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ADVANCED MODERN FRENCH PROSES

BY

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PREFACE

THERE are already several excellent advanced French composition books for English students, but it is felt that one containing somewhat more up-to-date and interesting material than certain of the older textbooks will be welcomed by many teachers—and pupils.

The passages in *Advanced Modern French Proses* are accordingly taken almost entirely from contemporary authors, and have been chosen for their intrinsic interest, and not as samples of ‘fine writing’ or mines of stylistic difficulties. The latter abound in even the simplest-seeming phrase when brought to the test of translation, and that is why the annotations in this book are so copious. It is difficult to gauge the requirements in this respect of different pupils, but if too-full annotation unduly fetters the learner’s initiative, most experienced teachers will probably agree that it is almost impossible to over-estimate the linguistic sabotage of which the average sixth-form or first-year University student is capable; and for the *forts en thème*, or in the last lap before examinations, it is always possible to reproduce passages annotated either sparingly or not at all. It need hardly be added that the suggestions offered in the notes do not pretend to be final in a matter where often no finality is possible, and that they do not normally deal, except indirectly, with matters of pure vocabulary, the use of a good dictionary, such as Larousse, Harrap’s *Standard* or *Shorter French and English Dictionary*, or the *Concise Oxford*, being taken for granted.

It remains to thank very warmly the friends who have helped so generously in preparing the fair copies upon which the notes are based, in particular

MM. G. Berthey, E. A. Cossart, and R. P. L. Ledésert, whose suggestions have been most useful.

To my publishers, finally, thanks are due for their great kindness and forbearance over a long period; and, for permission to reprint copyright material from their works, to the writers named at the foot of the several passages or their representatives, as well as to the following publishers and literary agents for the passages whose numbers are given in brackets after their names: Messrs Basil Blackwell, Ltd (14); the Cambridge University Press (34, 35, 42); Messrs Jonathan Cape, Ltd (6, 7, 22, 23); Messrs Collins, Ltd (1, 13, 30, 31); Messrs Victor Gollancz, Ltd, and Messrs Pearn, Pollinger, and Higham, Ltd (15, 16); Messrs Heinemann, Ltd (12, 20); the Hogarth Press, Ltd (2); Messrs Longmans, Green and Co., Ltd (24); Messrs Macmillan and Co., Ltd (3, 4, 27, 28, 32, 33); Messrs Methuen and Co., Ltd (40, 41); Messrs John Murray (19); Odhams Press, Ltd (43); the Oxford University Press (21, 36, 37, 38, 39); Messrs Sheed and Ward and Messrs A. P. Watt and Son (29); the Proprietors of *The Times* (17, 18) and *The Yorkshire Post* (9, 10); Messrs Curtis Brown, Ltd (13); Messrs A. D. Peters (1, 12, 20); Messrs Hughes, Massie and Co., Ltd (30, 31).

E. M. T.

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HORS D'ŒUVRE

FOUR RECIPES

(a) *Jugged Rabbit*

Clean the rabbit, saving the blood in a bowl. Cut into joints and fry each in butter in a stew-pan. In this butter fry some onions, parsley, thyme, and 4 bay-leaves chopped small; add one tablespoonful of flour and mix until the substance has reached a beautiful brown colour. Still mixing, add immediately one glass of milk and one glass of red wine, or failing this half a pint of beer. Add the blood and then the rabbit, pepper and salt to taste; let simmer on a low fire for two hours. Serve. It is delicious.

(b) *Mushroom Pancakes*

Chop the mushrooms and cook in a little butter, seasoning with salt and pepper. Mix with equal parts of light pancake batter, unsweetened and seasoned with salt. Make the pancakes in the ordinary way, but keeping them very thin. Fold, put on a hot dish and serve with quartered lemons.

COUNTESS MORPHY, *Mushroom Recipes*

(c) *Sole à la Normande* (Pre-austerity)

Season the fillets and bake on a buttered dish for a few minutes. Make a sauce with flour, butter, cream, liquor from half a dozen oysters and two egg yolks. Mash some potatoes and make a border. Arrange the fillets and mask with sauce. Garnish with mushrooms and oysters.

(d) Stuffed Tomatoes

Cut the top off each tomato and take out the centres. To these centres add some meat or bacon, a small raw onion, and bread crumbs. Mince the lot. Season with parsley, thyme, pepper, cinnamon and salt. Fry the stuffing. Fill up the tomatoes. Place on a buttered tin, cover with buttered paper, and cook in a moderate oven for about twenty minutes.

THREE ADVERTISEMENTS

(a) Swimming Instructress

METROPOLITAN BOROUGH OF OVERTON

Appointment of TEMPORARY SWIMMING INSTRUCTRESS. Applications are invited from suitably qualified persons for the position of temporary Swimming Instructress at the Overton Baths for the summer season (April to September). The salary will be fixed within the range of £175-£210 per annum, according to qualifications and experience, plus bonus. Applications on forms which can be obtained from the undersigned should be forwarded, endorsed "Swimming Instructress," so as to arrive not later than April 1.

JOHN UNDERDONE, Town Clerk.
Town Hall, Overton, N.N.W.

(b) Panacea Pills

Tens of thousands of people who suffer from acidity, stomach inflammations, pains, fermentations, gastric complaints, heaviness after meals, and all forms of indigestion, have been cured by Panacea Pills, prepared according to the most effective formula used in hospitals and clinics by the best doctors. After a few minutes the patient feels relief. No more dry mouths,

your tongue is free, the heaviness is only a bad memory. Moreover, this remedy is not a purgative. From your first dose tendencies to unreasonable pessimism will be replaced by the reasoning optimism so necessary to everyone nowadays.

(c) *Agony Column*

Would the tall gentleman dressed in khaki shorts, shirt, and helmet, who stood and looked at lady in light-blue dress with pink spots and blue felt hat, outside the Tip-Top Café, Bulawayo, early in February this year, and rode off on a cycle, please communicate with 'Worried,' P.O. Box 1,000,000, Cape Town?

[Adapted from an advertisement in a South African paper, October 1947.]

I. DESCRIPTIVE

1. THE THAW

The great frost of 1940 was over. The great ¹ thaw had ² set in. For ³ nearly two months the flat ⁴ lands around Easterham Manor had been lying under a monotony of snow ⁵ which, like an enchanter, ⁶ turned even the most familiar ⁷ landmarks into strange and silenced shapes. ⁸ Gazing out from behind ⁹ the blurred ¹⁰ panes of the nursery window, John and Priscilla Restorick could see Easterham village, a mile away, gradually emerging from its snow-white trance. ¹¹ In this country of level ¹² fields and winding, hedgeless roads, there had been little else but the villages to arrest the steady flow ¹³ of the blizzards. Easterham had been half obliterated by drifts. As often as men had dug passages through its one street and their own backyards, the snow had come to fill them up again. ¹⁴ Today, ¹⁵ Easterham resembled a series of half-finished excavations ¹⁶ in a white desert: the snow, sliding off its red-tiled roofs and melting to a yellowish slush ¹⁷ where the inhabitants walked, pattering down from the vicarage elms, wearing threadbare ¹⁸ on the allotments, ¹⁹ was beginning to reveal the outline ²⁰ of the village the children knew.

NICHOLAS BLAKE, *The Case of the Abominable Snowman*

1. Can be rendered by *pour de bon* at end of sentence.
2. Imperf. 3. *Pendant*. (Tense?) 4. *sans relief*. 5. *la neige en couche uniforme*. 6. Fem. (to suit *neige*). 7. Omit, and tr. 'landmarks' literally. 8. *silhouettes*. 9. *A travers*. 10. *embuées*. 11. *engourdissement* (= 'torpor'—e.g., of a hibernating animal) *enneigé*. 12. 'flat.' 13. *ruée continue*. 14. *combler*. 15. Not *aujourd'hui*. 16. *chantier de fouilles*. 17. *boue liquide*. (*Fange* =

'mire,' and is often used figuratively.) 18. *s'amenuiser*. 19 *potagers*. 20. *les grandes lignes*.

2. A TROPICAL RIVER

When they awoke next morning they had gone a considerable way up the river ;¹ on the right was a high yellow bank² of sand tufted with³ trees, on the left a swamp quivering with long reeds and tall bamboos on the top of which, swaying slightly,⁴ perched vivid green and yellow birds. The morning was hot and still. After breakfast they drew chairs together⁵ and sat in an irregular semicircle in the bow. An awning⁶ above their heads protected them from the heat of the sun, and the breeze which the boat⁷ made aired them softly. Mrs Flushing was already dotting and striping her canvas,⁸ her head jerking this way and that with the action of⁹ a bird nervously picking up grain; the others had books or pieces of paper¹⁰ or embroidery¹¹ on their knees, at which they looked fitfully and again looked at the river ahead. At one point¹² Hewet read part of a poem aloud, but the number of moving things entirely vanquished¹³ his words. He ceased to read, and no one spoke. They moved on under the shelter of the trees. There was now¹⁴ a covey of red birds feeding¹⁵ on one of the little islets to the left, or again¹⁴ a blue-green parrot flew shrieking from tree to tree.

VIRGINIA WOOLF, *The Voyage Out*

1. Start a fresh sentence here. 2. *berge* (this implies 'high'). 3. 'studded with clumps of.' 4. Make this the main verb, and omit 'perched.' 5. Recast: 'they arranged chairs . . . bow, and sat down on them.' 6. *toile*; add 'stretched.' 7. *le petit vapeur*. 8. This cannot be translated literally; say, for example, *travailler à sa tapisserie*. 9. Simplify. 10. *feuilles*. 11. *des canevas de broderie*. 12. Meaning? 13. *triompha complètement de*. 14. *tantôt . . . tantôt*. 15. *en train de picorer*.

3. CAMBRIDGE IN 1700 (I)

No places in England have suffered so little as Oxford and Cambridge from the causes which tend to merge ¹ local colour in a monochrome. The ² academic ³ world which Bentley entered is still, after a hundred and eighty years, comparatively near to us, both in form and in spirit. The visitor in 1700,⁴ whom the coach conveyed ⁵ in twelve hours from the 'Bull' in Bishopsgate Street to the 'Rose' in ⁶ the Marketplace of Cambridge, found ⁷ a scene of which the essential features were the same as they are today.⁸ The most distinctive among the older ⁹ buildings of the University had long been such as we now see them; already for nearly two centuries the chapel of King's College had been standing in the completeness of its majestic beauty ¹⁰; the charm of the past could already be felt in the quadrangle and cloisters of many an ancient house, in pleasant glades and smooth lawns by ¹¹ the quiet river, in gardens with margins of bright flowers ¹² bordering ¹³ time-stained ¹⁴ walls, over which the sound of bells from towers came like an echo from the middle age, in all the haunts ¹⁵ which tradition linked with domestic memories of cherished names.

SIR RICHARD JEBB, *Bentley*

1. *fondre*. 2. Recast: '180 years have hardly changed . . ., either materially [use *plan*] or spiritually.' 3. *universitaire*. 4. Where are adverbial phrases of time and place normally put in French? 5. Tense? 6. Omit. 7. Expand. 8. 'are still the same today.' 9. *antiques* (the comparative is unnecessary). 10. This can be translated quite literally. 11. *sur les bords de*. 12. Paraphrase. 13. *longer* (to avoid *bords . . . border*). 14. NOT *tacher*. 15. *coins et recoins*.

4. CAMBRIDGE IN 1700 (II)

It was only the environment of the University that was decidedly unlike the present.¹ In the narrow streets

of the little town, where feeble oil-lamps flickered at night,² the projecting upper stories of the houses on either side³ approached each other so nearly overhead⁴ as partly to supply the place⁵ of umbrellas. The few shops⁶ that existed were chiefly⁷ open⁸ booths, with the goods displayed on a board which also served as a shutter to close the front. That great wilderness of peat-moss⁹ which once¹⁰ stretched¹¹ from Cambridge to the Wash had not yet been drained with the thoroughness¹² which has since reclaimed¹³ two thousand square miles of the best corn-land¹⁴ in England;¹⁵ tracts of fen still touched¹⁶ the outskirts of the town; snipe and marsh-fowl were plentiful in the present¹⁷ suburbs. To the south and south-east the country¹⁸ was unenclosed, as it remained, in great measure, down to the beginning of this century. A horseman might ride for miles¹⁹ without seeing a fence.

SIR RICHARD JEBB, *Bentley*

1. 'distinctly [not *distinctement*] different' is enough. 2. Recast: 'where, at night, the feeble flame . . . flickered.' 3. 'which lined them.' 4. *tellement* is enough. 5. *tenir lieu*. 6. Recast: 'In the way of shops, there were only a few' 7. Use *ne . . . guère*. 8. Add 'to all the winds.' 9. *La vaste tourbière désolée*. 10. Omit. 11. *s'épandre* (*s'étendre* will be wanted later). 12. 'had not yet undergone the perfect draining.' 13. *qui a permis d'en faire*. 14. 'of corn-land which is reckoned [use an intransitive verb] among the best.' 15. Start a new sentence here. 16. 'Marshes stretched to.' 17. Paraphrase (why?). 18. *les champs*. 19. *couvrir des lieues*.

5. EARLY MORNING IN NEW ENGLAND¹

The early² sunshine was already pouring its gold upon³ the mountain-tops; and though the valleys were still in shadow, they smiled cheerfully in the promise⁴

of the bright day that was hastening onward.⁵ The village,⁶ completely shut in by hills which swelled gently about it, looked as if it had rested peacefully in the great hand of Providence. Every dwelling was distinctly visible,⁷ the little spires⁸ of the two churches pointed upwards and caught a fore-glimmering of brightness from the sun-gilt skies upon their gilded weathercocks. The tavern was astir,⁹ and¹⁰ the figure¹¹ of the old, smoke-dried stage-¹²agent, cigar in mouth, was seen beneath the stoop.¹³ Old Graylock¹⁴ was glorified with a golden cloud upon his head. Scattered likewise¹⁵ over the breasts of the surrounding mountains, there were heaps¹⁶ of hoary¹⁷ mist, in fantastic shapes,¹⁸ some of them far down into¹⁹ the valley, others high up¹¹ towards the summits, and still others, of the same family of mist or cloud, hovering in the gold radiance of the upper atmosphere. Stepping from one to another of the clouds that rested on the hills, and thence to the loftier brotherhood²⁰ that sailed in²¹ air, it seemed almost as if a mortal might thus¹¹ ascend into²² the heavenly regions. Earth was so mingled with sky that it was a day-dream to look at it.

NATHANIEL HAWTHORNE, "Ethan Brand"

(*The Snow Image*)

1. DE GRAND MATIN EN 2. *précoce*. 3. 'clothing with gold.' 4. *en attendant*. 5. *s'en venir*. 6. Rearrange: 'Gently swelling [use *ondulations*] hills surrounded the village, which looked' The latter part of the sentence can be translated quite literally. 7. Make this a separate sentence. 8. A paraphrase is necessary, *e.g.*, 'Into the clear sky soared the little spires of the two churches, whose gilded weathercocks reflected the first gleams of dawn.' 9. 'There was a bustle [use *s'ébrouer*] in' 10. Rearrange: 'and beneath the stoop [see n. 13] could be seen, cigar in mouth, the smoke-dried (*ratiné* or *desséché*) stage-agent [see n. 12].' 11. Omit. 12. *de la compagnie des diligences*. 13. Probably *porche*: *v. N.E.D.*,

s. *vv.* STOOP, *sb.*,³ and STOEP. 14. 'The head of old G. [= *Grisou*] was haloed with . . . ' 15. Start the sentence with *De même*, 16. *traînées*. 17. *argenté*. 18. *d'un dessin fantastique*. 19. *au profond de*. 20. *leurs frères plus élevés*. 21. *dans*, not *en*, which would mean 'into.' 22. *atteindre*.

6. ENGLISH LANDSCAPE

I always read (I know I have said this before) the Agony Column¹ of the *Times*.

I was reading it now.² It was June 2nd, 1933: a lovely day. English fields, bright, friendly,³ and chequered, streamed past the window⁴ of the Harwich boat-train. Above each cottage smoke rose in a slim pillar which wriggled slightly before vanishing into a⁵ hot sky. Cattle were converging on the shade of trees, swinging⁶ their tails against the early summer flies with a dreamy and elegant motion. Beside⁷ a stream an elderly man was putting up his rod in an atmosphere of consecration.⁸ Open⁹ cars ran cheerfully along¹⁰ the roads, full of golf-clubs and tennis-rackets and picnic-hampers. Gypsies were camped in a chalk-pit. A green woodpecker, its laughter inaudible to¹¹ me, flew diagonally across a field. Two children played with puppies on a tiny lawn. Downs¹² rose hazily in the distance. England was looking her best.¹³

I, on the threshold of exile, found it expedient to ignore her. I turned to the Agony Column.

PETER FLEMING, *One's Company*

1. *la colonne des petites annonces intitulée «Divers»*. 2. *J'étais justement en train de* 3. *bienveillants*. 4. *Not fenêtre*. 5. 'the.' 6. 'their tails driving away . . . with (de) an elegantly languid movement.' 7. *Sur le bord de*. 8. *avec une ferveur de rite*. 9. *Not ouvertes*. 10. *Au long de* (cf. no. 3, n. 4). 11. *imperceptible pour*. 12. *coteaux*. 13. *en beauté*.

7. CHINESE LANDSCAPE

I was sitting¹ by myself in a dining-car on the Peking-Hankow railway² in the late afternoon of February 16th, 1935.³ We were running south through Hopei, not very fast.⁴ Outside, in⁵ the clear, mild sunlight, a brown plain,⁶ chequered into little fields, stretched far away to a jagged rim of hills. Although the fields were⁷ naked and the rare trees bare, a faint green patina of spring lay along the ground;⁸ there was no ice⁹ anywhere. High up in the blue sky skeins of geese were flying east. Here and there a peasant, wadded and bulbous in his winter clothes,¹⁰ was breaking¹¹ the ground behind¹² a team of ponies¹³ woolly and blunt-headed like¹⁴ puppies. Carts on huge solid wheels lurched along rut-scarred roads. From behind the mud¹⁵ walls of a farm winnowers threw up¹⁶ a lovely rhythmic series¹⁷ of¹⁸ golden jets which spread into fine golden¹⁷ clouds,¹⁹ then settled slowly. A cluster of dark trees on a mound embossed with graves³ sheltered the tired²⁰ dust²¹ of generations. Ancient and¹⁷ symmetrical walls enclosed a little city. 'Sifflez!' said a notice-board (unavailing) as we approached²² a bend; the Peking-Hankow railway was built by French engineers. The sun, stooping¹⁷ towards the horizon,³ began to set in²³ a diffuse²⁴ yellow haze.

PETER FLEMING, *News from Tartary*

1. *je me trouvais*. 2. *la ligne Pékin-Hankéou*. 3. *v. no. 3, n. 4*. 4. 'fairly slowly.' 5. *sous un soleil* 6. Recast: 'stretched a brown (*jaune poivre*) plain, cut up chequerwise into . . . and bounded in the distance by jagged-rimmed hills.' 7. Add 'still.' 8. Recast. 9. *pas* or *plus*? 10. 'a squat figure (*silhouette*) in his wadded . . . clothes.' 11. *ameubler*. 12. *en suivant*. 13. Spelt *poneys* in French. 14. A modern writer might put simply *robe laineuse et tête aplatie de* . . . , omitting the

preliminary *à la*. 15. *en pisé*. 16. *projeter*. 17. Omit.
18. 'rhythmically [spelling in French?] magnificent.' 19.
comme une sorte de belle poussière. 20. Tr. (not by *fatiguées*) with
'generations.' 21. Not *poussière*. 22. *à l'entrée de*. 23. *déclinait*,
s'endormant dans un lit de. 24. *vague*.

II. NARRATIVE PIECES

8. MISS BINGLEY AND DARCY (I)*

The day passed much as the day before had done.¹ Mrs Hurst and Miss Bingley had spent some hours of the morning with the invalid,² who continued, though slowly, to mend; ³ and in the evening Elizabeth joined their party⁴ in the drawing-room. The loo table,⁵ however, did not appear. Mr Darcy was writing, and Miss Bingley, seated near him,⁶ was watching the progress⁷ of his letter, and ⁸ repeatedly calling off his attention by ⁹ messages to his sister. Mr Hurst and Mr Bingley were at piquet, and ¹⁰ Mrs Hurst was observing their game.

Elizabeth took up some needlework,¹¹ and was sufficiently amused in attending to what passed between Darcy and his companion. The perpetual commendations of the lady¹² either ¹³ on his handwriting, or ¹³ on the evenness of his lines, or ¹³ on the length of his letter, with the perfect unconcern with which her praises were received, formed a ¹⁴ curious dialogue, and was exactly in unison¹⁵ with her opinion¹⁶ of each.¹⁷

JANE AUSTEN, *Pride and Prejudice*

1. Omit. 2. Fem. here. 3. Start a new sentence. 4. 'the people [not *gens*] who were [not *être*] gathered.' 5. *table à jeu*. Start the sentence with 'This time, however,' 6. *à ses côtés*. 7. *confection*. 8. *non sans*. 9. Add a participial phrase. 10. 'which . . . was following closely.' 11. *son ouvrage*. Start a fresh sentence here: 'What passed . . . did not fail [Tense?] to amuse her.' 12. 'The compliments which the lady showered [Tense?] upon him.' 13. *tantôt*. 14. Add 'rather.' 15. *et qui*

* Continued in No. 25.

concordait parfaitement. 16. 'the opinion she had already formed (*se faire*).'¹⁷ Add 'of them.'

9. THE BOMBARDMENT OF CAEN

This air bombardment, which lasted forty minutes and smashed the enemy's transport, guns, and men, was on a scale never before tried¹ on so limited a battle-²front. It was followed by an all-night³ artillery fire which seemed heavy until, at three o'clock, it became continuous drumfire.

I had⁴ gone forward⁵ to watch it,⁶ and² was trying to sleep for² an hour or so in the corner of a field.⁷ Sleep became impossible. It was as if⁸ the ground⁹ on which I lay had been tunnelled and filled with rushing¹⁰ trains. Then suddenly the firing stopped and the earth lay still¹¹ under the stars for a time, and the little winds came² and rustled among the trees. I fell asleep.

At 4.20 A.M. I sat up suddenly. This was the climax.¹² Every gun in the battle area was drumming. The windows in a near-by farm building² billowed¹³ and finally burst into fragments. The air cracked¹⁴ and whined and sighed, and the whole earth trembled.¹⁵

J. ILLINGWORTH, in *The Yorkshire Post* (July 10, 1944)

1. *d'une intensité non encore atteinte.* 2. Omit. 3. Paraphrase: 'It was followed all night [no preposition] by' 4. Use a participle. 5. The military phrase is *se porter en avant*. 6. *pour mieux voir.* 7. Add 'But any.' 8. *On aurait dit que.* 9. Paraphrase: 'under the ground [not *terre*] . . . were dug tunnels in which trains rushed.' 10. *filer à toute vitesse.* 11. *s'immobiliser.* 12. *C'était le bouquet!* (This colloquial equivalent to *C'était le comble!* is appropriate here, *bouquet* meaning the 'climax' of a firework display). 13. *onduler.* 14. 'was full of' + nouns. 15. *et la terre tremblait toute.*

10. A TERRIFYING DRIVE

I got into my car and drove further forward. It was a terrifying drive. The moon was up and filling the countryside with its pale light, but this was no time for beauty. The guns were on every side, dazzling the eye ¹ with their orange-coloured flashes and deafening the ear. ¹ The car shook under their blast,² and I could hear the swish ³ of the shells as they rushed overhead.

I was in strange country, dependent ⁴ on a map. It is easy at night to take a wrong turning and ride into ⁵ the enemy. The flash of one ⁶ gun, appearing again and again,⁷ seemed to have its origin at ⁸ the end of the road down which I was travelling,⁹ the gun to be sighted directly along its length towards the car.

Perhaps ¹⁰ it was an illusion or a case of bad nerves.¹¹ For this was the right road, and I found ¹² my forward post. The ¹³ outpost ¹⁴ was in the middle of a cornfield, and I stood there listening to the crackle of the Spandaus and the *whoomph* ¹⁵ of the mortars.

J. ILLINGWORTH, in *The Yorkshire Post* (July 10, 1944)

1. These two phrases may with advantage be transposed in translating. 2. *souffle* (make this the subject of the sentence). 3. Use *miauler*, to avoid *souffle* . . . *siffler*. 4. 'and entirely depended on.' 5. Expand ('and to find oneself suddenly face to face with'). 6. Is *un* enough? 7. e.g., *flamboyer presque sans interruption*. 8. *venir du bout de*. 9. Recast the rest of the sentence: 'one might have supposed [there is a neat phrase for this] that a gun (*pièce*) was sighted straight along (*sur*) this road and aimed at (*braquée sur*) my car.' 10. *sans doute*. 11. 'an impression due to the state of my nerves.' This sentence and the next should be combined in translating. 12. Add *enfin*. 13. 'Its' (not the poss. adj.). 14. This was presumably different from the 'forward post,' of which it only formed part, and the difference should be brought out in translating. 15. French is comparatively poor in onomatopoeic words, and *grondement sourd* is perhaps the closest possible equivalent.

11. GIBBON BY CANDLE-LIGHT ¹

The faint but penetrating pulse ² of an electric bell ³ could now be heard in the corridor.⁴ Old Mrs Paley, having ⁵ woken hungry but without her spectacles,⁶ was summoning her maid ⁷ to find the biscuit-box. The maid ⁸ having answered ⁹ the bell, drearily respectful even at this hour though muffled ¹⁰ in a mackintosh, the passage was left in silence. Downstairs all was empty and dark; but on the upper floor a light still burnt in the room where the ¹¹ boots had dropped so heavily above Miss Allan's head. Here ¹² was the gentleman who, a few hours previously, in the shade of the curtain, had seemed to consist entirely of legs.¹³ Deep in an armchair, he was reading the third volume of Gibbon's *History of the Decline and Fall of Rome* by candle-light. As he read he knocked the ash automatically, now and again, from his cigarette and turned the page, while a whole procession of splendid sentences entered ¹⁴ his capacious ¹⁵ brow and went marching ¹⁶ through his brain in order. It seemed likely that ¹⁷ this process might continue for an hour or more, until the entire regiment had shifted its quarters,¹⁸ had not the door opened, and the young man, who was inclined to be stout,¹⁹ come in with large naked feet.²⁰

VIRGINIA WOOLF, *The Voyage Out*

1. LECTURE DE GIBBON À LA BOUGIE. 2. vibrations. 3. timbre électrique. 4. Add *C'est que* 5. 'who had.' 6. *sans lunettes et l'estomac creux*. 7. *femme de chambre* (= (1) 'house-maid,' (2) 'chamber-maid,' (3) 'lady's maid'). 8. Recast: 'The maid, looking drearily . . . mackintosh, having answered the bell,' 9. Insert *l'appel du*. 10. 'muffled as she was.' 11. *des*. 12. *C'est là que*. 13. 'had seemed all legs.' 14. *pénétrer sous*. 15. *spacieux*. 16. 'march . . . in order' = *défiler*. 17. 'This process (*opération*) might well (*vraisemblablement*) have continued.' 18. *cantonnement*. 19. *au*

naissant embonpoint. 20. Tr. 'with . . . feet' and 'come in' before 'the young man.'

12. THE ARRIVAL *

She ¹ came gliding along London's broadest street,² and then halted, swaying slightly. She was a steamship of some 3,500 tons, flying the flag of one of the new Baltic states. The Tower Bridge cleared itself of midgets ³ and toy ⁴ vehicles and raised its two ⁵ arms, and ⁵ then she ⁶ passed underneath,⁷ accompanied by two cheerfully impudent tugs, and after some manoeuvring and hooting and shouting, finally came to rest alongside Hay's Wharf. The fine summer afternoon was losing ⁸ its bright gold and turning into smoke and distant fading flame, so that it seemed for a moment as if all London's bridges were burning down.⁹ Then the flare of the day died out, leaving behind a quiet light, untroubled as yet by the dusk. On the wharf, men in caps lent a hand with ¹⁰ ropes ¹¹ and a gangway, contrived ¹² to spit ironically, as if they knew what all this fuss was worth,¹³ and then retired to group themselves in the background, like a shabby and faintly derisive chorus; and ¹⁴ men in bowler hats arrived from nowhere,¹⁵ carrying dispatch cases,¹⁶ notebooks, bundles of papers, to exchange mysterious jokes with the ship's ⁵ officers above,¹⁷ and ¹⁸ two men in blue helmets, large and solid men,⁵ took their stand in the very middle of the scene and appeared ¹⁹ to tell the ship, with a glance or two,²⁰ that she could stay where she was for the time being because ²¹ nothing against her was known ²² so far to the police. The ship, for her part, began ²³ to think about discharging her mixed cargo.

J. B. PRIESTLEY, *Angel Pavement*

* Continued in No. 20.

1. Gender? 2. *voie*. 3. *Lilliputiens*. 4. *à leur échelle*. 5. Omit. 6. 'the ship.' 7. 'cleared.' 8. Add *de*. 9. If there is a reminiscence of the old song, it can hardly be kept in French. 10. *prêter leur concours pour*. 11. Try to find a more precise word than *cordages*. 12. *en s'ingéniant à*. 13. 'appreciated . . . , at its [true] worth.' 14. Start a fresh sentence with *Alors arrivèrent . . . des hommes en melon*. 15. Not *de nulle part*. 16. *serviettes*. 17. 'overlooking them from up on deck.' 18. Start another sentence with *Enfin*. 19. Pres. Part. 20. Tr. after 'appeared.' 21. *vu que*. 22. Use an active verb. 23. Imperf.

13. IN DARKEST AFRICA ¹

Ronald turned to ² another lady, who had been hunting big game ³ with her husband in Central Africa. Her progress ⁴ seemed almost equally attended by discomforts.⁵ An elephant tossed ⁶ her, a camel went mad, the water-bags spilled in the ⁷ desert, they had to fire at attacking raiders all night,⁸ while the ⁹ husband admonished the wife ⁹ by no means to ¹⁰ be taken alive;¹¹ they lived on crocodile,¹² hippopotamous tongue, and elephant feet, which ¹³ did not agree with them.¹⁴ The natives, mad with thirst, drank up all ¹⁵ the water-supply one night, and the lady, obviously much madder with ¹⁶ thirst, drank, out of the car radiator, water already used for washing.¹⁷ The rains began, the cars were bogged in swamp, dragging ¹⁸ them three-quarters of a mile ¹⁹ took four days, they were charged by ²⁰ elephants, leopards, and drug-maddened Somalis.

ROSE MACAULAY, *I would be Private*

1. AU CŒUR DE L'AFRIQUE NOIRE. 2. 'started reading the account of.' 3. *les grands fauves*. 4. *pérégrinations*. 5. '. . . , it seemed, had been no less trying.' 6. *jeter en l'air*. What tense will be necessary from this point onwards? 7. *en plein*. 8. Tr. 'all night' straight after 'they had.' 9. 'her.' 10. 'on no account (*à aucun prix*) to let herself.' 11. Not *vive*. Start a fresh sentence

here. 12. Add 'meat.' 13. Meaning? 14. 'their stomachs.' Rearrange the next sentence: 'One night, the natives . . . having drunk . . . , the lady' 15. Use *épuiser*. 16. 'made madder still by.' 17. *ablutions*. Start the next sentence with *Puis*. 18. Recast: 'requiring four days to pull them. . . .' 19. *sur plus d'un kilomètre*. 20. Use *assaillir par*.

14. AN OBSTINATE MATCH

Desiring yesterday ¹ to light my pipe, I took up and opened ² the box of wooden matches that lay handy. It was nearly full, and in the middle of the top layer ³ one specimen ⁴, mis-shapen and discoloured, offended my eye; for I have a pedantically tidy soul. That particular match ⁵ and no other should be the one for immediate use. The thing was ⁶ easier said than done; for ⁷ the seemingly helpless little bit of timber's wriggings and evasions were surprising; you would have said it was sentient, that it was declining an honour of which it felt itself unworthy, hiding deliberately behind now this, now that, fitter candidate. I persisted; for allied ⁸ with my pedantic tidiness ⁹ is an ingrained habit of preferring the future to the present, and therefore ¹⁰ beginning at the worst end ¹¹ of everything. By the time I had fished out my coy match, some thirty seconds, I should guess, of those that *percut et imputantur*, were gone.

H. W. FOWLER, *Some Comparative Values*

1. Start with *Hier*. 2. Add 'it,' and transfer to end of sentence. 3. *couche* is used of 'layers' arising naturally, *e.g.*, of rocks in the earth or cream on milk, but not for artificially produced ones. 4. Omit. 5. 'It was that one . . . that I must use at once.' 6. Omit 'The . . . was,' and add *pourtant* after 'done.' 7. 'for surprising were the . . . of the little bit of wood, which looked [use a noun] so inert.' 8. Use *s'allier*. 9. *goût de l'ordre*. 10. 'which makes me . . .' 11. *prendre . . . par le mauvais bout*.

15. SUSAN EXPLORES ¹ (I)

Susan dressed hurriedly before the little, heart-shaped mirror with its old, greenish glass that seemed to absorb more of the candle-light ² than it reflected. She pulled aside the check window-³curtain and looked out.⁴ It was almost night, but she contrived to make out ⁵ that the attic looked out over the garden at the side of ⁶ the house. Beneath her ⁷ lay the herbaceous border,⁸ and beyond that ³ the tall trees stood up like a wall. The room itself was comfortably furnished, though, as Mrs Jarrock had said, extremely small and twisted ⁹ into a curious shape by the slanting flue of the great chimney, which ran up on the left-hand side and made a great elbow beside ¹⁰ the bed-head.¹¹ There was ¹² a minute fire-place ¹³ cut into the chimney, but it had ¹⁴ an unused look. Probably, thought ¹⁵ Susan, it would smoke.

At the head ¹⁶ of the stairs she hesitated, candle in hand. She was divided between a dread of solitude and a dread of what she was to meet below. She tiptoed down the attic stair and emerged upon the landing. As she did so,¹⁷ she saw ¹⁸ Jarrock's back flitting down the lower flight, and noticed that he had left ¹⁹ the door of 'Mr Alistair's' room open behind him. Urged by a curiosity powerful ²⁰ enough to overcome her uneasiness, she crept to the door and peeped in.²¹

DOROTHY L. SAYERS, "Scrawns" (*In the Teeth of the Evidence*)

(N.B. Be careful about the use of tenses in this piece.)

1. SUZANNE SE MET EN QUÊTE. 2. '. . . of her candle.' 3. Omit. 4. Add 'of the window.' 5. *se rendre compte*. 6. Use *border*. 7. *En contre-bas*. 8. *Parterre fleuri* is probably the nearest equivalent. 9. Recast: 'and curiously misshapen by the flue . . . , which, running up obliquely [there is a more vivid

expression than *obliquement*] on . . . side, made . . . ' 10. *à*. 11. Not *chevet*. 12. 'In the chimney had been cut [not *tailler*] . . . ' 13. *être*. 14. 'did not seem to have been much used.' 15. *se dit*. 16. *Au haut de*. 17. *Au même instant*. 18. Recast: 'she caught a glimpse of . . . going down.' 19. Tr. 'open behind him' here. 20. 'strong.' 21. Expand: 'looked furtively into the room.'

16. SUSAN EXPLORES (II)

Facing her was an old-fashioned tester¹ bed with dull² green hangings; a shaded reading-lamp burned beside it on a small table. The man³ on the bed lay flat on his back with closed eyes;⁴ his face was yellow and transparent as wax with pinched, sharp nostrils;⁵ one hand, thin⁶ as a claw, lay passive upon the green counterpane; the other was hidden in the shadows of the curtains. Certainly,⁷ if Jarrock had been speaking of Mr Alistair, he was right; this man was quiet enough⁸ now.

'Poor gentleman,' whispered Susan; 'he's passed away.'⁹ And while the words were still on her lips a great¹⁰ bellow of laughter burst forth from somewhere on the floor below. It was monstrous, gargantuan, fantastic; it was an outrage¹¹ upon the silent house. Susan started back, and the snuffer,¹² jerking¹³ from the candlestick, leapt into the air and went ringing and rolling down the oak staircase, to land¹⁴ with a brazen clang on the flags below.

DOROTHY L. SAYERS, "Scrawns" (*In the Teeth of the Evidence*)

1. *à baldaquin*. 2. *éteint*. 3. 'On the bed a man was lying . . . ' 4. Start a fresh sentence here. 5. *circuse, au nez pincé* is enough. 6. Not *mince*. 7. Tr. after 'he was.' 8. *bien*. 9. *c'est qu'il a passé*. 10. *broyant*. 11. Use a verb (not *outrager*). 12. Used here for 'extinguisher'; hence *éteignoir*, not *mouchettes*. 13. Use *jaillir*, and omit 'leapt . . . air.' 14. *choir*.

17. LAVAL IN THE BOX ¹ (I)

The appearance ² of Pierre Laval as a witness on this, the eleventh day of the Pétain trial, revived the flagging interest of the public and the court and has raised expectation ³ to a higher pitch ⁴ than at any time since the opening session. The guard ⁵ to the approach ⁶ to the Law Courts and to ⁷ the many barriers which have to be traversed ⁸ before the court-room ⁹ itself ¹⁰ is reached was larger than ever; ⁵ and when the court assembled the galleries and the other parts reserved for the public were crowded with spectators.

There was an intake of breath from the public ¹¹ as the presiding Judge ordered Laval to be summoned. ¹² He entered by the same side-door as Pétain, a little blinded ¹³ by the flash-lights ¹⁴ of the photographers and ¹⁰ evidently nervous ¹⁵ and uncertain of the manner in which ¹⁶ he would be treated by the court. He carried a black dispatch-case. ¹⁷ His white tie was untidy and a little dirty; his grey flannel suit ¹⁸ hung loosely round him, ¹⁹ and one ²⁰ had the same impression about his unhealthy, sallow ²¹ skin, especially about ²² the throat and jowls. But what riveted ²³ the attention were the dark, beady, ²⁴ watchful, frightened eyes that moved round the court ²⁵ to fathom its temper.

Adapted from *The Times* (August 4, 1945)

1. *à la barre* (or *au banc*) *des témoins*. 2. *Not apparence*. 3. *aviver le sentiment d'attente*. 4. 'more.' 5. Insert 'was larger than ever at.' 6. *abords*. 7. To what does this refer? 8. *traverser*, *passer*, or *franchir*? With what nouns would the two rejected verbs be appropriate? 9. *tribunal*. 10. Omit. 11. 'The public breathed deeply.' 12. Use *faire paraître*. 13. 'dazzled.' 14. *lumières-éclairs*. 15. *intimidé*. 16. 'not knowing how.' 17. *v. no. 12, n. 16*. 18. *vêtement*. 19. *flottait sur son corps*. 20. Transfer to end of sentence ('... gave the same impression'). 21. *jaunâtre*. 22. *sur*. 23. *fixer* ('I'ense?'). 24. *percés en vrille*. 25. *parcourir l'assemblée*.

18. LAVAL IN THE BOX (II)

After the suspension ¹ a new witness was introduced; this was a clerk of the Senate, M. de la Pommeraie. Laval had already taken his seat in the chair ² originally ³ brought for President Lebrun, and M. de la Pommeraie was about six yards in front of him and speaking in rather a low voice. With an aside ⁴ to the Press, 'I must hear this,' Laval got up and stood with ⁵ his head almost over M. de la Pommeraie's shoulder while the latter reported that, on emerging from Pétain's room, ⁶ Laval remarked ⁷ with a chuckle: 'That's how you overthrow a Republic.' When M. de la Pommeraie had finished the essentials ⁸ of his story and was about to enlarge upon it, Laval said in his ear 'That will be enough, thank you,' at which the rather timid ⁹ witness ceased speaking. The judge, who did not seem to have heard this remark, asked Laval to explain the incident described. He said he did not remember the scene, which ¹⁰ was inherently ¹¹ improbable; if he had made such a joke, it was no doubt in very poor taste.

Adapted from *The Times* (August 4, 1945)

1. Add 'of the sitting.' 2. Why not *chaise*? (Cf. no. 27, n. 4.) 3. *originairement*, *originalement*, or *originellement*? 4. *à-côté*. Note the various meanings of this word and of *aparté*. 5. *avec* is required here. (Why?) 6. 'study.' 7. 'made [Tense?] this remark.' 8. Sing. in French. 9. *peureux*. 10. Antecedent? 11. *en soi*.

19. THE DEATH OF CAPTAIN OATES

Friday, March 16 or Saturday 17—Lost track ¹ of dates, but think the last correct. Tragedy all along the line.² At lunch, the day before yesterday, poor Titus Oates said he couldn't go on; he proposed we should leave him ³ in his sleeping-bag.⁴ That we could not do,⁵

and we induced him to come on, on the afternoon march.⁶ In spite of its awful nature for him⁷ he struggled on⁸ and we made a few miles. At night he was worse and we knew⁹ the end had come.¹⁰

Should this be found I want these facts recorded.¹¹ Oates' last thoughts were of¹² his mother, but immediately before he took pride in thinking that his regiment would be pleased with the bold way in which he met¹³ his death. We¹⁴ can testify to his bravery. He has¹³ borne intense suffering for weeks without complaint, and to the very last was¹³ able¹⁵ and willing¹⁵ to discuss outside subjects.¹⁶ He did not--would not¹⁷—give up hope till the very end.¹⁸ He was a brave soul.

This was the end. He slept through the night before last,¹⁹ hoping not to wake; but he woke in the morning—yesterday. It was blowing²⁰ a blizzard. He said 'I am just going outside and may be some time.'²¹ He went out into the blizzard and we have not seen him since.

. . . We knew²² that poor Oates was walking to his death, but²³ though we tried to dissuade him, we knew²⁴ it was the act of²⁵ a brave man and an English²⁶ gentleman. We all hope to meet the end with a similar spirit,²⁷ and²⁶ assuredly the end is not far.²⁸

CAPTAIN R. F. SCOTT, Journals (*Scott's Last Expedition*)

1. *la notion*. 2. *En pleine t.* 3. *Add là*. 4. *sac de couchage*. 5. 'But we couldn't bring ourselves to (do) it.' 6. *à continuer l'après-midi*. 7. 'This stage was awful . . . , but.' 8. *Expand*. 9. *voir bien*. 10. 'was approaching.' 11. *Use prendre note de*. 12. *pour*. 13. *Tense?* 14. *Certes, nous autres*. 15. *Use nouns*. 16. *toutes sortes de questions*. 17. *Tr. after 'hope' ('he refused to give it up')*. 18. *jusqu'au dernier soupir*. 19. 'before last' can be omitted in view of 'the day before yesterday' in l. 3. 20. *Il se déchaînait*. 21. *Add 'Then.'* 22. *Add bien*. 23. *et*. 24. *Add aussi*. 25. *Use agir en*. 26. *Omit*. 27. *Meaning?* 28. *Paraphrase*.

III. PORTRAITS AND CHARACTERS

20. MR GOLSPIE*

This cargo was so mixed that it included the man who now ¹ emerged from the saloon, came yawning on to the deck, and looked down ² upon Hay's Wharf. This solitary passenger was a man of medium height but of a massive build, square and bulky about the shoulders,³ and thick-chested. He might have been about forty-five; he might have been nearly fifty; it was difficult to tell his exact age. His face was somewhat unusual,⁴ if only because it began by being almost bald at the top, then threw out two ⁵ very bushy eyebrows, and finally achieved ⁶ a tremendous moustache, drooping a little by reason of its very ⁵ length and thickness; a moustache in a thousand, with something rhetorical,⁷ even theatrical, about it. He wore, carelessly, a suit of excellent grey cloth ⁸ but of a foreign cut and none too well-fitting. This passenger had come ⁹ with the ship from the Baltic state that owned her, but there was something about ¹⁰ his appearance, in spite of his clothes, his moustache, that suggested he was really a native of this island. But that is perhaps all it did suggest. He was one of those men who are difficult to place.¹¹ The sight of him did not call up any particular background, and you could not easily ¹² imagine ¹³ him either at work or at home.¹⁴ He had come from the Baltic to the Thames, but it might just as well have been from any place to any other place.⁵ As he stood there, straddling at ease, a thick figure of a man,⁵ but not slow and heavy, with his gleaming bald ¹⁵ front

* Continued from No. 12.

and giant moustache, looking down¹⁶ at the wharf quite incuriously, he seemed a man who was neither coming home¹⁷ nor leaving it, and yet not a simple traveller, and this gave him a faint piratical air.

J. B. PRIESTLEY, *Angel Pavement*

1. Not *maintenant*. 2. Use *laisser tomber ses regards*. 3. 'with broad, square shoulders.' 4. A phrase with *sortir* can be used here. 5. Omit. 6. *réussir*. 7. *ampoulé*. 8. *drap*, not *éttoffe* (= 'material' for dresses, shirts, etc.). 9. Imperf. 10. *dans*. 11. *situer*. 12. *guère*. 13. *représenter*. 14. *à son foyer*. 15. *dé-garni*. 16. *de haut en bas*. 17. *dans son pays*.

21. A. E. HOUSMAN

About five in the evening of January 5, 1935, I walked from King's towards Trinity. On an evening in the Christmas vacation Cambridge is like a village, deserted, silent, lit in pale patches, and the scene¹ and the person walking² recalled the more-than-Virgilian fearfulness³ of Housman's poem about Hell Gate:

But the city, dark and mute,
Slept, and there was no pursuit.

The porter at Trinity, however, seemed almost glad to see me, and took me seriously. 'Yes, sir, Professor Housman is in his rooms. It should be all right. He will just about have finished his tea.' He offered to notify Housman of my wish to see him and soon returned to guide me into the heavy quadrangle of determined⁴ sham-gothic in which Housman had his rooms. Significant at any time, it seemed doubly significant to me then that Housman should deliberately prefer a grim gaol for his seclusion.⁵ But my preoccupations became less gloomy when, in⁶ the anteroom from which his rooms branched, I noted a brown-enamel kettle still steaming on a gas ring. And almost all the remaining apprehension disappeared when Housman met me.⁷

He had risen to greet me from an ⁸ office chair ⁹ at a capacious desk on the left of the fire. . . . His face seemed ¹⁰ nervously intent ⁵ on clearing my mind of nervousness and intensesness. It was slightly in pain,¹¹ but its ⁸ smile was that of one who would have smiled even more welcomingly if the constitution of its muscles had allowed him. His face had a ⁸ bucolic brightness, like a crab-apple, and its patchy red ¹² seemed that of a man whose skin has gone hard and red with weather.¹³ His ⁸ eyes were quick and bright. His ⁸ head, like that of an old man, seemed to be set lightly, even dancingly,¹⁴ on his neck as he approached me.

GEOFFREY TILLOTSON in *English*, 1937

1. *décor*. 2. *promeneur solitaire*. 3. *effroi*. 4. *effronté*. 5. Use a verb. 6. 'on crossing.' Omit 'from . . . branched.' 7. 'greeted me, rising from' 8. 'the.' 9. *fauteuil tournant*. Add 'which was behind' 10. 'Judging from his appearance, he was' 11. 'bore the mark of slight suffering.' 12. Transpose noun and adjective in translating. 13. 'weather (*les intempéries*) has made' 14. *de façon légère, et même branlante*.

22. ELIZABETH AND HENRY OF NAVARRE

The rapidity with which Elizabeth had acted, set Henry's feet¹ firmly on the road to his ² throne. Yet the way was long and the resistance serious. The king was vivacious, as easy with his soldiers as with fair ladies, brave, resourceful, and cheerful; but penniless. He was altogether ¹ the most plausible ³ and engaging ³ of parasites, his need ⁴ so desperate that scruples were ⁵ foolish. Prodigal with his promises like the most consummate rogue with his cheques, he wrote captivating letters begging for ⁶ money and men. He was ready ⁷ to pledge himself to pay back loans in six or nine months, but then supplicate for further advances, or take an

English army into his pay and later confess with disarming frankness that he had not a sou to give them, and borrow their wages ⁸ from Elizabeth. In short, he sponged ⁹ to the utmost limit on his affectionate and solvent sister. That limit was a prudent one. Elizabeth worked him a scarf with her own hands; she sent him an emerald, a stone reputed ¹⁰ not to break so long as its owner kept faith ¹¹; she wrote him inimitable letters; she offered lavishly—as she offered that canny ¹² young parasite, James of Scotland—pregnant advice ¹³ flavoured with proverbs and maxims of statecraft. But she could not be induced into ¹⁴ going ¹⁵ hand in hand to ruin, nor comforted by her prodigious wealth in ¹⁶ Dutch and French promissory notes. Instead, she listened to the growing murmurs of discontent among ¹⁶ her people, spent as little English blood in distasteful foreign ¹⁷ wars as possible, and made ¹⁸ a rough ¹⁹ compromise between Henry's limitless needs, her own means, and English interests.

J. E. NEALE, *Queen Elizabeth*

1. Omit. 2. 'that led to the.' 3. *enjôleur . . . séduisant*. 4. 'but his need [there is a better word than *besoin*] was such . . . ?' 5. Tense? 6. *pour demander*. 7. Try to avoid the string of *d*'s that will result from a too-literal translation of this sentence. 8. 'the money.' 9. *se faire entretenir . . . par*. 10. Not *réputée*. 11. 'his promises.' 12. *finaud*. 13. *des conseils féconds*. 14. 'did not let herself be persuaded . . . any more than she let herself be comforted.' 15. Add 'with him,' and tr. 'hand . . . ruin' quite literally. 16. *de*. 17. Meaning? 18. Reflexive. 19. *au petit bonheur*.

23. ANTHONY AND FRANCIS BACON

The story of Essex might have been very different if he had not been more effective ¹ than his character warranted,² owing to the service ³ of the two brothers Anthony and Francis Bacon. These young men---

Anthony was born in 1558, Francis in 1561—were the ⁴ sons of Sir Nicholas Bacon, and cousins of Robert Cecil, through their mother. Both were exceptionally ⁵ able, Francis very ⁴ far above all measure. Anthony was an invalid ⁶ from boyhood; lame, subject to rheumatic disorders,⁷ and having constantly to dose himself with physic;⁷ ‘a gentleman of impotent feet, but a nimble head.’ Ill-health sapped ambition in him. At the age of twenty-one he went abroad to travel, and ⁸ despite the persuasions and warnings of friends, lived a desultory, expensive life ⁹ abroad ⁴ for twelve years. Francis was wisdom’s child. The cold, clear light of human reason has rarely burnt so brightly. He wrote as an oracle; he spoke with the persuasive tongue of an orator. Nature, however, had shrunk ¹⁰ from perfecting her miracle. There was a fundamental inaptitude of character, a lack of emotion, of virility, which left out ¹¹ as it were the keystone of the arch. He wrote to Burleigh of his ¹² ‘vast contemplative ¹³ ends’: ‘I have taken all knowledge to be my province.’ ¹⁴ But his letter was one of many begging suits ¹⁵ for place,¹⁶ and though he spun round these pleadings the noble desire to dedicate his splendid talents to the service of his country, his heart was in fact worldly, his ambition less noble than his words, his life less purposeful.¹⁷ His mind soared into the heavens, but his feet were of clay.

J. E. NEALE, *Queen Elizabeth*

1. *se porter plus avant*. 2. *promettre*. 3. *bons offices*. 4. Omit.
 5. *de façon exceptionnelle*. 6. *infirm*e. 7. *rhumatismes* and *se droguer* are enough. 8. ‘he travelled abroad, where . . . he.’
 9. ‘he spent a lot of money in living a desultory (*décousue*) life.’
 10. *s’abstenir*. 11. ‘which made it (*en faire*) . . . an arch without . . .’ 12. *les . . . qu’il se proposait*. 13. *spéculatifs* (note the difference in meaning between this word and

spéculateur). 14. 'Je fais mon domaine de' 15. 'it was one of his many letters containing requests' 16. Pl. 17. *préméditée*.

24. NELSON

Nelson is the best-loved name in ¹ English ears. There is more in our relation to ² him than can be accounted for by his genius and our obligation.³ For Marlborough was unpopular, and there was an element ⁴ of fear in the respect and admiration felt for the Iron Duke. Indeed, Wellington's complete ⁵ devotion to the public service ⁶ was rooted in a noble ⁷ but not very lovable aristocratic ⁸ pride, which made him live reserved ⁹ as a man apart, saving him indeed ¹⁰ from mistakes and loss of dignity ¹¹ into which Nelson sometimes fell ¹² on shore.¹³ But Nelson entered straight into the common heart of humanity.¹⁴ As he lay ¹⁵ expecting the Trafalgar fight, he chanced to discover that a coxswain,¹⁵ one of the best men on board the *Victory*,¹⁶ had been so busy preparing the mail-bags that he had forgotten to drop into them his own letter to his wife, till after ¹⁷ the dispatch vessel ¹⁸ was under full sail for ¹⁹ England;²⁰ 'Hoist a signal to bring her back,' ²¹ said Nelson; 'who knows but that he ²² may fall in action to-morrow? His letter shall go with the rest.' And the vessel was brought back for that alone.²³

GEORGE MACAULAY TREVELYAN, O.M.,
History of England

1. 'Nelson's name is the dearest to.' 2. *attachement pour*. 3. 'debt of gratitude.' 4. *il entrain*. 5. *total*. 6. *intérêt*. 7. *respectable*. 8. *d'aristocrate*. 9. *retiré*. 10. *tout en . . .*. 11. *laisser-aller*. 12. 'which N. did not always avoid.' 13. Expand. 14. Meaning? 15. *patron*. 16. The names of ships are now always regarded as masculine in French (*le «Jeanne d'Arc», le «Providence», etc.*). 17. Omit. 18. *avis*. 19. *se diriger à pleines voiles vers*. 20. Start a fresh sentence here. 21. Paraphrase. 22. *cet homme*. 23. Not *seul(ement)*.

IV. CONVERSATIONAL PIECES

25. MISS BINGLEY AND DARCY (II)*

‘How delighted Miss Darcy will be to receive such a letter!’

He made no answer.

‘You ¹ write uncommonly fast.’

‘You are mistaken.² I write rather slowly.’

‘How many letters you must have occasion ³ to write in the course of the ⁴ year! Letters of business too! ⁵ How odious I ⁶ should think them!’ ⁷

‘It is fortunate then ⁸ that they fall to my lot instead of to yours.’ ⁹

‘Pray tell your sister ² that I long to see her.’

‘I have already told her so once,³ by your desire.’

‘I am afraid you do not like your pen.¹⁰ Let me mend ¹¹ it for you. I mend pens ¹² remarkably well.’

‘Thank you—but I always mend my own.’ ¹³

‘How can ¹⁴ you contrive to write so even?’

He was silent.

‘Tell your sister ² that I am delighted to hear of her improvement on the harp, and pray ¹⁵ let her know that I am quite in raptures with her beautiful ¹⁶ little design for a ¹⁷ table, and I think it ¹⁸ infinitely superior to Miss Grantley’s.’

JANE AUSTEN, *Pride and Prejudice*

1. Start with *Mais*. 2. Remember that French conversation tends to be more formal than English. 3. Omit. 4. ‘a.’ 5. ‘—and, what is more,’ 6. Emphatic. 7. *cela*. 8. *Quelle chance, alors,* 9. Recast: ‘that it is [Mood?] I, and not you, that have [use *incomber à*] to write them.’

* Continued from No. 8.

10. 'that your pen does not suit you.' 11. *tailler* (also = 'to sharpen' a pencil). 12. *je sais le faire*. 13. 'mend my pens myself.' 14. Use *faire pour*. 15. Tr. at beginning of sentence. 16. *délicieux*. 17. *modèle de*. 18. 'which I think.'

26. MISS BINGLEY AND DARCY (III)

'Will you give me leave to ¹ defer ² your raptures till I write again?—At present I have not room to do them justice.'

'Oh! It is of no consequence. I shall see her in January. But ³ do you always write such charming long letters to her, Mr. Darcy?'

'They are generally long; but ⁴ whether always charming, it is not for me to determine.'⁵

'It is a rule with ⁶ me, that a person who can write a long letter with ease, cannot write ill.'

'That will not do for ⁷ a compliment ⁸ to Darcy, Caroline,' cried her brother—'because he does *not* write with ease. He studies ⁹ too much for words of four syllables. Do not you, Darcy?'

'My style of writing ⁴ is very different from yours.'

'Oh!' cried Miss Bingley, 'Charles writes in the most careless ¹⁰ way imaginable.¹¹ He leaves out ¹² half his ¹³ words, and blots ¹⁴ the rest.'

'My ideas flow so rapidly that I have not time to express them—by which means my letters sometimes convey no ideas ¹⁵ at all to ¹⁶ my correspondents.'

'Your humility, Mr Bingley,' said Elizabeth, 'must ⁴ disarm ¹⁷ reproof.'

'Nothing is more deceitful,' said Darcy, 'than the appearance of humility. It is often only carelessness of ¹⁸ opinion, and sometimes an indirect boast.'¹⁹

JANE AUSTEN, *Pride and Prejudice*

1. *Me serait-il loisible de*. 2. Add 'the expression of.' 3. 'But tell me, Mr. D., . . . ' 4. Omit. 5. 'judge.' 6. *pour*.

7. 'That is not.' 8. Add 'to pay.' 9. *rechercher*. 10. *étourdie*. 11. *du monde*. 12. *oublier*. 13. 'the.' 14. *fait des pâtés sur*. 15. Sing. in French. 16. *à l'esprit de*. 17. Add 'all.' 18. Add 'other people's.' 19. *vantardise par voie détournée*.

27. THE SUMMONS¹ (I)

We had begun² the morning of that day³ in the nursery, she in her chair,⁴ I at my drawing. Ordinarily a patient sitter, she was restless.

'Is it of any use to go on?' she asked.

'Any use?'

'You are still not satisfied with your drawing? You haven't even begun on canvas.'

'No, but gradually . . .'

'Gradually! isn't this the last time? To-day's Saturday. On Monday, you go. . . .'

'There's to-morrow,' I answered. Clare shook her head. 'Church to-morrow morning . . . This is the last sitting. I'll stay if it's of any use. If not . . .'

I laid down my pencil. 'You're right,' I said. 'It's⁵ of no use now.'

She rose from her chair,⁶ hesitated an instant, walked to the window, and there sat down, resting her chin on her hand.

'I wish it wasn't ended,' she said.

'You liked being drawn'?

'I have liked⁵ being in this room.'

I waited, thinking she was about to say more, but after a moment's silence she sprang up.

'Let's go out.' Then, swift on a thought that had not been in her mind when she began to speak, 'Let's walk all day and⁷ get food⁸ at some cottage, and come back when we are inclined.'

I stared at her, remembering that Ned would expect her to walk with him. But she had no care for Ned.

'It would be good⁹—just for once—to get right away!' she exclaimed. 'We'll tell no one we're going.⁶ We'll leave them to wonder.¹⁰' And she added with a quickening of her speech¹¹: 'Shall we pretend we're never coming back?'

CHARLES MORGAN, *Portrait in a Mirror*
(slightly abridged)

(*N.B.* This passage is an exercise in *expansion*.)

1. APPEL D'URGENCE. 2. *Nous étions installés*. 3. 'that morning.'
4. Not *chaise* (cf. no. 18, n. 2). 5. Tense? 6. Omit. 7. Start a fresh sentence here. 8. Not *nourriture*. 9. *joli*. 10. *se casser la tête*. 11. *d'une voix plus vive*.

28. THE SUMMONS (II)

. . . The door opened and a maidservant entered.

'Mrs Sibright, Miss,'¹ she began, looking² nervously from Clare's face to mine and from mine to the drawing that confronted her. 'Mrs Sibright says,³ will you please speak to her in the Master's⁴ study? And—I was to say, if you please,⁵ that, picture or no picture, you was⁶ to come, as Mrs Sibright wished particular to see you. "It's of importance," she said,⁷ Miss.'

'Very well . . . But wait. Where did you say?'

'Master's study, Miss.'

'Mr Trobey's room?'

'Yes, Miss. The Master's out. Mrs Sibright went there from the drawing-room to speak with Mr Ned. Now he's gone out after⁸ the Master and the other gentlemen. I think maybe, Miss . . .'

'Thank you,' Clare said. 'Tell my aunt that I shall come at once.'

The maid, a young country girl,⁹ not yet well enough trained¹⁰ to have become¹¹ a machine, hesitated before going out. While she lingered, with shuffling,

uncertain feet, there was curiosity in her eyes and the flicker of a smile on her lips. It gave her ¹² satisfaction to be the instrument of so peremptory a summons. She perceived crisis and scented scandal, but she had no alternative ¹³ to going. Clare allowed the door to close and footsteps ¹⁴ to retreat down ¹⁵ the corridor. Her body was taut ¹⁶; colour ebbed and flowed in her face.¹⁷ She was like a defiant and eager boy.

‘That may decide it ¹⁸!’ she exclaimed. ‘I wonder . . .’ Her expression changed ¹⁹ so rapidly that I could not tell what emotion ²⁰—hope or anguish, or a kind of delighted alarm—predominated in her. ‘Well, who knows?’ said she, and was gone ²¹ from the room.

CHARLES MORGAN, *Portrait in a Mirror*
(slightly abridged)

1. Omit. 2. Use *jeter son regard*. 3. ‘asks you . . . to.’
4. *Monsieur*. 5. *avec votre permission*. 6. Emphatic. 7. *qu’elle a dit* (vulgar). 8. *chercher*. 9. *paysanne*. 10. *stylée*. 11. *pour n’être plus que*. 12. ‘She felt a certain.’ 13. *elle ne pouvait que*. 14. Be careful. 15. *se perdre dans*. 16. *Elle s’était raidie*. 17. Paraphrase freely. 18. ‘everything.’ 19. Tense? 20. Tr. the following parenthesis at the end of the sentence. 21. ‘had disappeared.’

29. IN THE S.C.R.¹

MR MCNAIRNE (*the philosophy tutor*²). I hope Mrs Telford is better?

THE PROVOST.³ Thank you; I think she is mending.

MR MCNAIRNE. It has been a terrible winter, with all these blizzards and snow-storms. Can you remember such a bad year, Provost?

THE PROVOST. There was a very severe winter ⁴ not long after I took my degree, ’38 or ’39 it would be. I remember a lot of us went out to watch them roasting an ox on the Isis, at Kennington. But I don’t think ⁵ we had so many spells of bad weather. It ⁶ has tested

the constitutions of people like Mrs Telford and myself, who are getting on.

MR WAYNE (*the chaplain, a youngish man in* ⁷ *a modern clerical collar*). Arnold's death was very sudden. I remember being told he had a bad heart,⁸ but I don't think anybody foresaw a danger like that. He wasn't any great age, either.

THE PROVOST. Arnold? No, he was a young man comparatively. He had a fellowship ⁹ at Oriel ¹⁰ in the 'forties ¹¹—yes,¹² it must have been ¹³ in '45. I remember it was the same year that ¹⁴ Newman was perverted.¹⁵ Nothing seems to ¹⁶ kill Newman; he must be all but ninety.¹⁷

MR MCNAIRNE (*speaking to his neighbour; but it is obviously the sort of question that is addressed* ¹⁸ *to the company in general*). Would you call ¹⁹ Arnold a typical Oxford man? ²⁰

MR BATTERSBY (*the Provost's guest. Unknown to himself, he is being inspected* ²¹ *by the Fellows, who are looking out for an Ancient History tutor; they are not going to elect him*). I don't think one ²² ever finds typical Oxford men ²³ except at Cambridge. Henry Sidgwick, now, wouldn't you say he was ²⁴ a typical Oxford man? ²⁵

MR FANSHAWE (*the Mods.*²⁶ *tutor, slightly past middle age*).²⁷ Arnold made literary capital out of ²⁸ his connexion ²⁹ with Oxford,³⁰ but he was never true ³¹ to type. He was ³² too unorthodox to belong to ³³ the old Oxford which used to be so pleasant, and ³⁴ too fastidious ³⁵ to belong ³⁶ to the modern Oxford which is so intolerable.

MR BATTERSBY. I think that's so true. He looked on ³⁷ civilization with the eyes of a school-inspector,³⁸ and criticized it in a style only possible to ³⁹ a Professor of Poetry.

R. A. KNOX, *Let Dons delight*

1. 'Senior Common Room.' Tr. PROPOS DE PROFESSEURS.
2. *chargé de cours*.
3. *Le Doyen*.
4. Rearrange: 'Not long . . . degree we had a very hard winter; I think it was in . . .'
5. 'But I think the spells (*périodes*) were less numerous then.'
6. *Celle-ci*.
7. 'fairly young, and wearing.'
8. NOT *avoir mal au cœur* (= 'to feel sick').
9. *Il avait été nommé professeur*.
10. It is unnecessary to add *collège*; thus '*Louis-le-Grand*,' '*Condorcet*,' etc., are used in conversation (especially by *professeurs* talking 'shop') for the well-known *lycées* of those names.
11. *entre 1840 et 50*.
12. *c'est cela*.
13. Imperf.
14. 'the year in which.'
15. Use *tourner casaque*.
16. 'Nothing, it seems, can.'
17. *aller sur les 90 ans*.
18. 'but his question is . . . one of those that are.'
19. *Est-ce que vous voudriez dire que . . . ?*
20. *le type du diplômé oxonien*.
21. Recast, using *examen critique*.
22. 'I think it is only at C. . . .'
23. Sing.
24. 'don't you think he is [Mood? Why?] . . . ?'
25. *Oxonien*.
26. *études classiques*.
27. *il a passé la cinquantaine*.
28. 'As a writer, A. exploited.'
29. *relations*.
30. *l'Université*.
31. *conforme*.
32. Omit here, and insert before 'too fastidious.'
33. *faire partie de*.
34. Omit.
35. What does *fastidieux* mean?
36. Tr. literally.
37. 'Having looked at [not *regarder*] . . . , he criticized'
38. *inspecteur d'académie*.
39. *dont a seul le secret*.

30. WHO KILLED MISS BARROWBY? (I)*

'The old lady died of a large dose of strychnine.'

'Aha!'

'That's right. Very nasty bit of work. Point is, who gave it to her? It must have been administered very shortly before death. First idea was it was given to her in her food at dinner—but, frankly, that seems to be a washout. They had artichoke soup, served from a tureen, fish-pie,¹ and apple-tart.'

'"They" being?'

'Miss Barrowby, Mr Delafontaine, and Mrs Delafontaine. Miss Barrowby had a kind of nurse-attendant—a half Russian girl—but she didn't eat with the

* The notes to this and the following passage have deliberately been reduced to a minimum.

family. She had the remains as they came out from the dining-room. There's a maid, but it was her night out. She left the soup on the stove and the fish-pie in the oven, and the apple-tart was cold. All three of them ate the same thing²—and, apart from that, I don't think you could get strychnine down anyone's throat that way. Stuff's as bitter as gall. The doctor told me you could taste it in a solution of one in a thousand, or something like that.'

'Coffee?'

'Coffee's more like it, but the old lady never took coffee.'

'I see your point. Yes, it seems an insuperable difficulty. What did she drink at the meal?'

'Water.'

'Worse and worse.'

'Bit of a teaser,³ isn't it?'

'She had money, the old lady?'

'Very well to do, I imagine. Of course, we haven't got exact details yet. The Delafontaines are pretty badly off, from what I can make out. The old lady helped with the upkeep of the house.'⁴

AGATHA CHRISTIE, *How does Your Garden grow?*

1. *timbale de poisson*. 2. *de même*. 3. *casse-tête*. 4. *frais du ménage*.

31. WHO KILLED MISS BARROWBY? (II)

Poirot smiled a little. He said, 'So you suspect the Delafontaines. Which of them?'

'I don't exactly say I suspect either of them in particular. But there it is: they're her only near relations, and her death brings them in a tidy sum of money,¹ I've no doubt. We all know what human nature is.'

‘Sometimes inhuman—yes, that is very true. And there was nothing else the old lady ate or drank?’

‘Well, as a matter of fact——’

‘Ah, there we are! I felt that you had something up your sleeve. Your soup, fish-pie, and apple-tart were all my eye. Now we come to the nub² of the matter.’

‘I don’t know about that. But as a matter of fact, the old girl³ took a cachet before meals. You know, not a pill or a tablet; one of those rice-paper things with a powder inside. Some perfectly harmless stuff for the digestion.’

‘Admirable. Nothing is easier than to fill a cachet with strychnine and substitute it for one of the others. It slips down the throat⁴ with a drink of water and is not tasted.’

‘That’s all right. The trouble⁵ is, the girl gave it to her.’

‘The Russian girl?’

‘Yes. She was a kind of lady-help,⁶ nurse-companion to Miss Barrowby. Fairly ordered about by her, too, I gather. Fetch this, fetch that, fetch the other, rub⁷ my back, pour out my medicine, run round to the chemist—all that sort of business. You know how it is with these old women—they mean to be kind, but what they need is a sort of black⁸ slave.’

AGATHA CHRISTIE, *How does Your Garden grow?*
(slightly adapted)

1. *un joli magot*. 2. *nœud*. 3. *la vieille*. 4. *ça s'avale*. 5. *ennui* or *malheur*. 6. *femme de charge*. 7. *frictionner*. 8. Omit.

V. LITERARY AND REFLECTIVE PIECES

32. GEORGE MOORE (I)

I wanted to show how Moore . . . taught ¹ himself ² to be a writer and what kind of writer he taught himself to be ³; and in what sense it is true to say that he gave liberty ⁴ as well as discipline ⁴ to the English novel. Great though his influence has already ³ been upon a few writers whose struggle ⁵ with the difficulties of their craft has opened their eyes to his achievement, his full power lies, ⁶ I believe, in the future, when the personal ³ controversies that surround his name are dead and the world has had time to re-discover, as it will ⁷ unless story-telling ⁸ die, that lucidity is a virtue. Then it will be understood what were the services to art of this man whose house in Ebury-street is become a shop.

CHARLES MORGAN, *Epitaph on George Moore*
(slightly abridged)

1. Pluperf. 2. Add *lui-même*. 3. Omit. 4. Use verbs. 5. 'who, by struggling . . . , have realized the merits of his work.' 6. 'it is in the future that it [Antecedent?] will be fully felt.' 7. Add *certainement*. 8. *l'art de conter*.

33. GEORGE MOORE (II)

A card ¹ stands in the bow-window, advertising the goods for sale and informing the passer-by that this was the house ² of the late George Moore. In that room, another friend and I saw him for the last time. It was a winter's morning. A light blind was across ³ the window; the dining-⁴table had been moved; George

Moore lay in the middle of the room under the blaze⁵ of an electric chandelier. He spoke first of his illness and suffering, a subject of conversation rare in him. Then, rousing himself, he said with an exaltation yet more rare: 'Now let us turn from things of the flesh and⁶ talk of things of the spirit,' and he began to tell⁷ us of the book he was then writing and hoped to finish, *A Communication to My Friends*, finding in it⁸ an⁹ occasion to speak of his early life¹⁰ and his struggle with the circulating libraries.¹¹ He turned from this¹² to general defence of an⁹ artist's freedom. Humour, irony, indignation, anecdote,¹³ poured from him.¹⁴ We were his guests; he exhausted himself to entertain and hold¹⁵ us, having . . . an ancient and elaborate¹⁶ courtesy.

CHARLES MORGAN, *Epitaph on George Moore*
(slightly abridged)

1. *pancarte*. Tr. after 'bow-window' (*vitrine faisant saillie*).
2. 'that the house is that.' 3. *à*. 4. Omit, and tr. before 'room.' 5. 'bright light.' 6. 'to those . . .' 7. *entretenir*. 8. 'which gave him.' 9. 'the.' 10. *débuts*. 11. *cabinet de lecture* is the established term, though *bibliothèque circulante* is now common.
12. 'Then he came.' 13. Pl. 14. *se déversaient à profusion*.
15. *tenir notre attention en éveil*. 16. *vieille et minutieuse*.

34. THE PRINCIPLES OF CRITICISM (I)

If I had no judgment, and knew it, and were nevertheless immutably resolved to edit¹ a classic,² I would single out my victim from the first of these three classes: that would be best for the victim and best for me. Authors surviving³ in a solitary ms are by far the easiest⁴ to edit, because their editor is relieved from one of the most exacting offices⁵ of criticism, from⁶ the balancing of evidence⁷ and the choice of variants. They are the easiest, and for a fool they are the safest.⁸

One field⁹ at least for the display of folly is denied him:¹⁰ others remain open,¹¹ and in defending,¹² correcting,¹² and explaining¹² the written¹³ text he may yet aspire to make a scarecrow of¹⁴ the¹⁵ author and a byword of himself; but with no variants to afford him scope for choice and judgment he cannot exhibit his impotence to judge and choose.

But the worst of¹⁶ having no judgment is that one never misses it, and buoyantly embarks¹⁷ without it¹⁸ upon enterprises in which it is not so much a convenience¹⁹ as a necessity. Hence²⁰ incompetent editors are not found flocking to²¹ texts like Valerius Flaccus' and leaving²² texts like Manilius' alone. They essay to edit the latter no less promptly²³ than the former; and then comes the pinch.²⁴ They find themselves²⁵ committed to¹⁷ a business which requires not only the possession, but the constant exercise, of intellectual faculties. An editor of no judgment, perpetually confronted with²⁶ a couple of mss to choose from, cannot but feel²⁷ in every fibre of his being²⁸ that he is a donkey between two bundles of hay. What shall he do now?²⁹ Leave criticism to critics, you may say, and betake himself to³⁰ any honest trade³¹ for which he is³² less unfit. But he prefers a more flattering solution: he confusedly imagines that if³³ one bundle of hay is removed he will cease to be a donkey.

A. E. HOUSMAN, Preface to *Manilius*, Book I

1. In the technical sense in which the terms are used in this and the next piece, *éditer* and *éditeur* are the correct words. 2. *un auteur classique*. 3. Add 'only.' 4. Pl. in French. 5. 'delicate tasks.' 6. 'that of.' 7. *les pièces*. 8. Add 'for they deny (*interdire*) him. . . .' 9. *moyen*. 10. Start a fresh sentence ('Others, indeed, . . .'). 11. *à sa disposition*. 12. Use nouns. 13. 'original.' 14. *défigurer*. 15. 'his.' 16. *ce qu'il y a de pire à*. 17. Use (*s'*)*engager dans*. 18. Omit. 19. *agrément*. 20. *C'est pour quoi l'on ne voit pas*. . . . 21. *se précipiter sur*. 22. *se détourner*

de. 23. *allégrement.* 24. 'they find themselves caught.' 25. *Les voici.* 26. Look up *confronter.* 27. Use *se sentir*, and omit 'that he is.' 28. Translate literally. 29. *Alors, que faire?* 30. *se tourner vers.* 31. *besogne.* 32. Mood? 33. Turn by a participial construction.

35. THE PRINCIPLES OF CRITICISM (II)

So he removes it. Are the two MSS equal,¹ and do they bewilder² him with their rival merit and exact from him at every other³ moment the⁴ novel⁵ and distressing effort of using his brains? Then he pretends that they are not equal:¹ he calls one of them 'the best ms,' and to this he resigns⁶ the editorial functions which he is himself unable to discharge. He adopts its readings⁷ when they are better than its fellow's,⁸ adopts them when they are no better, adopts them when they are worse: only when they are impossible, or rather when he perceives their impossibility, is he dislodged from his refuge and driven by stress of weather⁹ to the other port. . . .

But still there is a hitch. Competent editors exist; and³ side by side with¹⁰ those who have embraced 'the principles of criticism,' there are those who follow the practice of critics¹¹: who possess intellects, and employ them in their work. Consequently their work is better done, and the contrast is mortifying. This is not as it should be. As the wise man dieth, so dieth the fool¹²: why then should we allow them to edit the classics differently? If nature, with flagitious partiality, has given¹³ judgment and industry¹⁴ to some men and left other men without them, it is our evident duty¹⁵ to amend¹⁶ her blind caprice; and those who are able¹⁷ and willing¹⁷ to think must be deprived of their unfair advantage by stringent prohibitions.¹⁸ In Association¹⁹ football you must not use your hands, and³

similarly ¹⁸ in textual criticism you must not use your brains. Since ²⁰ we cannot make fools behave like wise ²¹ men, we will insist ²² that wise men should behave like ²³ fools: by these means only can we redress the injustice of nature and anticipate the equality of the grave.

A. E. HOUSMAN, Preface to *Mamilius*, Book I

1. Use *se valoir*. 2. 'compete in merit, to the extent of bewildering . . . and exacting.' 3. Omit. 4. 'a.' 5. *inédit*. 6. Use *s'en remettre de*. 7. Not *lectures*. 8. *pendant*. 9. *le gros temps*. 10. *outré*. 11. 'who practise [not *pratiquer*] it.' 12. *Eccl.* ii, 16; Segond has: *Le sage meurt aussi bien que l'insensé*. 13. Use *dispenser* or *douer* (with different constructions). 14. *puissance de travail*. 15. Use *incomber*. 16. Add 'the effects of.' 17. Use nouns. 18. 'Just as . . . , so' 19. Implied in *le football*. 20. Cf. last note of preceding passage. 21. *avisés*. 22. *nous voulons*. 23. *comme* or *en*?

36. 'THE BROTHERS' WAR (I)

As we look back on ¹ the period of civil strife and turmoil between 1850 and 1877, it seems an almost unmixed tragedy. The country would have fared far more happily ² if, as Lincoln long hoped,³ the abolition of slavery could ³ have taken place gradually, and with due compensation ⁴ to the slaveholders.⁵ That would have given time to educate the Negroes to their new place in society. It would have spared ⁶ the nation the six hundred thousand vigorous young men ⁷ who lost their lives ⁴ in the conflict, and the millions of vigorous children they would have brought into the world.⁶ It would have saved the South the stupendous ruin that cripples it to this day; it would have saved both sections the coarsening ⁸ effects so clearly revealed in the 'gilded age' of money-getting and vulgarity after the war.⁹ Yet, even beyond the items ¹⁰ already mentioned,¹¹ the page shows credit entries. The storm

unified the nation and knit it into one great whole as no slower process could have done. Socially and economically the South now became closely akin to the North. The war did much to deepen and mature the national character; thought and feeling became more adult.¹²

ALLAN NEVINS, *A Brief History of the United States*

1. *se tourner vers*. 2. Use a noun. 3. Tense? 4. Use a verb. 5. *propriétaires* is enough. 6. Be careful. 7. *gars* is more forcible than *jeunes gens* or *jeunes hommes*. 8. There is a possible adjective, but a paraphrase may be better. 9. (*d'*)*après-guerre*, like 'post-war,' is generally used of the first or second World Wars, and is therefore better avoided here. 10. 'entries.' 11. Continue 'to the credit of this balance, there are still others.' 12. 'came of age.'

37. THE BROTHERS' WAR (II)

And the conflict gave the country a set ¹ of memories, poignant and dramatic, to ² quicken its ³ heart and lift its ³ imagination. For centuries to come it ⁴ would recall them with a thrill—the firing on Fort Sumter; the duel of the *Merrimac* and the *Monitor*, a David meeting a Goliath; the brilliant sweep ⁵ of Stonewall Jackson through the Shenandoah, with ⁶ a trail of defeated Union armies behind him; the gunboats running ⁷ the Mississippi below Vicksburg in a storm of shot and shell ⁸; the death-grapple ⁹ of Pickett's grey host with Hancock's blue line on Cemetery Ridge; the storming of the heights above Chickamauga by troops whom even Grant's order could ¹⁰ not stop, a feat that surpassed Balaclava; the *Kearsage* circling about the *Alabama* till ¹¹ her white flag fluttered to the mast; ¹² Lee with his jewelled sword, Grant in his common private's dress, shaking hands at Appomattox;

Lincoln walking through the fire-blackened streets of Richmond; the thousand-mile¹³ funeral given¹⁴ to the¹⁵ remains of the martyred President¹⁶; the Grand Review as the endless ranks of the Eastern and Western armies rolled up¹⁷ Pennsylvania Avenue in¹⁸ the closing scene of the war. It was¹⁰ an epic story, which will be⁴ retold again and again.

ALLAN NEVINS, *A Brief History of the United States*

1. *ensemble*. 2. *propres à*. 3. 'the.' 4. *on*. 5. *raid*. 6. 'leaving.' 7. *faisant force de vapeur sur*. 8. *projectiles* is enough. 9. *corps à corps sans merci*. 10. Tense? 11. 'till she hoisted . . .' 12. Omit. 13. *se prolongeant sur plus de 300 lieues*. 14. Use *faire*. 15. Add 'mortal.' 16. *le Président-martyr*. 17. *remonter*. 18. *à*.

38. THE ORIGINS OF CIVILIZATION (I)

We know next to nothing of man's greatest achievements. His written history is¹ the history of yesterday, and leaves him very much² the same being³ as it finds him, with the same habits, the same prejudices, and only slightly enhanced powers.⁵ The greatest and most significant advances were prehistoric.⁶ What⁷ invention, of which any record remains,⁸ can compare in importance with the invention of Speech; and³ what day in the world's history⁹ is more worthy of celebration than that day, the birthday of thought and truth, when a sound uttered by the¹⁰ breath, from being¹¹ the expression of a feeling became the mark¹² of a thing?¹³ The man¹⁴ who first embarked on the sea has been praised for the triple armour¹⁵ of his courage; but he must be content with praise; his biography will never be written.

SIR WALTER RALEIGH, *The War in the Air*

1. Add 'only.' 2. *en gros*. 3. Omit. 4. Tense? 5. *moyens d'action*. 6. 'date from pre-history.' 7. Add 'other.' 8. 'about

whose origin (*naissance*) we have any information (*être documentés*).' 9. 'since the beginning of' 10. *exhalé dans un*. 11. 'ceased to be . . . and became.' 12. *indice*. 13. Not *chose*. 14. 'He.' 15. 'his triple-armoured [*use à la*]'

39. THE ORIGINS OF CIVILIZATION (II)

The North American Indians are reckoned a primitive people, but when first they come under the notice ¹ of history they bring with them one of the most perfect of human inventions—the birch-bark canoe.² What ³ centuries of dreams and struggles and rash adventures went to ⁴ the inventing and perfecting of that frail boat? What forgotten names deserve honour for the invention of the paddle and the sail? The whole story is beyond recovery ⁵ in the rapidly closing backward perspective ⁶ of time. Man's eyes are set in his head so that he may go forward, and while he is healthy and alert he does not trouble to look behind him. If ⁷ the beginnings of European civilization are rightly traced to certain tribes of amphibious dwellers on the coast of the Mediterranean, who ⁸ reared the piles ⁹ of their houses in the water, and so escaped the greater perils of the land, then ¹⁰ some ¹¹ sort of rudimentary navigation was the first ¹² condition of ¹³ human progress, and sea-power,¹⁴ which defies ¹⁵ the devastators of continents, had earlier prophets than ¹⁶ Admiral Mahan. But the memory of these thousands of years has passed like a watch in the night.¹⁷

SIR WALTER RALEIGH, *The War in the Air*

1. 'from their first appearance (*entrée*) on the stage.' 2. *pirogue*. 3. 'How many.' 4. *a-t-il fallu pour*. 5. Their [not *leur*] story has been [Reflexive] irretrievably lost.' 6. *dans le rapide recul*. 7. 'If we are right in attributing' 8. 'by building their houses on piles, escaped' 9. *pilotis* (this

word implies 'in the water'). 10. *c'est donc que*. 11. 'some . . . navigation': tr. after 'progress.' 12. *préalable*. 13. Add 'any.' 14. *la maîtrise des mers*. 15. *qui permet de narguer*. 16. 'had its prophets long before.' 17. *le songe d'une nuit*. It is not possible to preserve the metaphor in French.

40. THE CHURCH AND THE SECULAR VOCATION (I)

In nothing has the Church so¹ lost her hold on reality as in her failure² to understand and respect the secular vocation. She has allowed work and religion to become separate departments, and is astonished to find³ that, as a result, the secular work of the⁴ world is turned⁵ to purely selfish⁶ and destructive⁶ ends, and that the greater part of the⁴ world's intelligent workers have become irreligious, or at least, uninterested in religion. But is it astonishing? How can anyone⁷ remain interested in a religion which seems to have no concern with nine-tenths of his daily life? The Church's approach to an intelligent carpenter is usually confined to exhorting him not to be drunk and disorderly⁸ in his leisure hours, and to come to church⁹ on Sundays. What the Church *should* be telling him is this³: that the very first demand his religion makes upon him is that he should make good tables. Church by all means, and decent forms of amusement, certainly—but what use is all that if in the very centre of his life and occupation he is insulting God with bad carpentry? No crooked¹⁰ table-legs or ill-fitting drawers ever,¹¹ I dare swear,¹² came out of the carpenter's³ shop¹³ at Nazareth.

DOROTHY L. SAYERS, *Why Work?*

1. *si bien*. 2. 'inability.' 3. Omit. 4. *ce*. 5. Use the verb *tendre*. 6. Distinguish between *égoïste* and *égotiste*, *destructif* and *destructeur*. 7. *Comment voulez-vous qu'on*. 8. *se mettre en état*

d'ivresse manifeste. 9. *aller à l'église*, though quite a normal expression, is better avoided owing to the frequent repetition of 'l'Église' in this passage. 10. *tordu* is used rather of natural objects such as branches of trees, etc. 11. Start with *Jamais*. 12. *j'en jurerais*. 13. Meaning?

41. THE CHURCH AND THE SECULAR VOCATION (II)

No piety in the worker will compensate for work ¹ that is not true to itself; for any work that is untrue to its own ² technique is a living lie. Yet in her own buildings, in her own ² ecclesiastical ³ art and music, in her hymns and prayers, in her sermons and in her little books of devotion, the Church will ⁴ tolerate, or permit a pious intention to excuse, work so ugly, so pretentious, so tawdry and twaddling, so insincere ⁵ and insipid, so *bad* as to shock and horrify any decent craftsman. And why? Simply because she has lost all sense of the fact that the living and eternal truth is expressed in work only so far as the work is true ⁶ in itself, to itself, to the standards of its own ² technique. She has forgotten that the secular vocation is sacred. Forgotten ² that ⁷ a building must be good architecture before it can be a good church; that a painting must be well painted before it can be a good sacred picture; that work must be good work before it can call itself God's work.

DOROTHY L. SAYERS, *Why Work?*

1. Make sure of the exact meaning each time the word occurs in this passage. 2. Omit. 3. Pleonastic; tr., if at all, by *religieux*, transposing 'art' and 'music.' 4. Meaning? 5. The noun *chiqué* (= 'sham,' 'bogusness,' 'phoniness'), though too slangy for the context, would convey the sense very well. 6. The example of the figurative use of *vis-à-vis de* given in the smaller Larousse is—*être sincère vis-à-vis de soi-même*.

7. The main and subordinate clauses in the rest of the passage would probably be transposed in French.

42. POETRY AND POVERTY

What are the great poetical names of the last hundred years or so? Coleridge, Wordsworth, Byron, Shelley, Landor, Keats, Tennyson, Browning, Arnold, Morris, Rossetti, Swinburne—we may stop there. Of these all but Keats, Browning, Rossetti were University men;¹ and of these three Keats, who died young, cut off in his prime, was the only one not fairly well-to-do. It may seem a brutal thing to say, and it is a sad thing to say: but, as a matter of hard fact,² the theory that³ poetical genius bloweth where it listeth, and⁴ equally in poor and rich, holds little truth. As a matter of hard fact, nine out of those twelve were University men: which means that somehow or other they procured⁵ the means to get the best education⁶ that England can give. As a matter of hard fact, of the remaining three you know that Browning was well-to-do, and I challenge you that, if he had not been well-to-do, he would no more have attained to writing *Saul* or *The Ring and the Book* than Ruskin would have attained to writing *Modern Painters* if his father had not dealt prosperously in⁷ business. Rossetti had a small private income; and, moreover, he painted. There remains but Keats; whom Atropos slew young, as she slew John Clare in a madhouse, and James Thomson by the laudanum he took to drown disappointment. These are dreadful facts, but let us face them. It is—however dishonouring to us as a nation—certain that, by some fault in our commonwealth, the poor poet has not in these days, nor has had for two hundred years, a dog's chance. Believe me, . . . we may prate of⁸

democracy, but actually a poor child in England has little more hope than had the son of an Athenian slave to be emancipated into that intellectual freedom of which great writings are born.

SIR ARTHUR QUILLER-COUCH, *On the Art of Writing*

1. The noun *universitaire* means 'professeur de l'Université' (Larousse). 2. 'the harsh fact remains that.' 3. 'according to which.' 4. Omit. 5. Use *avoir*. 6. Is *enseignement* the point here? 7. 'done good.' 8. *Nous avons beau pérorer sur*.

43. RETROSPECT AND PROSPECT ¹

The curtain falls upon the long front in France and Flanders. The soothing hands of Time and Nature, the swift repair ² of peaceful industry,³ have already almost effaced the crater-fields⁴ and the battle lines which in a broad belt from the Vosges to the sea lately blackened⁵ the smiling fields⁶ of France. The ruins are rebuilt, the riven trees are replaced by new plantations. Only the cemeteries, the monuments and stunted steeples, with here and there a mouldering trench or huge mine-crater lake,⁷ assail⁸ the traveller with the fact that twenty-five millions of soldiers fought here and twelve millions shed their blood or perished in the greatest of all human contentions less than twenty years ago. Merciful oblivion draws⁹ its veils¹⁰; the crippled limp away; the mourners fall back into the sad twilight of memory.¹¹ New youth is here to claim¹² its rights, and the perennial stream flows forward¹³ even in the battle zone, as if the¹⁴ tale were all a dream.

Is this the end¹⁵?¹⁶ Is it to be¹⁷ merely a chapter in a cruel and senseless story? Will a new generation in their turn be immolated to square the black accounts of Teuton and Gaul? Will our children bleed and gasp¹⁸ again in devastated lands? Or will there spring

from the very fires of conflict¹⁹ that reconciliation of the three giant combatants,²⁰ which would unite their genius and secure to each in safety and freedom a share in rebuilding the glory¹⁷ of Europe?

WINSTON S. CHURCHILL, O.M., *The World Crisis*

1. COUP D'ŒIL SUR LE PASSÉ ET SUR L'AVENIR. 2. Add, 'the fruit.' 3. Not *industrie*. 4. Omit 'fields.' 5. *souiller* (Pluperf.) 6. *campagnes*. 7. 'the lake formed by.' 8. 'remind . . . harshly.' 9. *étendre*. 10. Sing. 11. Not *mémoire*. 12. *qui réclame*. 13. *roule toujours ses flots*. 14. 'this.' 15. *épilogue*. 16. Add 'or.' 17. Omit. 18. *cracher leurs poumons*. 19. *des flammes mêmes de la conflagration*. 20. Not *combattants géants*.

