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**ИНСТИТУТ ФИЛОЛОГИИ И МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ**  
**ИМЕНИ ЛЬВА ТОЛСТОГО**  
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**О.Б. КАРАСИК**

**O. HENRY'S SHORT STORIES**

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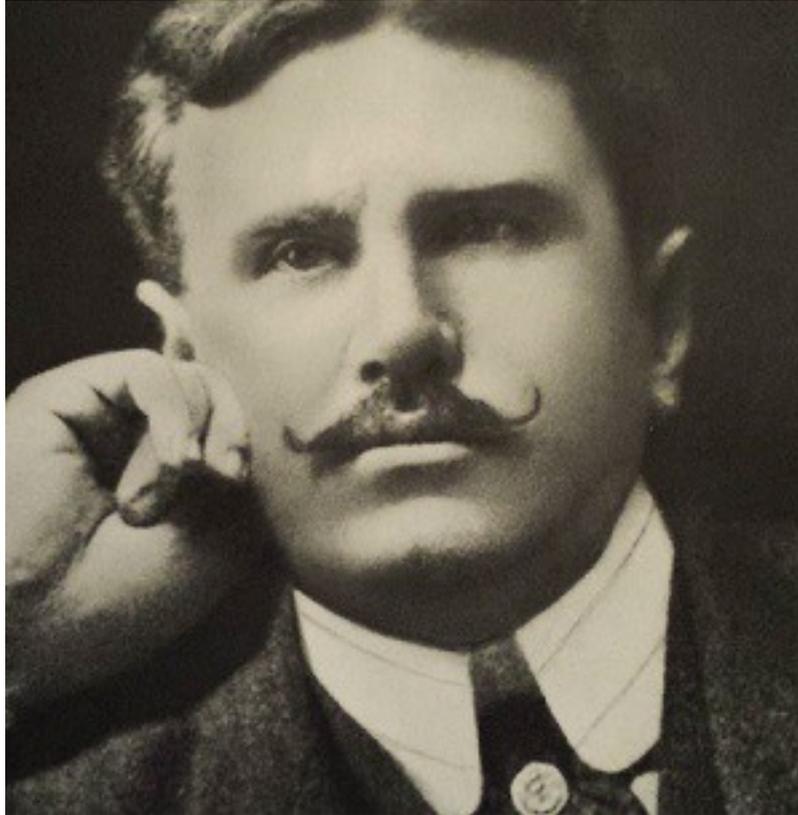
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Учебно-методическое пособие предназначено для студентов филологических и переводческих специальностей и может применяться на курсах «Малые жанры в англоязычной литературе», «Практика речи первого/второго иностранного языка» и других, связанных с изучением и анализом оригинальных англоязычных текстов. Оно включает в себя тексты для чтения и анализа и задания для аудиторной и самостоятельной работы, направленные на развитие навыков интерпретации художественного текста у студентов.

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## O. HENRY: ABOUT THE AUTHOR



O. Henry, a prominent American short story writer, was born William Sydney Porter on September 11, 1862, in Greensboro, North Carolina. His father, Algernon Sidney Porter, was a medical doctor. His mother died when William was three. He had to leave school at the age of fifteen. He worked in his uncle's drugstore and became a licensed pharmacist by the age of nineteen. Working as a pharmacist he got his first life experience and impressions that he would express in his sketches of townspeople, simple provincial Americans. His drawings were appreciated kindly by the customers.

Due to his health problems (a persistent cough), Porter moved to Texas in 1882. There he lived and worked on a sheep ranch and learned shepherding, cooking, babysitting, and bits of Spanish and German from the migrant employees. Over the next several years, he took a number of different jobs, from pharmacy to drafting, journalism, and banking.

In 1887 he married Athol Estes Roach; they had a daughter.

Banking, as it became obvious later, was not Porter's calling. In 1894, the bank accused him of embezzlement. Being afraid of getting into prison he had to leave his wife and daughter in Austin and flee to New Orleans, then to Honduras. Little is known about his stay in Central America. He rambled in South America and Mexico. But after hearing news that his wife was dying, he returned to Austin in 1897. He was in time for saying his last words to her. She died some days later. Just after the funeral, Porter was arrested. The court found him guilty and sentenced him to five years in Ohio prison. As he kept silent during the trial, there are still doubts if he was guilty or not. It is known that he badly needed money at that time for his wife and for publishing his magazine, but on the other hand, the owners of the bank were sure to have unclean hands.

While in prison Porter started writing short stories to earn money to support his daughter Margaret. On receiving money for his first story he bought and sent her a Christmas gift.

In prison, Porter started using pen names including Oliver Henry, S.H. Peters, James L. Bliss, T.B. Dowd and Howard Clark, but finally found the name O. Henry, which seemed to gain the most attention from the editors and readers. Since 1902 he had been using this name and became famous with it, giving it various explanations (after the prison guard named Oliver Henry, the French pharmacist Henry, the first letters of Ohio and penitentiary, and others).

O. Henry spent three years in prison and was released for good behavior. He moved to New York and continued writing. He signed a contract with a magazine for a 100 dollars for a story. It was very good money for those times, but he was obliged to send them a story every week. Such intensive work could kill even a healthier person than O. Henry. He became exhausted and started drinking, that ultimately ruined his health.

O. Henry was a very reserved person and avoided public and journalists. Probably, being ashamed of his past. He liked to wander about the streets and parks of New York making observations.

He lived in New York for till his death in 1910, when he died lonely and penniless. He published over 300 stories and became a favorite short story writer all over the world.

O. Henry's short stories are characterized by depicting the life of common people of New York and American province, witty plots, and unexpected endings. He had a wonderful sense of humor and strongly believed in good human nature. His short stories are laconic and stylistically perfect and the same time.

## A RETRIEVED REFORMATION

### I. Pre-reading task:

Look at the title of the story; try to find a good Russian variant of translation for it. Make suppositions what the story may be about.

### II. Read the story:

In the prison shoe-shop, Jimmy Valentine was busily at work making shoes. A prison officer came into the shop, and led Jimmy to the prison office. There Jimmy was given an important paper. It said that he was free.

Jimmy took the paper without showing much pleasure or interest. He had been sent to prison to stay for four years. He had been there for ten months. But he had expected to stay only three months. Jimmy Valentine had many friends outside the prison. A man with so many friends does not expect to stay in prison long.

“Valentine,” said the chief prison officer, “you’ll go out tomorrow morning. This is your chance. Make a man of yourself. You’re not a bad fellow at heart. Stop breaking safes open, and live a better life.”

“Me?” said Jimmy in surprise. “I never broke open a safe in my life.”

“Oh, no,” the chief prison officer laughed. “Never. Let’s see. How did you happen to get sent to prison for opening that safe in Springfield? Was it because you didn’t want to tell where you really were? Perhaps because you were with some lady, and you didn’t want to tell her name? Or was it because the judge didn’t like you? You men always have a reason like that. You never go to prison because you broke open a safe.”

“Me?” Jimmy said. His face still showed surprise. “I was never in Springfield in my life.”

“Take him away,” said the chief prison officer. “Get him the clothes he needs for going outside. Bring him here again at seven in the morning. And think about what I said, Valentine.”

At a quarter past seven on the next morning, Jimmy stood again in the office. He had on some new clothes that did not fit him, and a pair of new shoes that hurt his

feet. These are the usual clothes given to a prisoner when he leaves the prison.

Next they gave him money to pay for his trip on a train to the city near the prison. They gave him five dollars more. The five dollars were supposed to help him become a better man.

Then the chief prison officer put out his hand for a handshake. That was the end of Valentine, Prisoner 9762. Mr. James Valentine walked out into the sunshine.

He did not listen to the song of the birds or look at the green trees or smell the flowers. He went straight to a restaurant. There he tasted the first sweet joys of being free. He had a good dinner. After that he went to the train station. He gave some money to a blind man who sat there, asking for money, and then he got on the train.

Three hours later he got off the train in a small town. Here he went to the restaurant of Mike Dolan.

Mike Dolan was alone there. After shaking hands he said, "I'm sorry we couldn't do it sooner, Jimmy my boy. But there was that safe in Springfield, too. It wasn't easy. Feeling all right?"

"Fine," said Jimmy. "Is my room waiting for me?"

He went up and opened the door of a room at the back of the house. Everything was as he had left it. It was here they had found Jimmy, when they took him to prison. There on the floor was a small piece of cloth. It had been torn from the coat of the cop, as Jimmy was fighting to escape.

There was a bed against the wall. Jimmy pulled the bed toward the middle of the room. The wall behind it looked like any wall, but now Jimmy found and opened a small door in it. From this opening he pulled out a dust-covered bag.

He opened this and looked lovingly at the tools for breaking open a safe. No finer tools could be found any place. They were complete; everything needed was here. They had been made of a special material, in the necessary sizes and shapes. Jimmy had planned them himself, and he was very proud of them.

It had cost him over nine hundred dollars to have these tools made at a place where they make such things for men who work at the job of safe-breaking.

In half an hour Jimmy went downstairs and through the restaurant. He was now

dressed in good clothes that fitted him well. He carried his dusted and cleaned bag.

“Do you have anything planned?” asked Mike Dolan.

“Me?” asked Jimmy as if surprised. “I don’t understand. I work for the New York Famous Bread and Cake Makers Company. And I sell the best bread and cake in the country.”

Mike enjoyed these words so much that Jimmy had to take a drink with him. Jimmy had some milk. He never drank anything stronger.

A week after Valentine, 9762, left the prison, a safe was broken open in Richmond, Indiana. No one knew who did it. Eight hundred dollars were taken.

Two weeks after that, a safe in Logansport was opened. It was a new kind of safe; it had been made, they said, so strong that no one could break it open. But someone did, and took fifteen hundred dollars.

Then a safe in Jefferson City was opened. Five thousand dollars were taken. This loss was a big one. Ben Price was a cop who worked on such important matters, and now he began to work on this.

He went to Richmond, Indiana, and to Logansport, to see how the safe-breaking had been done in those places. He was heard to say: “I can see that Jim Valentine has been here. He is in business again. Look at the way he opened this one. Everything easy, everything clean. He is the only man who has the tools to do it. And he is the only man who knows how to use tools like this. Yes, I want Mr. Valentine. Next time he goes to prison, he’s going to stay there until his time is finished.”

Ben Price knew how Jimmy worked. Jimmy would go from one city to another far away. He always worked alone. He always left quickly when he was finished. He enjoyed being with nice people. For all these reasons, it was not easy to catch Mr. Valentine.

People with safes full of money were glad to hear that Ben Price was at work trying to catch Mr. Valentine.

One afternoon Jimmy Valentine and his bag arrived in a small town named Elmore. Jimmy, looking as young as a college boy, walked down the street toward the hotel.

A young lady walked across the street, passed him at the corner, and entered a door. Over the door was the sign, "The Elmore Bank." Jimmy Valentine looked into her eyes, forgetting at once what he was. He became another man. She looked away, and brighter color came into her face. Young men like Jimmy did not appear often in Elmore.

Jimmy saw a boy near the bank door, and began to ask questions about the town. After a time the young lady came out and went on her way. She seemed not to see Jimmy as she passed him.

"Isn't that young lady Polly Simpson?" asked Jimmy.

"No," said the boy. "She's Annabel Adams. Her father owns this bank."

Jimmy went to the hotel, where he said his name was Ralph D. Spencer. He got a room there. He told the hotel man he had come to Elmore to go into business. How was the shoe business? Was there already a good shoe-shop?

The man thought that Jimmy's clothes and manners were fine. He was happy to talk to him.

Yes, Elmore needed a good shoe-shop. There was no shop that sold just shoes. Shoes were sold in the big shops that sold everything. All business in Elmore was good. He hoped Mr. Spencer would decide to stay in Elmore. It was a pleasant town to live in and the people were friendly.

Mr. Spencer said he would stay in the town a few days and learn something about it. No, he said, he himself would carry his bag up to his room. He didn't want a boy to take it. It was very heavy.

Mr. Ralph Spencer remained in Elmore. He started a shoe-shop. Business was good.

Also he made many friends. And he was successful with the wish of his heart. He met Annabel Adams. He liked her better every day.

At the end of a year everyone in Elmore liked Mr. Ralph Spencer. His shoe-shop was doing very good business. And he and Annabel were going to be married in two weeks. Mr. Adams, the small-town banker, liked Spencer. Annabel was very proud of him. He seemed already to belong to the Adams family.

One day Jimmy sat down in his room to write this letter, which he sent to one of his old friends:

Dear Old Friend:

I want you to meet me at Sullivan's place next week, on the evening of the 10th. I want to give you my tools. I know you'll be glad to have them. You couldn't buy them for a thousand dollars. I finished with the old business—a year ago. I have a nice shop. I'm living a better life, and I'm going to marry the best girl on earth two weeks from now. It's the only life—I wouldn't ever again touch another man's money. After I marry, I'm going to go further west, where I'll never see anyone who knew me in my old life. I tell you, she's a wonderful girl. She trusts me.

Your old friend, Jimmy.

On the Monday night after Jimmy sent this letter, Ben Price arrived quietly in Elmore. He moved slowly about the town in his quiet way, and he learned all that he wanted to know. Standing inside a shop, he watched Ralph D. Spencer walk by.

“You're going to marry the banker's daughter, are you, Jimmy?” said Ben to himself. “I don't feel sure about that!”

The next morning Jimmy was at the Adams home. He was going to a nearby city that day to buy new clothes for the wedding. He was also going to buy a gift for Annabel. It would be his first trip out of Elmore. It was more than a year now since he had done any safe-breaking.

Most of the Adams family went to the bank together that morning. There were Mr. Adams, Annabel, Jimmy, and Annabel's married sister with her two little girls, aged five and nine. They passed Jimmy's hotel, and Jimmy ran up to his room and brought along his bag. Then they went to the bank.

All went inside—Jimmy, too, for he was one of the family. Everyone in the bank was glad to see the good-looking, nice young man who was going to marry Annabel. Jimmy put down his bag.

Annabel, laughing, put Jimmy's hat on her head and picked up the bag. “How do I look?” she asked. “Ralph, how heavy this bag is! It feels full of gold.”

“It's full of some things I don't need in my shop,” Jimmy said. “I'm taking

them to the city, to the place where they came from. That saves me the cost of sending them. I'm going to be a married man. I must learn to save money."

The Elmore bank had a new safe. Mr. Adams was very proud of it, and he wanted everyone to see it. It was as large as a small room, and it had a very special door. The door was controlled by a clock. Using the clock, the banker planned the time when the door should open. At other times no one, not even the banker himself, could open it. He explained about it to Mr. Spencer. Mr. Spencer seemed interested but he did not seem to understand very easily. The two children, May and Agatha, enjoyed seeing the shining heavy door, with all its special parts.

While they were busy like this, Ben Price entered the bank and looked around. He told a young man who worked there that he had not come on business; he was waiting for a man.

Suddenly there was a cry from the women. They had not been watching the children. May, the nine-year-old girl, had playfully but firmly closed the door of the safe. And Agatha was inside.

The old banker tried to open the door. He pulled at it for a moment. "The door can't be opened," he cried. "And the clock—I hadn't started it yet."

Agatha's mother cried out again.

"Quiet!" said Mr. Adams, raising a shaking hand. "All be quiet for a moment. Agatha!" he called as loudly as he could. "Listen to me." They could hear, but not clearly, the sound of the child's voice. In the darkness inside the safe, she was wild with fear.

"My baby!" her mother cried. "She will die of fear! Open the door! Break it open! Can't you men do something?"

"There isn't a man nearer than the city who can open that door," said Mr. Adams, in a shaking voice. "My God! Spencer, what shall we do? That child—she can't live long in there. There isn't enough air. And the fear will kill her."

Agatha's mother, wild too now, beat on the door with her hands. Annabel turned to Jimmy, her large eyes full of pain, but with some hope, too. A woman thinks that the man she loves can somehow do anything.

“Can’t you do something, Ralph? Try, won’t you?”

He looked at her with a strange soft smile on his lips and in his eyes.

“Annabel,” he said, “give me that flower you are wearing, will you?”

She could not believe that she had really heard him. But she put the flower in his hand. Jimmy took it and put it where he could not lose it. Then he pulled off his coat. With that act, Ralph D. Spencer passed away and Jimmy Valentine took his place.

“Stand away from the door, all of you,” he commanded.

He put his bag on the table, and opened it flat. From that time on, he seemed not to know that anyone else was near. Quickly he laid the shining strange tools on the table. The others watched as if they had lost the power to move.

In a minute Jimmy was at work on the door. In ten minutes— faster than he had ever done it before—he had the door open.

Agatha was taken into her mother’s arms.

Jimmy Valentine put on his coat, picked up the flower and walked toward the front door. As he went he thought he heard a voice call, “Ralph!” He did not stop.

At the door a big man stood in his way.

“Hello, Ben!” said Jimmy, still with his strange smile. “You’re here at last, are you? Let’s go. I don’t care, now.”

And then Ben Price acted rather strangely.

“I guess you’re wrong about this, Mr. Spencer,” he said. “I don’t believe I know you, do I?”

And Ben Price turned and walked slowly down the street.

### **III. Make a good translation of the following passage:**

He went up and opened the door of a room at the back of the house. Everything was as he had left it. It was here they had found Jimmy, when they took him to prison. There on the floor was a small piece of cloth. It had been torn from the coat of the cop, as Jimmy was fighting to escape.

There was a bed against the wall. Jimmy pulled the bed toward the middle of

the room. The wall behind it looked like any wall, but now Jimmy found and opened a small door in it. From this opening he pulled out a dust-covered bag.

He opened this and looked lovingly at the tools for breaking open a safe. No finer tools could be found any place. They were complete; everything needed was here. They had been made of a special material, in the necessary sizes and shapes. Jimmy had planned them himself, and he was very proud of them.

#### **IV. Answer the questions and complete the tasks:**

1. Give the summary of the story.
2. Comment on the plot structure of the story. Find the knotting, the climax and the denouement.
3. Give a characteristic of Jimmy Valentine as he appears at the beginning of the story.
4. Which details are given to show him as a good professional?
5. Why does the author mention sums of money in the first half of the story (five dollars given to Jimmy in prison, money given to the blind man, the cost of the tools)?
6. What are Jimmy's life habits? How are they shown by the author?
7. Why does the author give a detailed description of the bag and the tools?
8. Why does the author use the names of small towns in the story?
9. How is the feeling of love that occurred to the personage presented in the story?
10. How does the author show the changes happening to the personage?
11. What is the climax of Jimmy Valentine's "revolution"?
12. What is the coincidence the author uses to make a turn in the events of the story?
13. Give a characteristic to Ben Price as a personality and as a professional.
14. What is Jimmy's/Ralph's sacrifice?
15. Comment on the episode with the flower.
16. What is the message of the story?

17. In which meanings are the words *retrieved* and *reformation* used in the title?

**V. Speculate on the following quotations:**

A young lady walked across the street, passed him at the corner, and entered a door. Over the door was the sign, "The Elmore Bank." Jimmy Valentine looked into her eyes, forgetting at once what he was. He became another man.

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A woman thinks that the man she loves can somehow do anything.

**VI. Find the equivalents to the following words and phrases in the text.**

**Remember the situations where they appear:**

возвращенный в прежнее состояние (восстановленный, исправленный)

взломать сейф

не подходить (по размеру и т. п.)

протянуть руку для рукопожатия

работать над чем-либо

начать дело, открыть бизнес

быть уверенным в чем-либо

смотреть за детьми

трясущаяся рука

быть вне себя от страха

застыть на месте

стоять на пути

**VII. Translate into English using the words and phrases from above:**

1. Если данные будут восстановлены, можно будет понять причины авиакатастрофы.

2. В знак примирения они протянули друг другу руки.

3. Сейчас ученый работает над очень сложной проблемой, однако он

не уверен, что сможет справиться со своей задачей.

4. Если ты не будешь смотреть за детьми, может случиться беда.

5. Мистер Адамс трясущимися руками открыл дверь. Он был вне себя от страха и застыл на месте.

6. Взламывание сейфов – вид преступной деятельности, требующий хладнокровия и умения.

7. Одежда, которую получил Джимми, совершенно не подходила ему.

8. Он собирается открыть собственное дело. Это сложно, но он упрям и не потерпит, если кто-то встанет на его пути.

**VIII. Make ten sentences of your own using the given words and phrases.**

## THE LAST LEAF

### I. Pre-reading task:

Share your opinion about the role of art in everyday life.

### II. Read the story:

In a little district west of Washington Square the streets have run crazy and broken themselves into small strips called "places." These "places" make strange angles and curves. One Street crosses itself a time or two. An artist once discovered a valuable possibility in this street. Suppose a collector with a bill for paints, paper and canvas should, in traversing this route, suddenly meet himself coming back, without a cent having been paid on account!

So, to quaint old Greenwich Village the art people soon came prowling, hunting for north windows and eighteenth-century gables and Dutch attics and low rents. Then they imported some pewter mugs and a chafing dish or two from Sixth Avenue, and became a "colony."

At the top of a squatty, three-story brick Sue and Johnsy had their studio. "Johnsy" was familiar for Joanna. One was from Maine; the other from California. They had met at the table d'hôte of an Eighth Street "Delmonico's," and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

That was in May. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places."

Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote; and she lay, scarcely moving, on her painted iron bedstead, looking through the small Dutch window-panes at the blank side of the next brick house.

One morning the busy doctor invited Sue into the hallway with a shaggy, grey

eyebrow.

"She has one chance in – let us say, ten," he said, as he shook down the mercury in his clinical thermometer." And that chance is for her to want to live. This way people have of lining-u on the side of the undertaker makes the entire pharmacopoeia look silly. Your little lady has made up her mind that she's not going to get well. Has she anything on her mind?"

"She – she wanted to paint the Bay of Naples some day." said Sue.

"Paint? – bosh! Has she anything on her mind worth thinking twice – a man for instance?"

"A man?" said Sue, with a jew's-harp twang in her voice. "Is a man worth – but, no, doctor; there is nothing of the kind."

"Well, it is the weakness, then," said the doctor. "I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines. If you will get her to ask one question about the new winter styles in cloak sleeves I will promise you a one-in-five chance for her, instead of one in ten."

After the doctor had gone Sue went into the workroom and cried a Japanese napkin to a pulp. Then she swaggered into Johnsy's room with her drawing board, whistling ragtime.

Johnsy lay, scarcely making a ripple under the bedclothes, with her face toward the window. Sue stopped whistling, thinking she was asleep.

She arranged her board and began a pen-and-ink drawing to illustrate a magazine story. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

As Sue was sketching a pair of elegant horseshow riding trousers and a monocle of the figure of the hero, an Idaho cowboy, she heard a low sound, several times repeated. She went quickly to the bedside.

Johnsy's eyes were open wide. She was looking out the window and counting – counting backward.

"Twelve," she said, and little later "eleven"; and then "ten," and "nine"; and then "eight" and "seven", almost together.

Sue look solicitously out of the window. What was there to count? There was only a bare, dreary yard to be seen, and the blank side of the brick house twenty feet away. An old, old ivy vine, gnarled and decayed at the roots, climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

"What is it, dear?" asked Sue.

"Six," said Johnsy, in almost a whisper. "They're falling faster now. Three days ago there were almost a hundred. It made my head ache to count them. But now it's easy. There goes another one. There are only five left now."

"Five what, dear? Tell your Sudie."

"Leaves. On the ivy vine. When the last one falls I must go, too. I've known that for three days. Didn't the doctor tell you?"

"Oh, I never heard of such nonsense," complained Sue, with magnificent scorn. "What have old ivy leaves to do with your getting well? And you used to love that vine so, you naughty girl. Don't be a goosey. Why, the doctor told me this morning that your chances for getting well real soon were – let's see exactly what he said – he said the chances were ten to one! Why, that's almost as good a chance as we have in New York when we ride on the street cars or walk past a new building. Try to take some broth now, and let Sudie go back to her drawing, so she can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self."

"You needn't get any more wine," said Johnsy, keeping her eyes fixed out the window. "There goes another. No, I don't want any broth. That leaves just four. I want to see the last one fall before it gets dark. Then I'll go, too."

"Johnsy, dear," said Sue, bending over her, "will you promise me to keep your eyes closed, and not look out the window until I am done working? I must hand those drawings in by to-morrow. I need the light, or I would draw the shade down."

"Couldn't you draw in the other room?" asked Johnsy, coldly.

"I'd rather be here by you," said Sue. "Beside, I don't want you to keep looking

at those silly ivy leaves."

"Tell me as soon as you have finished," said Johnsy, closing her eyes, and lying white and still as fallen statue, "because I want to see the last one fall. I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything, and go sailing down, down, just like one of those poor, tired leaves."

"Try to sleep," said Sue. "I must call Behrman up to be my model for the old hermit miner. I'll not be gone a minute. Don't try to move till I come back."

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along with the body of an imp. Behrman was a failure in art. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe. He had been always about to paint a masterpiece, but had never yet begun it. For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who scoffed terribly at softness in any one, and who regarded himself as especial mastiff-in-waiting to protect the two young artists in the studio above.

Sue found Behrman smelling strongly of juniper berries in his dimly lighted den below. In one corner was a blank canvas on an easel that had been waiting there for twenty-five years to receive the first line of the masterpiece. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away, when her slight hold upon the world grew weaker.

Old Behrman, with his red eyes plainly streaming, shouted his contempt and derision for such idiotic imaginings.

"Vass!" he cried. "Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I will not bose as a model for your fool hermit-dunderhead. Vy do you allow dot silly pusiness to come in der brain of her? Ach, dot poor leetle Miss Yohnsy."

"She is very ill and weak," said Sue, "and the fever has left her mind morbid

and full of strange fancies. Very well, Mr. Behrman, if you do not care to pose for me, you needn't. But I think you are a horrid old – old flibbertigibbet."

"You are just like a woman!" yelled Behrman. "Who said I will not pose? Go on. I come mit you. For half an hour I haf been trying to say dot I am ready to pose. Gott! dis is not any blace in which one so goot as Miss Yohnsy shall lie sick. Some day I vill baint a masterpiece, and ve shall all go away. Gott! yes."

Johnsy was sleeping when they went upstairs. Sue pulled the shade down to the window-sill, and motioned Behrman into the other room. In there they peered out the window fearfully at the ivy vine. Then they looked at each other for a moment without speaking. A persistent, cold rain was falling, mingled with snow. Behrman, in his old blue shirt, took his seat as the hermit miner on an upturned kettle for a rock.

When Sue awoke from an hour's sleep the next morning she found Johnsy with dull, wide-open eyes staring at the drawn green shade.

"Pull it up; I want to see," she ordered, in a whisper.

Wearily Sue obeyed.

But, lo! after the beating rain and fierce gusts of wind that had endured through the livelong night, there yet stood out against the brick wall one ivy leaf. It was the last one on the vine. Still dark green near its stem, with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from the branch some twenty feet above the ground.

"It is the last one," said Johnsy. "I thought it would surely fall during the night. I heard the wind. It will fall today, and I shall die at the same time."

"Dear, dear!" said Sue, leaning her worn face down to the pillow, "think of me, if you won't think of yourself. What would I do?"

But Johnsy did not answer. The loneliest thing in all the world is a soul when it is making ready to go on its mysterious, far journey. The fancy seemed to possess her more strongly as one by one the ties that bound her to friendship and to earth were loosed.

The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall. And then, with the coming of the night the

north wind was again loosed, while the rain still beat against the windows and pattered down from the low Dutch eaves.

When it was light enough Johnsy, the merciless, commanded that the shade be raised.

The ivy leaf was still there.

Johnsy lay for a long time looking at it. And then she called to Sue, who was stirring her chicken broth over the gas stove.

"I've been a bad girl, Sudie," said Johnsy. "Something has made that last leaf stay there to show me how wicked I was. It is a sin to want to die. You may bring me a little broth now, and some milk with a little port in it, and – no; bring me a hand-mirror first, and then pack some pillows about me, and I will sit up and watch you cook."

And hour later she said:

"Sudie, some day I hope to paint the Bay of Naples."

The doctor came in the afternoon, and Sue had an excuse to go into the hallway as he left.

"Even chances," said the doctor, taking Sue's thin, shaking hand in his. "With good nursing you'll win." And now I must see another case I have downstairs. Behrman, his name is – some kind of an artist, I believe. Pneumonia, too. He is an old, weak man, and the attack is acute. There is no hope for him; but he goes to the hospital today to be made more comfortable."

The next day the doctor said to Sue: "She's out of danger. You won. Nutrition and care now – that's all."

And that afternoon Sue came to the bed where Johnsy lay, contentedly knitting a very blue and very useless woollen shoulder scarf, and put one arm around her, pillows and all.

"I have something to tell you, white mouse," she said. "Mr. Behrman died of pneumonia today in the hospital. He was ill only two days. The janitor found him the morning of the first day in his room downstairs helpless with pain. His shoes and clothing were wet through and icy cold. They couldn't imagine where he had been on

such a dreadful night. And then they found a lantern, still lighted, and a ladder that had been dragged from its place, and some scattered brushes, and a palette with green and yellow colors mixed on it, and – look out the window, dear, at the last ivy leaf on the wall. Didn't you wonder why it never fluttered or moved when the wind blew? Ah, darling, it's Behrman's masterpiece – he painted it there the night that the last leaf fell."

### **III. Make a good translation of the following passage:**

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along with the body of an imp. Behrman was a failure in art. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe. He had been always about to paint a masterpiece, but had never yet begun it. For several years he had painted nothing except now and then a daub in the line of commerce or advertising. He earned a little by serving as a model to those young artists in the colony who could not pay the price of a professional. He drank gin to excess, and still talked of his coming masterpiece. For the rest he was a fierce little old man, who scoffed terribly at softness in any one, and who regarded himself as especial mastiff-in-waiting to protect the two young artists in the studio above.

### **IV. Answer the questions and complete the tasks:**

1. Give the summary of the story.
2. Comment on the plot structure of the story.
3. Find the information about Washington Square and Greenwich Village in New York. Comment on the place of the action.
4. Tell about Johnsy: her background, her disposition and attitude to life.
5. Tell about Sue. Where is she from? What kind of personality is she?
6. What did the girls dream about?
7. How does the author explain why Johnsy caught pneumonia?
8. How does the author describe the disease?

9. What similes and epithets does the author use to tell about the sick girl?
10. Why didn't the doctor give Johnsy much chance to survive?
11. How does the author describe the ivy tree? What is special about it?
12. Who is Behrman? How does his speech characterize him?
13. Did Behrman create the masterpiece?
14. Speculate on Behrman's sacrifice.
15. Comment on the title of the story.
16. Find irony in the story and comment on it.
17. What is the message of the story?

**V. Analyse the use of stylistic devices and expressive means in the following sentences:**

They had met at the table d'hôte of an Eighth Street "Delmonico's," and found their tastes in art, chicory salad and bishop sleeves so congenial that the joint studio resulted.

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In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown "places."

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But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines.

\*\*\*

Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature.

\*\*\*

An old, old ivy vine, gnarled and decayed at the roots, climbed half way up the brick wall. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks.

\*\*\*

Old Behrman was a painter who lived on the ground floor beneath them. He was past sixty and had a Michael Angelo's Moses beard curling down from the head of a satyr along with the body of an imp.

\*\*\*

It was the last one on the vine. Still dark green near its stem, with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from the branch some twenty feet above the ground.

## **VI. Find the equivalents to the following words and phrases in the text.**

**Remember the situations where they appear:**

один шанс из десяти

стоит подумать дважды

свистеть, насвистывать

широко открытые глаза

считать в обратном порядке

чушь, ерунда

выздоровливать

болезненный

остановить взгляд на чем-либо

легкомысленная женщина, фифа (разг.)

дождь со снегом

шепотом

хороший уход (за больным)

## **VII. Translate into English using the words and phrases from above:**

1. Главное условие быстрого выздоровления — хороший уход за больным.
2. Погода сегодня плохая, весь день идет дождь со снегом.
3. Джонси была болезненной и чувствительной девушкой. Ей стоило

подумать дважды перед тем, как уезжать из Калифорнии с ее теплым климатом.

4. О ней ходило много сплетен. Соседи шепотом называли ее фифой, а иногда даже свистели вслед.

5. Ты всю ночь лежал с широко открытыми глазами. В следующий раз, чтобы быстрее заснуть, закрой глаза, и попробуй посчитать до десяти в обратном порядке.

## THE ROMANCE OF A BUSY BROKER

### I. Pre-reading task:

Make suggestions what the story may be about according to its title.

### II. Read the story:

Pitcher, confidential clerk in the office of Harvey Maxwell, broker, allowed a look of mild interest and surprise to visit his usually expressionless countenance when his employer briskly entered at half past nine in company with his young lady stenographer. With a snappy "Good-morning, Pitcher," Maxwell dashed at his desk as though he were intending to leap over it, and then plunged into the great heap of letters and telegrams waiting there for him.

The young lady had been Maxwell's stenographer for a year. She was beautiful in a way that was decidedly unstenographic. She forewent the pomp of the alluring pompadour. She wore no chains, bracelets or lockets. She had not the air of being about to accept an invitation to luncheon. Her dress was grey and plain, but it fitted her figure with fidelity and discretion. In her neat black turban hat was the gold-green wing of a macaw. On this morning she was softly and shyly radiant. Her eyes were dreamily bright, her cheeks genuine peachblow, her expression a happy one, tinged with reminiscence.

Pitcher, still mildly curious, noticed a difference in her ways this morning. Instead of going straight into the adjoining room, where her desk was, she lingered, slightly irresolute, in the outer office. Once she moved over by Maxwell's desk, near enough for him to be aware of her presence.

The machine sitting at that desk was no longer a man; it was a busy New York broker, moved by buzzing wheels and uncoiling springs.

"Well—what is it? Anything?" asked Maxwell sharply. His opened mail lay like a bank of stage snow on his crowded desk. His keen grey eye, impersonal and brusque, flashed upon her half impatiently.

"Nothing," answered the stenographer, moving away with a little smile.

"Mr. Pitcher," she said to the confidential clerk, did Mr. Maxwell say anything yesterday about engaging another stenographer?"

"He did," answered Pitcher. "He told me to get another one. I notified the agency yesterday afternoon to send over a few samples this morning. It's 9.45 o'clock, and not a single picture hat or piece of pineapple chewing gum has showed up yet."

"I will do the work as usual, then," said the young lady, "until some one comes to fill the place." And she went to her desk at once and hung the black turban hat with the gold-green macaw wing in its accustomed place.

He who has been denied the spectacle of a busy Manhattan broker during a rush of business is handicapped for the profession of anthropology. The poet sings of the "crowded hour of glorious life." The broker's hour is not only crowded, but the minutes and seconds are hanging to all the straps and packing both front and rear platforms.

And this day was Harvey Maxwell's busy day. The ticker began to reel out jerkily its fitful coils of tape, the desk telephone had a chronic attack of buzzing. Men began to throng into the office and call at him over the railing, jovially, sharply, viciously, excitedly. Messenger boys ran in and out with messages and telegrams. The clerks in the office jumped about like sailors during a storm. Even Pitcher's face relaxed into something resembling animation.

On the Exchange there were hurricanes and landslides and snowstorms and glaciers and volcanoes, and those elemental disturbances were reproduced in miniature in the broker's offices. Maxwell shoved his chair against the wall and transacted business after the manner of a toe dancer. He jumped from ticker to 'phone, from desk to door with the trained agility of a harlequin.

In the midst of this growing and important stress the broker became suddenly aware of a high-rolled fringe of golden hair under a nodding canopy of velvet and ostrich tips, an imitation sealskin sacque and a string of beads as large as hickory nuts, ending near the floor with a silver heart. There was a self-possessed young lady connected with these accessories; and Pitcher was there to construe her.

"Lady from the Stenographer's Agency to see about the position," said Pitcher.

Maxwell turned half around, with his hands full of papers and ticker tape.

"What position?" he asked, with a frown.

"Position of stenographer," said Pitcher. "You told me yesterday to call them up and have one sent over this morning."

"You are losing your mind, Pitcher," said Maxwell. "Why should I have given you any such instructions? Miss Leslie has given perfect satisfaction during the year she has been here. The place is hers as long as she chooses to retain it. There's no place open here, madam. Countermand that order with the agency, Pitcher, and don't bring any more of 'em in here."

The silver heart left the office, swinging and banging itself independently against the office furniture as it indignantly departed. Pitcher seized a moment to remark to the bookkeeper that the "old man" seemed to get more absent-minded and forgetful every day of the world.

The rush and pace of business grew fiercer and faster. On the floor they were pounding half a dozen stocks in which Maxwell's customers were heavy investors. Orders to buy and sell were coming and going as swift as the flight of swallows. Some of his own holdings were imperilled, and the man was working like some high-gearred, delicate, strong machine—strung to full tension, going at full speed, accurate, never hesitating, with the proper word and decision and act ready and prompt as clockwork. Stocks and bonds, loans and mortgages, margins and securities—here was a world of finance, and there was no room in it for the human world or the world of nature.

When the luncheon hour drew near there came a slight lull in the uproar.

Maxwell stood by his desk with his hands full of telegrams and memoranda, with a fountain pen over his right ear and his hair hanging in disorderly strings over his forehead. His window was open, for the beloved janitress Spring had turned on a little warmth through the wakening registers of the earth.

And through the window came a wandering—perhaps a lost—odour—a delicate, sweet odour of lilac that fixed the broker for a moment immovable. For this odour belonged to Miss Leslie; it was her own, and hers only.

The odour brought her vividly, almost tangibly before him. The world of finance dwindled suddenly to a speck. And she was in the next room—twenty steps away.

"By George, I'll do it now," said Maxwell, half aloud. "I'll ask her now. I wonder I didn't do it long ago."

He dashed into the inner office with the haste of a short trying to cover. He charged upon the desk of the stenographer.

She looked up at him with a smile. A soft pink crept over her cheek, and her eyes were kind and frank. Maxwell leaned one elbow on her desk. He still clutched fluttering papers with both hands and the pen was above his ear.

"Miss Leslie," he began hurriedly, "I have but a moment to spare. I want to say something in that moment. Will you be my wife? I haven't had time to make love to you in the ordinary way, but I really do love you. Talk quick, please—those fellows are clubbing the stuffing out of Union Pacific."

"Oh, what are you talking about?" exclaimed the young lady. She rose to her feet and gazed upon him, round-eyed.

"Don't you understand?" said Maxwell, restively. "I want you to marry me. I love you, Miss Leslie. I wanted to tell you, and I snatched a minute when things had slackened up a bit. They're calling me for the 'phone now. Tell 'em to wait a minute, Pitcher. Won't you, Miss Leslie?"

The stenographer acted very queerly. At first she seemed overcome with amazement; then tears flowed from her wondering eyes; and then she smiled sunnily through them, and one of her arms slid tenderly about the broker's neck.

"I know now," she said, softly. "It's this old business that has driven everything else out of your head for the time. I was frightened at first. Don't you remember, Harvey? We were married last evening at 8 o'clock in the Little Church Around the Corner."

### **III. Make a good translation of the following passage:**

The young lady had been Maxwell's stenographer for a year. She was beautiful in a way that was decidedly unstenographic. She forewent the pomp of the alluring pompadour. She wore no chains, bracelets or locket. She had not the air of being about to accept an invitation to luncheon. Her dress was grey and plain, but it fitted her figure with fidelity and discretion. In her neat black turban hat was the gold-green wing of a macaw. On this morning she was softly and shyly radiant. Her eyes were dreamily bright, her cheeks genuine peachblow, her expression a happy one, tinged with reminiscence.

Pitcher, still mildly curious, noticed a difference in her ways this morning. Instead of going straight into the adjoining room, where her desk was, she lingered, slightly irresolute, in the outer office. Once she moved over by Maxwell's desk, near enough for him to be aware of her presence.

### **IV. Answer the questions and complete the tasks:**

1. Give the summary of the story.
2. Find the information about brokers, their duties and their role in the life of New York.
3. What is the setting of the story?
4. Who is the main character? Characterize him as he appears at the beginning of the story.
5. How does Maxwell change as the plot of the story is developing? Why do these changes happen?
6. Tell about women characters of the story. Characterize each. Pay special attention to the description of their appearance.
7. Comment on the ways the author presents the characters of the story and the artistic means he uses.
8. Comment on the theme of love in the story.
9. What is the message of the story?
10. Comment on the title of the story.

**V. Analyse the use of stylistic devices and expressive means in the following sentences:**

The machine sitting at that desk was no longer a man; it was a busy New York broker, moved by buzzing wheels and uncoiling springs.

\*\*\*

On the Exchange there were hurricanes and landslides and snowstorms and glaciers and volcanoes, and those elemental disturbances were reproduced in miniature in the broker's offices.

\*\*\*

In the midst of this growing and important stress the broker became suddenly aware of a high-rolled fringe of golden hair under a nodding canopy of velvet and ostrich tips, an imitation sealskin sacque and a string of beads as large as hickory nuts, ending near the floor with a silver heart.

\*\*\*

And through the window came a wandering—perhaps a lost—odour—a delicate, sweet odour of lilac that fixed the broker for a moment immovable. For this odour belonged to Miss Leslie; it was her own, and hers only.

**VI. Find the equivalents to the following words and phrases in the text. Remember the situations where they appear:**

раздраженный

перепрыгнуть через что-либо

нырнуть, погрузиться

естественный персиковый румянец

осознавать чье-либо присутствие

с проворством арлекина

воспользоваться моментом

уставиться удивленным взглядом

**VII. Translate into English using the words and phrases from above:**

1. Перепрыгивая через камни, Майк бросился к морю и погрузился в него с явным удовольствием.
2. У тебя красивый естественный румянец, тебе не нужна косметика.
3. Он грубо высказался в адрес начальника, не осознавая его присутствия в кабинете.
4. Сегодня хорошая погода, воспользуйся моментом и сходи в лес.
5. Не надо так раздраженно и удивленно смотреть на меня.

**VIII. Pick up the terms connected with financial and business sphere from the story and give Russian translations to them.**

## WHILE THE AUTO WAITS

### I. Pre-reading task:

Remember strange coincidences that happened in your life and tell about them.

### II. Read the story:

Promptly at the beginning of twilight, came again to that quiet corner of that quiet, small park the girl in gray. She sat upon a bench and read a book, for there was yet to come a half hour in which print could be accomplished.

To repeat: Her dress was gray, and plain enough to mask its impeccancy of style and fit. A large-meshed veil imprisoned her turban hat and a face that shone through it with a calm and unconscious beauty. She had come there at the same hour on the day previous, and on the day before that; and there was one who knew it.

The young man who knew it hovered near, relying upon burnt sacrifices to the great joss, Luck. His piety was rewarded, for, in turning a page, her book slipped from her fingers and bounded from the bench a full yard away.

The young man pounced upon it with instant avidity, returning it to its owner with that air that seems to flourish in parks and public places – a compound of gallantry and hope, tempered with respect for the policeman on the beat. In a pleasant voice, he risked an inconsequent remark upon the weather that introductory topic responsible for so much of the world's unhappiness – and stood poised for a moment, awaiting his fate.

The girl looked him over leisurely; at his ordinary, neat dress and his features distinguished by nothing particular in the way of expression.

"You may sit down, if you like," she said, in a full, deliberate contralto. "Really, I would like to have you do so. The light is too bad for reading. I would prefer to talk."

The vassal of Luck slid upon the seat by her side with complaisance.

"Do you know," he said, speaking the formula with which park chairmen open their meetings, "that you are quite the stunningest girl I have seen in a long time? I had my eye on you yesterday. Didn't know somebody was bowled over by those

pretty lamps of yours, did you, honeysuckle?"

"Whoever you are," said the girl, in icy tones, "you must remember that I am a lady. I will excuse the remark you have just made because the mistake was, doubtless, not an unnatural one – in your circle. I asked you to sit down; if the invitation must constitute me your honeysuckle, consider it with- drawn."

"I earnestly beg your pardon," pleaded the young man. His expression of satisfaction had changed to one of penitence and humility. It was my fault, you know – I mean, there are girls in parks, you know – that is, of course, you don't know, but "

"Abandon the subject, if you please. Of course I know. Now, tell me about these people passing and crowding, each way, along these paths. Where are they going? Why do they hurry so? Are they happy?"

The young man had promptly abandoned his air of coquetry. His cue was now for a waiting part; he could not guess the role he would be expected to play.

"It is interesting to watch them," he replied, postulating her mood. "It is the wonderful drama of life. Some are going to supper and some to – er – other places. One wonders what their histories are."

"I do not," said the girl; "I am not so inquisi- tive. I come here to sit because here, only, can I be tear the great, common, throbbing heart of humanity. My part in life is cast where its beats are never felt. Can you surmise why I spoke to you, Mr.?"

"Parkenstacker," supplied the young man. Then he looked eager and hopeful.

"No," said the girl, holding up a slender finger, and smiling slightly. "You would recognize it immediately. It is impossible to keep one's name out of print. Or even one's portrait. This veil and this hat of my maid furnish me with an incog. You should have seen the chauffeur stare at it when he thought I did not see. Candidly, there are five or six names that belong in the holy of holies, and mine, by the accident of birth, is one of them. I spoke to you, Mr. Stackenpot – "

"Parkenstacker," corrected the young man, modestly.

" – Mr. Parkenstacker, because I wanted to talk, for once, with a natural man – one unspoiled by the despicable gloss of wealth and supposed social superiority. Oh! you do not know how weary I am of it – money, money, money! And of the men who

surround me, dancing like little marionettes all cut by the same pattern. I am sick of pleasure, of jewels, of travel, of society, of luxuries of all kinds."

"I always had an idea," ventured the young man, hesitatingly, "that money must be a pretty good thing."

"A competence is to be desired. But when you leave so many millions that – !" She concluded the sentence with a gesture of despair. "It is the monotony of it" she continued, "that palls. Drives, dinners, theatres, balls, suppers, with the gilding of superfluous wealth over it all. Sometimes the very tinkle of the ice in my champagne glass nearly drives me mad."

Mr. Parkenstacker looked ingenuously interested.

"I have always liked," he said, "to read and hear about the ways of wealthy and fashionable folks. I suppose I am a bit of a snob. But I like to have my information accurate. Now, I had formed the opinion that champagne is cooled in the bottle and not by placing ice in the glass."

The girl gave a musical laugh of genuine amusement.

"You should know," she explained, in an indulgent tone, "that we of the non-useful class depend for our amusement upon departure from precedent. Just now it is a fad to put ice in champagne. The idea was originated by a visiting Prince of Tartary while dining at the Waldorf. It will soon give way to some other whim. Just as at a dinner party this week on Madison Avenue a green kid glove was laid by the plate of each guest to be put on and used while eating olives."

"I see," admitted the young man, humbly.

"These special diversions of the inner circle do not become familiar to the common public."

"Sometimes," continued the girl, acknowledging his confession of error by a slight bow, "I have thought that if I ever should love a man it would be one of lowly station. One who is a worker and not a drone. But, doubtless, the claims of caste and wealth will prove stronger than my inclination. Just now I am besieged by two. One is a Grand Duke of a German principality. I think he has, or has had, a wife, somewhere, driven mad by his intemperance and cruelty. The other is an English

Marquis, so cold and mercenary that I even prefer the diabolism of the Duke. What is it that impels me to tell you these things, Mr. Packenstacker?

"Parkenstacker," breathed the young man. "Indeed, you cannot know how much I appreciate your confidences."

The girl contemplated him with the calm, impersonal regard that befitted the difference in their stations.

"What is your line of business, Mr. Parkenstacker?" she asked.

"A very humble one. But I hope to rise in the world. Were you really in earnest when you said that you could love a man of lowly position?"

"Indeed I was. But I said 'might.' There is the Grand Duke and the Marquis, you know. Yes; no calling could be too humble were the man what I would wish him to be."

"I work," declared Mr. Parkenstacker, "in a restaurant."

The girl shrank slightly.

"Not as a waiter?" she said, a little imploringly. "Labor is noble, but personal attendance, you know – valets and –"

"I am not a waiter. I am cashier in" – on the street they faced that bounded the opposite side of the park was the brilliant electric sign "RESTAURANT" – "I am cashier in that restaurant you am there."

The girl consulted a tiny watch set in a bracelet of rich design upon her left wrist, and rose, hurriedly. She thrust her book into a glittering reticule suspended from her waist, for which, however, the book was too large.

"Why are you not at work?" she asked.

"I am on the night turn," said the young man; it is yet an hour before my period begins. May I not hope to see you again?"

"I do not know. Perhaps – but the whim may not seize me again. I must go quickly now. There is a dinner, and a box at the play – and, oh! the same old round. Perhaps you noticed an automobile at the upper corner of the park as you came. One with a white body

"And red running gear?" asked the young man, knitting his brows reflectively.

"Yes. I always come in that. Pierre waits for me there. He supposes me to be shopping in the department store across the square. Conceive of the bondage of the life wherein we must deceive even our chauffeurs. Good-night."

"But it is dark now," said Mr. Parkenstacker, "and the park is full of rude men. May I not walk — "

"If you have the slightest regard for my wishes," said the girl, firmly, "you will remain at this bench for ten minutes after I have left. I do not mean to accuse you, but you are probably aware that autos generally bear the monogram of their owner. Again, good-night"

Swift and stately she moved away through the dusk. The young man watched her graceful form as she reached the pavement at the park's edge, and turned up along it toward the corner where stood the automobile. Then he treacherously and unhesitatingly began to dodge and skim among the park trees and shrubbery in a course parallel to her route, keeping her well in sight

When she reached the corner she turned her head to glance at the motor car, and then passed it, continuing on across the street. Sheltered behind a convenient standing cab, the young man followed her movements closely with his eyes. Passing down the sidewalk of the street opposite the park, she entered the restaurant with the blazing sign. The place was one of those frankly glaring establishments, all white, paint and glass, where one may dine cheaply and conspicuously. The girl penetrated the restaurant to some retreat at its rear, whence she quickly emerged without her hat and veil.

The cashier's desk was well to the front. A red-head girl on the stool climbed down, glancing pointedly at the clock as she did so. The girl in gray mounted in her place.

The young man thrust his hands into his pockets and walked slowly back along the sidewalk. At the corner his foot struck a small, paper-covered volume lying there, sending it sliding to the edge of the turf. By its picturesque cover he recognized it as the book the girl had been reading. He picked it up carelessly, and saw that its title was "New Arabian Nights," the author being of the name of Stevenson. He dropped it

again upon the grass, and lounged, irresolute, for a minute. Then he stepped into the automobile, reclined upon the cushions, and said two words to the chauffeur:

"Club, Henri."

### **III. Make a good translation of the following passage:**

Promptly at the beginning of twilight, came again to that quiet corner of that quiet, small park the girl in gray. She sat upon a bench and read a book, for there was yet to come a half hour in which print could be accomplished.

To repeat: Her dress was gray, and plain enough to mask its impeccancy of style and fit. A large-meshed veil imprisoned her turban hat and a face that shone through it with a calm and unconscious beauty. She had come there at the same hour on the day previous, and on the day before that; and there was one who knew it.

The young man who knew it hovered near, relying upon burnt sacrifices to the great joss, Luck. His piety was rewarded, for, in turning a page, her book slipped from her fingers and bounded from the bench a full yard away.

### **IV. Answer the questions and complete the tasks:**

1. Give the summary of the story.
2. Comment on the atmosphere of the story according to time and place of the action.
3. Why does the author repeat the words about the girl's gray dress?
4. Who is the girl? What does the author tell about her directly, and what is implied?
5. Comment on the details of her outfit and the book she is reading.
6. Who is the young man? What does the author tell about him directly, and what is implied?
7. Comment on the young man's name. Do you think it is his real name?
8. What are the girl and the young man speaking about?
9. Comment on the following phrases: *Prince of Tartar*, *Grand Duke of a German principality*, *an English Marquis*. What do they mean, and why does the

author put them into the conversation?

10. Tell about the automobile and its role in the plot of the story.

11. What are the true stories of the characters? Why don't they confess to each other?

12. Comment on the irony in the story.

13. What is the message of the story?

**V. Find the equivalents to the following words and phrases in the text.**

**Remember the situations where they appear:**

безупречность стиля

пребывать в состоянии неопределенности

сожаление, раскаяние

оставить какую-лбу тему, перестать говорить о чем-либо

трепещущее сердце

социальное превосходство

снисходительным тоном

**VI. Translate into English using the words and phrases from above:**

1. Девушка отличалась безупречным чувством стиля.

2. Снисходительный тон не показывает социального превосходства, а является признаком высокомерия.

3. Лучше оставим тему политики и поговорим о чем-нибудь другом.

4. Молодой человек видел эту девушку не в первый раз, но раньше он стеснялся подойти к ней, а потом сожалел об этом.

5. Состояние неопределенности заставляло сердце девушки трепетать.

## SQUARING THE CIRCLE

### I. Pre-reading tasks:

1. Find the information about the mathematical term “squaring the circle”.  
What does it mean?
2. Find the picture of the corner of Broadway, Fifth Avenue and Twenty-third Street in New York. What is this place famous for?

### II. Read the story:

At the hazard of wearying you this tale of vehement emotions must be prefaced by a discourse on geometry.

Nature moves in circles; Art in straight lines. The natural is rounded; the artificial is made up of angles. A man lost in the snow wanders, in spite of himself, in perfect circles; the city man's feet, denaturalized by rectangular streets and floors, carry him ever away from himself.

The round eyes of childhood typify innocence; the narrowed line of the flirt's optic proves the invasion of art. The horizontal mouth is the mark of determined cunning; who has not read Nature's most spontaneous lyric in lips rounded for the candid kiss?

Beauty is Nature in perfection; circularity is its chief attribute. Behold the full moon, the enchanting golf ball, the domes of splendid temples, the huckleberry pie, the wedding ring, the circus ring, the ring for the waiter, and the "round" of drinks.

On the other hand, straight lines show that Nature has been deflected. Imagine Venus's girdle transformed into a "straight front"!

When we begin to move in straight lines and turn sharp corners our natures begin to change. The consequence is that Nature, being more adaptive than Art, tries to conform to its sterner regulations. The result is often a rather curious product – for instance: A prize chrysanthemum, wood alcohol whiskey, a Republican Missouri, cauliflower au gratin, and a New Yorker.

Nature is lost quickest in a big city. The cause is geometrical, not moral. The straight lines of its streets and architecture, the rectangularity of its laws and social customs, the undeviating pavements, the hard, severe, depressing, uncompromising rules of all its ways – even of its recreation and sports – coldly exhibit a sneering defiance of the curved line of Nature.

Wherefore, it may be said that the big city has demonstrated the problem of squaring the circle. And it may be added that this mathematical introduction precedes an account of the fate of a Kentucky feud that was imported to the city that has a habit of making its importations conform to its angles.

The feud began in the Cumberland Mountains between the Folwell and the Harkness families. The first victim of the homespun vendetta was a 'possum dog belonging to Bill Harkness. The Harkness family evened up this dire loss by laying out the chief of the Folwell clan. The Folwells were prompt at repartee. They oiled up their squirrel rifles and made it feasible for Bill Harkness to follow his dog to a land where the 'possums come down when treed without the stroke of an ax.

The feud flourished for forty years. Harknesses were shot at the plough, through their lamp-lit cabin windows, coming from camp-meeting, asleep, in duello, sober and otherwise, singly and in family groups, prepared and unprepared. Folwells had the branches of their family tree lopped off in similar ways, as the traditions of their country prescribed and authorized.

By and by the pruning left but a single member of each family. And then Cal Harkness, probably reasoning that further pursuance of the controversy would give a too decided personal flavor to the feud, suddenly disappeared from the relieved Cumberlands, baulking the avenging hand of Sam, the ultimate opposing Folwell.

A year afterward Sam Folwell learned that his hereditary, unsuppressed enemy was living in New York City. Sam turned over the big iron wash-pot in the yard, scraped off some of the soot, which he mixed with lard and shined his boots with the compound. He put on his store clothes of butternut dyed black, a white shirt and collar, and packed a carpet-sack with Spartan lingerie. He took his squirrel rifle from its hooks, but put it back again with a sigh. However ethical and

plausible the habit might be in the Cumberlands, perhaps New York would not swallow his pose of hunting squirrels among the skyscrapers along Broadway. An ancient but reliable Colt's revolver that he resurrected from a bureau drawer seemed to proclaim itself the pink of weapons for metropolitan adventure and vengeance. This and a hunting-knife in a leather sheath, Sam packed in the carpet-sack. As he started, Muleback, for the lowland railroad station the last Folwell turned in his saddle and looked grimly at the little cluster of white-pine slabs in the clump of cedars that marked the Folwell burying-ground.

Sam Folwell arrived in New York in the night. Still moving and living in the free circles of nature, he did not perceive the formidable, pitiless, restless, fierce angles of the great city waiting in the dark to close about the rotundity of his heart and brain and mould him to the form of its millions of reshaped victims. A cabby picked him out of the whirl, as Sam himself had often picked a nut from a bed of wind-tossed autumn leaves, and whisked him away to a hotel commensurate to his boots and carpet-sack.

On the next morning the last of the Folwells made his sortie into the city that sheltered the last Harkness. The Colt was thrust beneath his coat and secured by a narrow leather belt; the hunting-knife hung between his shoulder-blades, with the haft an inch below his coat collar. He knew this much – that Cal Harkness drove an express wagon somewhere in that town, and that he, Sam Folwell, had come to kill him. And as he stepped upon the sidewalk the red came into his eye and the feud-hate into his heart.

The clamor of the central avenues drew him thitherward. He had half expected to see Cal coming down the street in his shirt-sleeves, with a jug and a whip in his hand, just as he would have seen him in Frankfort or Laurel City. But an hour went by and Cal did not appear. Perhaps he was waiting in ambush, to shoot him from a door or a window. Sam kept a sharp eye on doors and windows for a while.

About noon the city tired of playing with its mouse and suddenly squeezed him with its straight lines.

Sam Folwell stood where two great, rectangular arteries of the city cross. He looked four ways, and saw the world burlled from its orbit and reduced by spirit level and tape to an edged and cornered plane. All life moved on tracks, in grooves, according to system, within boundaries, by rote. The root of life was the cube root; the measure of existence was square measure. People streamed by in straight rows; the horrible din and crash stupefied him.

Sam leaned against the sharp corner of a stone building. Those faces passed him by thousands, and none of them were turned toward him. A sudden foolish fear that he had died and was a spirit, and that they could not see him, seized him. And then the city smote him with loneliness.

A fat man dropped out of the stream and stood a few feet distant, waiting for his car. Sam crept to his side and shouted above the tumult into his ear:

"The Rankinses' hogs weighed more'n ourn a whole passel, but the mast in that neighborhood was a fine chance better than what it was down – "

The fat man moved away unostentatiously, and bought roasted chestnuts to cover his alarm.

Sam felt the need of a drop of mountain dew. Across the street men passed in and out through swinging doors. Brief glimpses could be had of a glistening bar and its bedeckings. The feudist crossed and essayed to enter. Again had Art eliminated the familiar circle. Sam's hand found no door-knob – it slid, in vain, over a rectangular brass plate and polished oak with nothing even so large as a pin's head upon which his fingers might close. Abashed, reddened, heartbroken, he walked away from the bootless door and sat upon a step. A locust club tickled him in the ribs.

"Take a walk for yourself," said the policeman. You've been loafing around here long enough."

At the next corner a shrill whistle sounded in Sam's ear. He wheeled around and saw a black-browed villain scowling at him over peanuts heaped on a steaming machine. He started across the street. An immense engine, running without mules, with the voice of a bull and the smell of a smoky lamp, whizzed past, grazing his

knee. A cab-driver bumped him with a hub and explained to him that kind words were invented to be used on other occasions. A motorman clanged his bell wildly and, for once in his life, corroborated a cab-driver. A large lady in a changeable silk waist dug an elbow into his back, and a newsy pensively pelted him with banana rinds, murmuring, "I hates to do it – but if anybody seen me let it pass!"

Cal Harkness, his day's work over and his express wagon stabled, turned the sharp edge of the building that, by the cheek of architects, is modelled upon a safety razor. Out of the mass of hurrying people his eye picked up, three yards away, the surviving bloody and implacable foe of his kith and kin.

He stopped short and wavered for a moment, being unarmed and sharply surprised. But the keen mountaineer's eye of Sam Folwell had picked him out.

There was a sudden spring, a ripple in the stream of passersby and the sound of Sam's voice crying:

"Howdy, Cal! I'm durned glad to see ye."

And in the angles of Broadway, Fifth Avenue and Twenty-third Street the Cumberland feudists shook hands.

### **III. Make a good translation of the following passage:**

Nature moves in circles; Art in straight lines. The natural is rounded; the artificial is made up of angles. A man lost in the snow wanders, in spite of himself, in perfect circles; the city man's feet, denaturalized by rectangular streets and floors, carry him ever away from himself.

The round eyes of childhood typify innocence; the narrowed line of the flirt's optic proves the invasion of art. The horizontal mouth is the mark of determined cunning; who has not read Nature's most spontaneous lyric in lips rounded for the candid kiss?

Beauty is Nature in perfection; circularity is its chief attribute. Behold the full moon, the enchanting golf ball, the domes of splendid temples, the huckleberry pie, the wedding ring, the circus ring, the ring for the waiter, and the "round" of drinks.

#### **IV. Answer the questions and complete the tasks:**

1. Give the summary of the story.
2. What is special about the composition of the story?
3. What is the function of the introductory part?
4. Where does the the action of the story take place?
5. What is feud? Can you remember any stories about it in literature?
6. What is the story of the Harknesses and the Folwells feud? What is the irony of this story?
7. Characterize Cal Harkness.
8. Characterize Sam Folwell.
9. How does the author describe New York?
10. Comment on the antithesis “New York – provincial America” in the story.
11. How does the introductory part correlate with the story of Harkness and Folwell?
12. Why does the author chose the corner of Broadway, Fifth Avenue and Twenty-third Street for the meeting of the characters?
13. Speak on the role of details in the story.
14. Comment on the title of the story.
15. What is the message of the story?

#### **V. Find the equivalents to the following words and phrases in the text.**

**Remember the situations where they appear:**

сильные эмоции

непреложные правила

процветать

наследственный, потомственный

шум центральных проспектов

## **VI. Translate into English using the words and phrases from above:**

1. В начале рассказа автор говорит о тех сильных эмоциях, которые будут испытывать персонажи.
2. Шум центральных улиц город шокировал героя.
3. Наследственная болезнь стала причиной смерти.
4. В 20-е годы прошлого века Америка процветала.
5. Город построен по непреложным правилам, поэтому в нем невозможно потеряться.

## THE GREEN DOOR

### I. Pre-reading task:

Do you believe in fate? Share your thoughts about it.

### II. Read the story:

Suppose you should be walking down Broadway after dinner, with ten minutes allotted to the consummation of your cigar while you are choosing between a diverting tragedy and something serious in the way of vaudeville. Suddenly a hand is laid upon your arm. You turn to look into the thrilling eyes of a beautiful woman, wonderful in diamonds and Russian sables. She thrusts hurriedly into your hand an extremely hot buttered roll, flashes out a tiny pair of scissors, snips off the second button of your overcoat, meaningly ejaculates the one word, "parallelogram!" and swiftly flies down a cross street, looking back fearfully over her shoulder.

That would be pure adventure. Would you accept it? Not you. You would flush with embarrassment; you would sheepishly drop the roll and continue down Broadway, fumbling feebly for the missing button. This you would do unless you are one of the blessed few in whom the pure spirit of adventure is not dead.

True adventurers have never been plentiful. They who are set down in print as such have been mostly business men with newly invented methods. They have been out after the things they wanted – golden fleeces, holy grails, lady loves, treasure, crowns and fame. The true adventurer goes forth aimless and uncalculating to meet and greet unknown fate. A fine example was the Prodigal Son – when he started back home.

Half-adventurers – brave and splendid figures – have been numerous. From the Crusades to the Palisades they have enriched the arts of history and fiction and the trade of historical fiction. But each of them had a prize to win, a goal to kick, an axe to grind, a race to run, a new thrust in tierce to deliver, a name to carve, a crow to pick – so they were not followers of true adventure.

In the big city the twin spirits Romance and Adventure are always abroad

seeking worthy wooers. As we roam the streets they slyly peep at us and challenge us in twenty different guises. Without knowing why, we look up suddenly to see in a window a face that seems to belong to our gallery of intimate portraits; in a sleeping thoroughfare we hear a cry of agony and fear coming from an empty and shuttered house; instead of at our familiar curb, a cab-driver deposits us before a strange door, which one, with a smile, opens for us and bids us enter; a slip of paper, written upon, flutters down to our feet from the high lattices of Chance; we exchange glances of instantaneous hate, affection and fear with hurrying strangers in the passing crowds; a sudden douse of rain – and our umbrella may be sheltering the daughter of the Full Moon and first cousin of the Sidereal System; at every corner handkerchiefs drop, fingers beckon, eyes besiege, and the lost, the lonely, the rapturous, the mysterious, the perilous, changing clues of adventure are slipped into our fingers. But few of us are willing to hold and follow them. We are grown stiff with the ramrod of convention down our backs. We pass on; and some day we come, at the end of a very dull life, to reflect that our romance has been a pallid thing of a marriage or two, a satin rosette kept in a safe-deposit drawer, and a lifelong feud with a steam radiator.

Rudolf Steiner was a true adventurer. Few were the evenings on which he did not go forth from his hall bedchamber in search of the unexpected and the egregious. The most interesting thing in life seemed to him to be what might lie just around the next corner. Sometimes his willingness to tempt fate led him into strange paths. Twice he had spent the night in a station-house; again and again he had found himself the dupe of ingenious and mercenary tricksters; his watch and money had been the price of one flattering allurement. But with undiminished ardour he picked up every glove cast before him into the merry lists of adventure.

One evening Rudolf was strolling along a crosstown street in the older central part of the city. Two streams of people filled the sidewalks--the home-hurrying, and that restless contingent that abandons home for the specious welcome of the thousand-candle-power table d'hote.

The young adventurer was of pleasing presence, and moved serenely and

watchfully. By daylight he was a salesman in a piano store. He wore his tie drawn through a topaz ring instead of fastened with a stick pin; and once he had written to the editor of a magazine that "Junie's Love Test" by Miss Libbey, had been the book that had most influenced his life.

During his walk a violent chattering of teeth in a glass case on the sidewalk seemed at first to draw his attention (with a qualm), to a restaurant before which it was set; but a second glance revealed the electric letters of a dentist's sign high above the next door. A giant negro, fantastically dressed in a red embroidered coat, yellow trousers and a military cap, discreetly distributed cards to those of the passing crowd who consented to take them.

This mode of dentistic advertising was a common sight to Rudolf. Usually he passed the dispenser of the dentist's cards without reducing his store; but tonight the African slipped one into his hand so deftly that he retained it there smiling a little at the successful feat.

When he had travelled a few yards further he glanced at the card indifferently. Surprised, he turned it over and looked again with interest. One side of the card was blank; on the other was written in ink three words, "The Green Door." And then Rudolf saw, three steps in front of him, a man throw down the card the negro had given him as he passed. Rudolf picked it up. It was printed with the dentist's name and address and the usual schedule of "plate work" and "bridge work" and specious promises of "painless" operations.

The adventurous piano salesman halted at the corner and considered. Then he crossed the street, walked down a block, recrossed and joined the upward current of people again. Without seeming to notice the negro as he passed the second time, he carelessly took the card that was handed him. Ten steps away he inspected it. In the same handwriting that appeared on the first card "The Green Door" was inscribed upon it. Three or four cards were tossed to the pavement by pedestrians both following and leading him. These fell blank side up. Rudolf turned them over. Every one bore the printed legend of the dental "parlours."

Rarely did the arch sprite Adventure need to beckon twice to Rudolf Steiner,

his true follower. But twice it had been done, and the quest was on.

Rudolf walked slowly back to where the giant negro stood by the case of rattling teeth. This time as he passed he received no card. In spite of his gaudy and ridiculous garb, the Ethiopian displayed a natural barbaric dignity as he stood, offering the cards suavely to some, allowing others to pass unmolested. Every half minute he chanted a harsh, unintelligible phrase akin to the jabber of car conductors and grand opera. And not only did he withhold a card this time, but it seemed to Rudolf that he received from the shining and massive black countenance a look of cold, almost contemptuous disdain.

The look stung the adventurer. He read in it a silent accusation that he had been found wanting. Whatever the mysterious written words on the cards might mean, the black had selected him twice from the throng for their recipient; and now seemed to have condemned him as deficient in the wit and spirit to engage the enigma.

Standing aside from the rush, the young man made a rapid estimate of the building in which he conceived that his adventure must lie. Five stories high it rose. A small restaurant occupied the basement.

The first floor, now closed, seemed to house millinery or furs. The second floor, by the winking electric letters, was the dentist's. Above this a polyglot babel of signs struggled to indicate the abodes of palmists, dressmakers, musicians and doctors. Still higher up draped curtains and milk bottles white on the window sills proclaimed the regions of domesticity.

After concluding his survey Rudolf walked briskly up the high flight of stone steps into the house. Up two flights of the carpeted stairway he continued; and at its top paused. The hallway there was dimly lighted by two pale jets of gas one--far to his right, the other nearer, to his left. He looked toward the nearer light and saw, within its wan halo, a green door. For one moment he hesitated; then he seemed to see the contumelious sneer of the African juggler of cards; and then he walked straight to the green door and knocked against it.

Moments like those that passed before his knock was answered measure the

quick breath of true adventure. What might not be behind those green panels! Gamesters at play; cunning rogues baiting their traps with subtle skill; beauty in love with courage, and thus planning to be sought by it; danger, death, love, disappointment, ridicule – any of these might respond to that temerarious rap.

A faint rustle was heard inside, and the door slowly opened. A girl not yet twenty stood there, white-faced and tottering. She loosed the knob and swayed weakly, groping with one hand. Rudolf caught her and laid her on a faded couch that stood against the wall. He closed the door and took a swift glance around the room by the light of a flickering gas jet. Neat, but extreme poverty was the story that he read.

The girl lay still, as if in a faint. Rudolf looked around the room excitedly for a barrel. People must be rolled upon a barrel who – no, no; that was for drowned persons. He began to fan her with his hat. That was successful, for he struck her nose with the brim of his derby and she opened her eyes. And then the young man saw that hers, indeed, was the one missing face from his heart's gallery of intimate portraits. The frank, grey eyes, the little nose, turning pertly outward; the chestnut hair, curling like the tendrils of a pea vine, seemed the right end and reward of all his wonderful adventures. But the face was woefully thin and pale.

The girl looked at him calmly, and then smiled.

"Fainted, didn't I?" she asked, weakly. "Well, who wouldn't? You try going without anything to eat for three days and see!"

"Himmel!" exclaimed Rudolf, jumping up. "Wait till I come back."

He dashed out the green door and down the stairs. In twenty minutes he was back again, kicking at the door with his toe for her to open it. With both arms he hugged an array of wares from the grocery and the restaurant. On the table he laid them – bread and butter, cold meats, cakes, pies, pickles, oysters, a roasted chicken, a bottle of milk and one of redhot tea.

"This is ridiculous," said Rudolf, blusteringly, "to go without eating. You must quit making election bets of this kind. Supper is ready." He helped her to a chair at the table and asked: "Is there a cup for the tea?" "On the shelf by the

window," she answered. When he turned again with the cup he saw her, with eyes shining rapturously, beginning upon a huge Dill pickle that she had rooted out from the paper bags with a woman's unerring instinct. He took it from her, laughingly, and poured the cup full of milk. "Drink that first" he ordered, "and then you shall have some tea, and then a chicken wing. If you are very good you shall have a pickle to-morrow. And now, if you'll allow me to be your guest we'll have supper."

He drew up the other chair. The tea brightened the girl's eyes and brought back some of her colour. She began to eat with a sort of dainty ferocity like some starved wild animal. She seemed to regard the young man's presence and the aid he had rendered her as a natural thing--not as though she undervalued the conventions; but as one whose great stress gave her the right to put aside the artificial for the human. But gradually, with the return of strength and comfort, came also a sense of the little conventions that belong; and she began to tell him her little story. It was one of a thousand such as the city yawns at every day – the shop girl's story of insufficient wages, further reduced by "fines" that go to swell the store's profits; of time lost through illness; and then of lost positions, lost hope, and – the knock of the adventurer upon the green door.

But to Rudolf the history sounded as big as the Iliad or the crisis in "Junie's Love Test."

"To think of you going through all that," he exclaimed.

"It was something fierce," said the girl, solemnly.

"And you have no relatives or friends in the city?"

"None whatever."

"I am all alone in the world, too," said Rudolf, after a pause.

"I am glad of that," said the girl, promptly; and somehow it pleased the young man to hear that she approved of his bereft condition.

Very suddenly her eyelids dropped and she sighed deeply.

"I'm awfully sleepy," she said, "and I feel so good."

Then Rudolf rose and took his hat. "I'll say good-night. A long night's sleep will be fine for you."

He held out his hand, and she took it and said "good-night." But her eyes asked a question so eloquently, so frankly and pathetically that he answered it with words.

"Oh, I'm coming back to-morrow to see how you are getting along. You can't get rid of me so easily."

Then, at the door, as though the way of his coming had been so much less important than the fact that he had come, she asked: "How did you come to knock at my door?"

He looked at her for a moment, remembering the cards, and felt a sudden jealous pain. What if they had fallen into other hands as adventurous as his? Quickly he decided that she must never know the truth. He would never let her know that he was aware of the strange expedient to which she had been driven by her great distress.

"One of our piano tuners lives in this house," he said. "I knocked at your door by mistake."

The last thing he saw in the room before the green door closed was her smile.

At the head of the stairway he paused and looked curiously about him. And then he went along the hallway to its other end; and, coming back, ascended to the floor above and continued his puzzled explorations. Every door that he found in the house was painted green.

Wondering, he descended to the sidewalk. The fantastic African was still there. Rudolf confronted him with his two cards in his hand.

"Will you tell me why you gave me these cards and what they mean?" he asked.

In a broad, good-natured grin the negro exhibited a splendid advertisement of his master's profession.

"Dar it is, boss," he said, pointing down the street. "But I 'spect you is a little late for de fust act."

Looking the way he pointed Rudolf saw above the entrance to a theatre the blazing electric sign of its new play, "The Green Door."

"I'm informed dat it's a fust-rate show, sah," said the negro. "De agent what represents it pussented me with a dollar, sah, to distribute a few of his cards along with de doctah's. May I offer you one of de doctah's cards, sah?"

At the corner of the block in which he lived Rudolf stopped for a glass of beer and a cigar. When he had come out with his lighted weed he buttoned his coat, pushed back his hat and said, stoutly, to the lamp post on the corner:

"All the same, I believe it was the hand of Fate that doped out the way for me to find her."

Which conclusion, under the circumstances, certainly admits Rudolf Steiner to the ranks of the true followers of Romance and Adventure.

### **III. Make a good translation of the following passage:**

Rudolf Steiner was a true adventurer. Few were the evenings on which he did not go forth from his hall bedchamber in search of the unexpected and the egregious. The most interesting thing in life seemed to him to be what might lie just around the next corner. Sometimes his willingness to tempt fate led him into strange paths. Twice he had spent the night in a station-house; again and again he had found himself the dupe of ingenious and mercenary tricksters; his watch and money had been the price of one flattering allurements. But with undiminished ardour he picked up every glove cast before him into the merry lists of adventure.

One evening Rudolf was strolling along a crosstown street in the older central part of the city. Two streams of people filled the sidewalks – the home-hurrying, and that restless contingent that abandons home for the specious welcome of the thousand-candle-power table d'hote.

### **IV. Answer the questions and complete the tasks:**

1. Give the summary of the story.
2. What is the composition of the story? Is it possible to divide it into parts?
3. Define the exposition, the climax and the denouement of the story.
3. What function does the “introduction” have?

4. How does the author describe the main character? What artistic means does he use?
5. What makes Rudolf look for adventures?
6. Does Rudolf believe in Fate?
7. Where does the action take place? What role does the city play in the story?
8. Comment on O. Henry's conception of life coincidences and Fate.
9. Comment on the role of descriptions in the story.
10. How does the author achieve the effect of unexpected ending of the story? What artistic means does he use?
11. Does the story have an open ending? Comment on this.
12. Why does the author put the words "Romance" and "Adventure" with capital letters in the last line of the story?
13. What is the message of the story?

**V. Find the equivalents to the following words and phrases in the text. Remember the situations where they appear. Which phrases are allusions here? Comment on them:**

посмотреть через плечо

Золотое руно

Блудный сын

хитро подглядывать

скользнуть, попасть в руки

искушать судьбу

выбросить на тротуар

взгляд, полный презрения

безмолвное обвинение

легкое шуршание, шорох

страшная нищета

безошибочное женское чутье

легко отделаться от чего-либо

**VI. Translate into English using the words and phrases from above:**

1. Прохожий бросил на него взгляд полный презрения, как будто безмолвно обвинял его в чем-либо.

2. За дверью послышался легкий шорох, и затем она открылась, и взору Рудольфа предстала страшная нищета.

3. Герой не просто любил приключения, каждый раз он искушал судьбу.

4. Листок бумаги, случайно попавший в руки, мог стать началом настоящего приключения.

5. Девушка все поняла, благодаря безошибочному женскому чутью.

6. Она оглянулась, посмотрела через плечо с таким выражением лица, как будто хитро подглядывала за кем-то.

7. Не стоит выбрасывать рекламные листовки на тротуар.

8. Не так легко отделаться от чувства страха.

## THE INDIAN SUMMER OF DRY VALLEY JOHNSON

### I. Pre-reading task:

What is Russian equivalent for “Indian summer”? What metaphorical meaning may this phrase have?

### II. Read the story:

Dry Valley Johnson shook the bottle. You have to shake the bottle before using; for sulphur will not dissolve. Then Dry Valley saturated a small sponge with the liquid and rubbed it carefully into the roots of his hair. Besides sulphur there was sugar of lead in it and tincture of nux vomica and bay rum. Dry Valley found the recipe in a Sunday newspaper. You must next be told why a strong man came to fall a victim to a Beauty Hint.

Dry Valley had been a sheepman. His real name was Hector, but he had been rechristened after his range to distinguish him from "Elm Creek" Johnson, who ran sheep further down the Frio. Many years of living face to face with sheep on their own terms wearied Dry Valley Johnson. So, he sold his ranch for eighteen thousand dollars and moved to Santa Rosa to live a life of gentlemanly ease. Being a silent and melancholy person of thirty-five — or perhaps thirty-eight — he soon became that cursed and earth-cumbering thing — an elderlyish bachelor with a hobby. Some one gave him his first strawberry to eat, and he was done for. Dry Valley bought a four-room cottage in the village, and a library on strawberry culture. Behind the cottage was a garden of which he made a strawberry patch. In his old grey woolen shirt, his brown duck trousers, and high-heeled boots he sprawled all day on a canvas cot under a live-oak tree at his back door studying the history of the seductive, scarlet berry.

The school teacher, Miss De Witt, spoke of him as "a fine, presentable man, for all his middle age." But, the focus of Dry Valley's eyes embraced no women. They were merely beings who flew skirts as a signal for him to lift awkwardly his heavy, round-crowned, broad-brimmed felt Stetson whenever he met them, and then hurry past to get back to his beloved berries. And all this recitative by the

chorus is only to bring us to the point where you may be told why Dry Valley shook up the insoluble sulphur in the bottle. So long-drawn and inconsequential a thing is history — the anamorphous shadow of a milestone reaching down the road between us and the setting sun.

When his strawberries were beginning to ripen Dry Valley bought the heaviest buggy whip in the Santa Rosa store. He sat for many hours under the live oak tree plaiting and weaving in an extension to its lash. When it was done he could snip a leaf from a bush twenty feet away with the cracker. For the bright, predatory eyes of Santa Rosa youth were watching the ripening berries, and Dry Valley was arming himself against their expected raids. No greater care had he taken of his tender lambs during his ranching days than he did of his cherished fruit, warding it from the hungry wolves that whistled and howled and shot their marbles and peered through the fence that surrounded his property.

In the house next to Dry Valley's lived a widow with a pack of children that gave the husbandman frequent anxious misgivings. In the woman there was a strain of the Spanish. She had wedded one of the name of O'Brien. Dry Valley was a connoisseur in cross strains; and he foresaw trouble in the offspring of this union.

Between the two homesteads ran a crazy picket fence overgrown with morning glory and wild gourd vines. Often he could see little heads with mops of black hair and flashing dark eyes dodging in and out cherished between the pickets, keeping tabs on the reddening berries.

Late one afternoon Dry Valley went to the post office. When he came back, like Mother Hubbard he found the deuce to pay. The descendants of Iberian bandits and Hibernian cattle raiders had swooped down upon his strawberry patch. To the outraged vision of Dry Valley there seemed to be a sheep corral full of them; perhaps they numbered five or six. Between the rows of green plants they were stooped, hopping about like toads, gobbling silently and voraciously his finest fruit. Dry Valley slipped into the house, got his whip, and charged the marauders. The lash curled about the legs of the nearest — a greedy ten-year-old — before they knew they were discovered. His screech gave warning; and the flock

scampered for the fence like a drove of *javelis* flushed in the chaparral. Dry Valley's whip drew a toll of two more elfin shrieks before they dived through the vine-clad fence and disappeared. Dry Valley, less fleet, followed them nearly to the pickets. Checking his useless pursuit, he rounded a bush, dropped his whip and stood, voiceless, motionless, the capacity of his powers consumed by the act of breathing and preserving the perpendicular.

Behind the bush stood Panchita O'Brien, scorning to fly. She was nineteen, the oldest of the raiders. Her night-black hair was gathered back in a wild mass and tied with a scarlet ribbon. She stood, with reluctant feet, yet nearer the brook than to the river; for childhood had environed and detained her. She looked at Dry Valley Johnson for a moment with magnificent insolence, and before his eyes slowly crunched a luscious berry between her white teeth. Then she turned and walked slowly to the fence with a swaying, conscious motion, such as a duchess might make use of in leading a promenade. There she turned again and grilled Dry Valley Johnson once more in the dark flame of her audacious eyes, laughed a trifle school-girlishly, and twisted herself with pantherish quickness between the pickets to the O'Brien side of the wild gourd vine.

Dry Valley picked up his whip and went into his house. He stumbled as he went up the two wooden steps. The old Mexican woman who cooked his meals and swept his house called him to supper as he went through the rooms. Dry Valley went on, stumbled down the front steps, out the gate and down the road into a mesquite thicket at the edge of town. He sat down in the grass and laboriously plucked the spines from a prickly pear, one by one. This was his attitude of thought, acquired in the days when his problems were only those of wind and wool and water.

A thing had happened to the man — a thing that, if you are eligible, you must pray may pass you by. He had become enveloped in the Indian Summer of the Soul.

Dry Valley had had no youth. Even his childhood had been one of dignity and seriousness. At six he had viewed the frivolous gambols of the lambs on his

father's ranch with silent disapproval. His life as a young man had been wasted. The divine fires and impulses, the glorious exaltations and despairs, the glow and enchantment of youth had passed above his head. Never a thrill of Romeo had he known; he was but a melancholy Jaques of the forest with a ruder philosophy, lacking the bitter-sweet flavour of experience that tempered the veteran years of the rugged ranger of Arden. And now in his sere and yellow leaf one scornful look from the eyes of Panchita O'Brien had flooded the autumnal landscape with a tardy and delusive summer heat.

But a sheepman is a hardy animal. Dry Valley Johnson had weathered too many northers to turn his back on a late summer, spiritual or real. Old? He would show them.

By the next mail went an order to San Antonio for an outfit of the latest clothes, colours and styles and prices no object. The next day went the recipe for the hair restorer clipped from a newspaper; for Dry Valley's sunburned auburn hair was beginning to turn silvery above his ears. Dry Valley kept indoors closely for a week except for frequent sallies after youthful strawberry snatchers. Then, a few days later, he suddenly emerged brilliantly radiant in the hectic glow of his belated midsummer madness. A jay-bird-blue tennis suit covered him outwardly, almost as far as his wrists and ankles. His shirt was ox-blood; his collar winged and tall; his necktie a floating oriflamme; his shoes a venomous bright tan, pointed and shaped on penitential lasts. A little flat straw hat with a striped band desecrated his weather-beaten head. Lemon-coloured kid gloves protected his oak-tough hands from the benignant May sunshine. This sad and optic-smiting creature teetered out of its den, smiling foolishly and smoothing its gloves for men and angels to see. To such a pass had Dry Valley Johnson been brought by Cupid, who always shoots game that is out of season with an arrow from the quiver of Momus. Reconstructing mythology, he had risen, a prismatic macaw, from the ashes of the grey-brown phoenix that had folded its tired wings to roost under the trees of Santa Rosa.

Dry Valley paused in the street to allow Santa Rosans within sight of him to be stunned; and then deliberately and slowly, as his shoes required, entered Mrs.

O'Brien's gate. Not until the eleven months' drought did Santa Rosa cease talking about Dry Valley Johnson's courtship of Panchita O'Brien. It was an unclassifiable procedure; something like a combination of cake-walking, deaf-and-dumb oratory, postage stamp flirtation and parlour charades. It lasted two weeks and then came to a sudden end.

Of course Mrs. O'Brien favoured the match as soon as Dry Valley's intentions were disclosed. Being the mother of a woman child, and therefore a charter member of the Ancient Order of the Rat-trap, she joyfully decked out Panchita for the sacrifice. The girl was temporarily dazzled by having her dresses lengthened and her hair piled up on her head, and came near forgetting that she was only a slice of cheese. It was nice, too, to have as good a match as Mr. Johnson paying you attentions and to see the other girls fluttering the curtains at their windows to see you go by with him.

Dry Valley bought a buggy with yellow wheels and a fine trotter in San Antonio. Every day he drove out with Panchita. He was never seen to speak to her when they were walking or driving. The consciousness of his clothes kept his mind busy; the knowledge that he could say nothing of interest kept him dumb; the feeling that Panchita was there kept him happy. He took her to parties and dances, and to church. He tried — oh, no man ever tried so hard to be young as Dry Valley did. He could not dance; but he invented a smile which he wore on these joyous occasions, a smile that, in him, was as great a concession to mirth and gaiety as turning hand-springs would be in another. He began to seek the company of the young men in the town — even of the boys. They accepted him as a decided damper, for his attempts at sportiveness were so forced that they might as well have essayed their games in a cathedral. Neither he nor any other could estimate what progress he had made with Panchita.

The end came suddenly in one day, as often disappears the false afterglow before a November sky and wind.

Dry Valley was to call for the girl one afternoon at six for a walk. An afternoon walk in Santa Rosa was a feature of social life that called for the pink of

one's wardrobe. So Dry Valley began gorgeously to array himself; and so early that he finished early, and went over to the O'Brien cottage. As he neared the porch on the crooked walk from the gate he heard sounds of revelry within. He stopped and looked through the honeysuckle vines in the open door. Panchita was amusing her younger brothers and sisters. She wore a man's clothes — no doubt those of the late Mr. O'Brien. On her head was the smallest brother's straw hat decorated with an ink-striped paper band. On her hands were flapping yellow cloth gloves, roughly cut out and sewn for the masquerade. The same material covered her shoes, giving them the semblance of tan leather. High collar and flowing necktie were not omitted. Panchita was an actress. Dry Valley saw his affectedly youthful gait, his limp where the right shoe hurt him, his forced smile, his awkward simulation of a gallant air, all reproduced with startling fidelity. For the first time a mirror had been held up to him. The corroboration of one of the youngsters calling, "Mamma, come and see Pancha do like Mr. Johnson," was not needed. As softly as the caricatured tans would permit, Dry Valley tiptoed back to the gate and home again.

Twenty minutes after the time appointed for the walk Panchita tripped demurely out of her gate in a thin, trim white lawn and sailor hat. She strolled up the sidewalk and slowed her steps at Dry Valley's gate, her manner expressing wonder at his unusual delinquency. Then out of his door and down the walk strode — no the polychromatic victim of a lost summertime, but the sheepman, rehabilitated. He wore his old grey woolen shirt, open at the throat, his brown duck trousers stuffed into his run-over boots, and his white felt sombrero on the back of his head. Twenty years or fifty he might look; Dry Valley cared not. His light blue eyes met Panchita's dark ones with a cold flash in them. He came as far as the gate. He pointed with his long arm to her house. "Go home," said Dry Valley. "Go home to your mother. I wonder lightnin' don't strike a fool like me. Go home and play in the sand. What business have you got cavortin' around with grown men? I reckon I was locoed to be makin' a he poll-parrot out of myself for a kid like you. Go home and don't let me see you no more. Why I done it, will somebody tell me? Go home, and let me try and forget it."

Panchita obeyed and walked slowly toward her home, saying nothing. For some distance she kept her head turned and her large eyes fixed intrepidly upon Dry Valley's. At her gate she stood for a moment looking back at him, then ran suddenly and swiftly into the house.

Old Antonia was building a fire in the kitchen stove. Dry Valley stopped at the door and laughed harshly. "I'm a pretty looking old rhinoceros to be gettin' stuck on a kid, ain't I, 'Tonia?" said he. "Not verree good thing," agreed Antonia, sagely, "for too much old man to likee *muchacha*." "You bet it ain't," said Dry Valley, grimly. "It's dum foolishness; and, besides, it hurts."

He brought at one armful the regalia of his aberration — the blue tennis suit, shoes, hat, gloves and all, and threw them in a pile at Antonia's feet. "Give them to your old man," said he, "to hunt antelope in."

Just as the first star presided palely over the twilight Dry Valley got his biggest strawberry book and sat on the back steps to catch the last of the reading light. He thought he saw the figure of someone in his strawberry patch. He laid aside the book, got his whip and hurried forth to see. It was Panchita. She had slipped through the picket fence and was half-way across the patch. She stopped when she saw him and looked at him without wavering.

A sudden rage — a humiliating flush of unreasoning wrath — came over Dry Valley. For this child he had made himself a motley to the view. He had tried to bribe Time to turn backward for himself; he had — been made a fool of. At last he had seen his folly. There was a gulf between him and youth over which he could not build a bridge even with yellow gloves to protect his hands. And the sight of his torment coming to pester him with her elfin pranks — coming to plunder his strawberry vines like a mischievous schoolboy — roused all his anger. "I told you to keep away from here," said Dry Valley. "Go back to your home."

Panchita moved slowly toward him.

Dry Valley cracked his whip.

"Go back home," said Dry Valley, savagely, "and play theatricals some more. You'd make a fine man. You've made a fine one of me."

She came a step nearer, silent, and with that strange, defiant, steady shine in her eyes that had always puzzled him. Now it stirred his wrath. His whiplash whistled through the air. He saw a red streak suddenly come out through her white dress above her knee where it had struck.

Without flinching and with the same unchanging dark glow in her eyes, Panchita came steadily toward him through the strawberry vines. Dry Valley's trembling hand released his whip handle. When within a yard of him Panchita stretched out her arms.

"God, kid!" stammered Dry Valley, "do you mean — ?"

But the seasons are versatile; and it may have been Springtime, after all, instead of Indian Summer, that struck Dry Valley Johnson.

### **III. Make a good translation of the following passage:**

Then, a few days later, he suddenly emerged brilliantly radiant in the hectic glow of his belated midsummer madness. A jay-bird-blue tennis suit covered him outwardly, almost as far as his wrists and ankles. His shirt was ox-blood; his collar winged and tall; his necktie a floating oriflamme; his shoes a venomous bright tan, pointed and shaped on penitential lasts. A little flat straw hat with a striped band desecrated his weather-beaten head. Lemon-coloured kid gloves protected his oak-tough hands from the benignant May sunshine. This sad and optic-smiting creature teetered out of its den, smiling foolishly and smoothing its gloves for men and angels to see. To such a pass had Dry Valley Johnson been brought by Cupid, who always shoots game that is out of season with an arrow from the quiver of Momus. Reconstructing mythology, he had risen, a prismatic macaw, from the ashes of the grey-brown phoenix that had folded its tired wings to roost under the trees of Santa Rosa.

### **IV. Answer the questions and complete the tasks:**

1. Give the summary of the story.
2. Comment on the structure of the story. Find knotting, climax and

denouement.

3. What kind of character does Dry Valley Johnson have?
4. What is his life story?
5. What details does the author use to characterize Dry Valley Johnson?
6. What does his nickname mean?
7. Why does the author pay so much attention to the strawberries?
8. How did Dry Valley Johnson “fight” with the strawberry thieves?
9. Who were Dry Valley Johnson's neighbors?
10. Find the phrases which the author use to characterize the widow and her children.
11. How does the author describe Panchita O'Brien's appearance?
12. Why did the girl impress Dry Valley Johnson so much?
13. Did the hero fall in love with the girl?
14. What was the girl's reaction?
15. How did love change Dry Valley Johnson and his way of life?
16. Why was Dry Valley Johnson disappointed?
17. Comment on the ending of the story.
18. What is the message of the story.
19. Comment on the title of the story.

**VI. Comment on the following quotations and the use of artistic means in them:**

The school teacher, Miss De Witt, spoke of him as "a fine, presentable man, for all his middle age." But, the focus of Dry Valley's eyes embraced no women.

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No greater care had he taken of his tender lambs during his ranching days than he did of his cherished fruit, warding it from the hungry wolves that whistled and howled and shot their marbles and peered through the fence that surrounded his property.

\*\*\*

Between the rows of green plants they were stooped, hopping about like toads, gobbling silently and voraciously his finest fruit.

\*\*\*

She looked at Dry Valley Johnson for a moment with magnificent insolence, and before his eyes slowly crunched a luscious berry between her white teeth.

\*\*\*

A thing had happened to the man — a thing that, if you are eligible, you must pray may pass you by. He had become enveloped in the Indian Summer of the Soul.

**VII. Find the equivalents to the following words and phrases in the text. Remember the situations where they appear:**

пасть жертвой

утомлять

старый холостяк

созревать (о фрукта, овощах и т. п.)

вооружаться

быть знатоком

стоять неподвижно и безмолвно

спотыкаться

очарование юности

ухаживание за кем-либо

заехать за кем-либо

упускать

идти на цыпочках

подкупить

выставить на посмешище

**VIII. Translate into English using the words and phrases from above:**

1. Старый холостяк неожиданно пал жертвой поздней любви.

2. Весь город наблюдал за тем, как Джонсон ухаживает за Панчитой, заезжая за ней каждый вечер.

3. Он стал настоящим знатоком в области выращивания клубники, и когда она созрела, охранял ее.

4. Тяжелая работа в течение многих лет утомила его.

5. Подбирая новый наряд, он не упустил ни одной детали.

6. Он споткнулся, услышал смех за своей спиной и понял, что выставил себя на посмешище.

7. Вооружившись кнутом, Джонсон на цыпочках подкрался к забору.

8. Он стоял неподвижно и безмолвно, очарованный юностью и красотой девушки.

9. Не стоит пытаться подкупить полицейского.

**IX. Make sentences of your own using the words and phrases from above.**

## THE ROADS WE TAKE

### I. Pre-reading task:

According to the title make suggestions what the story may be about.

### II. Read the story:

Twenty miles west of Tucson, the "Sunset Express" stopped at a tank to take on water. Besides the aqueous addition the engine of that famous flyer acquired some other things that were not good for it. While the fireman was lowering the feeding hose, Bob Tidball, "Shark" Dodson and a quarter-bred Creek Indian called John Big Dog climbed on the engine and showed the engineer three round orifices in pieces of ordnance that they carried. These orifices so impressed the engineer with their possibilities that he raised both hands in a gesture such as accompanies the ejaculation "Do tell!"

At the crisp command of Shark Dodson, who was leader of the attacking force the engineer descended to the ground and uncoupled the engine and tender. Then John Big Dog, perched upon the coal, sportively held two guns upon the engine driver and the fireman, and suggested that they run the engine fifty yards away and there await further orders.

Shark Dodson and Bob Tidball, scorning to put such low-grade ore as the passengers through the mill, struck out for the rich pocket of the express car. They found the messenger serene in the belief that the "Sunset Express" was taking on nothing more stimulating and dangerous than aqua pura. While Bob was knocking this idea out of his head with the butt-end of his six-shooter Shark Dodson was already dosing the express-car safe with dynamite.

The safe exploded to the tune of \$30,000, all gold and currency. The passengers thrust their heads casually out of the windows to look for the thunder-cloud. The conductor jerked at the bell-rope, which sagged down loose and unresisting, at his tug. Shark Dodson and Bob Tidball, with their booty in a stout canvas bag, tumbled out of the express car and ran awkwardly in their high-heeled boots to the engine.

The engineer, sullenly angry but wise, ran the engine, according to orders, rapidly away from the inert train. But before this was accomplished the express messenger, recovered from Bob Tidball's persuader to neutrality, jumped out of his car with a Winchester rifle and took a trick in the game. Mr. John Big Dog, sitting on the coal tender, unwittingly made a wrong lead by giving an imitation of a target, and the messenger trumped him. With a ball exactly between his shoulder blades the Creek chevalier of industry rolled off to the ground, thus increasing the share of his comrades in the loot by one-sixth each/

Two miles from the tank the engineer was ordered to stop.

The robbers waved a defiant adieu and plunged down the steep slope into the thick woods that lined the track. Five minutes of crashing through a thicket of chaparral brought them to open woods, where three horses were tied to low-hanging branches. One was waiting for John Big Dog, who would never ride by night or day again. This animal the robbers divested of saddle and bridle and set free. They mounted the other two with the bag across one pommel, and rode fast and with discretion through the forest and up a primeval, lonely gorge. Here the animal that bore Bob Tidball slipped on a mossy boulder and broke a foreleg. They shot him through the head at once and sat down to hold a council of flight. Made secure for the present by the tortuous trail they had travelled, the question of time was no longer so big. Many miles and hours lay between them and the spryest posse that could follow. Shark Dodson's horse, with trailing rope and dropped bridle, panted and cropped thankfully of the grass along the stream in the gorge. Bob Tidball opened the sack, drew out double handfuls of the neat packages of currency and the one sack of gold and chuckled with the glee of a child.

"Say, you old double-decked pirate," he called joyfully to Dodson, "you said we could do it – you got a head for financing that knocks the horns off of anything in Arizona."

"What are we going to do about a hoss for you, Bob? We ain't got long to wait here. They'll be on our trail before daylight in the mornin'."

"Oh, I guess that cayuse of yours'll carry double for a while," answered the

sanguine Bob. "We'll annex the first animal we come across. By jingoes, we made a haul, didn't we? Accordin' to the marks on this money there's \$30,000 - \$15,000 apiece!"

"It's short of what I expected," said Shark Dodson, kicking softly at the packages with the toe of his boot. And then he looked pensively at the wet sides of his tired horse.

"Old Bolivar's mighty nigh played out," he said, slowly. "I wish that sorrel of yours hadn't got hurt."

"So do I," said Bob, heartily, "but it can't be helped. Bolivar's got plenty of bottom – he'll get us both far enough to get fresh mounts. Dang it, Shark, I can't help thinkin' how funny it is that an Easterner like you can come out here and give us Western fellows cards and spades in the desperado business. What part of the East was you from, anyway?"

"New York State," said Shark Dodson, sitting down on a boulder and chewing a twig. "I was born on a farm in Ulster County. I ran away from home when I was seventeen. It was an accident my coming West. I was walkin' along the road with my clothes in a bundle, makin' for New York City. I had an idea of goin' there and makin' lots of money. I always felt like I could do it. I came to a place one evenin' where the road forked and I didn't know which fork to take. I studied about it for half an hour, and then I took the left-hand. That night I run into the camp of a Wild West show that was travellin' among the little towns, and I went West with it. I've often wondered if I wouldn't have turned out different if I'd took the other road."

"Oh, I reckon you'd have ended up about the same," said Bob Tidball, cheerfully philosophical. "It ain't the roads we take; it's what's inside of us that makes us turn out the way we do."

Shark Dodson got up and leaned against a tree.

"I'd a good deal rather that sorrel of yours hadn't hurt himself, Bob," he said again, almost pathetically.

"Same here," agreed Bob; "he was sure a first-rate kind of a crowbait. But

Bolivar, he'll pull us through all right. Reckon we'd better be movin' on, hadn't we, Shark? I'll bag this boodle ag'in and we'll hit the trail for higher timber."

Bob Tidball replaced the spoil in the bag and tied the mouth of it tightly with a cord. When he looked up the most prominent object that he saw was the muzzle of Shark Dodson's .45 held upon him without a waver.

"Stop your funnin'," said Bob, with a grin. "We got to be hittin' the breeze."

"Set still," said Shark. "You ain't goin' to hit no breeze, Bob. I hate to tell you, but there ain't any chance for but one of us. Bolivar, he's plenty tired, and he can't carry double."

"We been pards, me and you, Shark Dodson, for three year," Bob said quietly. "We've risked our lives together time and again. I've always give you a square deal, and I thought you was a man. I've heard some queer stories about you shootin' one or two men in a peculiar way, but I never believed 'em. Now if you're just havin' a little fun with me, Shark, put your gun up, and we'll get on Bolivar and vamoze. If you mean to shoot – shoot, you blackhearted son of a tarantula!"

Shark Dodson's face bore a deeply sorrowful look. "You don't know how bad I feel," he sighed, "about that sorrel of yourn breakin' his leg, Bob."

The expression on Dodson's face changed in an instant to one of cold ferocity mingled with inexorable cupidity. The soul of the man showed itself for a moment like an evil face in the window of a reputable house.

Truly Bob Tidball was never to "hit the breeze" again. The deadly .45 of the false friend cracked and filled the gorge with a roar that the walls hurled back with indignant echoes. And Bolivar, unconscious accomplice, swiftly bore away the last of the holders-up of the "Sunset Express," not put to the stress of "carrying double."

But as "Shark" Dodson galloped away the woods seemed to fade from his view; the revolver in his right hand turned to the curved arm of a mahogany chair; his saddle was strangely upholstered, and he opened his eyes and saw his feet, not in stirrups, but resting quietly on the edge of a quartered-oak desk.

I am telling you that Dodson, of the firm of Dodson & Decker, Wall Street brokers, opened his eyes. Peabody, the confidential clerk, was standing by his chair,

hesitating to speak. There was a confused hum of wheels below, and the sedative buzz of an electric fan.

"Ahem! Peabody," said Dodson, blinking. "I must have fallen asleep. I had a most remarkable dream. What is it, Peabody?"

"Mr. Williams, sir, of Tracy & Williams, is outside. He has come to settle his deal in X. Y. Z. The market caught him short, sir, if you remember."

"Yes, I remember. What is X. Y. Z. quoted at to-day, Peabody?"

"One eighty-five, sir."

"Then that's his price."

"Excuse me," said Peabody, rather nervously "for speaking of it, but I've been talking to Williams. He's an old friend of yours, Mr. Dodson, and you practically have a corner in X. Y. Z. I thought you might – that is, I thought you might not remember that he sold you the stock at 98. If he settles at the market price it will take every cent he has in the world and his home too to deliver the shares."

The expression on Dodson's face changed in an instant to one of cold ferocity mingled with inexorable cupidity. The soul of the man showed itself for a moment like an evil face in the window of a reputable house.

"He will settle at one eighty-five," said Dodson. "Bolivar cannot carry double."

### **III. Make a good translation of the following passage:**

The robbers waved a defiant adieu and plunged down the steep slope into the thick woods that lined the track. Five minutes of crashing through a thicket of chaparral brought them to open woods, where three horses were tied to low-hanging branches. One was waiting for John Big Dog, who would never ride by night or day again. This animal the robbers divested of saddle and bridle and set free. They mounted the other two with the bag across one pommel, and rode fast and with discretion through the forest and up a primeval, lonely gorge. Here the animal that bore Bob Tidball slipped on a mossy boulder and broke a foreleg. They

shot him through the head at once and sat down to hold a council of flight. Made secure for the present by the tortuous trail they had travelled, the question of time was no longer so big. Many miles and hours lay between them and the spryest posse that could follow. Shark Dodson's horse, with trailing rope and dropped bridle, panted and cropped thankfully of the grass along the stream in the gorge. Bob Tidball opened the sack, drew out double handfuls of the neat packages of currency and the one sack of gold and chuckled with the glee of a child.

#### **IV. Answer the questions and complete the tasks:**

1. Give the summary of the story.
2. Comment on the composition of the story.
3. What is Tucson? Where is it situated? Why does the author mention it?
4. What is "Sunset Express"? Why does the author mention it?
5. Who are Dodson, Bob Tidball and John Big Dog?
6. Why does the author mention that John Big Dog was a quarter-bred Creek Indian?
7. Comment on the Dodson's nickname "Shark"? What traits of his character does this nickname reflect?
8. Why does the author give technical details of the engine and its work?
9. What did Dodson, Bob Tidball and John Big Dog do and why?
10. What happened to John Big Dog?
11. What happened to the horses?
12. Why did "Shark" Dodson tell about his childhood? What was his dream
13. Why did "Shark" Dodson kill his comrade?
14. What artistic means does the author use describing the death of John Big Dog and then Bob Tidball?
15. How does the author introduce "the reality" into the plot of the story?
16. Where does the real action of the story take place?
17. Who is Dodson in real life? What kind of person is he? Compare

“Shark” Dodson at the beginning of the story and at the end.

18. Why did he have such kind of dream?

19. What is the message of the story?

**V. Comment on the following famous quotations from the story:**

It ain't the roads we take; it's what's inside of us that makes us turn out the way we do.

\*\*\*

Bolivar cannot carry double.

**VI. Find the equivalents to the following words and phrases in the text.**

**Remember the situations where they appear:**

по команде

раздеть, освободить от чего-либо

дикий, брошенный овраг

извилистая тропа

детская веселость

присоединять, добавлять

задумчиво посмотреть

сказать с сожалением

разорить, начать испытывать недостаток в деньгах

**VII. Translate into English using the words and phrases from above:**

1. По команде Додсона его товарищи бросились бежать к дикому, брошенному оврагу.

2. Пришлось освободить лошадь от груза, чтобы она могла пройти по извилистой тропе.

3. Старый друг Додсона разорился и попросил его о помощи.

4. Додсон задумчиво посмотрел на своего друга, который смеялся с детской веселостью.

5. Додсон произнес свои последние слова с сожалением, которое не было искренним.

**VIII. Make sentences of your own using the words and phrases from above.**

## TASKS

### TOPICS FOR ESSAYS

1. The theme of love in O. Henry's stories.
2. The image of New York in O. Henry's stories.
3. The images of “Small people” in O. Henry's stories.
4. Reality and dreams in O. Henry's stories.
5. Women images in O. Henry's stories.
6. The role of coincidences in the plots of O. Henry's stories.
7. Unexpected ending as a typical feature of O. Henry's stories.
8. The opposition of New York and American province in O. Henry's stories.
9. The problem of choice in O. Henry's stories.
10. The theme of friendship in O. Henry's stories.

### O.HENRY'S STORIES FOR FUTHER READING AND INTERPRETATION

*The Gift Of The Magi*

*Madame Bo-peep, Of The Ranches*

*The Ransom Of Red Chief*

*The Third Ingredient*

*The Whirligig Of Life*

*The Purple Dress*

*A Midsummer Knight's Dream*

*After Twenty Years*

*A Service of Love*

*The Cop and the Anthem*

*The Pimienta Pancakes*

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