

Art For Heart's Sake

by Reuben Goldberg

"Here, take your pineapple juice," gently persuaded Koppel, the male nurse.

"Nope!" said Collis P. Ellsworth firmly.

"But it's good your you, sir."

"Nope!"

"It's the doctor's orders."

"Nope!"

Koppel heard the front door bell and was glad to leave the room. He found Doctor Caswell in the hall downstairs. "I can't do a thing with him," he told the doctor. "He won't take his pineapple juice. He doesn't want me to read to him. He hates the radio. He doesn't like anything."

Doctor Caswell received the information with his usual professional calm. He had done some constructive thinking since his last visit. This was no ordinary case. The old gentleman was in pretty good shape for a man of seventy-six years. But he had to be prevented from buying things. He had suffered his last heart attack after his disastrous purchase of that small railroad out in Iowa. The attack before that came from the excitement caused by the failure of the chain of grocery stores which he had previously bought at a very high price. All of his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocketbook. Though he was still very wealthy, his health had begun to show serious effects from these various business operations.

Collis P. Ellsworth sat in a huge armchair by the window. He looked around as Doctor Caswell asked, "Well, how's the young man today?"

"Umph!" said the figure in the chair in a rather disagreeable tone.

"I hear that you haven't been obeying orders," the doctor said.

"Who's giving me orders at my time of life?"

The doctor drew up his chair and sat down close to the old man. "I've got a suggestion for you," he said quietly.

Old Ellsworth looked suspiciously over his spectacles. "What is it, more medicine, more automobile rides, more foolishness to keep me away from my office?"

"How would you like to take up art?" The doctor had his stethoscope ready in case the suddenness of the suggestion proved too much for the patient's heart.

But the old man's answer was a vigorous "Rot!"

"I don't mean seriously," said the doctor, relieved that the disaster had been averted. "Just fool around with chalk and crayons. It'll be fun."

"Bosh!"

"All right." The doctor stood up. "I just suggested it, that's all."

Collis P. Ellsworth paused a moment. The wrinkles in his forehead deepened a little. "Where'd you get this crazy idea, anyway?"

"Well, it's only a suggestion--"

"But, Caswell, how do I start playing with the chalk—that is, if I'm foolish enough to start?"

"I've thought of that, too. I can get a student from one of the art schools to come here once a week and show you. If you don't like it after a while, you can throw him out."

Doctor Caswell went to his friend, Judson Livingston, head of the Atlantic Art Institute, and explained the situation. Livingston had just the young man—Frank Swain, eighteen years old and an excellent student. He needed the money. He ran an elevator at night to pay for tuition. How much would he get? Five dollars a visit. Fine.

The next afternoon young Swain was shown into the big living room. Collis P. Ellsworth looked at him appraisingly. "Let's try and draw that vase over there on the mantelpiece," he suggested.

"What for? It's only a bowl with some blue stains on it. Or are they green?"

"Try it, Mr. Ellsworth, please."

"Umph!" The old man took a piece of crayon in a shaky hand and made a scrawl. He made another scrawl and connected the two with a couple of crude lines. "There it is, young man," he said with a grunt of satisfaction. "Such foolishness! Poppycock!" Frank Swain was patient. He needed the five dollars. "If you want to draw you will have to look at what you're drawing, sir."

Ellsworth looked. "By gum! It's kinda pretty. I never noticed it before."

Koppel came in with the announcement that his patient had done enough for the first lesson.

"Oh, it's pineapple juice again," Ellsworth said. Swain left.

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When the art student came the following week, there was a drawing on the table that had a slight resemblance to a vase. The wrinkles deepened at the corners of the old gentleman's eyes as he asked, "Well, what do you think of it?"

"Not bad, sir," answered Swain. "But it's a bit lopsided"

"Gosh," old Ellsworth smiled, "I see. The halves don't match." He added a few lines with a palsied hand and colored the open spaces blue like a child playing with a picture book. Then he looked towards the door. "Listen, young man," he whispered, "I want to ask you something before old pineapple juice comes back."

"I was thinking, could you spare the time to come twice a week, or, perhaps, three times?"

"Sure, Mr. Ellsworth."

"Good. Let's make it Monday, Wednesday, and Friday. Four o'clock."

Kopple entered and was gently surprised when his patient took his pineapple juice without protest.

As the weeks went by Swain's visit grew more frequent. He brought the old man a box of water colors and some tubes of oils.

When Doctor Caswell called, Ellsworth would talk about the graceful lines of the andirons. He would dwell on a rich variety of color in a bowl of fruit. He proudly displayed the various smears of paint on his silk heavy dressing gown. He would not allow his servant to send it to the cleaner's. He wanted to show the doctor how hard he'd been working.

The treatment was working perfectly. No more trips downtown to become involved in the purchases of enterprises with a doubtful solvency. No more crazy financial plans to try the strength of his tried old heart. Art was a complete cure for him.

The doctor thought it safe to allow Ellsworth to visit the Metropolitan Museum, the Museum of Modern Art, and other exhibitions with Swain. An entirely new world opened up its charming mysteries to him. The old man showed an insatiable curiosity in the art galleries and in the painters who exhibited in them. How were the galleries run? Who selected the canvases for the exhibitions? An idea was forming in his brain.

When the late spring began to cloak the fields and gardens with color Ellsworth executed a god-awful smudge, which he called, "Trees Dressed in White." Then he made a surprising announcement. He was going to exhibit the picture in the summer show at the Lathrop Gallery.

For the summer show at the Lathrop Gallery was the biggest art exhibition of the year—in quality, if not in size. The lifetime dream of every mature artist in the United States was a prize for this exhibition. Upon this distinguished group of artists Ellsworth was now going to foist his "Trees Dressed in White," which resembled a gob of salad dressing thrown violently against the side of the house.

"If the newspapers get hold of this, Mr. Ellsworth will become a laughing stock! We've got to stop him," said Kopple.

"No," admonished the doctor. "We can't interfere with him now and take a chance of ruining all the good work which we have accomplished."

To the utter astonishment of all three—and especially Swain—"Trees Dressed in White" was accepted for the Lathrop show. Not only was Mr. Ellsworth crazy, thought Koppel, but the Lathrop Gallery was crazy, too.

Fortunately the painting was hung in an inconspicuous place where it did not draw any noticeable comment. Young Swain sneaked into the Gallery one afternoon and blushed to the top of his ears when he saw "Trees Dressed in White," a loud, raucous splash on a wall otherwise covered with paintings of beauty and harmony. As two giggling students stopped before a strange anomaly Swain fled in terror. He could not bear to hear what they had to say.

During the course of the exhibition the old man kept on taking lessons, seldom mentioning his entry in the exhibit. He was unusually cheerful. Every time Swain entered the room he found Ellsworth laughing to himself. Maybe Koppel was right. The old man was crazy. But it seemed equally strange that the Lathrop committee should encourage his craziness by accepting his picture.

Two days before the close of the exhibition a special messenger brought a long official-looking envelope to Collis P. Ellsworth while Swain, Kopple, and the doctor were in the room. "Read it to me," said the old man. "My eyes are tired from painting."

It gives the Lathrop Gallery great pleasure to announce that the First Landscape Prize of \$1,000 has been awarded to Collis P. Ellsworth for his painting, "Trees Dresses in White."

Swain and Kopple uttered a series of inarticulate gurgles. Doctor Caswell, exercising his professional self-control with a supreme effort, said: Congratulations, Mr. Ellsworth. Fine, fine....Of course, I didn't expect such great news. But, but—well, now, you'll have to admit that art is much more satisfying than business."

"Art is nothing," snapped the old man. "I bought the Lathrop Gallery last month."

Word Combinations and Phrases

to be in good (bad) shape	to exhibit (smth.) in a show
at a great sacrifice to one's health	a lifetime dream
to take up art (painting)	a mature artist
to avert a disaster	to become a laughing-stock
to look at smb./smth. appraisingly	to be accepted for the show
a box of water-colours	an inconspicuous place
a tube of oils	to blush to the top of one's ears
to send smth. to the cleaner's	the close of the exhibition
to become involved in smth.	to award a prize (a medal)
to execute a picture (a statue)	

1. Find information about Reuben Goldberg. What is he famous for?
2. Put 15 questions to the text.
3. Find in the text the sentences containing the word combinations and phrases. Translate them into Ukrainian. Make up 10 sentences with them.
4. Paraphrase the following sentences using word combinations and phrases.

1. Pygmalion fell in love with a statue of Galatea which he had made in ivory, and at his prayer Aphrodite gave it life. 2. The art dealer looked at the picture trying to judge its worth but refused to commit himself. 3. Another of his ambitions — a cherished dream — was one day to have a library. 4. Is it possible to determine what works will be given prizes before the close of the exhibition? 5. There is no denying the fact that the pictures are well done technically. 6. Unfortunately I do not remember the name of the young artist who is giving an exhibition at the gallery. 7. When did Jane first begin to take an interest in painting? 8. Don't get mixed up in the quarrels of other people. 9. It's the maddest idea I've ever heard. It would make Alexander an object of ridicule. 10. She blushed furiously for shame. 11. You're in wonderful form, Diana. Where did you get that divine dress? 12. It's no use sending my clothes to be cleaned, they are past repair. 13. Our garden is in good condition after the rain.

5. Translate into English using word combinations and phrases

1. Справи Герствуда були в кепському стані і здавалося, що ніщо не може упередити катастрофі.
2. Він боявся, що стане посміховиськом міста.

3. Людина, яку ви називаєте багатообіцяючим учнем, на мій погляд, є зрілим митцем, і чим швидше ми покажемо його картини на виставці, тим краще.
4. Карлтон став видатним вченим пожертвувавши здоров'ям.
5. Хтось упустив тюбик з фарбою, а я наступив на нього. Тепер ми змушені віддати килим в чистку.
6. Не кажи дурниць!(не будь смішним). Якщо б ти поклав записку на видне місце, то я б побачив її.
7. Джон почервонів по саме волосся, коли мати спіймала його на брехні.
8. Статую, яку створив Пігмаліон, була так прекрасна, що він закохався в неї.
9. Констебл був нагороджений медаллю на картину «Віз сіна (Hay Wain)», яка була виставлена в Парижі у 1824 році.
10. На превеликий подив хазяїна мазня мавпи була прийнята до показу на виставці.
11. Члени журі дійшли до висновку, що картини молодого художника виконані з великою майстерністю та присудили йому першу премію.
12. Сомс та Флер домовились, що підуть на виставку сучасного мистецтва разом. Сомс прийшов перший. З допитливістю розглядаючи твори експресіоністів, він не переставав дивуватися чому їх прийняли на виставку та розмістили на самих видних місцях. «Юнона», створена «багатообіцяючим» молодим скульптором Полем Поустом, була схожа на кривобокий насос з двома ручками. Справжнє посміховисько!

6. Make up and practise a short situation using the word combinations and phrases.

7. Make up and act out a dialogue using the word combinations and phrases.

8. Find in Text Five equivalents for the following words and phrases and use them in sentences of your own:

to think over carefully; at the expense of one's health; to develop an interest in art; to prevent a great misfortune; a student likely to succeed; lower on one side than on the other; speak about smth. for a long time; to produce the desired effect; to get mixed up in smth.; to thirst for information; cherished dream; highly-skilled artist; object of ridicule or teasing; to caution against smth.; to one's great surprise; not easily seen or noticed; to move silently and secretly, usually for a bad purpose; to blush furiously; to give a prize; to speak quickly and sharply

9. Find in Text Five English equivalents for the following phrases and write them out:

1. Це дуже корисно.
2. Нічого не можу з ним вдіяти!
3. Він ретельно обміркував це питання
4. Випадок був зовсім не пересічний.
5. Зі збитками як для здоров'я, так і для гаманця.
6. Я хочу щось запропонувати вам.
7. Серце хворого не витримало такого навантаження
8. Катастрофі вдалося зарадити.
9. Це буде цікаво.
10. Моя справа – тільки запропонувати.
11. Працював ліфтером по ночах щоб сплатити за навчання у коледжі.
12. Він дивився на нього оцінюючим поглядом.
13. Давайте спробуємо намалювати ту вазу на камінній полиці.
14. Малюнок на столі віддалено нагадував вазу.
15. Ну, як вам це подобається?
16. Ви не могли б приходити двічі на тиждень?
17. Давайте домовимось на понеділок та середу.
18. Він просторікував про переливи барв у вазі з фруктами.
19. Лікуванні проходило успішно
20. Зовсім новий світ з'явився перед його зачарованим поглядом.
21. Він приголомшив усіх своєю заявою
22. Це була найбільша виставка року якщо не за розміром, то за значенням
23. Заповітна мрія кожного зрілого майстра.
24. Картина була повішена так, щоб не привертати увагу
25. Він був напрочуд бадьорий та веселий, не такий, як зазвичай.

11. Answer the following questions or do the given tasks:

1. How does the story begin? What does the word "Nope" (repeated three times) suggest? Complaining of Old Ellsworth his male nurse speaks in short abrupt sentences, four of which begin with the pronoun "he". What effect is achieved? 2. What can you say about the health and spirits of the old man? 3. Do you feel a ring of irony in the sentence "All his purchases of recent years had to be liquidated at a great sacrifice both to his health and his pocketbook"? What other cases of irony can you point out? 4. What interjections does Old Ellsworth use in his speech? What trait of his character do they emphasize? 5. What is the stylistic value of the slang words in the text? 6. Why did the wrinkles deepen at the corners of his eyes as Old Ellsworth spoke to Swain? How do you understand the word "elfishly"? 7. Whom did he call "old pineapple juice" and why? 8. What progress did the old man make in art? Why is he compared with a child playing with a picture book? What is said about the first drawings he made and the painting accepted for the Lathrop Show? Disclose the stylistic value of the simile "resembled a gob of salad dressing thrown violently up against the side of a house". 9. How can you account for the inverted word order in the sentence "Upon this distinguished group Ellsworth was going to foist his "Trees Dressed in White"? 10. What is the implication of the verb "sneak" used to characterize Swain's appearance at the exhibition? 11. How had Ellsworth changed since he took up art? Can you see any reflection of this change in his speech? 12. What sentences in the second part of the story suggest that Old Ellsworth was up to something? Comment

on the sentence "An entirely new world opened up its charming mysteries". 13. Why was it easy for Old Ellsworth to wind everybody round his finger? Do you think that a story like this could have happened in New York? 14. How is the profession of the author reflected in the story? Speak on the element of the grotesque and satire. 15. Why was the story entitled the way it was? An allusion to what doctrine is present here?

12. a) Find in Text Five three adjectives with the negative prefix 'in-' and use them in sentences of your own. b) Add the negative prefix 'in-' to the following stems and translate the words into Russian:

accurate, attentive, capable, cautious, complete, considerate, convenient, correct, decent, discreet, distinct, experienced, human, sensible, significant, sociable, visible

13. Comment on the American peculiarities of the text and find the Americanisms for the following:

small and unimportant; railway; to play with; lift; central part

14. Pick out from Text Five the verbs that introduce the direct speech. Comment on their usage and shades of meaning.