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НАЦИОНАЛЬНОГО ИССЛЕДОВАТЕЛЬСКОГО УНИВЕРСИТЕТА  
«ВЫСШАЯ ШКОЛА ЭКОНОМИКИ»

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КАФЕДРА ИНОСТРАННЫХ ЯЗЫКОВ

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# **ЗАДАНИЯ ДЛЯ ДОМАШНЕГО ЧТЕНИЯ**

*Пособие для студентов 1 курса*



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Пособие предназначено для студентов первого курса и содержит художественные и публицистические тексты различной тематики.

Издание состоит из пяти разделов. Первые три содержат тексты по темам с последующими к ним заданиями, направленными на развитие навыков чтения, анализа и пересказа текстов. Четвертый раздел включает более сложные тексты для самостоятельной работы с ними. Пятый раздел содержит краткий тематический словарь и вопросы по темам для составления развернутого высказывания.

Пособие может быть использовано как для аудиторной, так и для самостоятельной работы.

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## Part I. TRAVELLING

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### Text 1 CULTURAL TOURISM

During the eighteenth and nineteenth centuries, members of the upper class traditionally completed their education with a Grand Tour of Europe's cultural heritage. Today, cultural tourism no longer belongs only to the wealthy, nor is this kind of travel restricted to great cities like Rome, Paris, Tokyo, or Cairo. A General Agreement on Tariffs and Trade white paper concluded that travel and tourism is now the world's largest single industry; tourism has become the third largest retail segment of the American economy and the largest segment of export. Not surprisingly, cities and towns across the United States now compete for a coveted place on today's tourist agenda, using their cultural heritage as the main attraction.

Cultural (or heritage) tourism, according to the National Trust for Historic Preservation, is the practice of traveling to experience historic and cultural attractions in order to learn about a community's, region's, or state's past in an enjoyable and informative way. It can involve a broad spectrum of a community's heritage, including art museums, historic sites, botanical gardens, and ethnic neighborhoods, or it can focus entirely on a single aspect of a town's character and history, but it essentially involves experiencing what environmental psychologists call a 'sense of place'.

At its best, cultural tourism offers a community several important benefits. It can help a locality preserve and enhance its cultural heritage and built environment, bring badly needed revenue into a place, and offer jobs in a clean, growing industry that, at least in theory, can continue indefinitely. However, while cultural tourism offers significant benefits to towns and cities, it can also pose serious challenges to social equity and cultural integrity if it is not carefully planned and monitored.

Cultural tourism stems from several key factors. Its material base reflects the trend toward less leisure time and shorter vacations near one's residence.

At a different level, it reflects the desire by growing numbers of tourists to encounter and observe a different culture or way of life, including its past. Cultural tourism provides sightseers a much-needed sense of depth in a highly transient society. For example, the National Park Service reports that visitors to its historical and archaeological sites now outnumber by far those going to national parks. Many analysts of tourism believe that cultural tourism represents the rejection of contemporary mass culture, a search for better or different ways of life. For many people, this kind of travel has become a form of therapy and self-fulfillment. Like medieval pilgrims, contemporary tourists seek out extraordinary places and experiences that they hope will change their lives.

*A problematic approach that communities often adopt toward cultural tourism involves developing theme parks in which every aspect of a place relates to a general theme. Small towns become Paul Bunyanland or New Olde Country with a special ethnic character. Events and attractions are sometimes created with little or no basis in historical reality. Very often, these theme parks and ancillary facilities like hotels and restaurants depend on local residents who work at low-paying service jobs or execute traditional arts and crafts disconnected from their cultural contexts. In another related vein, some communities like Colonial Williamsburg have become living museums in which everyone reenacts community life at a given historic time, as if its culture had frozen at that instant. Many communities that have become dependent upon these approaches to cultural tourism are now rethinking their strategy.*

The key to successful cultural tourism, then, is balancing short-term profits with other public needs. Cultural tourism requires a thorough understanding of a community's special character and resources and its role in the surrounding area, as well as the particular needs and interests of visitors. For example, the World Council of Churches has recommended that the tourism industry acknowledge its social responsibility to host communities by arranging informal meetings between local residents and visitors to educate tourists about local customs and issues.

Since cultural tourism treats a community and its public goods as commodities, it is vitally important that the entire community be involved in planning and implementing tourism. Some scholars even portray cultural tourism as a drama in which everyone must get into the act. Planning for cultural tourism must acknowledge a broader context, so that its relative importance and contribution to a community can be properly evaluated.

Such a planning process also helps to ensure that the products of cultural tourism accurately reflect a community's heritage and create broad support for the industry. Finally, communities need to consider multiple uses for their heritage resources to spread out costs, reduce the competition for scarce resources, and allow all groups, not just visitors, to enjoy and benefit from them.

*(Adopted from [http://www.englisharticles.info/Cultural Tourism/](http://www.englisharticles.info/Cultural%20Tourism/))*

### **Exercises on the text**

1. Answer the questions on the text:
  - A. How did the members of upper class complete their education in the 18th and 19th centuries? Was it like beginning of cultural tourism?
  - B. Is cultural tourism nowadays restricted only to great cities?
  - C. What important benefits can cultural tourism offer a community?
  - D. What are the main factors of cultural tourism?
  - E. Why the planning for cultural tourism is so important?
2. Read and translate the passage of the text, printed in italics.
3. Divide the text into the parts according to the ideas given in it. Write out 10–20 key words and word combinations from the text.
4. Retell the text in Russian/English.
5. Write an abstract of the text.

## **Text 2**

### **THE IMPACT OF TOURISM ON VENICE**

As a destination Venice has many strengths but it also has weaknesses. Opportunities for developing the tourism product are strictly limited, and the unique qualities of the resource are under threat for a number of reasons.

*Venice's popularity is itself a major problem. More than 50 000 visitors arrive in the historic city each day during the summer. The great majority are excursionists or tourists on a tight budget, whose contribution to the city's economy may be minimal while adding to its costs in litter disposal, policing etc. Venice is in danger of becoming a 'museum-city' for tourists. Venetians allege that the regional culture is being neglected in favour of*

*Neapolitan music, which foreign tourists regard as more 'typically Italian'. The resident population of the historic city is now less than 80 000, half what it was in the 1950s (or the sixteenth century for that matter), and the decline is accelerating as Venice's environmental problems increase. The social composition of the population is also becoming less balanced. Middle income families continue to move to Mestre on the mainland, where most of the job opportunities outside tourism are to be found. This leaves the historic city to the wealthy, who can afford the upkeep of expensive palazzo-apartments, the elderly and those on low incomes, who are unable to leave.*

The City Council has given serious consideration to imposing a quota on the number of day visitors. In 1989, they tried to ban backpackers from sleeping rough in the city's few public open spaces, but later revoked the law when it proved unworkable.

Venice is built on foundations consisting of billions of timber pilings driven many centuries ago into the mud of the Lagoon, and these pilings are slowly eroding.

Venice has always been subject to flooding, but the problem is getting worse due to the rise in sea level brought about by global warming. The combination of high tides and storm surges in the Adriatic has led to St Marks Square being flooded much more frequently than was the case in the 1950s. Although Venetians have coped with the flood risk by, in effect, abandoning the lower floors of their dwellings, great damage has already been done to the fabric of many buildings, which are slowly sinking into the Lagoon.

The 1966 flood disaster alerted the world to the possibility that the city would have to be abandoned. The Venice in Peril Fund was set up to co-ordinate international efforts in the work of restoration and salvage, and to galvanize the authorities into action. The Italian government's response has been to propose the construction of huge movable floodgates across the three entrances to the Lagoon, saving Venice by closing it off from the Adriatic during periods of exceptionally high tides. This has attracted widespread criticism as a 'quick-fix' solution because:

- The project is not cost-effective, as the savings in the costs of flood damage do not justify the vast expense.

- It would disrupt navigation into the port of Venice. Considerable investment has taken place to improve port facilities, including the dredging

of a deep-water channel for oil tankers (which itself has upset the balance between salt and fresh water in the Lagoon). The scheme would accelerate the silting up of the shipping channels.

— It would aggravate the build-up of pollution in the Lagoon.

*(From [http://www.englisharticles.info/The\\_Impact\\_of\\_Tourism\\_on\\_Venice/](http://www.englisharticles.info/The_Impact_of_Tourism_on_Venice/))*

### **Exercises on the text**

1. Answer the questions on the text:
  - A. What impact does the tourism produce on Venice?
  - B. Are there more advantages or disadvantages in Venice's popularity?
  - C. Why Venice has always been a subject of flooding?
  - D. What does Italian government do to protect the city from the flood?  
Is the project strongly criticized?
  - E. What are your ideas of Venice (or any other beautiful city) becoming a 'museum-city'?
2. Read and translate the passage of the text, printed in italics.
3. Divide the text into the parts according to the ideas given in it. Write out 10–20 key words and word combinations from the text.
4. Retell the text in Russian/English.
5. Write an abstract of the text.

## **Text 3**

### **THE SCOPE OF ECOTOURISM**

Ecotourism is the sector of the international tourism industry that has shown the fastest growth since the mid-1990s. The value of this sector to the economy of a developing country like Ecuador is significant, but difficult to measure with any precision. According to the Travel Industry Association of America, 83 per cent of US tourists are prepared to spend more with environmentally responsible companies (Szuchman, 2001). Tour operators in South America are only too ready to add the eco-label to their products to attract tourists concerned about environmental issues, but in practice few hotels meet recognized eco-certification standards. There is no generally accepted definition of ecotourism, but it is more than just nature based travel, and most destinations are far from being uninhabited wilderness.



*Wherever there are local communities, the indigenous people should gain long-term economic benefits from such tourism rather than being excluded, as has too often been the case in the national parks and game reserves of Africa, for example. Ecotourism should accept the resource as it is, with the understanding that this may limit the number of visits over a given period, and promote ethical responsibilities and behaviors in the actions of all those involved. If we apply ecotourism to Leiper's model of a tourism system, the tourist generating area — for example, the UK — has a deficit of wildlife resources and accounts for much of the demand, whereas Ecuador has an abundant supply, including many unique species of plants and animals. In the generating area the ecotourist will be motivated by attitudes of 'responsible consumption' towards nature-based products and will be educated to an above-average level. Many individual tourists will be far from wealthy (although they may be perceived as such by the host community), and for them it is likely to be the 'oliday of a lifetime', involving months of preparation — the anticipation phase of the trip — as well as recollection of the experience to other potential tourists long after their return to their country of origin. In the destination area, nature will be the main attraction, while the ancillary services (accommodation, catering and guiding) should be well managed and 'environmentally friendly'. Participation in a learning experience is the primary objective of the trip, while shopping, night-time entertainment and recreation facilities are of less concern than is the case for other types of tourism. In the transit zone, where the tourists' journeys take place, the ecotourist would ideally seek locally owned transport operators and non-polluting modes of transport. This might be an option for internal travel, from, say, the tourist's base on arrival in the destination country to the national park or other protected areas that are to be visited.*

However, ecotourism destinations like the Ecuadorian Amazon are almost by definition remote places, and reaching them from generating areas such as Britain requires a journey halfway across the world by air. Since aircraft emissions are a prime source of pollution and possibly contribute to 'global warming', this is the weakest link in the argument that ecotourism is the 'greenest' form of tourism.

*(From [http://www.englisharticles.info/The\\_Scope\\_of\\_Ecotourism/](http://www.englisharticles.info/The_Scope_of_Ecotourism/))*

### **Exercises on the text**

1. Answer the questions on the text:

A. What time did ecotourism become extremely popular at?

- B. Is there a generally accepted definition of ecotourism?
  - C. Why is it important to promote ethical responsibilities and behaviour in the sphere of ecotourism?
  - D. What is the difference between the UK and Ecuador as the places for ecotourism?
  - E. Do you think that ecotourism will have the fastest growth in future?
2. Read and translate the passage of the text, printed in italics.
  3. Divide the text into the parts according to the ideas given in it. Write out 10–20 key words and word combinations from the text.
  4. Retell the text in Russian/English.
  5. Write an abstract of the text.

#### Text 4

### A CUSTOM HOUSE INCIDENT

(by Nigel Balchin)

Among the passengers travelling home by train from Florence there was a certain Miss Bradley.

I only noticed her when passing down the corridor, because of her really remarkable plainness. She was rather a large, awkward woman of about thirty-five with a big, red nose, and large spectacles.

Later on, when I went to the dining-car, Miss Bradley was already seated, and the attendant placed me opposite her.

*I think we may have exchanged half a dozen words at dinner, when passing one another the sugar or the bread. But they were certainly all we exchanged, and after we left the dining-car, I did not see Miss Bradley again until we reached Calais Maritime.*

*And then our acquaintance really began, and it began entirely on my initiative. There were plenty of porters, and I called one without difficulty from the window of the train. But as I got off, I saw Miss Bradley standing on the platform with two large very old suit-cases. The porters were passing her by.*

*I am quite sure that had she been an even slightly attractive woman, I should not have gone up to her; but she was so ugly, and looked so helpless that I approached her, and said: „My porter has a barrow. Would you like him to put your cases on it too?“ Miss Bradley turned and looked at me.*

*„Oh — thank you. It is very kind of you“.*

My porter, without great enthusiasm, added her luggage to mine; and in a few minutes we found ourselves on board the Channel ferry.

Before the boat had been under way for ten minutes, I realized that Miss Bradley was a remarkable bore. Shyly and hesitantly she kept on talking about nothing, and made no remark worth taking notice of.

I learned that she had been in Italy a fortnight, visiting her sister who was married to an Italian. She had never been out of England before.

I did not look forward to travelling to London with her for another four hours, so excusing myself I went along to the booking-office on board the boat and booked myself a seat on the Golden Arrow.

Miss Bradley was travelling by the ordinary boat train, so this would mean that we should part at Dover.

At Dover I hired one of the crew to carry our luggage.

Normally, passengers for the Golden Arrow are dealt with by the customs first, as the train leaves twenty minutes before the ordinary boat train. When the boy asked if we were going on the Golden Arrow, I hesitated and then said „Yes“.

It was too difficult to explain that one of us was and one of us wasn't, and then it would get Miss Bradley through the customs quickly.

As we went towards the Customs Hall, I explained carefully to her that my train left before hers, but that I would see her through the customs; the boy would then take the luggage to our trains, and she could sit comfortably in hers till it left. Miss Bradley said, „Oh, thank you very much“.

The boy, of course, had put our suit-cases together on the counter, and Miss Bradley and I went and stood before them. In due course the customs examiner reached us, looked at the four suitcases in that human X-ray manner which customs examiners must practise night and morning, and said, „This is all yours?“

I was not quite sure whether he was speaking to me, or me and Miss Bradley. So I replied, „Well — mine and this lady's“.

The examiner said, „But you're together?“

„For the moment“, I said rather foolishly, smiling at Miss Bradley.

„Yes“, said the customs man patiently. „But are you travelling together? Is this your joint luggage?“

„Well, no. Not exactly. We're just sharing a porter“.

I pointed my cases out. I had nothing to declare, and declared it. Without asking me to open them, the examiner chalked the cases and then, instead of

moving to my left and dealing with Miss Bradley, moved to the right, and began X-raying somebody else's luggage.

The boy took my cases off the counter. I hesitated for a moment, but then decided it was no use waiting for Miss Bradley since we were about to part, so I said: „Well, I'll say good-bye now, and go and find my train. I expect the examiner'll come back and do you next. The porter will stay and bring our luggage up to the trains when you're through. Good-bye“.

Miss Bradley said, „Oh... good-bye and thank you so much“. We shook hands and I left.

I found my seat in the Golden Arrow and began to read.

It must have been about twenty minutes later that I suddenly realized the train was due to leave in five minutes and that the porter had not yet brought my luggage. I was just going to look for him when he appeared, breathing heavily, with my suit-cases. I asked him rather what he had been doing.

„The lady is still there“, said the boy, „and will be for some time, I think. They are going through her things properly“.

„But why?“

„Well, they'd found forty watches when I came away, and that was only the start, so I thought maybe you wouldn't want me to wait“.

I have often wondered whether, when Miss Bradley stood so helplessly on the platform at Calais, she had already chosen me as the person to come to her rescue, or whether she was just sure that somebody would.

Looking back, I think, she must have chosen me. I am fairly sure of that though exactly how, I have never been clear. I am quite sure she never made the slightest effort to make my acquaintance.

*(From <http://lenglish.com/texts/>)*

### **Exercises on the text**

1. Answer the questions on the text:

- A. What was the author's way of travelling home?
- B. Who else have taken the same carriage on that particular occasion?
- C. What impression did the author get on Miss Bradley?
- D. Why did the author believe it to be his fault that their acquaintance really began at Calais Port?
- E. What has Miss Bradley tried to smuggle into the country?

2. Read and translate the passage of the text, printed in italics.

3. Divide the text into the parts according to the ideas given in it. Write out 10–20 key words and word combinations from the text.

4. Retell the text in Russian/English.
5. Write an abstract of the text.

## Text 5

### MISTAKEN IDENTITY

(by Mark Twain)

Years ago I arrived one day at Salamanca, New York, where I was to change trains and take the sleeper. There were crowds of people on the platform, and they were all trying to get into the long sleeper train which was already packed. I asked the young man in the booking-office if I could have a sleeping-berth and he answered: „No“. I went off and asked another local official if I could have some poor little corner somewhere in a sleeping-car, but he interrupted me angrily saying, „No, you can't, every corner is full. Now, don't bother me any more“, and he turned his back and walked off. I felt so hurt that I said to my companion, „If these people knew who I was, they...“ But my companion stopped me there, „Don't talk such nonsense, we'll have to put up with this“, he said, „If they knew who you were, do you think it would help you to get a vacant seat in a train which has no vacant seats in it?“

*This did not improve my condition at all, but just then I noticed that the porter of a sleeping-car had his eye on me. I saw the expression of his face suddenly change. He whispered to the uniformed conductor, pointing to me, and I realized I was being talked about. Then the conductor came forward, his face all politeness.*

„Can I be of any service to you?“ he asked. „Do you want a place in a sleeping-car?“

„Yes“, I said, „I'll be grateful to you if you can give me a place, anything will do“.

„We have nothing left except the big family compartment“, he continued, „with two berths and a couple of armchairs in it, but it is entirely at your disposal. Here, Tom, take these suitcases aboard!“

*Then he touched his hat, and we moved along. I was eager to say a few words to my companion, but I changed my mind. The porter made us comfortable in the compartment, and then said, with many bows and smiles:*

„Now, is there anything you want, sir? Because you can have just anything you want“.

„Can I have some hot water?“ I asked.

„Yes, sir, I'll get it myself“.

„Good! Now, that lamp is hung too high above the berth. Can I have a better lamp fixed just at the head of my bed below the luggage rack, so that I can read comfortably?“

„Yes, sir. The lamp you want is just being fixed in the next compartment. I'll get it from there and fix it here. It'll burn all night. Yes, sir, you can ask for anything you want, the whole railroad will be turned inside out to please you“. And he disappeared.

I smiled at my companion, and said:

„Well, what do you say now? Didn't their attitude change the moment they understood I was Mark Twain? You see the result, don't you?“ My companion did not answer. So I added, „Don't you like the way you are being served? And all for the same fare“.

As I was saying this, the porter's smiling face appeared in the doorway and this speech followed:

„Oh, sir, I recognized you the minute I set my eyes on you. I told the conductor so“.

„Is that so, my boy?“ I said handing him a good tip. „Who am I?“

„Mr McCleilan, Mayor of New York“, he said and disappeared again.

(From <http://lenglish.com/texts/>)

### Exercises on the text

1. Answer the questions on the text:
  - A. What did the author do on the platform?
  - B. Whom did he speak to about his situation?
  - C. How was the author served?
  - D. How did the porter make the author comfortable?
  - E. Why is the story called 'Mistaken Identity'?
2. Read and translate the passage of the text, printed in italics.
3. Divide the text into the parts according to the ideas given in it. Write out 10–20 key words and word combinations from the text.
4. Retell the text in Russian/English.
5. Write an abstract of the text.

## Part II. PEOPLE'S RELATIONSHIPS

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### Text 6

#### AT THE RESTAURANT

(from 'A Thing of Beauty' by A. J. Cronin)

Stephen Desmonde had returned home after several years at Oxford, where he had been taking a course of theology. Stephen himself did not want to be a parson and had only taken up the course because his father wished him to do so. He was fond of painting and wanted to devote his life to art.

Against his father's will he left England to study painting in France. On arriving in Paris he entered Professor Dupret's Art School. The extract given below is an account of his meeting with other students from England. At one o'clock a bell rang. Immediately a cry went up from everywhere and all around the students began crowding towards the door, pushing Stephen forward against his will. Suddenly he heard a pleasant voice behind him.

„You're English, aren't you? I noticed you come in. My name's Harry Chester“.

Stephen turned his head and discovered a good-looking young man of about his own age smiling down at him.

„I'll wait for you downstairs“, Chester called out as the crowd carried him away.

*Outside Chester offered his hand. „I hope you don't mind my speaking to you“. Stephen, who felt lonely in Paris, was glad to find a friend. When Stephen had introduced himself Chester paused for a moment, then exclaimed: „How about lunching with me?“ They started off together along the street. The restaurant they went to was quite near, a narrow, low-ceilinged room, opening into a dark little kitchen. Already the place was crowded, mainly by students, but Chester led the way through to a little yard and, calmly removing the card marked 'Reserved' from a table at the far end, invited Stephen to be seated.*

*Immediately a stout, red-faced woman in black ran out of the kitchen in protest.*

*„No, no, Harry... this place is reserved for Monsieur Lambert“.*

*„Do not get excited, Madame Chobert“, Chester smiled. „You know Monsieur Lambert is my good friend. Besides, he is always late“.*

*Madame Chobert was not pleased; she tried to argue, but in the end Harry Chester's pleasant manner was too much for her. She stopped arguing and offered the title-card for their inspection.*

*At Chester's suggestion they ordered tomato soup, steak and cheese. Beer was already on the table.*

*„Strange, isn't it“, Chester said, „how you can always tell a University man. Philip Lambert is one too. After Harrow“ — he shot a quick glance at Stephen — „I should have gone to Cambridge myself... if I hadn't given it up for art“. He went on to say, with a smile, that his father had been a well-known tea-planter in Ceylon. His mother, now a widow, lived in England and was quite rich. Naturally she spoiled him by giving him too much money. He had been in Paris eighteen months.*

*„It's a lot of fun“, he said finally.*

*They had finished their coffee. People were beginning to leave.*

*„Your friend Lambert doesn't seem to be coming“, Stephen said at last, to break the silence.*

*Chester laughed, „You never quite know when he'll turn up. His habits are quite irregular“.*

*After a few more remarks about Philip Lambert, Harry Chester suddenly sat up.*

*„Here's Philip now“.*

*Following Chester's look, Stephen saw a slim man of about thirty entering the restaurant.*

*When he came over, he began taking off a lemon-yellow glove, meanwhile looking at Chester with amusement.*

*„Thank you for keeping my table, dear boy. But now you must be off. I'm expecting a guest at two o'clock“.*

*„We're just going, Philip“, Chester said in reply. „Look here, I'd like you to meet Desmonde. He joined us at Dupret's today“.*

*Lambert took a look at Stephen, then he bowed politely as if appreciating the young man's tactful silence.*

*„Stephen Desmonde only came down from Oxford last term“, Chester added quickly.*



„Indeed!“ exclaimed Lambert.

Holding out a small hand to Stephen, he said, „I am happy to meet you. I myself was at the House. You needn't hurry. I can easily find another table“.

„No, no“, said Stephen, rising, „we've quite finished“.

„Well, then“, said Lambert, „come to tea at my house one of these days. We are at home most Wednesdays at five. Harry will bring you along. Then we'll be two men from Oxford and one“ — with a smile towards Chester — „who so nearly went to Cambridge“.

The bill, quickly produced by Madame Chobert, now lay on the table. Since Chester did not seem to see it, Stephen picked it up and, in spite of Harry's sudden and energetic protests, paid.

*(From <http://lengish.com/texts/>)*

### Exercises on the text

1. Answer the questions on the text:
  - A. Why did Stephen Desmonde move to Paris?
  - B. Why was he so eager to meet other students from England?
  - C. Will you describe the restaurant and the menu in details?
  - D. What made the young people close to each other?
  - E. Do you think that the meeting of these young men is the beginning of the friendship?
2. Read and translate the passage of the text, printed in italics.
3. Divide the text into the parts according to the ideas given in it. Write out 10–20 key words and word combinations from the text.
4. Retell the text in Russian/English.
5. Write an abstract of the text.

## Text 7 THE LAST LEAF *(by O. Henry)*

At the top of an old brick house in New York two young painters Sue and Johnsy had their studio. They had met in a cheap restaurant and soon discovered that though their characters differed, their views on life and art were the same. Some time later they found a room that was suitable for a studio and began to live even more economically than before.