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Обсуждаем классику по-английски: Уильям Сомерсет Моэм «Театр»

Учебное пособие



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В настоящее учебное пособие вошли упражнения и краткие комментарии к роману английского писателя Уильяма Сомерсета Моэма «Театр», который обычно входит в программу курса домашнего чтения по английскому языку у студентов языковых факультетов. Цель пособия — развитие навыков чтения художественной литературы в оригинале, что предполагает умение обсуждать прочитанный материал на языке, а также изучение активной лексики.

Учебное пособие предназначено для студентов гуманитарных факультетов, профессионально изучающих английский язык.

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ПРЕДИСЛОВИЕ

Учебное пособие «Обсуждаем классику по-английски: Уильям Сомерсет Моэм «Театр»» ориентировано на студентов гуманитарных факультетов, углубленно изучающих английский язык и владеющих им на продвинутом уровне B2 (Upper-Intermediate) / C1 (Advanced). Цель пособия — развитие навыков чтения художественной литературы в оригинале и умения обсуждать прочитанный материал на языке.

Материалом пособия послужил роман знаменитого британского писателя Уильяма Сомерсета Моэма «Театр» (1937), который нередко входит в программу домашнего чтения по английскому языку у студентов языковых факультетов. Роман представляет особый интерес для изучающих английский язык не только в плане содержания, но и в плане выражения, а именно активной лексики, характеризующейся большим количеством идиом и устойчивых выражений.

Пособие состоит из четырех частей.

В часть 1 (*Part I. Reading Assignments*) входят следующие задания:

Упражнение *Comprehension Check* предполагает обсуждение прочитанных глав на английском языке.

Упражнение *Study active vocabulary from the chapters* направлено на работу с активной лексикой раздела, которая для наглядности представлена отдельной таблицей или списком. В данном случае необходимо уметь объяснять значение слов и словосочетаний, идиом и фразовых глаголов как на английском, так и русском языках, находя соответствующую информацию в словарях.

В упражнении *Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian* подчеркнутым словам и выражениям следует подобрать синонимичные фразы из активной лексики и перевести предложения на русский язык. Иногда при замене выражений могут потребоваться незначительные грамматические изменения в структуре предложения.

В упражнении *Translate the sentences into English using active vocabulary* требуется перевести предложения с русского на английский язык с использованием активной лексики, которая выделяется в предложении подчеркиванием. При выполнении перевода необходима работа с англоязычными словарями и тезаурусами, с помощью которых студенты должны находить наиболее идиоматичный способ передачи информации на иностранном языке.

Во второй части (*Part II. Quotations*) рассматриваются ключевые цитаты из произведения и их источники, сопровождающиеся краткой библиографической справкой.

В третьей части (*Part III. Reference Information*) комментируются основные культурные реалии, которые встречаются на страницах романа.

Задания в четвертой части (*Part IV. Revision: Tests*) могут быть использованы в качестве проверки знаний основных идиом и фразовых глаголов, которые составили активную лексику первой части.

PART I *Reading Assignments*

Chapters 1-2

I. Comprehension check.

Describe all the characters (Julia, Michael, Tom, and Jimmy Langton) in terms of their appearance, character, and behaviour.

1. How does the furniture in Michael's room in the theatre reflect its owner's character? What kind of adjectives and adverbs are predominant in its description?
2. What role does the motto 'Nemo me impune lacessit' ('Nobody can offend me with impunity') play in Michael's life?
3. Comment on different types of Julia's smile. Are they meant to convey any hidden message?
4. How did Tom react to meeting Julia and what did she feel towards him in her turn?
5. In what way is Julia's room different from the rest of the house and why?
6. How did Julia and Michael begin their stage career?
7. Comment on Jimmy Langton's ideas about acting. How do you understand his remark 'Don't *be* natural...But *seem* natural.'
8. What is the meaning of the following words in theatrical world: 'Never pause unless you have a reason for it, but when you pause, pause as long as you can'?

II. Study active vocabulary from the chapters. Consult the dictionary.

Useful words and phrases

Ch. 1

- attractive shyness
- deprecating smile
- racy

Ch.2

- to photograph well
- arrogant / arrogance
- exuberant

Idioms, phrasal verbs, and collocations

Ch. 1

- to put sb. at ease
- to put on a play
- to play/to be filled to capacity
- to be larger-than-life
- as thin as a rail
- you can't make bricks without straw

Ch.2

- vain / vanity
- to exaggerate / exaggeration
- to have a good/perfect ear for sth.
- to bully
- to mock / mockery
- complacency / complacent
- the faint irony of one's tone
- to go scarlet
- to smile stiffly
- engaging smile
- to have a certain charm
- first night
- to let sb. down
- to take sth. as a natural homage
- to come down to brass tacks
- before you could say knife
- to work one's guts out

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. In one study 75 per cent of students reported having been threatened and hurt at school.
2. I did my best to make him feel more relaxed.
3. I worked extremely hard getting my degree.
4. Everything about her attracts a lot of attention.
5. You cannot do a job if you do not have the necessary materials.
6. Her smile expressing disapproval clearly showed that I'd said something stupid.
7. He's one of those unpleasantly proud people who think that they're always right about everything.
8. He's very interested in himself and can't pass a mirror without looking into it.
9. What annoys me about these girls is their feeling of calm satisfaction with their own abilities — they seem to have no desire to expand their horizons.
10. He's a classical dancer with a very energetic, confident style.
11. All the hotels were completely full.
12. He is very thin.
13. I'll have the files done very quickly.
14. The novel was considered at the time rather exciting and indecent.

IV. Translate the sentences into English using active vocabulary.

1. Она одарила нас своей обворожительной улыбкой.
2. Пресса очень преувеличила размер ущерба, нанесенного наводнением.
3. Он замечательный игрок, который никогда не подводит свою команду.
4. Он натянуто улыбнулся и густо покраснел. Однако его застенчивость всем показалась привлекательной.
5. Она очень фотогеничная, и у нее есть определенный шарм.
6. Мы недавно поставили новую пьесу.
7. Никто не уловил едва заметную иронию в ее голосе.
8. У него прекрасный слух, так что он может воспроизвести любую интонацию.
9. Ты пытаешься надо мной насмехаться? Как тебе не стыдно!
10. Премьера спектакля прошла очень удачно.
11. Давайте сразу перейдем к сути дела — кто будет за все расплачиваться?
12. Он принял наш подарок как должное и даже не поблагодарил нас.

Chapters 3-5

I. Comprehension check.

1. What kind of relations did Julia and Michael have? Did they feel the same way for each other?
2. Was Julia completely happy being in love with Michael?
3. What kind of person was Michael in his youth? Did he change in any way when he became a middle-aged man?
4. Describe Michael's parents. What was Julia's attitude to them and what part did she decide to play in their presence?
5. How did the idea of Michael's going into management first originate?
6. How did Julia take the news about Michael's trip to America?
7. Find instances of colloquialism and slang in the conversation between Julia and Jimmy Langton.
8. Comment on the quotation 'Neither a borrower nor a lender be' (ch.3) from *Hamlet* by Shakespeare. What does Michael mean by these words?

9. Comment on the line from Richard Lovelace's poem quoted by Michael: 'I could not love thee, Dear, so much lov'd I not honour more'(ch.5). Does it in any way help the reader understand Michael's character?

II. Study active vocabulary from the chapters. Consult the dictionary.

Useful words and phrases

Ch.3

- to flatter / flattery
- shrewd
- ambitious / ambition
- asset
- extravagant
- jealous / jealousy
- mean / meanness
- generous / generosity
- rotten

Ch.4

- imposing
- stiff and awkward movements
- casual manner/attitude
- a put-up job
-

Ch.5

- to jeopardise
- to have an affection for sb.
- to have admiration for sb.
- to have confidence in sb.
- to be susceptible to sth.
- a flop

Idioms, phrasal verbs, and collocations

Ch.3

- to fall in love with sb. at first sight
- to play one's cards well/right
- to make a packet
- to go on the stage
- to be mixed up with sb.
- to have an affair (with sb.)
- (to be) a millstone round one's neck
- fat chance
- to be rolling in money
- to know the ropes

Ch.4

- to be at a loose end
- to take stock of sth./sb.
- to play the part of sb.
- to be head over ears in love with sb.
- to take a fancy to sb.
- to get on like a house on fire
- to be a patch on sb.

Ch.5

- to feel at ease with sb.
- to get sth./sb. out of one's system
- to be not up to the mark
- to play a dirty trick on sb.

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. I bet he's earning a large amount of money.
2. The film is much worse than the book.

3. We've become good friends very quickly.
4. I was furious, so I went for a run to get rid of my anger.
5. She's just joined the department — it'll take her a week or two to learn everything.
6. Why don't you drop by one day if you have nothing in particular to do.
7. Turning 40 is a time to think carefully about the things that have happened in your life.
8. She had a relaxed attitude to life.
9. 'Perhaps they'll invite you.' 'This is very unlikely.'
10. If they can afford a yacht, they must be extremely rich.
11. You can end up running this company if you act in the most clever and effective way.
12. I really like New York.
13. He became involved with a crowd who were into drugs and crime.
14. The building looked extremely impressive and important.

IV. Translate the sentences into English using active vocabulary.

1. Он очень целеустремленный человек, и все им восхищаются.
2. Его знают как дальновидного руководителя, так что его коллектив ему доверяет.
3. Она очень хочет выступать на сцене и исполнять трагические роли.
4. «С кем у нее сейчас роман? Она по уши влюблена в какого-то спортсмена». «Мне кажется, он ей совсем не подходит».
5. Тебе не кажется, что это все подстроено?
6. Как ты мог так гнусно меня подставить?
7. Их халатность поставила под угрозу безопасность всей операции.
8. Он вовсе не жадный, а, напротив, очень щедрый и даже где-то слишком расточительный человек.
9. Этому заболеванию особенно подвержены дети.
10. Этот долг каменем висел у них на шее.
11. Красота — ее основное достоинство.
12. Фильм был отвратительным и оказался полным коммерческим провалом.
13. Мне очень понравился этот человек, и мне с ним спокойно.
14. Она нарочно танцевала с другими мужчинами, чтобы заставить его ревновать.

15. Вы мне льстите!
16. Все его движения были напряженными и неловкими.
17. Возможно ли влюбиться с первого взгляда?

Chapters 6-8

I. Comprehension check.

1. Why was Michael a failure in America?
2. When and why did Julia understand she no longer loved Michael? What did she start feeling towards him when she realised this?
3. What kind of person did Michael return from the war?
4. How did Michael start his management? How was it possible for him to be both thrifty and lavish at the same time?
5. Describe Dolly de Vries. What did she feel towards Julia?
6. What does Jimmy Langton mean by quoting from *A Midsummer Night's Dream* by Shakespeare — 'Lord, what fools these mortals be' (ch.6)?

II. Study active vocabulary from the chapters. Consult the dictionary.

Useful words and phrases

Ch.6

- caustic

Ch.7

- placidity
- humiliating
- prosperous
- considerate
- dismayed
- irritation

Ch.8

- to revolt
- affable
- devil-may-care
- to reproach

Idioms, phrasal verbs, and collocations

Ch.6

- to be thrown out
- to kick one's heels
- to get even with sb.
- to work/do the trick
- to grin and bear it
- to put a brave face on sth.
- to make a stab at sth.
- to fall back on sth.
- to take a risk

Ch.7

- to make (frantic) scenes
- to pull strings
- (to deal with sb.) on equal terms
- to make do with sth.

Ch.8

- to put up (the money)
- to get round sb./ to twist sb. round your little finger
- to lay sth. thick / with a trowel
- to stand aside

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. We were sitting around wasting our time waiting for half the day.
2. I don't want to stay there for a week on my own, but I suppose I'll have to accept it without complaining.
3. I knew we'd be allowed to go to the concert because Ellen can easily persuade her Dad to let her do everything she wants.
4. They decided to attempt to fix the car themselves.
5. Her remedy certainly achieved the desired effect.
6. She is famous in the office for her intentionally unkind humour.
7. They enjoyed the meal but were a bit upset and disappointed by the bill.
8. He hurt his hand in the accident but he was really exaggerating his pain.
9. He had a happy and confident manner of a salesman.
10. Diana is a person who thinks about the others and who is always willing to listen.
11. He has a rather cheerful and careless attitude to his studies.
12. We were disgusted by the dirt and mess in her house.
13. With economic expansion comes the promise of a richer and more successful future.
14. This breed of dogs is known for its calm behaviour.
15. Beneath his friendly and relaxed manner lies a very tough businessman.
16. He has agreed to provide \$750 million for a 15% stake in the consortium.

IV. Translate the sentences into English using active vocabulary.

1. Я не смог купить билет на этот спектакль, но мой дядя использовал свои связи, и билет мне все-таки достали.
2. Ее имя не упомянули в списке победителей, но она сделала вид, что ее это не расстроило.
3. У нас было немного еды, но мы как-то обошлись тем, что осталось.

4. Он во что бы то ни стало решил расквитаться с ним.
5. Мы общаемся с ним на равных.
6. Не стоит рисковать понапрасну.
7. Она не смогла скрыть своего раздражения и устроила ему безобразную сцену, упрекая его в скупости.
8. Он вылетел из колледжа на втором курсе за то, что принимал наркотики.
9. Она добрый и внимательный человек.
10. Во вчерашних дебатах эта партия потерпела унизительное поражение.
11. Если дело провалится, то нам придется воспользоваться нашими старыми сбережениями.
12. Не думаешь ли ты, что настало время отойти в сторону и дать дорогу молодым?

Chapters 9-10

I. Comprehension check.

1. Was Michael successful as a manager and what kind of a director did he turn out to be?
2. What was Michael's attitude to Dolly?
3. Why did Michael irritate Julia so much?
4. What is the stylistic effect of the final lines in chapter 9? *Because her love had died she felt that life had cheated her. She sighed. "And my back's aching," she said.*
5. Why did Julia think that life had cheated her? Do you think her sorrow was sincere?
6. Describe Julia's maid Evie. What kind of relations did Julia and Evie have?
7. What did the phrase 'beginners, please' mean to Julia?
8. Comment on the quotation 'Plain living and high thinking' used by Michael (ch.10). Does it coincide with the idea behind these words in Wordsworth's poem?

II. Study active vocabulary from the chapters. Consult the dictionary.

Useful words and phrases

Ch.9

Idioms, phrasal verbs, and collocations

Ch.9

- to exercise ingenuity
 - royalties
 - to gain the reputation of sth./sb.
 - profitable / profit
 - discouraged
 - well-established
 - to be responsible for sth.
 - outrageous conceit
 - commonplace (ideas)
 - thorough
 - scrupulously fair and honest
 - to foster
 - crashing bore
 - intolerable
 - obsession / to be obsessed with sth.
 - pretext
 - to cheat / cheating
 - to show promise
 - to show oneself at one's best
 - tempers are frayed
- to run the theatre
 - to run one's home
 - to ring the changes on/with sth.
 - to take the rough with the smooth
 - to get rid of sth./sb.
 - to be taken down a peg (or two)
 - to have a shot at (doing) sth.
 - to sacrifice oneself/sth. for sb.'s sake
 - to take the trouble to do sth.
 - to take sth. for granted
 - to spare no pains to do sth.
 - chink in one's armour

Ch.10

Ch.10

- self-satisfied
- the world of make-believe
- to give sb. a thrill

- to cry over spilt milk
- as blue as the devil
- to keep in touch with sb.

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. Peter thinks that driving at high speed excites him greatly.
2. He lives in an unreal world.
3. I'm feeling very sad now.
4. Let's make major alterations to the house and repaint it.
5. Politicians were discussing the best way to encourage the development of democracy and prosperity in former communist countries.
6. He was determined to be careful and attentive in his research.
7. He suffered from the lack of confidence after losing the match.

8. You should learn to accept the bad things that happen as well as the good things.
9. People became angry as thousands of motorists began the Christmas holiday with long waits in traffic jams.
10. I decided to try to decorate the house myself.
11. He used his research as a false reason for going abroad.
12. World Music has now a recognised position and is popular with mass audiences and mainstream companies.

IV. Translate the sentences into English using active vocabulary.

1. Кто руководит этим театром?
2. Она совершенно не умеет вести домашнее хозяйство.
3. Его слабым местом была недостаточная образованность.
4. Мы переезжаем и хотим избавиться от старой мебели.
5. «Слезами горю не поможешь», — разумно заметила она.
6. Этот молодой музыкант подает большие надежды.
7. Он принял свой успех как должное.
8. Они уехали далеко за границу, но обещали поддерживать с нами связь.
9. Он приобрел репутацию очень справедливого и честного человека.
10. Они не жалели сил, чтобы достичь поставленной цели.
11. В этом нелегком деле он проявил себя наилучшим образом.
12. Кто отвечает за проведение конференции?
13. Ради нее он может пожертвовать всем.
14. Он очень серый человек и к тому же страшный зануда.
15. Его дикое самомнение становится просто невыносимым.
16. Чтобы добиться успеха, здесь нужно проявить немного изобретательности.
17. Он недавно заключил выгодный контракт со звукозаписывающей компанией и теперь получает высокие гонорары от продаж дисков со своими песнями.
18. Постоянное соблюдение диеты стало для нее навязчивой идеей.
19. Он выглядел самодовольным, что вызвало всеобщее раздражение.
20. С этого молодого человека давно бы пора уже сбить спесь.
21. За списывание на экзамене будут выгонять каждого.
22. Могли бы потрудиться предупредить нас об этом мероприятии заранее.

Chapter 11-12

I. Comprehension check.

1. What was Julia's attitude to aristocratic people? Why did she laugh at them up her sleeve?
2. Comment on the dialogue between Lady Charles and Julia at the party. What stylistic device is it based on?
3. How is Charles Tamerly described?
4. What were Julia's relations with Charles Tamerly? Why did she treat him as a kind of *objet d'art*?
5. How did Julia manage to keep Charles by her side when he realised she didn't love him?
6. Why was Julia somewhat nervous when Lady Charles left her husband?
7. Why did Julia agree to visit Tom?
8. What impression did the interior of Tom's flat make on Julia? Was she satisfied with what she saw? What did it make her think of its owner?
9. How did Julia characterise the whole incident in Tom's flat? Was she serious about it?
10. Describe the episode with the Spaniard. How can you comment on the behaviour of both Julia and the Spaniard in the given circumstances?

II. Study active vocabulary from the chapters. Consult the dictionary.

Useful words and phrases

Ch.11

- to have (a profound) contempt for sb.
- amusing / amusement
- to acquire the reputation of sb.
- wit
- smart
- idle
- brazen (audacity, lie)
- distinguished appearance
- well-bred
- exquisite manners

Idioms, phrasal verbs, and collocations

Ch.11

- to be good publicity
- to pass for sb.
- to keep sth. in check
- to laugh at sb. up one's sleeve
- to have the best of both worlds
- to put sb. in one's place
- to make (no) demands on sb.
- to have scruples about sth.
- to queer sb.'s pitch
- to have the cheek to do sth.

- amateur
- incontestable (magnetism)
- frank
- shattered
- tongue-tied
- telling accomplishment
- pathetic attempt

Ch.12

- sympathetic (to sth./smb.)
- loud (tie)
- musty smell
- indecent
- to blackmail
- to pester

- to be taken aback

Ch.12

- in for a penny, in for a pound
- if the worst comes to the worst
- nothing doing
- to look back on sth.
- (to make sb. go) weak at the knees
- to take liberties with sb.

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. If something has been started, it should be finished, whatever the cost may be.
2. You want me to lend you £500? I refuse to do this!
3. His quick smile affected her strongly.
4. They're polite in his presence, but all the time they're secretly amused at him.
5. They were concerned about my plight.
6. Why is it when you're with someone that you really want to impress, you find yourself unable to speak because of embarrassment.
7. He was wearing an unpleasantly bright checked suit.
8. Playing the piano is her very obvious skill.
9. If you like skiing and swimming, the island allows you to enjoy the advantages of two very different things.
10. If she asks the boss for a pay rise before I do she will probably spoil my chances.
11. This restaurant is popular with fashionable and rich circles.
12. We must find ways of limiting our expenditure.

IV. Translate the sentences into English using active vocabulary.

1. Он приобрел репутацию очень остроумного человека, который часто рассказывает всякие занятные истории.
2. Пора поставить этого молодого человека на место: его поведение непристойно.
3. Она не постеснялась подслушать наш разговор.
4. Вы не должны так фамильярно себя вести в ее присутствии.
5. Мы пока еще не можем предъявлять ему какие-либо требования.
6. Участие в этом шоу было бы хорошей рекламой для этого исполнителя.
7. Он имел наглость сказать, что ему с нами скучно.
8. Они с грустью вспоминали давно минувшие дни их молодости.
9. В самом худшем случае мы отменим эту поездку.
10. Нас ошеломила их бесстыдная ложь.
11. Они испытывают глубокое презрение к дилетантам в этой области.
12. Его жалкая попытка сойти за хорошо воспитанного человека была обречена на провал.
13. Ты что пытаешься меня шантажировать?
14. Дети приставали к родителям, чтобы те купили им новые кроссовки.
15. Она отправилась на эту встречу только из праздного любопытства.
16. От старых книг исходил какой-то запах плесени.
17. У него аристократичная внешность и утонченные манеры.
18. Музыка этого композитора обладает неоспоримой притягательностью.
19. Могу я быть полностью откровенным с тобой и сказать все, что я думаю по этому поводу?
20. После долгого рабочего дня он вернулся домой полностью разбитым и подавленным.

Chapter 13-14

I. Comprehension check.

1. Why did Julia let Tom continue their secret love affair?
2. Was Tom really in love with Julia? What did he need her for?
3. What kind of attitude did Julia decide to take to their love affair? Why did she give Tom money?

4. Why did Julia want to change Tom's flat as a place of their secret meetings for another one?
5. Describe Julia's son Roger. Why was Julia somewhat disappointed with him?
6. Comment on the following phrases: 'It often seemed to her that she was two persons...' and 'Sometimes she felt like God.'
7. What happened during Tom's visit to Taplow?
8. Why was Julia so devastated at the end of the holiday? How did she decide to get even with Tom?
9. Comment on the play upon the word *lark* in 'It's going to be a tremendous *lark*' and 'Remember that Tom's got to rise with the *lark*' (ch.14).

II. Study active vocabulary from the chapters. Consult the dictionary.

Useful words and phrases

Ch.13

- (to feel) a pang
- ridiculous
- to make a date with sb.

Ch.14

- irresistible
- to feel compassion for sb.
- eminent
- stale
- sophisticated / sophistication
- aloof / aloofness
- to be devoid of sth.
- (to feel) envy of sb./sth.
- dexterity
- tolerant
- vile disposition
- tactless / tact
- to be jealous of sb.
- common
- restless

Idioms, phrasal verbs, and collocations

Ch.13

- to give sb. a turn

Ch.14

- to lay (no) claims on sb.
- to take up (the attitude)
- to give sb. a (sour) look
- to fetch and carry
- to spy on sb.
- to keep one's temper
- to feel uneasy
- to click (all right)
- to insinuate oneself into sth.
- to cook one's goose
- to eat one's hat
- to stick it out
- to dot your i's and cross your t's
- to put on no frills
- one's heart sinks
- to be the last straw
- bag and baggage

- to get/touch sb. on the raw
- to rack one's brains

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. You really made her feel ill, suddenly appearing like that!
2. She was elegant and knew a lot of things about the modern world.
3. If she marries him I'll be extremely surprised.
4. That's spoilt his chances of success, hasn't it!
5. Am I supposed to be a kind of servant for him all day?
6. She lost hope and became very sad when she heard the result.
7. The ball was caught with great skill.
8. Perhaps you need to be less critical of your neighbours.
9. She preferred to remain distant and rather unfriendly, staying away from the others.
10. She was known as a hard woman who didn't feel sympathy for anyone.
11. Anna was growing nervous and impatient, marching up and down the platform.
12. Her opinions are rather narrow and slightly boring because of being too traditional.
13. Thinking about her spending the day with another man gave him a sudden sharp feeling of jealousy.
14. He is known for his highly unpleasant character.
15. We became really friendly the first time we met.

IV. Translate the sentences into English using active vocabulary.

1. Ему было не по себе из-за того, что он не сумел совладать с собой.
2. Он всю голову себе сломал, пытаюсь придумать предлог, чтобы пригласить ее на свидание.
3. Этого человека не волнуют другие, и он ни к кому не испытывает чувство сострадания.
4. Последней каплей стало его абсолютно бестактное поведение в гостях.
5. Ты думаешь, он действительно тебя ревнует?
6. Это просто смешно, что его бывшая жена еще до сих пор предъявляет на него какие-то права.

7. Ты заметил, как он недобро на нас посмотрел? По-моему, он за нами еще и шпионит.
8. Несмотря на то, что она очень известная личность, она никогда не напускает на себя важность.
9. Давайте расставим все точки над і и определим наши дальнейшие действия.
10. Они заняли по отношению к нам какую-то странную позицию.
11. Фильм был очень скучным, но мы дотерпели до его конца.
12. Ему как-то все время удается влезть в наши планы.
13. Давайте проветрим помещение: здесь какой-то спертый воздух.
14. Он полностью лишен чувства такта и своей грубостью может каждого задеть за живое.
15. У нас возникло непреодолимое желание поскорее выставить его вон со всем скарбом.
16. Я не завидую его успеху.

Chapters 15-16

I. Comprehension check.

1. How did Tom answer Julia's letter and why did she feel so uneasy about it?
2. How did Julia manage to get Tom back? Why did she start feeling contempt for him?
3. Why did Julia take Tom out so often? Did she contemplate keeping up their love affair in the future?
4. Do you agree with Julia who thought that 'men were creatures of habit'?
5. What was the episode with Tom that made Julia feel slightly uneasy?
6. Why was Dolly so concerned about Julia and Tom?
7. How did Michael react to the news about Julia and Tom? Did he believe Dolly?
8. Why was Dolly was so exasperated after talking to Michael?

II. Study active vocabulary from the chapters. Consult the dictionary.

Useful words and phrases

Ch.15

- condescending

Idioms and set expressions

Ch.15

- not to make head or tail of sth.

- anguish
- peevish
- to be reversed
- fragile
- sullen
- to falter
- to despise
- to rely on sb.
- to have sth. out
- to call sth. a day
- to be out of humour
- to get back at sb.
- to make a song and dance about sth.
- not to care/not give two hoots

Ch.16

Ch.16

- to make inquiries
- to make an appointment with sb.
- to make oneself conspicuous
- reconciliation / to reconcile
- prudish (prudishness)
- discreet
- to gossip / gossip
- insignificant
- to put aside one's moral scruples
- to be on familiar terms with sb.
- to wear yourself out
- to get sth. straight
- to give sth. away
- not to know the first thing about sth./sb.
- to be a/no match for sb.

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. He could be easily annoyed and irritable at times.
2. Don't worry about my secretary hearing us; she's able to keep information secret.
3. His health has always been not very strong.
4. The rejection filled him with a feeling of great emotional pain.
5. They're too easily shocked by things connected with sex.
6. She doesn't care about being in debt at all.
7. Laurie's voice sounded weak and uncertain as she tried to thank him.
8. She was trying to hurt him in return for humiliating her.
9. He's always taught me, but now the roles are the opposite and I can teach him.
10. The four best runners are equal in strength to each other — it's going to be a close race.

IV. Translate the sentences into English using active vocabulary.

1. Он сегодня явно не в настроении и выглядит очень угрюмым.

2. На какое время у тебя завтра назначен прием к врачу?
3. Я совершенно ничего не смыслю в устройстве компьютера.
4. Я должен выяснить с ним всё до конца, чтобы больше не возвращаться к этому вопросу.
5. Мы порядком вымотались, целый день работая на огороде, так что, может быть, на сегодня хватит?
6. Мы в приятельских отношениях со всеми нашими соседями и, если нужно, всегда можем на них положиться.
7. Давайте сразу с этим разберемся — примирение в данном случае невозможно.
8. Это человек без колебаний отбросит в сторону все приличия и сделает то, что ему нужно.
9. Боюсь, что на данный момент я совершенно ничего не знаю об этом мероприятии, но я могу навести справки.
10. Нечего раздувать такой шум из-за крошечной царапины на двери машины.
11. Никто не должен выдавать эту секретную информацию.
12. Журналисты не перестают распускать сплетни о различных знаменитостях.
13. Несмотря на снисходительную улыбку, в душе она его презирает.
14. Давайте опустим эти малосущественные детали.
15. Она явно хочет привлечь к себе внимание вызывающими одеждами.

Chapters 17-19

I. Comprehension check.

1. What joke did Michael have up his sleeve and how did it affect everyone?
2. What was Julia thinking about at the cinema? Comment on her inner monologue.
3. What kind of conversation was there between Julia and Dolly?
4. What did Julia find out during their conversation?
5. How did Julia take the news that Roger broke to her?
6. Why did Julia decide to shut her eyes on Tom's unfaithfulness and put up with it?

7. Comment on the quotation from Shakespeare's *Anthony and Cleopatra* used by Roger in chapter 19 'Age cannot wither her, nor custom stale her infinite variety'. Why did Julia giggle and call Roger a fool?

II. Study active vocabulary from the chapters. Consult the dictionary.

Useful words and phrases

Ch.17

- embarrassment / to embarrass
- to have a row with sb.
- to be alert to sth.
- unresponsive
- aplomb
- to wheedle
- imprudent
- filthy

Ch.18

- hostile / hostility
- confiding / to confide (in sb.)
- acid(ly)
- propriety
- virtue / virtuous
- an affront (to sth./sb.)
- *Ch.19*
- understudy

Idioms and set expressions

Ch.17

- to have sth. up one's sleeve
- to cut off one's nose to spite one's face
- to show sb./sth. off

Ch.18

- to eat out of sb.'s hand
- to make a fuss of sb.
- to tax sb. with sth.

Ch.19

- to put up with sth.

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. It's silly to hurt yourself more than the person you're trying to hurt — if you stop using the local shop because you've quarrelled with the owner, you'll have nowhere to buy things.
2. Within two minutes of walking into the classroom, the kids did everything she asked them to.
3. Come on, what secret plans and ideas have you got?
4. She conducted the meeting with confidence and style of an experienced speaker.

5. She doubted the moral correctness of letting him buy her presents.
6. I can't sing tonight — an actor who replaces me will have to go on.
7. Are you trying to accuse me of a failure?
8. Helen hasn't reacted in any way to all my suggestions.
9. His speech was an insult to many in the local community.
10. When she spoke her tone was sharp and disapproving.

IV. Translate the sentences into English using active vocabulary.

1. Не носись ты так со своими детьми!
2. Я не могу больше выносить все его похабные шуточки.
3. Я вчера ужасно поскандалил со своим начальником, что было полным безрассудством.
4. Ему нравится всюду выставлять свои знания на показ.
5. Я чувствовал, как мое лицо пылает от смущения.
6. Хорошая охотничья собака всегда чутко реагирует на любой звук.
7. Появление полиции вызвало враждебную реакцию со стороны демонстрантов.
8. Достоинство любого стиля изложения — это ясность.
9. В ее голосе появились доверительные нотки.
10. Этот ребенок может выманить у родителей любой подарок.

Chapters 20-21

I. Comprehension check.

1. Why did Julia continue her love affair with Tom?
2. Who was Joan Denver and what impression did she make on Julia?
3. What part did Julia decide to play with the girl?
4. Why did Julia remember Jane Taitbout's maxim about pausing during her conversation with Joan?
5. Comment on Julia's side remarks during her meeting with Joan.
6. Who was Avice Crichton?
7. What kind of emotional state was Tom in before introducing Julia to Avice Crichton? What kind of words and expressions does he use and how does he react to Julia's behaviour?

8. What kind of conversation was there between Julia and Tom after Avice's performance?
9. Why did Julia decide to let Avice Crichton have the part in the play?

II. Study active vocabulary from the chapters. Consult the dictionary.

Useful words and phrases

Ch.20

- deceitful / deceit
- unassuming
- grim
- ambition

Ch.21

- insipid
- self-assured
- to face sth.
- (sickening) dread
- mercenary
- limit to sth.
- to chuckle
- maliciously
- infatuation

Idioms and set expressions

Ch.20

- to take advantage of sth.
- in the twinkling of an eye
- to turn down (the offer)

Ch.21

- sharp at (some time)
- to make allowances for sb.
- can't do sth. for toffee
- to be hard as nails
- to get one's teeth into sth.
- to put in a (good) word for sb.
- to beat about the bush
- to be up to one's neck in sth.
- to interfere with sth.
- to be a credit to sb.
- to laugh one's head off
- to put one's foot down
- to turn the tables on sb.

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. The audience was laughing very loudly.
2. He succeeded in gaining advantage over his opponents by publishing letters which showed they had criminal connections.
3. The supervisor is a sweetie but the boss doesn't feel sympathy or any other positive emotions.
4. His face was set in a very serious and unfriendly expression.
5. This young man is very uninteresting and unattractive.
6. Have you got a fear of the unknown?

7. He was shy and modest and not at all how you expect an actor to be.
8. He is interested only in money and, moreover, he keeps telling lies.
9. He can't sing at all!
10. The interview showed her as a confident, calm and mature student.
11. Things can't carry on like this; you'll have to put an end to it.
12. She brought along a couple of unfriendly and angry looking kids who didn't say a word all evening.

IV. Translate the sentences into English using active vocabulary.

1. Я никуда не смогу пойти сегодня вечером — я по горло занят работой.
2. Мы должны сделать скидку на то, что он долго болел и поэтому вряд ли сможет хорошо выступить в соревнованиях.
3. Перестань ходить вокруг да около и отвечай прямо.
4. Мы договорились встретиться ровно в шесть.
5. Все произошло в мгновении ока — мы даже ничего не успели понять.
6. Почему вы отвергли это заманчивое предложение?
7. Не замолвите словечко за нашего сына на вашей фирме?
8. Почему ты не пользуешься преимуществом того, что у тебя дома есть интернет и не находишь там всю нужную тебе информацию?
9. Родители могут гордиться таким сыном.
10. Его давнишним желанием было принять участие в таком проекте, где можно было бы действительно взяться за дело.
11. Это не любовь, просто увлечение, которое быстро пройдет.
12. Родители сказали ему, что он может работать, если эта работа не будет мешать его учебе.
13. Нам пришлось столкнуться со многими трудностями.
14. Нет предела совершенству.
15. Что это ты так злобно хихикаешь?

Chapters 22-23

I. Comprehension check.

1. Why was Julia so harassed and unhappy? Was there anyone who she could share her problems with?
2. Why did Julia give a bad performance?

3. How did Julia treat her trip to her relatives? Why was it a kind of self-sacrifice?
4. What kind of people were Julia's mother and aunt? What house did they live in and how did it reflect their characters?
5. How did Julia spend her time away from London? What decision concerning Charles did she come to there?
6. What is the difference between the feeling of aloofness that Julia and the two old ladies experienced? How do you understand this trait of character in each case?

II. Study active vocabulary from the chapters. Consult the dictionary.

Useful words and phrases

Ch.22

- to be harassed
- to shatter sth.
- imperishable (devotion)
- inexperienced
- to be a mess
- to give a lousy performance
- to make a sensation

Ch.23

- listless
- a treat (for sb.)
- nuisance
- routine
- uneventful
- liberty of spirit
- selfish
- austere
- snug

Idioms, phrasal verbs, and collocations

Ch.22

- to put sb. out of one's mind
- to be worth troubling about
- to make a clean breast of sth.
- to tear sb. limb from limb
- feet of clay
- tough luck
- what you lose on the swings, you gain on the roundabouts
- to pull oneself together
- can't hold a candle to sth./sb.

Ch.23

- to cramp one's style
- to make up for sth.
- at sb.'s beck and call

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. Your mother can't be available to do things for you whenever you want.

2. When it came to giving a good party, no one could be as good as the Andersons.
3. It was only after his death, when all his debts were discovered, that the financier was found to have faults and weaknesses.
4. You look anxious and tired — is something the matter?
5. The church is large and plain in style, without decoration.
6. We found ourselves in a small, warm, and comfortable sitting-room with a log fire burning.
7. I really miss everyone, and getting a letter from home is an unexpected event that gives you a lot of pleasure.
8. The heat made us all feel tired and not interested in things.
9. She has a strangely everlasting beauty, and she remains as glamorous today as she was thirty years ago.
10. Having his leg in plaster rather prevented him from having real fun on the dance floor.

IV. Translate the sentences into English using active vocabulary.

1. Я думаю, ты преувеличиваешь, что сегодня он отвратительно сыграл.
2. «Так ты не получил работу?» «Да, мне не повезло».
3. Наша футбольная команда не смогла внутренне собраться в этом матче, и игра получилась сумбурной. Соперники просто разделали нас в пух и прах.
4. То, что такой малоизвестный и еще недостаточно опытный теннисист выиграл у такого именитого соперника, произвело сенсацию.
5. Не могу выкинуть этот неприятный разговор из головы, хотя понимаю, что о нем, возможно, и не стоит так беспокоиться.
6. После долгих раздумий он все-таки решил чистосердечно признаться в содеянном.
7. Что выиграешь в одном, потеряешь в другом.
8. Ничто не сможет восполнить потерю ребенка.
9. Это ужасно испорченный, эгоистичный ребенок. С ним просто мучение!
10. Я бы хотел хоть на время вырваться от однообразной повседневности.
11. Война серьезно пошатнула экономику страны.
12. Для того, чтобы творить, художнику необходима полная духовная свобода.

Chapters 24-26

I. Comprehension check.

1. Did Julia manage to fulfil her plan of seducing Charles? Comment on her side remarks.
2. How did Julia manage to get out of an awkward position she found herself into?
3. Did Julia really understand why Charles didn't want her to sacrifice herself for his sake? Why did she decide to send him a bunch of white lilies?
4. How and why did Julia decide to check her sex appeal? What did come out of her daring enterprise?
5. What were the reasons Julia had for keeping Avice in the cast?
6. Why did Julia want to convince Michael that Avice was in love with him?
7. Comment on the famous ode by Keats that Charles quoted (ch 24). What idea did he want to express with the help of its lines?

II. Study the following list of words and expressions

Useful words and phrases

Ch.24

- to understand all right
- panic-stricken
- to be a pose
- to take a cue

Ch.25

- prejudice
- to accost
- washout
- impudence / impudent
- haughty
- (sb.'s) lot (in life)
- preposterous
- provoking / to provoke
- obscene

Ch.26

Idioms, phrasal verbs, and collocations

Ch.25

- to be ill at ease
- to get off with sb.
- to put sth. to the test
- to put on airs

Ch.26

- to settle a score with sb.
- let bygones be bygones
- to kick sb. out
- to be in a dither

- delusion
- in revenge for sth.

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. She watched the expression of his face carefully and understood what it meant.
2. You get the feeling that his apparently strong religious faith is unnatural and insincere.
3. She spent the whole evening trying to start a sexual relationship with him.
4. She has a rather unfriendly and too proud manner which I find off-putting.
5. The party was a total failure.
6. The whole idea is extremely unreasonable.
7. She was shocked by his rudeness and lack of respect.
8. Miss Wilkinson was never satisfied with her general situation in life.
9. Pat is very nervous and confused about what to wear for the interview.
10. I still had the naive false belief that everyone was good at heart.

IV. Translate the sentences into English using active vocabulary.

1. Я думаю, он прекрасно нас понял, только не хочет подавать виду.
2. Он всегда неуютно чувствует себя в костюме.
3. По-моему, она слишком много о себе мнит, хотя ничего собой не представляет.
4. Я бы хотел проверить это новое оборудование на деле.
5. Все были шокированы ее вызывающим поведением.
6. Он все время находится во власти разных предрассудков.
7. Толпу охватила паника, и все побежали в разные стороны.
8. Вся стена дома была исписана непристойными словами.
9. Он настоящая знаменитость, и к нему всюду пристает молодежь и требует автограф.
10. Мне надо свести кой-какие старые счета с этим человеком.
11. В отместку за нанесенные им обиды, они выкинули его из команды.
12. Не стоит вспоминать о прошлых ошибках. Что было, то прошло.

Chapters 27-29

I. Comprehension check.

1. What do you learn about Roger from his conversation with Julia? Comment on his ideas about reality.
2. What kind of feelings and thoughts did the conversation with Roger arouse in Julia?
3. What was the point in Roger's accusations that Julia felt uneasy about?
4. How did Julia's feelings for Tom change?
5. How did Julia 'kill' Avice's performance?
6. How and why did Julia manage to regain her confidence? What were the ideas that crossed her mind in the restaurant?
7. Who do you agree with — Roger who thinks that 'sham is Julia's truth' or Julia for whom 'actors are the only reality'?
8. Comment on the quotation 'All the world's a stage and all the men and women merely players' from *As You Like It* by Shakespeare. How does it sum up Julia's thoughts and the whole novel? Why is the novel called *Theatre*?

II. Study active vocabulary from the chapters. Consult the dictionary.

Useful words and phrases

Ch.27

- to divert (attention, etc.) from sth.
- (a feeling of) acute discomfort
- disarming smile
- eerie sensation
- sham
- to be devoted to sb.
- to drop sb./sth.

Ch.28

- knack
- verisimilitude
- nonchalance / nonchalant
- irrevocable

Idioms, phrasal verbs, and collocations

Ch.27

- to take pains to do sth.
- to feel at home with sb.
- late in the day
- to be worked up
- to be taken in by sth.
- to live in one's/each other's pocket

Ch.28

- to get into sb.'s shoes
- to knock sb. down with a feather
- to set the seal on sth.
- to rant and rave
- ugly duckling
- to lose one's grip of/on sth.

Ch.29

- auspicious
- consternation
- drab
- odious / odiousness
- sordid
- scintillating
- ingenious (device)

- to dote on sb.

Ch.29

- to do sth. (standing) on one's head
- to lay sth. bare
- to wipe the floor with sb.
- all and sundry
- to feel on top of the world
- to feel like a million dollars
- to dispose of sb./sth.
- to put a spoke in one's wheel
- to eat one's heart out

III. Replace the underlined phrases with the words and expressions from active vocabulary and translate the sentences into Russian.

1. Penny feels very comfortable in Roger's family.
2. A last-minute goal made Tottenham's victory definite.
3. Are you starting to be unable to understand reality?
4. Don't you think that they spend too much time together?
5. When I heard I'd won, I was greatly surprised.
6. She gets fed up with her mother shouting and complaining angrily about her clothes all the time.
7. These so-called democratic reforms are meant to trick people.
8. His sculptures are famous for their quality of seeming true to life.
9. She had a skill of making people feel really special.
10. The tax cuts took attention away from the real economic problems.
11. 'I hear Italy beat France in the semi-finals last night.' 'Beat them? They defeated them completely.'
12. She's not coming back so it's no use lying here feeling unhappy about this.
13. She could run the whole office very easily.
14. Their lives seem so dull and uninteresting.
15. She gave an impressive and interesting performance.
16. She saw to her dismay that it was already after eight.
17. There was an air of casualness about him.
18. I don't want to know all the immoral and unpleasant details.

IV. Translate the sentences into English using active vocabulary.

1. Я изо всех сил старался, чтобы вечер прошел удачно.
2. Не хотел бы я сейчас оказаться на твоём месте.
3. Слишком поздно пытаться что-либо исправить сейчас, так что давайте оставим эту тему.
4. Не стоит так заводиться из-за пустяков.
5. Не верьте их обещаниям: они никогда их не выполняют.
6. Из гадкого утенка она превратилась в очень симпатичную девушку.
7. Она души не чает в своих внуках.
8. Создавая им столько проблем, мы испытывали чувство крайнего неудобства.
9. Никто не может остаться равнодушным к ее обезоруживающей улыбке.
10. У меня такое жутковатое ощущение, что за нами постоянно кто-то следит.
11. Они были очень преданы друг другу на протяжении всей жизни.
12. К старости в организме происходят необратимые изменения.
13. Они вне себя от счастья в связи с рождением ребенка.
14. Он постоянно ставит мне палки в колеса, не давая делать то, что я хочу.
15. На ней был элегантный костюм, в котором она ощущала себя сногшибательной.
16. Как бы нам поскорее избавиться от этого самодовольного, одиозного выскочки?
17. Расследование постепенно раскрыло факты этого происшествия.
18. Не хочу, чтобы всем без исключения было известно, что я потерял работу.
19. Он придумал гениальный способ зарабатывать деньги.
20. Сейчас не совсем благоприятный момент, для того чтобы открывать свое дело.

PART II *Quotations*

Chapter 3

‘Neither a borrower nor a lender be’

Source: Hamlet (Act I, Scene III) by William Shakespeare

Polonius: Yet here, Laertes! aboard, aboard, for shame!

The wind sits in the shoulder of your sail,

And you are stay'd for. There; my blessing with thee!

And these few precepts in thy memory

See thou character. Give thy thoughts no tongue,

Nor any unproportion'd thought his act.

Be thou familiar, but by no means vulgar;

The friends thou hast, and their adoption tried,

Grapple them to thy soul with hoops of steel;

But do not dull thy palm with entertainment

Of each new-hatch'd, unfledg'd comrade. Beware

Of entrance to a quarrel, but being in,

Bear't that the opposed may beware of thee.

Give every man thine ear, but few thy voice;

Take each man`s censure, but reserve thy judgment.

Costly thy habit as thy purse can buy,

But not express'd in fancy; rich, not gaudy;

For the apparel oft proclaims the man,

And they in France of the best rank and station

Are most select and generous, chief in that.

Neither a borrower nor a lender be;

For loan oft loses both itself and friend,

And borrowing dulls and edge of husbandry.

This above all: to thine own self be true,

And it must follow, as the night the day,

Thou canst not then be false to any man.

Farewell; my blessing season this in thee!

William Shakespeare's greatest tragedy, *Hamlet, Prince of Denmark*, was first performed in about 1600. The five-act play was published in a quarto edition in 1603 from a reported text, with reference to an earlier play.

Shakespeare's telling of the story of Prince Hamlet, who after much indecision avenges the murder of his father, derives from several sources, notably from books 3 and 4 of the Danish chronicler Saxo Grammaticus' 12th-century *Gesta Danorum* (Story of the Danes) and from volume 5 of *Histoires tragiques* (1570; Tragic Histories), a free translation of Saxo by François de Belleforest. It is possible that Saxo drew on a (lost) Icelandic saga of Amlói, mentioned by a 10th-century Icelandic poet, for his information. One scholar has suggested that the Hamlet story has its origins in the East, being similar to a tale in the 11th-century *Shah-nameh* (Book of Kings) by the Persian poet Firdawsi. Others have suggested a Celtic origin, pointing to the warrior Amhlaide, who is named as the slayer of King Niall Glúndub in the Irish Annals under the year 917.

Shakespeare's play was evidently preceded by another play of Hamlet, now lost, and usually referred to as the *Ur-Hamlet*, of which the English dramatist Thomas Kyd is a conjectured author. The *Hystorie of Hamblet*, an English version of Belleforest's work, was published in London in 1608. The trait that characterizes Shakespeare's Hamlet, however, is unique to the author.

As Shakespeare's play opens, Hamlet is mourning his father, who has been killed, and lamenting the behaviour of his mother, Gertrude, who married his uncle Claudius within a month of his father's death. The ghost of his father appears to Hamlet, informs him that he was poisoned by Claudius, and asks Hamlet to avenge his death. Hamlet hesitates, desiring further evidence of foul play. His uncertainty and inability to act make him increasingly melancholy, and to everyone around him Hamlet seems to be going mad.

To the pompous old courtier Polonius, it appears that Hamlet is lovesick over Polonius' daughter Ophelia. Despite Ophelia's loyalty to him, Hamlet thinks that she, like everyone else, is turning against him; he feigns madness with her and treats her cruelly as if she were representative, like his own mother, of her treacherous sex.

Hamlet contrives a plan to test the ghost's accusation. With a group of visiting actors, Hamlet arranges the performance of a story representing circumstances similar to those described by the ghost, under which Claudius poisoned Hamlet's father. When the play is presented as planned, the performance clearly unnerves Claudius. Despite Claudius' evident guilt, Hamlet still is unable to act. He nevertheless confronts his mother and mistakenly kills the eavesdropping Polonius. When Polonius' son Laertes seeks to avenge Polonius' murder, Claudius is only too eager to

arrange the duel. Carnage ensues. Both Hamlet and Laertes are struck by the sword that Claudius has had dipped in poison. Gertrude, also present at the duel, drinks from the cup of poison that Claudius has had placed near Hamlet to ensure his death. Before Hamlet himself dies, he manages to stab Claudius and to entrust the clearing of his honour to his friend Horatio¹.

Chapter 5

‘I could not love thee, Dear, so much, lov’d I not honour more’

Source: To Lucasta, Going to the Wars (1649) by Richard Lovelace

Tell me not, Sweet, I am unkind,
That from the nunnery
Of thy chaste breast, and quiet mind,
To war and arms I fly.

True; a new mistress now I chase
The first foe in the field;
And with a stronger faith embrace
A sword, a horse, a shield.

Yet this inconstancy is such,
As you too shall adore;
**I could not love thee, Dear, so much
Lov’d I not honour more.**

Richard Lovelace (1618 – 1657) — English poet, soldier, and Royalist whose graceful lyrics and dashing career made him the prototype of the perfect Cavalier.

Lovelace was probably born in the Netherlands, where his father was in military service. He was educated at Charterhouse and Oxford, and at age 16 or possibly a little later he wrote *The Scholar*, a comedy acted at Whitefriars, of which the prologue and epilogue survive. He took part in the expeditions to Scotland (1639-40) at the time of the rebellions against Charles I. During this period he wrote *The Soldier*, a tragedy never acted and now lost.

¹ From *Encyclopædia Britannica 2006 Ultimate Reference Suite DVD*.

Returning to his estates in Kent, Lovelace was chosen to present (1642) a Royalist petition to a hostile House of Commons. For this he was imprisoned in the Gatehouse, London, where he wrote "To Althea, from Prison," which contains the well-known lines: "Stone walls do not a prison make/Nor iron bars a cage." He passed much of the next four years abroad and was wounded fighting for the French against the Spaniards at Dunkerque in 1646. In 1648 he was again imprisoned. During his imprisonment, Lovelace prepared *Lucasta* (1649) for the press.

The antiquarian and historian Anthony a Wood says he died in misery and poverty in 1658, but an elegy on him was printed in 1657. He had certainly sold much of his estates, but none of the elegies supports the story of his unhappy death.

The only other publication of his work was *Lucasta; Posthume Poems of Richard Lovelace, Esq.* (1659), edited by his brother Dudley, including *Elegies*, and dated 1660.²

Chapter 6

‘Lord, what fools these mortals be’

Source: A Midsummer Night's Dream (Act III, Scene 2) by William Shakespeare

Oberon: About the wood go swifter than the wind,
And Helena of Athens look thou find:
All fancy-sick she is and pale of cheer,
With sighs of love, that costs the fresh blood dear:
By some illusion see thou bring her here:
I'll charm his eyes against she do appear.

Puck: I go, I go; look how I go,
Swifter than arrow from the Tartar's bow.

[Exit]

Oberon: Flower of this purple dye,
Hit with Cupid's archery,
Sink in apple of his eye.
When his love he doth espy,

² From *Encyclopædia Britannica*. Ibid.

Let her shine as gloriously
As the Venus of the sky.
When thou wakest, if she be by,
Beg of her for remedy.

[Re-enter Puck]

Puck: Captain of our fairy band,
Helena is here at hand;
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!

A Midsummer Night's Dream is a comedy in five acts by William Shakespeare, produced in 1595–96 and published in 1600 in a quarto edition from the author's fair copy. The version published in the First Folio was taken from a second quarto edition, with some reference to a promptbook. One of the “great,” or “middle,” comedies, *A Midsummer Night's Dream*, with a multilayered examination of love and its vagaries, has long been one of the most popular of Shakespeare's plays.

Theseus, duke of Athens, has conquered Hippolyta, the Amazon queen, and is about to wed her. Meanwhile, two lovers, Hermia and Lysander, hide in the woods when Hermia's father demands that she marry Demetrius. Hoping to win his favour, Helena tells Demetrius of their whereabouts, and the two go to the woods in search of the fugitives. The forest is also full of fairies who have come for the duke's wedding. After their king, Oberon, argues with his queen, Titania, he tells his servant Puck to drop magic juice into her eyes as she sleeps. The magic juice will make her love the first person she sees when she awakes. He also tells Puck to drop the juice into Demetrius' eyes, but Puck confuses Lysander with Demetrius and as a result Lysander falls in love with Helena. So does Demetrius, when Oberon tries to correct Puck's mistake.

In the same woods a group of artisans are rehearsing a play for the duke's wedding. Ever playful, Puck gives one of the “mechanicals,” Nick Bottom, an ass's head; when Titania awakens, she falls in love with Bottom. After some general confusion and comic misunderstanding, Oberon's magic restores Titania and the four lovers to their original states. The duke invites the two couples to join him and Hippolyta in a triple wedding. The wedding celebration features Bottom's troupe in a

comically inept performance of their play, *The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe*.³

Chapter 10

‘Plain living and high thinking’

Source: *Written in London, September, 1802* by William Wordsworth

O FRIEND! I know not which way I must look
For comfort, being, as I am, oppressed,
To think that now our life is only dressed
For show; mean handy-work of craftsman, cook,
Or groom! — We must run glittering like a brook
In the open sunshine, or we are unblest:
The wealthiest man among us is the best:
No grandeur now in nature or in book
Delights us. Rapine, avarice, expense,
This is idolatry; and these we adore:
Plain living and high thinking are no more:
The homely beauty of the good old cause
Is gone; our peace, our fearful innocence,
And pure religion breathing household laws.

William Wordsworth (1770-1850) is a major English Romantic poet and poet laureate of England (1843-50). His *Lyrical Ballads* (1798), written with Samuel Taylor Coleridge, helped launch the English Romantic movement.

William Wordsworth was the central figure in the English Romantic revolution in poetry. His contribution to it was threefold. First, he formulated in his poems and his essays a new attitude toward nature. This was more than a matter of introducing nature imagery into his verse; it amounted to a fresh view of the organic relation between man and the natural world, and it culminated in metaphors of a wedding between nature and the human mind, and beyond that, in the sweeping metaphor of nature as emblematic of the mind of God, a mind that "feeds upon infinity" and "broods over the dark abyss." Second, Wordsworth probed deeply into his own

³ From *Encyclopædia Britannica*. Ibid.

sensibility as he traced, in his finest poem, *The Prelude*, the "growth of a poet's mind." *The Prelude* was in fact the first long autobiographical poem. Writing it in a drawn-out process of self-exploration, Wordsworth worked his way toward a modern psychological understanding of his own nature, and thus more broadly of human nature. Third, Wordsworth placed poetry at the centre of human experience; in impassioned rhetoric he pronounced poetry to be nothing less than "the first and last of all knowledge--it is as immortal as the heart of man," and he then went on to create some of the greatest English poetry of his century. It is probably safe to say that by the late 20th century he stood in critical estimation where Coleridge and Arnold had originally placed him, next to John Milton--who stands, of course, next to William Shakespeare.⁴

Lake poet — any of the English poets William Wordsworth, Samuel Taylor Coleridge, and Robert Southey, who lived in the English Lake District of Cumberland and Westmorland (now Cumbria) at the beginning of the 19th century. They were first described derogatorily as the "Lake school" by Francis (afterward Lord) Jeffrey in *The Edinburgh Review* in August 1817, and the description "Lakers" was also used in a similar spirit by the poet Lord Byron. These names confusingly group Wordsworth and Coleridge together with Southey, who did not subscribe in his views or work to their theories of poetry.⁵

Chapter 16

**‘Had I but served my God with half the zeal
I served my King’**

Source: *Henry VIII* (Act III, Scene 2) by William Shakespeare

Cromwell: O my lord,
Must I, then, leave you? must I needs forego
So good, so noble and so true a master?
Bear witness, all that have not hearts of iron,
With what a sorrow Cromwell leaves his lord.

⁴ From *Encyclopædia Britannica*. Ibid.

⁵ From *Encyclopædia Britannica*. Ibid.

The king shall have my service: but my prayers
For ever and for ever shall be yours.
Cardinal Wolsey: Cromwell, I did not think to shed a tear
In all my miseries; but thou hast forced me,
Out of thy honest truth, to play the woman.
Let's dry our eyes: and thus far hear me, Cromwell;
And, when I am forgotten, as I shall be,
And sleep in dull cold marble, where no mention
Of me more must be heard of, say, I taught thee,
Say, Wolsey, that once trod the ways of glory,
And sounded all the depths and shoals of honour,
Found thee a way, out of his wreck, to rise in;
A sure and safe one, though thy master miss'd it.
Mark but my fall, and that that ruin'd me.
Cromwell, I charge thee, fling away ambition:
By that sin fell the angels; how can man, then,
The image of his Maker, hope to win by it?
Love thyself last: cherish those hearts that hate thee;
Corruption wins not more than honesty.
Still in thy right hand carry gentle peace,
To silence envious tongues. Be just, and fear not:
Let all the ends thou aim'st at be thy country's,
Thy God's, and truth's; then if thou fall'st,
O Cromwell,
Thou fall'st a blessed martyr! Serve the king;
And,--prithee, lead me in:
There take an inventory of all I have,
To the last penny; 'tis the king's: my robe,
And my integrity to heaven, is all
I dare now call mine own. O Cromwell, Cromwell!
**Had I but served my God with half the zeal
I served my king,** he would not in mine age
Have left me naked to mine enemies.
Cromwell: Good sir, have patience.
Cardinal Wolsey: So I have. Farewell
The hopes of court! my hopes in heaven do dwell.

Henry VIII is a chronicle play in five acts by William Shakespeare, produced in 1612–13 and published in the First Folio of 1623 from a transcript of a fair copy, made by the author, prepared for reading. The primary source of the play was Raphael Holinshed's *Chronicles*.

As the play opens, the duke of Buckingham, having denounced Cardinal Wolsey, lord chancellor to King Henry VIII, for corruption and treason, is himself arrested, along with his son-in-law, Lord Abergavenny. Despite the king's reservations and Queen Katharine's entreaties for justice and truth, Buckingham is convicted as a traitor based on the false testimony of a dismissed servant. As he is taken away for execution, Buckingham conveys a prophetic warning to beware of false friends.

Henry becomes enamoured of the beautiful Anne Bullen (Boleyn) and, concerned over his lack of a male heir, expresses doubts about the validity of his marriage to Katharine, his brother's widow. Separately, Anne, though expressing regard for the queen and reluctance to supplant her mistress, accepts the king's gifts of love. Wolsey tries to extend his power over the king by preventing this marriage, but the lord chancellor's machinations and long-time corruption are finally revealed to all. As he leaves the court, Wolsey encourages his servant Thomas Cromwell to offer his services to Henry, who soon promotes Cromwell to high office. Anne is married to Henry in secret and with great pomp is crowned queen. Although Katharine maintains her dignity throughout her divorce trial and subsequent exile from court, her goodness has no power in the face of political intrigues. She dies soon after hearing that Wolsey has died a penitent.

The new lord chancellor and other court officials attempt to reassert control over the king by accusing Thomas Cranmer, Henry's loyal archbishop of Canterbury, of heresy. The king is no longer so easily manipulated, however, and Cranmer reveals to the plotters a ring he holds as a mark of the king's favour. Henry further asks Cranmer to baptize his newborn daughter, and the play ends with a final celebration and Cranmer's prophesy of England's glory under the future Queen Elizabeth I.

Henry VIII, which is widely thought to be Shakespeare's last completed play, has had a long and interesting stage history, but from the mid-19th century a number of critics have doubted that Shakespeare was its sole author. Many scenes and splendid speeches were written in a style very similar to that of John Fletcher. *Henry VIII* differs in other ways from the histories Shakespeare wrote during the reign of Queen Elizabeth I. It is more episodic—more of a pageant and a series of loosely connected

crises united by the deaths of Buckingham, Wolsey, and Katharine—than a skillfully plotted drama.⁶

Chapter 19

**‘Age cannot wither her, nor custom stale
her infinite variety’**

Source: *Antony and Cleopatra* (Act II, Scene 2) by William Shakespeare

Enobarbus: Upon her landing, Antony sent to her,
Invited her to supper. She replied
It should be better he became her guest;
Which she entreated. Our courteous Antony,
Whom ne'er the word of 'No' woman heard speak,
Being barber'd ten times o'er, goes to the feast,
And for his ordinary pays his heart
For what his eyes eat only.

Agrippa: Royal wench!
She made great Caesar lay his sword to bed.
He ploughed her, and she cropp'd.

Enobarbus: I saw her once
Hop forty paces through the public street;
And, having lost her breath, she spoke, and panted,
That she did make defect perfection,
And, breathless, pow'r breathe forth.

Maecenas: Now Antony must leave her utterly.

Enobarbus: Never! He will not.

**Age cannot wither her, nor custom stale
Her infinite variety.** Other women cloy
The appetites they feed, but she makes hungry
Where most she satisfies; for vilest things
Become themselves in her, that the holy priests
Bless her when she is riggish.

⁶ From *Encyclopædia Britannica*. Ibid.

Antony and Cleopatra is a tragedy in five acts by William Shakespeare, produced about 1606–07 and published in the First Folio of 1623 from an authorial fair copy. It is considered one of Shakespeare's richest and most moving works. The principal source of the play is Sir Thomas North's *Parallel Lives* (1579), an English version of Plutarch's *Bioi parallēloi*.

The story concerns Mark Antony, Roman military leader and triumvir, who is desperately in love with Cleopatra, queen of Egypt and former mistress of Julius Caesar. Summoned to Rome upon the death of his wife, Fulvia, who had openly antagonized his fellow triumvir Octavius, Antony heals the residual political rift by marrying Octavius' sister, Octavia. Word of the event enrages Cleopatra. Renewed contention with Octavius, however, sends Antony back to his lover's arms. When the rivalry erupts into warfare, Cleopatra accompanies Antony to the Battle of Actium, where her presence proves controversial. She heads back to Egypt, and Antony follows, pursued by Octavius. Knowing the eventual outcome, Antony's friend and fellow soldier, Enobarbus, deserts him and joins Octavius. At Alexandria, Octavius eventually defeats Antony. Cleopatra sends a false report of her suicide, which prompts Antony to wound himself mortally. Carried by one of the queen's messengers to her hiding place, he dies in her arms. Rather than submit to Roman conquest, the grieving Cleopatra arranges to have a poisonous snake delivered to her in a basket of figs. Attended by her faithful servant Charmian, she kills herself.

The language of *Antony and Cleopatra* is sensuous, imaginative, and vigorous. Almost every character seems to talk of kingdoms and to envision heroic deeds: Dolabella, the Roman soldier, says that his “love makes religion to obey” Cleopatra in her last imprisonment; Antony's servant is called Eros and kills himself before his “great chief”; Antony's soldiers have seen his eyes glow “like plated Mars”; his enemies say that, even in defeat, he “continues still a Jove.” Octavius knows, as he closes in for the kill, that great issues are at stake. Yet, while the issues are thus enlarged (or inflated), the protagonists reveal themselves only in defeat. Antony's soliloquies are addressed to the sun or fortune, false hearts or his queen, rather than to himself in an attempt to hammer out his thoughts or to explore his own response. The last scene, however, focuses intensely on a single character, when Cleopatra, prepared for death in robe and crown, believing in immortality, and hearing the dead Antony mock “the luck of Caesar,” seems indeed to be transfigured:

. . . *Husband, I come!*

Now to that name my courage prove my title!

*I am fire and air; my other elements
I give to baser life. . . .*⁷

Chapter 24

1) 'In such a night as this, when the sweet wind did gently kiss the trees...'

Source: *The Merchant of Venice* (Act V, Scene 1) by William Shakespeare

Belmont. Avenue to Portia's house

Enter Lorenzo and Jessica

Lorenzo: The moon shines bright: **in such a night as this,
When the sweet wind did gently kiss the trees**

And they did make no noise, in such a night
Troilus methinks mounted the Troyan walls
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

Jessica: In such a night
Did Thisbe fearfully o'ertrip the dew
And saw the lion's shadow ere himself
And ran dismay'd away.

Lorenzo: In such a night
Stood Dido with a willow in her hand
Upon the wild sea banks and waft her love
To come again to Carthage.

Jessica: In such a night
Medea gather'd the enchanted herbs
That did renew old AEson.

Lorenzo: In such a night
Did Jessica steal from the wealthy Jew
And with an unthrift love did run from Venice
As far as Belmont.

Jessica: In such a night
Did young Lorenzo swear he loved her well,

⁷ From *Encyclopædia Britannica*. Ibid.

Stealing her soul with many vows of faith
And ne'er a true one.

Lorenzo: In such a night
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.

Jessica: I would out-night you, did no body come;
But, hark, I hear the footing of a man.

The Merchant of Venice is a comedy in five acts by William Shakespeare, performed about 1596–97, printed in a quarto edition from “foul papers” in 1600. Much less lighthearted than Shakespeare's other comedies, the work is a serious study of love and marriage and of the abuse of wealth.

Bassanio, a noble but penniless Venetian, asks his wealthy merchant friend Antonio for a loan so as to impress and woo the heiress Portia. Antonio, whose money is invested in foreign ventures, borrows the sum from Shylock, a Jewish moneylender, on the condition that if the loan cannot be repaid in time Antonio will forfeit a pound of flesh. Meanwhile, Bassanio has met the terms of Portia's father's will by selecting from three caskets that which contains her portrait, and he and Portia marry. News arrives that Antonio's ships have been destroyed. Unable to collect on his loan, Shylock attempts to use justice to enforce a terrible, murderous revenge on Antonio—he wants the pound of flesh Antonio scornfully assured him. His plan is foiled by Portia, disguised as a lawyer, who turns the tables on Shylock by a legal quibble: he must take flesh only, and if any blood is spilled Shylock must die. Thus, the contract is canceled, and Shylock is ordered to give half of his estate to Antonio, who agrees not to take the money if Shylock converts to Christianity and restores his disinherited daughter Jessica, who has married a Christian, to his will. Shylock has little choice but to agree. The play ends with the news that, in fact, some of Antonio's ships have arrived safely.

Among the play's several notable secondary characters is Lancelot Gobbo, who when the play begins is in the service of Shylock. He decides to serve Bassanio instead. *The Merchant of Venice* introduced two expressions to the English language: “a pound of flesh,” to signify an extortionate payment or bargain, and “shylock,” to indicate an extortionate creditor. The character of Shylock has been the subject of modern scholarly debate over whether the playwright displayed anti-Semitism or religious tolerance in his characterization, for, despite his stereotypical usurious nature, Shylock is depicted as understandably full of hate, having been both verbally

and physically abused by Christians, and he is given one of Shakespeare's most eloquent speeches (“Hath not a Jew eyes? . . .”).⁸

2) ‘What leaf-fring’d legend haunts about thy shape...’

Source: *Ode on a Grecian Urn* (1819) by John Keats

I

Thou still unravish’d bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fring’d legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loath?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy?

II

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear’d,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare:
Bold Lover, never, never canst thou kiss,
Though winning near the goal — yet do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!

III

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!

⁸ From *Encyclopædia Britannica*. Ibid.

For ever warm and still to be enjoy'd
For ever panting, and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloy'd,
A burning forehead, and a parching tongue!

IV

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea-shore,
Or mountain-built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e'er return.

V

O Attic shape! Fair attitude! with brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity; Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
"Beauty is truth, truth beauty, — that is all
Ye know on earth, and all ye need to know."

John Keats (1795-1821) — an English Romantic lyric poet who devoted his short life to the perfection of a poetry marked by vivid imagery, great sensuous appeal, and an attempt to express a philosophy through classical legend.

The odes are Keats's most distinctive poetic achievement. They are essentially lyrical meditations on some object or quality that prompts the poet to confront the conflicting impulses of his inner being and to reflect upon his own longings and their relations to the wider world around him. All the odes were composed between March and June 1819 except "To Autumn," which is from September. The internal debates in the odes centre on the dichotomy of eternal, transcendent ideals and the transience

and change of the physical world. This subject was forced upon Keats by the painful death of his brother and his own failing health, and the odes highlight his struggle for self-awareness and certainty through the liberating powers of his imagination. In the "Ode to a Nightingale" a visionary happiness in communing with the nightingale and its song is contrasted with the dead weight of human grief and sickness, and the transience of youth and beauty—strongly brought home to Keats in recent months by his brother's death. The song of the nightingale is seen as a symbol of art that outlasts the individual's mortal life. This theme is taken up more distinctly in the "Ode on a Grecian Urn." The figures of the lovers depicted on the Greek urn become for him the symbol of an enduring but unconsummated passion that subtly belies the poem's celebrated conclusion, "Beauty is truth, truth beauty,--that is all ye know on earth, and all ye need to know."

The "Ode on Melancholy" recognizes that sadness is the inevitable concomitant of human passion and happiness; the transience of joy and desire is an inevitable aspect of the natural process. But the rich, slow movement of this and the other odes suggests an enjoyment of such intensity and depth that it makes the moment eternal. The "Ode to Autumn" is essentially the record of such an experience. Autumn is seen not as a time of decay but as a season of complete ripeness and fulfillment, a pause in time when everything has reached fruition, and the question of transience is hardly raised. These poems, with their rich and exquisitely sensuous detail and their meditative depth, are among the greatest achievements of Romantic poetry. With them should be mentioned the ballad "La Belle Dame sans merci," of about the same time, which reveals the obverse and destructive side of the idyllic love seen in "The Eve of St. Agnes." It is impossible to say how much has been lost by Keats's early death. His reputation grew steadily throughout the 19th century, though as late as the 1840s the Pre-Raphaelite painter William Holman could refer to him as "this little-known poet." His influence is found everywhere in the decorative Romantic verse of the Victorian Age, from the early work of Alfred Tennyson onward. His general emotional temper and the minute delicacy of his natural observation were greatly admired by the Pre-Raphaelites, who both echoed his poetry in their own and illustrated it in their paintings. Keats's 19th-century followers on the whole valued the more superficial aspects of his work; and it has been largely left for the 20th century to realize the full range of his technical and intellectual achievement.⁹

⁹ From *Encyclopædia Britannica*. Ibid.

Chapter 27

**‘And let me wring your heart; for so I shall
If be made of penetrable stuff’**

Source: Hamlet (Act III, Scene 4) by William Shakespeare

Hamlet [draws]: How now? a rat? Dead for a ducat, dead!
[Makes a pass through the arras and] kills Polonius.

Polonius [behind]: O, I am slain!

Queen: O me, what hast thou done?

Hamlet: Nay, I know not. Is it the King?

Queen: O, what a rash and bloody deed is this!

Hamlet: A bloody deed- almost as bad, good mother,
As kill a king, and marry with his brother.

Queen. As kill a king?

Hamlet: Ay, lady, it was my word.

[Lifts up the arras and sees Polonius.]

Thou wretched, rash, intruding fool, farewell!

I took thee for thy better. Take thy fortune.

Thou find'st to be too busy is some danger.

Leave wringing of your hands. Peace! sit you down

And let me wring your heart; for so I shall

If it be made of penetrable stuff;

If damned custom have not braz'd it so

That it is proof and bulwark against sense.¹⁰

Chapter 29

**‘All the world’s a stage,
And all the men and women merely players’**

Source: As You Like It (Act II, Scene 7) by William Shakespeare

Jacques: ...**All the world’s a stage,**

¹⁰ On *Hamlet* see pp.

And all the men and women merely players:

They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
And then the whining school-boy, with his satchel,
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe, and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

As You Like It is a five-act comedy by William Shakespeare, written and performed about 1599–1600 and first published in the First Folio of 1623. Shakespeare based the play on *Rosalynde* (1590), a prose romance by Thomas Lodge.

The play has two principal settings: the court that Frederick has usurped from his brother, the rightful duke (known as Duke Senior), and the Forest of Arden, where the Duke and his followers (including the disgruntled Lord Jaques) are living. Rosalind, the Duke's daughter, who is still at court, falls in love with Orlando. The latter's hateful brother, Oliver, causes him to flee to Arden also. Frederick, upon learning that Orlando's father was the Duke's friend, banishes Rosalind. She flees to

Arden accompanied by her cousin Celia and the jester Touchstone. Rosalind assumes the guise of a young man (Ganymede) and pursues Orlando, promising him a cure for lovesickness by means of a feigned courtship. Oliver appears at the forest court intending to kill Orlando, but the latter saves his brother from a lioness and elicits his remorse. Oliver then falls in love with Celia. Revelation of the girls' true identities precipitates a mass wedding ceremony. Word arrives that Frederick has repented, and the Duke's exile ends. A group of rustics—William, Audrey, Silvius, and Phoebe—and the courtier Le Beau further round out the cast of characters, and an abundance of song complements the play's amorous theme and idyllic setting. The play is considered to be one of Shakespeare's “great” or “middle” comedies.

Like *The Two Gentlemen of Verona*, *Love's Labour's Lost*, and *A Midsummer Night's Dream*, it contains a journey to a natural environment, where the constraints of everyday life are released and the characters are free to remake themselves.¹¹

¹¹ From *Encyclopædia Britannica*. Ibid.

PART III

*Reference Information*¹²

Chapter 1

Chippendale — various styles of furniture fashionable in the third quarter of the 18th century and named after the English cabinetmaker Thomas Chippendale. The first style of furniture in England named after a cabinetmaker rather than a monarch, it became the most famous name in the history of English furniture at a time when such craftsmanship was at its zenith.

Chippendale designs fall into three main styles: Gothic, Rococo (called modern in the pattern book), and Chinese. Chippendale showed unparalleled skill and taste in blending these disparate stylistic elements into harmonious and unified designs that are unsurpassed in their elegance and vitality. The term Chippendale specifically refers to English furniture of the 1750s and '60s made in a modified Rococo style.

Sarah Siddons — née KEMBLE (1755-1831), one of the greatest of English tragic actresses.

She played many of the great roles of tragedy, eschewing comedy. Lady Macbeth, Isabella, Belvidera in *Venice Preserv'd*, Jane Shore, Katharine in *Henry VIII*, Constance in *King John*, Zara in *The Mourning Bride*, and Volumnia in *Coriolanus* were her great parts; but it was as Lady Macbeth that she excelled. Her success was due to her complete concentration upon the character whom she played: she identified herself with a role and seemed possessed by it, oblivious of all else around her. Portraits of her were painted by Thomas Gainsborough, Sir Thomas Lawrence, and Sir Joshua Reynolds; Reynolds entitled his painting "Mrs. Siddons as the Tragic Muse." William Hazlitt wrote of her that "passion emanated from her breast as from a shrine. She was tragedy personified."

Jean-Marc Nattier (1685-1766) — French Rococo painter noted for his portraits of the ladies of King Louis XV's court in classical mythological attire.

Benoît-Constant Coquelin (1841-1909) — French actor of unusual range and versatility.

¹² From Encyclopaedia Britannica. Ibid.

Chapter 2

Eton College — in Eton, Berkshire, largest public school (independent secondary school) in England and one of the highest in prestige. It was founded by Henry VI in 1440-41 for 70 highly qualified boys who received scholarships from a fund endowed by the king. Simultaneously, Henry founded King's College, Cambridge, to which scholars from Eton were to proceed. The connection is continued by the reservation of 24 scholarships there for Etonians.

Today, as throughout the school's history, Eton names 70 King's Scholars, or Collegers, each year based on the results of a competitive examination open to boys between 12 and 14 years of age. In recent years King's Scholars have been required to pay fees. The King's Scholars are boarded in special quarters in the college.

The other students, called Oppidans, now number more than 1,000 and are housed in boarding houses under the care of house masters. The Oppidans generally come from England's wealthiest and most prestigious families, many of them aristocratic. Boys enter Eton at about age 13 and continue there until they are ready to enter university.

Beatrice — a character in Shakespeare's comedy *Much Ado About Nothing*.

Rosalind — a character in Shakespeare's comedy *As You Like It*.

Romeo — a character in Shakespeare's tragedy *Romeo and Juliet*.

Peter Paul Rubens (1577-1640) — Flemish painter who was the greatest exponent of Baroque painting's dynamism, vitality, and sensuous exuberance. His work is a fusion of the traditions of Flemish realism with the classical tendencies of the Italian Renaissance. Though his masterpieces include portraits and landscapes, Rubens is perhaps best known for his religious and mythological compositions.

Charles (John) Kean (1811-1868) — English actor-manager best known for his revivals of Shakespearean plays.

Mercutio — a character in Shakespeare's tragedy *Romeo and Juliet*.

Comédie-Française — national theatre of France and the world's longest established national theatre. Throughout its long history, the Comédie-Française has exercised a lasting influence on the development of French theatre, arts, and letters. It has given the world some of the theatre's most illustrious actors: Adrienne Lecouvreur, Mlle Clairon, Henri-Louis Lekain, François-Joseph Talma, Mlle Rachel, Sarah Bernhardt, and Jean-Louis Barrault. Although it remains a theatre primarily rooted in past traditions, the Comédie-Française, after the appointment of Pierre Dux as its head in 1970, also began to introduce the work of new playwrights, directors, and stage designers.

Sarah Bernhardt — original name HENRIETTE-ROSINE BERNARD, byname THE DIVINE SARAH, French LA DIVINE SARAH (1844- 1923), celebrated French actress who performed throughout Europe and in America and became one of the best-known figures in the history of the stage. She was made a member of the Legion of Honour in 1914.

Pierre Corneille (1606-1684) — French poet and dramatist, considered the creator of French classical tragedy. His chief works include *Le Cid* (1637), *Horace* (1640), *Cinna* (1641), and *Polyeucte* (1643).

Jean(-Baptiste)Racine (1639-1699) — French dramatic poet and master of French classical tragedy. His fame rests on his noble tragedies, *Britannicus* (1669), *Bérénice* (1670), *Bajazet* (1672), and *Phèdre* (1677).

Phaedra (*Phèdre*) — in Greek mythology the wife of Theseus, who falsely accused her stepson Hippolytus of raping her because he spurned her amorous advances.

Alexandrine — verse form that is the leading measure in French poetry. It consists of a line of 12 syllables with major stresses on the 6th syllable (which precedes the medial caesura [pause]) and on the last syllable, and one secondary accent in each half line...The name alexandrine is probably derived from the early use of the verse in the French Roman d'Alexandre, a collection of romances that was compiled in the 12th century about the adventures of Alexander the Great. Revived in the 16th century by the poets of the Pléiade, especially Pierre de Ronsard, the alexandrine became, in the following century, the preeminent French verse form for dramatic and narrative poetry and reached its highest development in the classical tragedies of Pierre Corneille and Jean Racine. In the late 19th century, a loosening of structure occurred, notable in the work of Paul Verlaine; poets frequently wrote a modified alexandrine, a three-part line known as vers romantique, or trimètre.

Eleonora Duse (1858-1924) — Italian actress who found her great interpretive roles in the heroines of the Italian playwright Gabriele D'Annunzio and of the Norwegian playwright Henrik Ibsen...The most fluent and expressive actress of her day, Eleonora Duse created afresh every role she played and was different in each of them. Her gift was in marked contrast to the talented contemporary star of the French theatre, Sarah Bernhardt, a great technician who always strove to project her own personality from the stage, whatever character she might be playing.

Chapter 3

Henrik (Johan)Ibsen (1828-1906) — major Norwegian playwright of the late 19th century who introduced to the European stage a new order of moral analysis that was

placed against a severely realistic middle-class background and developed with economy of action, penetrating dialogue, and rigorous thought.

Magda (*Heimat* performed in 1893; English translation *Magda*) — a play by Hermann Sudermann (1857-1928), one of the leading writers of the German naturalist movement.

The Doll's House (1879) — one of Ibsen's plays.

Man and Superman (1903) — one of Shaw's plays.

Candida (performed 1897) — one of Shaw's plays.

Hedda Gabler (1890) — one of Ibsen's plays.

Ghosts — one of Ibsen's plays.

George Bernard Shaw (1856-1950) — Irish comic dramatist, literary critic, and Socialist propagandist, winner of the Nobel Prize for Literature in 1925. The most significant British playwright since the 17th century, George Bernard Shaw was more than merely the best comic dramatist of his time, for some of his greatest works for the stage — *Caesar and Cleopatra*, the "Don Juan in Hell" episode of *Man and Superman*, *Major Barbara*, *Heartbreak House*, and *Saint Joan* — have a high seriousness and prose beauty unmatched by his stage contemporaries. His development of a drama of moral passion and of intellectual conflict and debate, his revivifying the comedy of manners, his ventures into symbolic farce and into a theatre of disbelief helped shape the theatre of his time and after. A

visionary and mystic whose philosophy of moral passion permeates his plays, Shaw was also the most trenchant pamphleteer since Swift; the most readable music critic in English; the best theatre critic of his generation; a prodigious lecturer and essayist on politics, economics, and sociological subjects; and one of the most prolific letter writers in literature. By bringing a bold critical intelligence to his many other areas of interest, he helped mold the political, economic, and sociological thought of three generations.

Chapter 8

Measure for Measure — one of Shakespeare's 'dark' comedies alongside with *Troilus and Cressida* and *All's Well That Ends Well*.

Molière (1622-1673). Although the sacred and secular authorities of 17th-century France often combined against him, the comic genius of Jean-Baptiste Poquelin, known as Molière, emerged finally to win him eventual acclaim as the greatest of all French writers. Comedy had a long history before Molière, who employed most of its traditional forms, but he succeeded in inventing a new style that was based on a

double vision of normal and abnormal seen in relation to each other — the comedy of the true opposed to the specious, the intelligent seen alongside the pedantic. An actor himself, Molière seems to have been incapable of visualizing any situation without animating and dramatizing it, often beyond the limits of probability; though living in an age of reason, his own good sense led him not to proselytize but rather to animate the absurd, as in such masterpieces as *Tartuffe*, *L'École des femmes*, *Le Misanthrope*, and many others. It is testimony to the freshness of his vision that the greatest comic artists working centuries later in other media, such as Charlie Chaplin, are still compared to Molière.

George Dandin (1667) — one of Molière's plays.

Chapter 10

Cockney — a native of London, esp. of the working class born in the East End, speaking a characteristic dialect of English.

Chapter 11

(Alice) Ellen Terry (1847-1928) — English actress who became one of the most popular stage performers in both Great Britain and North America. For 24 years (1878-1902) she worked as the leading lady of Sir Henry Irving in one of the most famous partnerships in the theatre. In the 1890s she began her famous "paper courtship" with George Bernard Shaw, one of the most brilliant correspondences in the history of English letter writing.

Marcel Proust (1871-1922) — French novelist, author of *A la recherche du temps perdu* (1913-27; *Remembrance of Things Past*), a seven-volume novel based on Proust's life told psychologically and allegorically.

Paul Cézanne (1839-1906) — French painter, one of the greatest of the Postimpressionists, whose works and ideas were influential in the aesthetic development of many 20th-century artists and art movements, especially Cubism. Cézanne's art, misunderstood and discredited by the public during most of his life, grew out of Impressionism and eventually challenged all the conventional values of painting in the 19th century through its insistence on personal expression and on the integrity of the painting itself. He has been called the father of modern painting.

Millamant — a character in William Congreve's comedy *The Way of the World* (1700). William Congreve (1670-1729), English Neoclassical dramatist who shaped

the English comedy of manners through his brilliant comic dialogue, his satirical portrayal of fashionable society, and his ironic scrutiny of the affectations of his age. His major plays were *The Old Bachelour* (1693), *The Double-Dealer* (1693), *Love for Love* (1695), and *The Way of the World* (1700).

The world well lost — John Dryden's (1631-1700) 1677 tragedy *All For Love or The World Well Lost* that was based on William Shakespeare's *Antony and Cleopatra*.

George Farquhar (1678-1707) — Irish playwright of real comic power, writing for the English stage at the beginning of the 18th century. He stood out from his contemporaries for originality of dialogue and a stage sense that doubtless stemmed from experience as an actor.

Oliver Goldsmith (1730-1774) — English essayist, poet, novelist, dramatist, and eccentric, made famous by such works as the series of essays *The Citizen of the World, or, Letters from a Chinese Philosopher* (1762), the poem *The Deserted Village* (1770), the novel *The Vicar of Wakefield* (1766), and the play *She Stoops to Conquer* (1773).

Chapter 12

Marquise de Pompadour — title of Jeanne Antoinette Poisson (1721-64), mistress of Louis XV of France (1745-64), whom she greatly influenced.

Alfred de Musset (1810-1857) — distinguished French Romantic poet and playwright.

Mlle Clairon — byname of CLAIRE-JOSÈPHE-HIPPOLYTE LÉRIS DE LA TUDE (1723-1803), leading actress of the Comédie-Française who created many parts in the plays of Voltaire, Jean-François Marmontel, Bernard-Joseph Saurin, and others.

Titian (1490-1576) — Italian painter of the Venetian school, noted for his religious and mythological works, such as *Bacchus and Ariadne*, the nude Venus (*Venus and Adonis*) and the Danae (*Danae with Nursemaid*), and his portraits.

Chapter 13

Paul(-Marie)Verlaine (1844-1896) — French lyric poet first associated with the Parnassians and later known as a leader of the Symbolists. With Stéphane Mallarmé and Charles Baudelaire he formed the so-called Decadents.

Dame de Récamier — née BERNARD, byname MADAME DE RÉCAMIER (1777-1849) — French hostess of great charm and wit whose

salon attracted most of the important political and literary figures of early 19th-century Paris.

Chapter 15

La Bohème (1896) — Giacomo Puccini's opera. Giacomo Puccini (Antonio Domenico Michele Secondo Maria) (1858-1924) — Italian composer, one of the greatest exponents of operatic realism, who virtually brought the history of Italian opera to an end. His mature operas include, *La Bohème* (1896), *Tosca* (1900), *Madama Butterfly* (1904), and *Turandot*, left incomplete.

Chapter 16

Sigmund Freud (1856-1939) — Austrian psychiatrist; originator of psychoanalysis, based on free association of ideas and analysis of dreams. He stressed the importance of infantile sexuality in later development, evolving the concept of the Oedipus complex. His works include *The Interpretation of Dreams* (1900) and *The Ego and the Id* (1923).

Chapter 23

Empire style — major phase of Neoclassical art that flourished in France during the time of the First Empire (1804-14). The Empire style was encouraged by Napoleon's desire for a style inspired by the grandeur of imperial Rome... The French architects Charles Percier and Pierre Fontaine, who designed furnishings for the state rooms of Napoleon, contributed in great measure to the creation of the Empire style of interior decoration and furniture design. Their ideas were incorporated and propagated in their *Recueil de décorations intérieures* (1801 and 1812; "Collection of Interior Decoration"). The strong archaeological bias of the Empire style led to direct copying of classical types of furniture and accessories; to this was added a new repertory of Egyptian ornament, stimulated by Napoleon's campaigns in Egypt. Mahogany-veneered furniture with ormolu mounts assumed the shapes of Roman, Greek, and Egyptian chairs and tables with winged-lion supports and pilasters headed with sphinxes, busts, or palm leaves. Where no classical prototypes existed, contemporary designs were enlivened with ancient ornamental motifs, often with symbolic implications in reference to Napoleon's reign — e.g., winged victory and the laurel

wreath used as decorative symbols of triumph; bees, sheaves of grain, and cornucopias for prosperity; and fasces and sphinxes for conquest.

Chapter 24

Sandro Botticelli — original name ALESSANDRO DI MARIANO FILIPEPI (1445-1510), Florentine early Renaissance painter whose "Birth of Venus" (c. 1485) and "Primavera" (1477-78) are often said to epitomize for modern viewers the spirit of the Renaissance. His ecclesiastical commissions included work for all the major churches of Florence and for the Sistine Chapel in Rome. His name is derived from his elder brother Giovanni, a pawnbroker, who was called Il Botticello ("The Little Barrel").

George Romney (1734-1802) — fashionable portrait painter of late 18th-century English society. In his portraits Romney avoided any suggestion of the character or sensibilities of the sitter. His great success with his society patrons depended largely on just this ability for dispassionate flattery. Line rather than colour dominates; the flowing rhythms and easy poses of Roman classical sculpture underlie the smooth patterns of his compositions.

Jean-Auguste-Dominique Ingres (1780-1867) — leader of the French tradition of Neoclassical painting after the death of Jacques-Louis David. Ingres's cool, crystalline, carefully balanced works were the antithesis of the contemporary Romantic school. Particularly notable are his portraits (e.g., "Mme d'Haussonville," 1845). His obsession with line and contour (as in "The Grand Odalisque," 1819), however, reveals a sensuality unique to Neoclassicism.

For the second third of the 19th century, Ingres was a champion of line and of firm contour, of subtly graded, clear colour, and of carefully balanced composition. He viewed with contempt the dramatic chiaroscuro, the turbulent movement, and the tense emotional context of his chief enemy, the Romantic painter Delacroix. Time has dimmed the acrimony of the quarrels of his epoch and made clearer the quality of his genuine, if still curiously troubling, genius. His position as one of the great masters in the Western tradition is now secure, and his considerable influence upon Pierre-Auguste Renoir and Pablo Picasso is acknowledged.

Lady Emma Hamilton — original name AMY LYON (1761-1815), mistress of the British naval hero Admiral Horatio (afterward Viscount) Nelson. A beautiful woman whose portrait was frequently painted by George Romney, Lady Emma Hamilton was already a great favourite in Neapolitan society and was the diplomatic intermediary between her husband and her close friend Queen Maria Carolina of

Naples. It was said that Lady Hamilton facilitated Nelson's victory over the French in the Battle of the Nile (Aug. 1, 1798) by securing Neapolitan permission for his fleet to obtain stores and water in Sicily.

Chapter 25

(James) Ramsay MacDonald (1866-1937) — first Labour Party prime minister of Great Britain, in the Labour governments of 1924 and 1929-31 and in the national coalition government of 1931-35.

Chapter 27

Borgia FAMILY — Spanish BORJA, descendants of a noble line, originally from Valencia, Spain, that established roots in Italy and became prominent in ecclesiastical and political affairs in the 1400s and 1500s. The house of the Borgias produced two popes and many other political and church leaders. Some members of the family became known for their treachery.

Chapter 28

Balaam — a non-Israelite prophet described in the Old Testament (Num. 22-24) as a diviner who is importuned by Balak, the king of Moab, to place a malediction on the people of Israel, who are camped ominously on the plains of Moab. Balaam states that he will utter only what his god Yahweh inspires, but he is willing to accompany the Moabite messengers to Balak. He is met en route by an angel of Yahweh, who is recognized only by Balaam's ass, which refuses to continue. Then Balaam's eyes are opened, and the angel permits him to go to Balak but commands him not to curse but to bless Israel. Despite pressure from Balak, Balaam remains faithful to Yahweh and blesses the people of Israel. In later literature (specifically, the Second Letter of Peter 2:15), however, Balaam is held up as an example of one who apostasized for the sake of material gain.

Chapter 29

Hippolytus — minor divinity in Greek religion. At Athens he was associated with Aphrodite, the goddess of love; at Troezen, girls just before marrying dedicated to

him a lock of their hair. To the Greeks his name suggested that he was destroyed by horses.

In Euripides' tragedy *Hippolytus*, he was son of Theseus, king of Athens, and the Amazon Hippolyte. Theseus' queen, Phaedra, fell in love with Hippolytus. When Phaedra's passion was revealed to him, he reacted with such revulsion that she killed herself, leaving a note accusing Hippolytus of having attacked her. Theseus, refusing to believe Hippolytus' protestations of innocence, banished him and called down upon him one of the three curses the sea god Poseidon had given to him. Poseidon sent a sea monster that frightened Hippolytus' horses until he could no longer control them. They smashed the chariot and dragged their master to death. Other plays treat the same story; the theme is that of the biblical story of Joseph and Potiphar's wife and of the story, in the Iliad, of Bellerophon and Sthenoboea (Anteia).

Victorien Sardou (1831-1908) — playwright who, with Émile Augier and Alexandre Dumas fils, dominated the French stage in the late 19th century and is still remembered as a craftsman of bourgeois drama of a type belittled by George Bernard Shaw as "Sardoodledom." His work *Les Pattes de mouche* (1860; *A Scrap of Paper*) is a model of the well-made play. He relied heavily on theatrical devices to create an illusion of life, and this largely accounts for his rapid decline in popularity. *Madame Sans-Gêne*, his last success, is still performed. His initial successes he owed to the actress Virginie Déjazet, and several of his 70 works were written for her; others were written for Sarah Bernhardt. In 1877 he was elected to the Académie Française.

Gabriele D'Annunzio (1863-1938) — Italian poet, novelist, dramatist, short-story writer, journalist, military hero, and political leader, the leading writer of Italy in the late 19th and early 20th centuries. In 1894 D'Annunzio had begun a long liaison with the actress Eleonora Duse and had turned to writing plays for her, notably the tragedies *La gioconda* (performed 1899) and *Francesca da Rimini* (performed 1901). He eventually broke off the relationship and exposed their intimacy in the erotic novel *Il fuoco* (1900; *The Flame of Life*). D'Annunzio's greatest play was *La figlia di Iorio* (performed 1904; *The Daughter of Iorio*), a powerful poetic drama of the fears and superstitions of Abruzzi peasants.

The Queen of Scots hath a bonnie bairn and I am but a barren stock — a phrase believed to be said by Elizabeth I, queen of England (reigned 1558-1603) about Mary Stuart, Queen of Scots (reigned 1542-67).

Deucalion — in Greek legend, the son of Prometheus (the creator of mankind), king of Phthia in Thessaly, and husband of Pyrrha; he was also the father of Hellen, the mythical ancestor of the Hellenic race. When Zeus, the king of the gods, resolved to destroy all humanity by a flood, Deucalion constructed an ark in which, according to

one version, he and his wife rode out the flood and landed on Mount Parnassus. Offering sacrifice and inquiring how to renew the human race, they were ordered to cast behind them the bones of their mother. The couple correctly interpreted this to mean they should throw behind them the stones of the hillside ("mother earth"), and did so. Those stones thrown by Deucalion became men, while those thrown by Pyrrha became women.

Plato (?427-?347 B.C.) — Greek philosopher: with his teacher Socrates and his pupil Aristotle, he is regarded as the initiator of western philosophy. His influential theory of ideas, which makes a distinction between objects of sense perception and the universal ideas or forms of which they are an expression, is formulated in such dialogues as *Phaedo*, *Symposium*, and *The Republic*. Other works include *The Apology* and *Laws*.

The Platonic theory of knowledge is thus divided into two parts: a quest first to discover whether there are any unchanging objects and to identify and describe them and second to illustrate how they could be known by the use of reason, that is, via the dialectical method. Plato used various literary devices for illustrating his theory; the most famous of these is the allegory of the cave in Book VII of *The Republic*. The allegory depicts ordinary people as living locked in a cave, which represents the world of sense-experience; in the cave people see only unreal objects, shadows, or images. But through a painful process, which involves the rejection and overcoming of the familiar sensible world, they begin an ascent out of the cave into reality; this process is the analogue of the application of the dialectical method, which allows one to apprehend unchanging objects and thus acquire knowledge. In the allegory, this upward process, which not everyone is competent to engage in, culminates in the direct vision of the sun, which represents the source of knowledge.

PART IV

Revision (Tests)

Find idioms and phrasal verbs from Active Vocabulary the following definitions refer to.

Chapters 1-5

1. looking or behaving in a way that is more interesting or exciting than other people, and so is likely to attract attention (ch.1)
2. to do or say something to make somebody stop worrying about something (ch.1)
3. to fail to help or support somebody as they had hoped or expected (ch.2)
4. to work very hard to achieve something (ch. 2)
5. the night when a play or show is publicly performed for the first time (ch.2)
6. to start discussing the most important issue (ch.2)
7. to deal successfully with a particular situation so that you achieve some advantage or something that you want (ch.3)
8. a difficult problem or responsibility that it seems impossible to solve or get rid of (ch.3)
9. to know or learn how to do something, especially a job (ch.3)
10. with nothing in particular to do (ch.4)
11. to spend some time thinking about the situation you are in before you decide what to do next (ch.4)
12. to become good friends very quickly and have a lot to talk to each other about (ch.4)
13. to feel relaxed and confident with somebody (ch.5)
14. not good enough (ch.5)
15. to do something so that you no longer feel a very strong emotion or have a strong desire (ch.5)
16. to do an unfair or unpleasant thing in order to harm someone or get an advantage for yourself (ch.5)

Chapters 6-10

1. to waste time waiting for someone or something (ch.6)

2. to punish or to have punished someone by causing them as much trouble or harm as they have caused you (ch.6)
3. to try to hide the fact that you are feeling upset or disappointed (ch.6)
4. to use your influence in order to get something you want or to help someone, especially when this is unfair (ch.7)
5. to manage with something that is not really good enough (ch.7)
6. to easily persuade someone to do what you want (ch.8)
7. to let someone else have your job or position (ch.8)
8. to accept the bad things that happen as well as the good things (ch.9)
9. to make changes to something in order to have greater variety (ch.9)
10. to attempt to do or get something (ch.9)
11. to believe something is true without first making sure that it is (ch.9)
12. a weak point where someone can be attacked (ch.9)
13. to do something even though it involves effort or difficulty (ch.9)
14. to waste time feeling upset about something bad that has happened and cannot be changed (ch.10)
15. to continue to write or speak to someone although you do not see them often (ch.10)

Chapters 11-14

1. to be secretly happy, especially because someone you do not want to succeed has failed or made a mistake (ch.11)
2. a situation where you have the benefit of two very different types of advantage at the same time (ch.11)
3. to make it clear that a person is less important than he or she thinks to be (ch.11)
4. to be shocked or surprised, especially by something someone says or does to you (ch.11)
5. used for saying that you intend to finish doing something that you have started, or do it thoroughly (ch.12)
6. used for saying what you will do if the worst thing that could happen does happen (ch.12)
7. to do more than you have been given permission to do in a way that offends someone (ch.12)
8. to frighten or shock somebody (ch.13)
9. to watch someone secretly so that you know everything they do (ch.14)

- 10.to cause a lot of problems for someone or spoil their plans (ch.14)
- 11.to finish the final details in something such as a plan or contract (ch.14)
- 12.the last of a series of events that causes an angry or violent reaction (ch.14)
- 13.with all the things that you own (ch.14)
- 14.to try hard to think of something (ch.14)
- 15.to realize immediately that people like each other and understand each other (ch.14)

Chapters 15-19

1. used for saying that you cannot understand something at all (ch.15)
2. to talk to someone honestly and directly about a problem that is causing disagreement, or about something they have done that is making you angry (ch.15)
3. to decide that you have finished doing something (ch.15)
4. to complain a lot about something in an annoying and unnecessary way; to make a great fuss about something (ch.15)
5. to have a friendly relationship with someone (ch.16)
6. not to know anything about a something or somebody (ch.16)
7. to make yourself/somebody feel very tired (ch.16)
8. to make a situation clear; to make sure that you or somebody else understands the situation (ch.16)
9. to make known something that somebody wants to keep secret (ch.16)
- 10.to have a secret plan that you can surprise people with (ch.17)
- 11.to do something because you want to harm someone else but really harm yourself more (ch.17)
- 12.to do everything a person asks you to do (ch.18)
- 13.to give a person or animal a lot of attention to show that you love them (ch.18)
- 14.to accuse somebody of doing something wrong (ch.18)
- 15.to accept someone or something unpleasant in a patient way (ch.19)

Chapters 20-25

1. very quickly (ch.20)
2. to refuse to accept an offer or request (ch.20)
3. not affected by emotions such as sadness or sympathy (ch.21)

4. to put a lot of your time and energy into something that is interesting because it needs a lot of effort and skill (ch.21)
5. to tell someone about the good qualities that a particular person has, usually in order to get an advantage for that person (ch.21)
6. to spend a long time getting to the main point of what you are saying, especially because it is embarrassing (ch.21)
7. very involved or busy with something (ch.21)
8. to succeed in gaining an advantage over someone who until now had an advantage over you (ch.21)
9. to tell the truth about something wrong that you have done so that you can stop feeling guilty about it (ch. 22)
10. to attack someone violently (ch.22)
11. to have serious faults or weaknesses (ch.22)
12. to control your emotions and behave calmly after being very upset, angry, shocked etc. (ch.22)
13. to be not as good as somebody or something else (ch.22)
14. to take the place of something that has been lost or damaged (ch.23)
15. available to do things for another person whenever they want (ch.23)
16. not confident or relaxed (ch.25)
17. to find out how good or effective someone or something is (ch.25)
18. to behave unnaturally when you want to impress people and seem important (ch.25)

Chapters 26-29

1. to do something bad to someone because they did something bad to you (ch.26)
2. to decide to forget about a disagreement or something unpleasant that has happened in the past (ch.26)
3. to force someone to leave a place or organization (ch.26)
4. to try very hard to do something (ch.27)
5. to feel relaxed and comfortable in a particular place or situation (ch.27)
6. to feel upset, excited, or nervous (ch.27)
7. to be in, or imagine that you are in, another person's situation, especially when it is an unpleasant or difficult one (ch.28)
8. to make something definite (ch.28)
9. to become less able to understand things or deal with them (ch.28)

10. to love someone very much, often so much that you do not notice their faults (ch.28)
11. to make something known that has been hidden or secret (ch.29)
12. to defeat someone very easily in a game or an argument (ch.29)
13. in a very good mood because things are going well for you (ch.29)
14. to be unhappy about something or to want someone or something very much (ch.29)
15. to prevent someone from doing something they have planned (ch.29)

RECOMMENDED DICTIONARIES

<http://dictionary.cambridge.org/dictionary/british/> — Cambridge Free English Dictionary and Thesaurus.

<http://www.ldoceonline.com/> — Longman Dictionary of Contemporary English.

<http://www.macmillandictionary.com/> — Macmillan Dictionary.

http://www.macmillandictionary.com/about_thesaurus.html — Free Online Thesaurus from Macmillan Dictionary.

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