронте. Во главу угла была поставлена способность видеть жизнь такой, какая она есть, и называть вещи своими именами. В то же время трезвый ум авторов-реалистов не обесценивал высокие чувства и романтические порывы, предлагая, не отказываясь от своих идеалов, стараться почувствовать под ногами землю и крепко стоять на ней.

Непохожие по своей стилистике романы сестер Бронте отражали не только особенности мировосприятия здравомыслящей Шарлотты и романтической Эмили, но и эстетические различия литературных течений реализма и романтизма. На первый взгляд, романы Шарлотты Бронте написаны в духе критического реализма, а сочинения Эмили – произведения романтические. Однако счастливая концовка *Джейн Эйр* мало правдоподобна, а трагический финал *Грозового перевала* представляется вполне жизненным и реалистичным – романтизм и реализм переплетались, из недр одного направления рождалось другое.

В романах сестер Бронте отчетливо звучат и темы женской эмансипации, ставшие знаменем феминистского движения, развившегося в 20 в. Отстаивая чувство собственного достоинства, сознание своей эмоциональной и нравственной значимости, героини Бронте способны принимать самостоятельные решения, достигать поставленных целей, а также в полной мере нести ответственность за свои ошибки, не возлагая вину на других. Шарлотта Бронте первая показала обществу страдания женщины, которая видит закрытыми все пути жизни, кроме единственного, указанного ей природой, но и на этом пути ее ждут беды и разочарования. Устами своих героинь писательницы призывали общество взглянуть на неприглядную участь женщин, на отсутствие возможностей для их развития как полноценных членов общества.

Романы сестер Бронте и в 21 в. остаются одними из наиболее востребованных классических произведений 19 в. Проблемы, поставленные в них, актуальны и продолжают волновать современного читателя.

SUPPLEMENT (KEYS)

Section 5. pp. 66-81.

- how did the secretary come to know about...? (66)
- I'm awfully curious to know (66)
- a funny coincidence (67)
- to rise in smb's opinion (to feel in command)
- an immortal novel (68)
- to pick smth up (70)
- to pick out (71)
- to inherit smth intact from one's remote ancestors (72)
- to box smb's ears (73)
- to gain (9 pounds) (74)
- to feel in the command of the situation (75)
- they are not a bit alike (76)
- to run for class president (76)
- to discuss smth heatedly (78)
- to be excited at the prospect (81)

SUPPLEMENT (KEYS)

Section 6. pp. 81-100.

- shadowy nooks for hide-and-seek (82)
- evergreens (83)
- it is next to impossible (85)
- he used to know (86)
- an exile (88)
- at recess (89)
- to shrink (shrank, shrunk) (90)
- with the utmost care (94)
- to recover from the bewildering effect of two days in New-York (97)
- a bunch of lilies-of-the-valley (100)

Marie Bashkirtseff (Мария Константиновна Башкирцева; November 11, 1858 – October 31, 1884) was a Ukrainian-born Russian diarist, painter and sculptor.

Born Maria Konstantinovna Bashkirtseva in Gavrontsy near Poltava, to a wealthy noble family, she grew up abroad, traveling with her mother across most of Europe. Educated privately, she studied painting in France at the Académie Julian, one of the few establishments that accepted female students. The Académie attracted young women from all over Europe and the United States. One fellow student was Louise Breslau who Marie viewed as her only rival. Marie would go on to produce a remarkable body of work in her short lifetime, the most famous being the portrait of Paris slum children titled *The Meeting* and *In the Studio*, a portrait of her fellow artists at work. Unfortunately, a large number of Bashkirtseff's works were destroyed by the Nazis during World War II.

From the age of 13, she began keeping a journal, and it is for this she is most famous. Her personal account of the struggles of women artists is documented in her published journals, which are a revealing story of the bourgeoisie. Titled, *I Am the Most Interesting Book of All*, her popular diary is still in print today. The diary was cited by an American contemporary, Mary MacLane, whose own shockingly confessional diary drew inspiration from Bashkirtseff's. Her letters, consisting of her correspondence with the writer Guy de Maupassant, were published in 1891.

Dying of tuberculosis at the age of 25, Bashkirtseff lived just long enough to become an intellectual powerhouse in Paris in the 1880s. A feminist, in 1881, using the nom de plume "Pauline Orrel," she wrote several articles for Hubertine Auclert's feminist newspaper, *La Citoyenne*. One of her famous quotes is: *Let us love dogs, let us love only dogs! Men and cats are unworthy creatures.* She is buried in Cimetière de Passy, Paris, France. Her monument is a full-sized artist studio that has been declared a historic monument by the government of France.

SUPPLEMENT (KEYS)

Section 7. pp. 100-114.

- a millinery shop (101)
- to play with the idea (102)
- to put (it) out of my mind (102)
- to keep on pretending (102)
- an awful habit of writing impulsively (102)
- to tiptoe (103)
- to break the news (107)
- to put oneself in other people's places (107)
- to stamp out the slightest flicker (107)
- no matter how many troubles they may have (107)
- to drop in (at) (109)
- to write the letter off and on (109)
- to dislocate one's shoulder (110)
- to bruise one's knee (110)

SUPPLEMENT (KEYS)

Section 8. pp. 114-135.

- to give up smth (114)
- the slightest hint (115)
- the man that I've made up (115)
- an immortal short story (117)
- to abandon smth (117)
- a terrible wanderthirst (119)
- the very sight of the map makes me want...to start (119)
- immaculate (123)
- to run errands (124)
- if you know what I mean (125)
- nothing else occurs to me at the moment (126)
- to pamper (126)
- at first glance (127)
- (fashion) that disarms smb immediately (127)
- to summit (129)
- he is used to camping (129)
- to get caught in a storm (129)
- to be drenched (129)
- to get accustomed to people (134)
- to commence (135)

SUPPLEMENT (KEYS)

Section 9. pp. 136-152.

- to apply for (136)
- to be a burden to smb (136)
- for fear (of) (137)
- to owe smth to smb (138)
- to be cross at smb (138)
- to harp on smth (139)
- to make fuss about smth (140)
- How does that strike you? (142)
- to fancy (142)
- to get attached to smb (142)
- to commence (142)
- to let smb know (147)
- a slight token (147)
- I didn't draw a deep breath (148)
- not for all the money in the world (148)
- to throw away one's money on (149)
- it doesn't make any difference (151)
- it's raining cats and dogs (151)
- to sustain the shock (152)
- in the meantime (152)

SUPPLEMENT (KEYS)

Section 10. pp. 152-167.

- Am I too familiar? (153)
- to treat smb (153)
- an exquisite work (154)
- to embody the conception of (154)
- speaking of poetry (154)
- to choose a most unpropitious time (154)
- to omit details (155)
- budding trees (157)
- a dress with blue polka dots (157)
- a sign advertising suspenders (158)
- to have a perfect confidence in (159)
- to answer (letters) with businesslike promptness (160)
- she offered it (162)
- How does my program strike you? (162)
- to coincide (162)
- to ride horseback (163)
- I was intoxicated by the idea (163)
- I hope you grasp my meaning? (164)
- I didn't have the courage to tell (165)
- stubborn (165)
- abusive adjectives (165)
- I find it difficult to concentrate (166)
- an ordinary person (167)
- to be an inspiration to smb (167)

SUPPLEMENT (KEYS)

Section 11. pp. 167-186.

- with the utmost ease (168)
- in spite of all your faults (170)
- to go yachting (170)
- it's entirely your fault (171)
- he eloped with a chorus girl (171)
- Not on the whole flattering, is it? (173)
- no one can accuse me of being a pessimist (173)
- to see smth plainly (174)
- that is the belief that moves mountains (176)
- consumption (178)
- to go about with one's head in the clouds (178)
- I've been laid up with swollen tonsils (180)
- to have tonsils out (180)
- I cut gymnasium (181)
- a trousseau (181)
- to grasp the fact (181)
- to abolish (the 10 o'clock rule) (183)
- not to disturb others (183)
- at the expense of (183)
- a feeling of tenderness (185)
- I have been robbed of childhood (185)
- in the thick of things (185)
- don't take this affection literally (186)

Did you know that?

Samuel Pepys – the best known of all the graduates of Magdalene is probably Samuel Pepys, who made his name immortal by his diary. He made a unique contribution to our national history by his work as a naval administrator, and he bequeathed to the College its greatest treasure – his library, a unique collection of 3,000 books and manuscripts, still preserved as he left it.

Samuel Pepys was born in Salisbury Court off Fleet Street in London, on 23 February 1633. His father, John, was a tailor who came from a family of good yeomen stock long-settled in Cambridgeshire. Pepys's Elizabethan great grandfather had married well and acquired the manor of Cottenham. Pepys was a boy of ability and, after a short spell during the Civil War at the grammar school in Huntingdon, he was sent to St Paul's School and thence, with a leaving Exhibition, to Magdalene in 1651. Here he was awarded a scholarship and took his degree in 1654. Possibly he meant to become a lawyer, but seeing the execution of King Charles I and the establishment of a republic, another career opened up for him.

Edward Montague, a distant relative, had become a Councillor of State under the Cromwellian Protectorate. He took Pepys into his service as a secretary. Shortly afterwards Pepys acquired a clerkship in the Exchequer. This job gave him a little money, and he married Elizabeth St Michel in 1655. In 1658 he moved to a house in Axe Yard, off King Street, near to the palace of Whitehall.

It was in this house that Pepys started to write his diary, at the age of 27. He was 36 when fear of losing his eyesight forced him to end it. In June 1660 he was appointed Clerk of the Acts to the Navy Board, a key post in what was probably the most important of all government departments – the royal dockyards.

Pepys's diary is not so much a record of events as a re-creation of them. Not all the passages are as picturesque as the famous set pieces in which he describes Charles II's coronation or the Great Fire of London, but there is no entry which does not, in some degree, display the same power of summoning back to life the events it relates.

Pepys's skill lay in his close observation and total recall of detail. It is the small touches that achieve the effect. Another is the freshness and flexibility of the language. Pepys writes quickly in shorthand and for himself alone. The words, often piled on top of each other without much respect for formal gram-

mar, exactly reflect the impressions of the moment. Yet the most important explanation is, perhaps, that throughout the diary Pepys writes mainly as an observer of people. It is this that makes him the most human and accessible of diarists, and that gives the diary its special quality as a historical record.

Instead of writing a considered narrative, such as would be presented by the historian or biographer or autobiographer, Pepys shows us hundreds of scenes from life – civil servants in committee, MP's in debate, concerts of music, friends on a river outing. Events are jumbled together, sermons with amorous assignations, domestic tiffs with national crises.

The diary's contents are shaped also by another factor – its geographical setting. It is a London diary, with only occasional glimpses of the countryside. Yet as a panorama of the seventeenth-century capital it is incomparable, more comprehensive than Boswell's account of the London a century later because Pepys moved in a wider world. As luck would have it, Pepys wrote in the decade when London suffered two of its great disasters – the Plague of 1665 and the Great Fire of the following year. His descriptions of both – agonisingly vivid – achieve their effect by being something more than superlative reporting; they are written with compassion. As always with Pepys it is people, not literary effects that matter.

The rest of Pepys's life after the spring of 1669 – some 34 years – is not recorded in the diary. To some extent it is recorded in history. He was Secretary to the Admiralty in 1673, and in the same year became a Member of Parliament. He commanded the naval organisation during the Dutch War of 1672-74, and was responsible for some important developments after it – a shipbuilding programme of unprecedented dimensions, and the introduction of half-pay for officers which, together with other reforms, laid the basis for a professional naval service for the first time in English history. He was President of the Royal Society from 1684-86.

Most of his leisure he now spent on his library. He intensified his search for books and prints, setting himself a target of 3000 volumes. Pepys and his library clerk devised a great three-volumed catalogue; collated Pepysian copies with those in other collections; adorned volume upon volume with exquisite title pages written calligraphically by assistants; pasted prints into their guard-books; and inserted indexes and lists of contents.

The work was in sight of completion by the time that his health began to deteriorate seriously in 1700, with renewed attacks of the stone. Only a handful

of books remained to be bought to complete the scheme. In 1701 he moved to Clapham, where he died two years later, on 26 May 1703, his life's work done.

The library survives at Magdalene – to which it was bequeathed under stipulations that ensure that its contents remain intact and unaltered. It is still housed in the glazed bookcases that Pepys had had made for it by dockyard joiners over the years, and still arranged in the order in which he and his heir had left it. In the first of the bookcases, on the back row of the second shelf, are the volumes of the diary.

Pepys earned his place in history by his work for the navy, but perhaps these diary volumes, and the library containing them, are his most eloquent memorials. They speak, as no other relics can, of the man himself.

This brief monograph was one of the last from the pen of Robert Latham, who died early in 1995. He was a Fellow of Magdalene from 1972 to 1984 and an Honorary Fellow from 1984 to 1995. Few works of twentieth-century British scholarship can have evoked such pleasure as the Robert Latham and William Matthews edition of Samuel Pepys's Diary. Started in 1950, the new edition took more than 30 years to complete. Sir Arthur Bryant described the edition as “complete perfection”, and Richard Crossman asserted that “the editors have achieved the impossible”.

СЭМЮЭЛ ПЕПИС

Как Дуб, чьи корни проросли
Через немую толщу глины,
Питая соками земли
Плоть нерушимой древесины,

Что, срубленный, навек бы встал
В Остийский мол неколебимо,
Скрепил бы Либурнийский вал,
Неся по миру славу Рима,

Но – силой времени влеком
К богам нежней, чем ветер и море,-
Он (Дуб) сплетается с вьюнком,
И голубь спит в его уборе,-

Так этот человек, вполне
Сознавший (по сей день неложно),
Что должно маленькой стране
На море щит держать надежно,

Зажатый в круг судьбы своей
По воле Вакха с Афродитой,
Хватавший с разных алтарей
Вино чужое, Хлеб сокрытый,

Он не прошел, не утоля,
Ни одного из вожделений,
И муз призвал в свои поля,
И пал пред Клио на колени,

Кем был писать он обречен
О всякой страсти, низкой в мале,
Чтоб грешники необличен-
ные (как мы!) себя узнали!

© Джозеф Редиярд Киплинг
/Joseph Rudyard Kipling/

SUPPLEMENT (KEYS)

Section 12. pp. 186-207.

- an ordeal (186)
- I am incorrigible (187)
- I've abandoned romanticism (187)
- I haven't given up hope yet (187)
- at the sight of (a pen) (189)
- an immortal novel (189)
- at vital moments (190)
- I tore you from my heart (191)
- I can barely wait... (191)
- to get a fresh supply of ideas (192)
- she doesn't curl her hair any longer (192)
- I'm settled at Lock Willow permanently (193)
- beautiful scenery (194)
- I know ahead of time (195)
- I shall throw myself into the silo pit out of sheer desperation (196)
- written in your own hand (197)
- I am entirely apathetic (197)
- I felt sort of bound to you (199)
- the two professions are not necessarily exclusive (200)
- I haven't heard a word from him (200)
- I was getting sort of acclimated to the feeling of a broken heart (201)
- to be caught in a storm (201)
- a tangible flesh-and-blood person (201)
- take care and don't catch cold (201)
- I didn't sleep a single wink (202)
- to smooth out the wrinkles on your forehead (204)
- at dawn (204)
- by candle light (204)
- an ability to set things right (205)
- I didn't dare go in (205)

- to get up my courage (205)
- I could scarcely make out anything (206)
- in an instant it flashed over me (206)
- if I had any wits (206)
- to be dazed (206)
- I shall never let you be sorry for a single instant (207)

БИБЛИОГРАФИЧЕСКИЙ СПИСОК

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Учебное издание

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**READING ACTIVITIES
JEAN WEBSTER
“DADDY-LONG-LEGS”**

Home Assignments

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