For WHOM the BELL TOLLS
Ernest Hemingway
For Whom the Bell Tolls

Ernest Hemingway

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FC E-style exam

: First Certificate in English Examination-Style Exercises.

Chapters 3, 5, 7 and 11 are recorded.

These symbols indicate the beginning and end of the extracts linked to the listening activities.

These symbols indicate the beginning and end of the extracts linked to the listening activities of the FCE-style exam.
There has never been an American writer quite like Ernest Hemingway. In many ways he was his own best character, and sometimes the drama, adventure and romance of his life seem to obscure the essence of his work. However, this adventurous young reporter from Oak Park, Illinois, was above all else a literary man. He was dedicated to the art of writing, and his direct, concise style changed American literature.

After having volunteered to serve as an ambulance driver on the Italian front during World War I, Hemingway returned to Illinois for a short time where he met Elizabeth Hadley Richardson, who became his first wife in 1921. Together they left for Paris, the artistic capital of the 1920s, where Hemingway met Gertrude Stein, James Joyce, F. Scott Fitzgerald, Ezra Pound and John Dos Passos, who were all very influential in developing his literary talent.

It was in Paris in 1923 that Hemingway published his first book entitled Three Stories and Ten Poems. With the publication of The Sun Also Rises (Fiesta in
Great Britain), a landmark in modern fiction, Hemingway was recognized as an important and promising American writer.

Hemingway and his second wife, Pauline Pfeiffer, left Europe in 1928 and settled in Key West, Florida. During this period he fished, hunted and went on an African safari. At the age of thirty, stimulated by his personal experiences in Italy during World War I, he published *A Farewell to Arms* (1929). It was an immediate success and Hemingway became not only a respected writer but also a celebrity. Hemingway loved Spain ever since he had begun visiting it in the 1920s. He liked the Spanish people whose intense individualism, pride and vitality he greatly admired. Their passion for blood-rituals, such as the bullfight, fascinated

Ernest Hemingway is seen on the right in the path of an angry bull. He is wearing a dark sweater and white trousers, Pamplona, 1925.

Ernest Hemingway Collection, John F. Kennedy Library, Boston, Massachusetts, U.S.A.

1. **landmark**: (here) an important change or development.
2. **settled**: went to live.
him and he became a bullfighting aficionado. The Spanish people were "his" people. He followed the developments in the Spanish political situation very closely under the reign of King Alfonso XIII. After the overthrow of the monarchy during the summer of 1931, Hemingway predicted that a civil war would begin in 1935. When the Spanish Civil War did break out in 1936, Hemingway refused to be a passive observer. He was fiercely anti-Fascist and against General Franco. He strongly identified with the peasants, the "real people" he had seen at the bullfighting arena and in the Spanish countryside. He began writing and making speeches to raise money for the Republican Loyalist cause.

The North American Newspaper Alliance agreed to pay Hemingway one dollar a word to cover the Spanish Civil War. At the time, it was said to be the highest rate ever paid to a war correspondent. In March 1937 Hemingway sailed for Spain and took a great number of risks in the front lines to get first-hand information for his readers. The danger and excitement of covering the civil war, and the opportunity of getting to know Loyalist soldiers inspired him to write a superb novel about the war and the Spanish people, *For Whom the Bell Tolls* (1940), which became a best-seller.

In the United States this unforgettable story was selected as the November 1940 "Book of the Month" by an important national book club. In terms of sales, this meant a special club edition of 200,000 copies. Paramount film studios bought the screen rights from Hemingway in 1941 for $100,000 and soon produced an award-winning film.

During Hemingway's third marriage in 1940 to Martha Gellhorn, the couple decided to live in Cuba, at Finca Vigía, a splendid 13-acre farm. During the last part of World War II Hemingway worked as a war correspondent in Europe and China.

The relationship with Martha Gellhorn was a tempestuous one and ended in divorce in 1945, when Hemingway married his fourth wife, Mary Welsh. He and Mary traveled extensively in Europe and Africa.

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1. **overthrow**: removal from power.
2. **cover**: (here) report on.
3. **front lines**: battle lines.
This was a troubled period for the world-famous writer. His health was failing, his drinking was getting out of control, depression was beginning to afflict him and, worst of all, he was not writing anymore. 

*Across the River and Into the Trees*, published in 1950, was considered a failure by the critics.

Much to everyone's surprise, Hemingway published *The Old Man and the Sea* in 1952, it was a world-wide success which won him the Pulitzer Prize in 1953 and the Nobel Prize for Literature in 1954.

Hemingway and Mary Welsh moved back to the United States in 1959 following
the Cuban revolution. Their new home was in Ketchum, Idaho, a beautiful area of the American northwest. However, his physical health and mental state had deteriorated to a point where he could no longer live with dignity. He killed himself with one of his hunting guns on the morning of July 2, 1961.

1 What is the importance of the following places in Hemingway's life?

Finca Vigía, Florida, Ketchum Idaho, Key West, Paris, Oak Park.

2 Hemingway's four wives are associated with different periods of his life. Complete the table with the missing information.

<table>
<thead>
<tr>
<th>WIFE'S NAME</th>
<th>LENGTH OF MARRIAGE</th>
<th>LOCATIONS</th>
<th>MOST IMPORTANT WORKS OF THE PERIOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Elizabeth</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hadley Richard</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richardson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b.</td>
<td>1928-1940</td>
<td>Cuba</td>
<td>The Old Man and the Sea</td>
</tr>
<tr>
<td>c.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3 In many ways he was his own best character. Which novels reflected these aspects of Hemingway's life?

a. He served as an ambulance driver on the Italian front during the First World War: .................................................................

b. His love for Spain and his reporting as a journalist of the Spanish Civil War: .................................................................

c. His life in Cuba and his love of fishing: .................................................................
If you had been able to interview Hemingway, what questions would you have asked him?

Why was Hemingway attracted to Spain and the Spanish? What important events in modern Spanish history occurred in 1931 and 1936? Who were the two sides in the Spanish Civil War? Which side did Hemingway support and how did he help? Write a report of Hemingway's interest in Spain and involvement in the Spanish Civil War.

What do these numbers represent in the publishing history of *For Whom the Bell Tolls*?

a. 1940 .................................................................
b. 200,000 .................................................................
c. 100,000 .................................................................

On the next page there is part of a poem by John Donne, which appeared at the beginning of the original version of *For Whom The Bell Tolls*. To help you understand this poem, which was written almost 400 years ago, it has been rewritten below in modern English, but some of the words are missing. Read both versions of the poem and fill in the missing words.

No man is an (1).................................................. complete in (2)...........................; every man is a (3)........................ of the continent, a part of the (4).....................; if a piece of earth is washed away by the sea, Europe is (5)........................ as if a (6)........................ were washed away, or a (7)........................ of your friends, or even your (8)........................ were; any man's death diminishes me, because I am involved in (9)........................; and so never ask for whom the bell tolls; it tolls for (10).........................

What do you think the title of the story means, now that you have read this poem? What does it tell you about the story you are about to read?
No man is an Island, intire of it selfe; every man is a peece of the Continent, a part of the maine; if a Clod bee washed away by the Sea, Europe is the lesse, as well as if a Promontorie were, as well as if a Mannor of thy friends or of thine owne were; any mans death diminishes me, because I am involved in Mankinde; And therefore never send to know for whom the bell tolls; It tolls for thee.

JOHN DONNE
He lay flat on the brown floor of the forest, his chin on his folded arms, and high overhead the wind blew in the tops of the pine trees. Below he could see the dark of the road going through the pass. There was a stream alongside the road and far down the pass he saw a mill beside the stream.

"Is that the mill?" he asked.

"Yes."

He spread out the military map and looked at it carefully. The old man looked over his shoulder. He was a short and solid old man in a black peasant's smock and gray trousers and he wore rope-soled shoes. He was breathing heavily from the climb and his hand rested on one of the two heavy packs they had been carrying.

"Then you cannot see the bridge from here."

"No," the old man said.

The young man took his binoculars from the pocket of his khaki flannel shirt and looked at the mill.

"There is no sentry."

"There is smoke coming from the millhouse," the old man said. "I see it but I do not see any sentry."

1. **stream**: a small river.
2. **mill**: a building where flour is made from grain.
3. **smock**: a loose piece of clothing, like a coat.
4. **rope-soled shoes**: the bottom of these shoes are made of rope.
5. **flannel**: lightweight material.
6. **sentry**: soldier on guard.
“Perhaps he is in the shade,” the old man explained. “It is hot there now.”

“Probably. Where is the next post?”

“Below the bridge.”

“How many men are here?” He pointed at the mill.

“Perhaps five.”

“And below?”

“More. I will find out.”

“And at the bridge?”

“Always two. One at each end.”

“We will need a certain number of men,” he said.

“Do you wish to study it now?”

“No. Now I wish to go to where we will hide this explosive until it is time. I would like to have it hidden in utmost security at a distance no greater than half an hour from the bridge, if that is possible.”

“That is simple,” the old man said. “But now we must climb a little to get there. Are you hungry?”

“Yes,” the young man said. “But we will eat later. How are you called? I have forgotten.” It was a bad sign to him that he had forgotten.

“I am called Anselmo,” the old man said.

The young man, who was tall and thin, with fair hair and a wind-and-sunburned face, wore a flannel shirt, a pair of peasant’s trousers and rope-soled shoes. He leaned over and put the heavy pack onto his shoulders.

“I’m ready,” he said. “How do we go?”

“We climb,” Anselmo said.

Bending under the weight of the packs, sweating, they climbed steadily in the pine forest that covered the mountainside.

“Wait here, Roberto,” said Anselmo.

Robert Jordan trusted Anselmo so far, in everything except judgment. He had not yet had an opportunity to test his judgment, and, anyway, the judgment was his own responsibility. No, he did not worry about Anselmo and the problem of the bridge was no more difficult than many other

1. shade: shadow of the sun.
2. utmost: complete, total.
3. fair: light-colored.
4. sweating: perspiring.
5. steadily: at a regular speed.
problems. He knew how to blow up any sort of bridge and he had blown them of all sizes and constructions. He must not worry. To worry was as bad as to be afraid. It simply made things more difficult.

Pushing himself up on his hands he saw the old man coming down the mountainside. With him was another man, also in a black peasant smock and the dark gray trousers that were almost a uniform in that province, wearing rope-soled shoes and with a carbine on his back. The two of them came down the rock like goats.

"Salud, Camarada," he said to the man with the carbine and smiled.

"Salud," the other said. Robert Jordan looked at the man's round, beard-stubbled face. He was a heavy man about five feet ten inches tall and his hands and feet were large. His nose had been broken and his mouth was cut at one corner and the line of the scar showed through the growth of beard over his face.

The old man nodded his head at this man and smiled.

"He is the boss here," he said. "A very strong man."

"I can see it," Robert Jordan said and smiled again. He did not like the look of this man and inside himself he was not smiling at all.

"What have you to justify your identity?" asked the man with the carbine. Robert took a folded paper out of the left breast pocket of his shirt and handed it to the man, who opened it, looked at it doubtfully and turned it in his hands.

So he cannot read, Robert Jordan noted.

"Look at the seal," he said.

"Yes, I have seen that seal before. What have you in the packs?"

"Dynamite," the old man said proudly.

"I can use dynamite," said the man with the carbine. He handed back the paper to Robert Jordan and looked him over. "How much have you brought me?"

"I have brought you no dynamite," Robert Jordan said. "The dynamite is for another purpose. What is your name?"

"Why?"

1. carbine: short, light gun.
2. beard-stubbled face: face covered with hair because he hasn't shaved.
3. seal: (here) mark made of wax used to close letters.
“He is Pablo,” said the old man. The man with the carbine looked at them both sullenly. 1

“I have heard many good things about you,” said Robert Jordan. “I have heard that you are an excellent guerilla leader, that you are loyal to the Republic and prove your loyalty through your acts, and that you are serious and valiant.” 2

“What are you going to do with the dynamite?”

“Blow up a bridge.”

“What bridge?”

“That is my business.”

“If it is in this territory, it is my business.”

“This is my business,” Robert Jordan said. “We can discuss it together. Now let us go.” There was a sadness in Pablo that worried him, the sadness that comes before the sell-out. 3

They began climbing and reached an open space in the forest.

Ahead of them horses whinnied 4 in the forest. Robert Jordan knew he had to admire the horses.

“Yes,” he said. “They are beautiful.” He turned to Pablo. “You have your cavalry and all.”

There were five horses and now Pablo was proud and less sad-looking, watching them lovingly.

“All these I have taken,” Pablo said and Robert Jordan was pleased to hear him speak proudly. “Here I am with horses like these. And what can I look forward to? To be hunted and to die. Nothing more. I am tired of being hunted. Here we are all right. Now if you blow up a bridge here, we will be hunted and they will find us. I am tired of all this. You hear?” He turned to Robert Jordan. “What right have you, a foreigner, to come and tell me what I must do?”

“I have not told you anything you must do,” Robert Jordan said to him.

“You will though,” Pablo said.

“I come only for my duty,” Robert Jordan told him. “I come under orders from those who are conducting the war. If I ask you to help me, you can refuse

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1. sullenly: silently showing dislike.
2. valiant: brave.
3. sell-out: the betrayal of a cause.
4. whinnied: the noise a horse makes.
and I will find others who will help me. That I am a foreigner is not my fault."

"To me, now, it is most important that we are not disturbed here," Pablo said. "My duty is to those who are with me and to myself."

"Yes," Anselmo said. "Yourself and your horses. When you did not have the horses, you were with us. Now you are another capitalist."

"That is unjust," 1 said Pablo. "I expose the horses all the time for the cause."

"Very little," said Anselmo scornfully. 2 "To steal, yes. To eat well, yes. To murder, yes. To fight, no."

"You are an old man who will make trouble for himself with his mouth."

"I am an old man who is afraid of no one," Anselmo told him.

"You are an old man who may not live long."

"I am an old man who will live until I die," Anselmo said.

It is starting badly enough, Robert Jordan thought. But Anselmo’s a man. They are wonderful when they are good, he thought, and when they go bad there is no people that is worse. I don’t like any of this.

1. **unjust**: not right or incorrect.
2. **scornfully**: with disrespect.
Understanding the story

In Part 2 of Paper 1 (Reading) of the FCE exam you have to choose the correct answer (a, b, c or d) to comprehension questions on a text. Read the questions carefully and identify which part of Chapter 1 is being referred to. Read that part and the possible answers carefully. Choose the answer which corresponds to the text.

1. From their mountain viewpoint Robert Jordan and Anselmo could see
   - a. the bridge.
   - b. the mill.
   - c. a sentry.
   - d. five guards.

2. The hiding place for the explosives will be
   - a. more than an hour’s distance from the bridge.
   - b. further down the mountain.
   - c. inside the mill.
   - d. less than an hour’s distance from the bridge.

3. What does Robert Jordan think of Anselmo?
   - a. He thinks he is loyal but probably not very clever.
   - b. He thinks he has a bad temper.
   - c. He doesn’t think he is physically strong.
   - d. He thinks he has a good sense of humor.

4. Which of the following statements is NOT true?
   - a. Robert Jordan is responsible for blowing up the bridge.
   - b. Robert Jordan has blown up many bridges.
   - c. Robert Jordan is worried about blowing up this particular bridge.
   - d. Robert Jordan is not worried about the part Anselmo will play.

5. What was Robert Jordan’s first impression of Pablo?
   - a. He did not like him.
   - b. He liked him.
   - c. He felt sorry for him because he couldn’t read.
   - d. He was glad to have him as part of the team.

6. Pablo was against blowing up the bridge because
   - a. he hadn’t been asked.
   - b. he didn’t trust foreigners.
   - c. it would have negative effects on his present existence.
   - d. his horses would probably be killed.

7. Robert Jordan thinks Pablo will
   - a. probably accept his orders.
   - b. be a cause of future problems for the mission.
   - c. might kill Anselmo.
   - d. leave and take his horses with him.
How does Robert Jordan discover that Pablo is illiterate? Do you think this information could influence Robert Jordan's attitude towards Pablo?

We can ask two questions to find out about people: What does he look like? (appearance) and What is he like? (personality). Answer these questions about Robert Jordan, Anselmo and Pablo.

What do they look like? Put a tick (✓) against the characteristic. Find evidence from Chapter 1 to justify your answers. You may have to make some deductions. Compare your ideas with another student.

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>ROBERT JORDAN</th>
<th>ANSELMO</th>
<th>PABLO</th>
</tr>
</thead>
<tbody>
<tr>
<td>young</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>old</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>short</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>tall</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>thin</td>
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<td></td>
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<tr>
<td>fat</td>
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<tr>
<td>fair</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>strong</td>
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</tbody>
</table>

What are they like? Do the same for their personalities. This time you will have to make more deductions as the text is less explicit about their personalities at the beginning. Justify your answers with reference to the text and compare your ideas with another student.

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>ROBERT JORDAN</th>
<th>ANSELMO</th>
<th>PABLO</th>
</tr>
</thead>
<tbody>
<tr>
<td>intelligent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>brave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>loyal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>generous</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>aggressive</td>
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<td></td>
</tr>
</tbody>
</table>
Describe somebody you know well (a member of your family or a friend). In pairs take it in turns to ask for and give information.

Describe the person’s appearance and personality. Prepare the vocabulary you will need. Think about the following:
- Age, height, build, hair, face
- Personality, interests, good and bad sides of character

Ask questions to get as much information about the appearance and personality of the person student A has chosen to describe.
Use questions like:
- Who does he look like in his/her family?
- Do you get on well with him/her?
- What do you like about him/her?

In Part 1 of Paper 2 (Writing) of the FCE exam you have to write a transactional letter i.e. a letter in which you give or ask for information. In the exam this is compulsory. It is based on a situation and one or more short texts, which you must make use of in the letter you write. Read the following situation and notes carefully.

You have discovered that a distant relative fought as a volunteer during the Spanish Civil War. You would like to find out more about him. You have received this letter from an uncle now living in the United States.

...my father, Jack, went to Spain in 1936 at the beginning of the war. Our family was living in New York in those days and Jack was full of ideals. Enclosed is a photo of him. He came back to the States in 1938 and then went off to another war. This time in the Far East. He left the army in 1946 and went to work on our local newspaper – just like his hero Hemingway. I hope this gives you an idea of what he was like. Enclosed is a picture of him and my family today.

You didn’t tell me much about yourself in your letter. What do you do? Have you got any brothers and sisters? We’d love to hear about you and your family. Who knows? Maybe one day we can meet! Would you like to come to the States?

Reply to your relative’s letter in an appropriate style, using between 120-180 words. Answer his questions and give any information about you and your family which you think he would like to know. Think about the following points:

- physical appearance
- age
- personality
- interests
ACTIVITIES

7 Robert Jordan is different from the other characters. Describe these differences. Do you think Hemingway has created the stereotype of the typical young American?

8 The chapter begins with a description of the pass far below, which resembles an aerial photograph. How do you imagine the map that Robert Jordan and Anselmo are studying? Draw a simple version. Compare the map you have drawn with other students.

9 Who do you think is the silent inanimate protagonist of this story? Compare your answers with another student.

Looking ahead

10 In Chapter 1 we met Robert Jordan, Anselmo and Pablo. In Chapter 2 several new characters are introduced, including Maria.

While you read Chapter 2, fill in the table with the adjectives describing Maria.

<table>
<thead>
<tr>
<th>MARIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
</tr>
<tr>
<td>Face (x2)</td>
</tr>
<tr>
<td>Skin</td>
</tr>
<tr>
<td>Eyes (x2)</td>
</tr>
<tr>
<td>Cheekbones</td>
</tr>
<tr>
<td>Hair (x2)</td>
</tr>
<tr>
<td>Mouth</td>
</tr>
<tr>
<td>Lips</td>
</tr>
<tr>
<td>Teeth</td>
</tr>
</tbody>
</table>

11 What kind of relationship do you expect to develop between Maria and Robert Jordan and why?
They had come through the forest and reached the camp. There was a large cave and beside the opening a man sat with his back against the rock.

"Hola," said the seated man. "What is this that comes?"

"The old man and a dynamiter," Pablo told him and lowered the pack inside the entrance to the cave.

"Don't leave it so close to the cave," said a man who had blue eyes in a dark, good-looking lazy gypsy face. "There's a fire in there."

"He's Rafael, a gypsy," Anselmo said. "Gypsies talk much and kill little."

The gypsy smiled at Robert Jordan.

Anselmo said, "I'm going to get some wine."

Robert Jordan lifted the sacks from the cave entrance and leaned them, one on each side of a tree trunk. He knew what was in them and never liked to see them close together.

"Here is the wine." Anselmo said. It was good, light and clean on the tongue.

"The food comes soon," Pablo said.

A girl came out of the cave carrying a big iron cooking platter and Robert Jordan saw her face and the strange thing about her.

She smiled and said, "Hola, Comrade," and Robert Jordan said, "Salud."

She set down the flat iron platter with meat in front of him and he noticed her handsome brown hands. Now she looked him full in the face and smiled. Her teeth were white in her brown face and her skin and her eyes were the same golden tawny brown. She had high cheekbones, happy eyes and a straight

1. platter: a large plate.
2. tawny: light brown color.
mouth with full lips. Her hair was golden but it was cut short all over her head. She smiled in Robert Jordan’s face and put her brown hand up and ran it over her head, flattening the hair which rose again as her hand passed. She has a beautiful face, Robert Jordan thought. She’d be beautiful if they hadn’t cropped her hair.

“That is the way I comb 1 it,” she said and laughed. “Go ahead and eat. They gave me this haircut in Valladolid.”

She sat down opposite him. She had long legs, and he could see the shape of her small breasts under the gray shirt. Every time Robert Jordan looked at her he could feel a thickness in his throat.

“How are you called?” he asked.

“Maria. And you?”

“Roberto. Have you been long in the mountains?”

“Three months.” She passed her hand over her hair in embarrassment. “It was shaved,” she said. “They shaved it regularly in the prison at Valladolid. I was on the train. They were taking me to the south. Many of the prisoners were caught after the train was blown up but I was not.”

“I found her hidden in the rocks,” the gypsy said. “We took her with us.”

“You have a very beautiful face,” he said to Maria. “I wish I would have had the luck to see you before your hair was cut.”

“It will grow out,” she said. “In six months it will be long enough.”

Robert Jordan turned to Anselmo and asked, “How many are you?”

“We are seven and there are two women.”

“Two?”

“Yes. The mujer 2 of Pablo.”

“And she?”

“In the cave. The girl can cook a little, but mostly she helps the mujer of Pablo.”

“And how is the mujer of Pablo?”

“Something barbarous,” the gypsy grinned. 3 “If you think Pablo is ugly you should see his woman. But brave. A hundred times braver than Pablo.”

“Pablo was brave in the beginning,” Anselmo said. “Pablo was something

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1. comb : use a comb
2. mujer : Spanish word for “woman” or “wife”.
3. grinned : smiled widely or happily.
serious in the beginning. Now he is very much afraid to die.”

Robert Jordan lay back on the floor of the forest and looked at the high Spanish sky.

“Can you read in the palm of the hand?” the gypsy asked.

“No,” Robert Jordan said. “But if you can I wish you would read in the palm of my hand and tell me what is going to pass in the next three days.”

“The mujer of Pablo reads in the hands,” the gypsy said. “But she is so irritable that I do not know if she will do it.”

“Let us see the mujer of Pablo now,” he said.

“She has gypsy blood,” Rafael said. “She knows of what she speaks. But she has a tongue that bites like a whip.” 1

“How does she get on with 2 the girl, Maria?” Robert Jordan asked.

“Good. She likes the girl. She takes good care of her,” Anselmo said.

---

1. **whip**: long piece of leather or rope used to punish animals or people.
2. **How ... with**: Is she friendly with?
“When we picked the girl up at the time of the train she was very strange,” Rafael said. “She would not speak and she cried all the time.”

“It must have been very hard at the train,” Anselmo said. “I was not there. There was the band of Pablo and the band of El Sordo, whom we will see tonight.”

“It was the only good thing we have done,” said a deep voice.

Robert Jordan saw a woman of about fifty almost as big as Pablo, almost as wide as she was tall, in a black peasant skirt with heavy wool socks on heavy legs, black rope-soled shoes and a brown face like a model for a granite monument. She had big but nice-looking hands and her thick curly black hair was twisted into a knot on her neck.

“Hola,” she said to Robert Jordan and put out her hand and smiled. “How are you and how is everything in the Republic?”

1. knot: (here) small ball.
“Good,” he said and returned her strong handshake.
“I am happy,” she told him. She was looking into his face and smiling and he noticed she had fine gray eyes. “Do you come for us to do another train?”
“No,” said Robert Jordan, trusting her instantly. “For a bridge. We have to do this bridge.”
“Where is it?”
“Quite close.”
“All the better,” she said. “Let us blow all the bridges and get out. I am sick of this place.”
She saw Pablo through the trees.
“Borracho!” she called to him. “Rotten drunkard! He drinks all the time. This life is ruining him. Young man, I am very glad that you have come. We will understand each other. Be very good and careful with the girl, Maria. She has had a bad time. Do you understand?”
“Yes. Why do you say this?”
“I saw her watching you. She was in a very bad state. Now she is better, she ought to get out of here. Pablo likes her too much. It is another thing which destroys him. It is best that she goes away now.”
“We can take her after this is over. If we are alive after the bridge, we will take her.”
“That manner of speaking never brings luck. Let me see your hand,” the woman said.
Robert Jordan put his hand out and the woman opened it, held it in her own big hand, rubbed her thumb over it and looked at it, carefully, then dropped it. She stood up. He got up too and she looked at him without smiling.
“What did you see in it?” he asked her. “I don’t believe in it. You won’t scare me.”
“Yes you did. I am only curious. I do not believe in such things.”
“In what do you believe?”
“In my work.”
“Yes, I saw that.”
“Tell me what else you saw.”

1. Borracho: Spanish word for “drunk”.

26
"I saw nothing else," she said bitterly. "The bridge is very difficult you said?"

"No. I said it is very important. And now I am going down to look at it. How many men have you here?"

"Five that are any good. The gypsy is worthless although his intentions are good. Pablo I no longer trust."

"How many men has El Sordo that are good?"

"Perhaps eight. He comes every night. He is a neighbor and a friend. Go now to your bridge," she said.

Robert Jordan and Anselmo came down moving carefully from tree to tree in the shadows and the bridge was only fifty yards away. The sun was in Robert Jordan’s eyes and the bridge showed only in outline. Then the sun lessened and was gone. He was watching the bridge again in the little light that was left and studied its construction. Its demolition was not difficult. He took out a notebook and made several quick line sketches. He was noting the points where the explosive should be placed in order to cut the support of the bridge and drop a section into the narrow valley. It could be done scientifically and correctly with a half dozen charges set to explode simultaneously; or it could be done roughly with two big ones. He was glad to have the problem under his hand at last.

As Robert Jordan lay flat behind the pine trunk, Anselmo pointed with one finger.

In the sentry box the sentry was sitting holding his rifle between his knees. The sentry had a peasant’s face. Anselmo looked at the sentry as Robert Jordan smiled at him and pointing with one finger, drew the other across his throat. Robert Jordan nodded but he did not smile.

“You have killed?” Robert Jordan asked.

“Yes. Several times. But not with pleasure. To me it is a sin to kill a man. Even fascists whom we must kill.”

“Yet you have killed.”
For **WHOM the BELL TOLLS**

“Yes. And will again. But if I live later, I will try to live in such a way, doing no harm \(^1\) to any one, that it will be forgiven."

“By whom?”

“Who knows? Since we do not have God here any more, who forgives, I do not know.”

“You don’t have God any more?”

“No. Certainly not. If there were God, he would never have permitted what I have seen with my eyes. Let them have God.”

“They demand Him.”

“Clearly I miss Him, having been brought up in religion. But now a man must be responsible to himself.”

“Then you will forgive yourself for killing.”

“I believe so,” Anselmo said. “But with or without God, I think it is a sin to kill. I will do it whenever necessary but I am not of the race of Pablo.”

As they came through the rocks in the dark, a man spoke to them, “Halt. Who goes?” asked the voice of a man in the dark.

“Comrades of Pablo,” the old man told him.

“How are you called?” Robert Jordan asked the man in the dark.

“Agustín,” the man said and coming close put his hand on Robert Jordan’s shoulder. “Tell me, is it true about the bridge?”

“What about the bridge?”

“That we blow up a bridge and then have to get ourselves out of these mountains?”

“I don’t know.”

“You don’t know,” Agustín said. “Whose then is the dynamite?”

“Mine. I know what it is for and so will you in time,” Robert Jordan said.

“But now we go to the camp.”

“Go to the unprintable,” \(^2\) Agustín said, “but guard well your explosive.”

“We go to camp now. Come on,” Robert Jordan said to Anselmo.

“Agustín is a very serious man,” Anselmo said. “I have much confidence in him and what he says.”

---

1. *harm*: damage.
2. *unprintable*: (here) an obscene word.
Understanding the story

1 We meet some new characters in Chapter 2 including Maria. Who are they and in what order does Robert Jordan meet them?

```
<table>
<thead>
<tr>
<th>CHARACTER'S NAME</th>
<th>ORDER ROBERT JORDAN MEETS HIM OR HER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
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2 In Part 4 of Paper 1 (Reading Comprehension) of the FCE exam you have to associate an action or opinion to a character. Answer the questions with the name of the character, and the correct short answer form as in the example.

WHO
a. tells jokes about a hair style? ............................................................... Maria does
b. can read the palm of the hand? .................................................................
c. has a face compared to stone? .................................................................
d. is described as useless to the mission? ...................................................
e. wants to know the immediate future? ......................................................
f. helps Pilar with the cleaning and cooking? .............................................
g. thinks killing is a sin? .................................................................
h. wants to know what the dynamite is for? ..............................................

3 A character arrives in a story already with his or her own past. What do we know about the following characters’ pasts before they arrive in the story? How have they been changed or damaged by the war?

a. Robert Jordan: ........................................................................................................
b. Pablo: ....................................................................................................................
c. Pilar: ....................................................................................................................
d. Maria: ....................................................................................................................
e. Anselmo: ..................................................................................................................
Pilar tells Robert Jordan that *this life is ruining him*, referring to Pablo, her companion. Discuss with other students the different ways war can psychologically damage those who survive it. Compare your ideas with other groups.

Robert Jordan and Rafael see Pilar in a different light. Find examples in the text and complete the table.

<table>
<thead>
<tr>
<th>RAFAEL’S VIEW OF PILAR</th>
<th>ROBERT JORDAN’S VIEW OF PILAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>b.</td>
<td>b.</td>
</tr>
<tr>
<td>c.</td>
<td>c. Robert Jordan trusts her instantly</td>
</tr>
<tr>
<td>d.</td>
<td>d.</td>
</tr>
<tr>
<td>e.</td>
<td>e.</td>
</tr>
</tbody>
</table>

What do you think Pilar saw in Robert Jordan’s palm?

The camp is an important location in the story: it is a refuge and the scene for the tensions which exist between the characters. However, there is no explicit description of the cave or the camp. The reader has to create the setting for him/herself. Imagine you are with Robert Jordan and you have just arrived at the camp. Write a short paragraph describing it.

Looking ahead

Listen to the first part of Chapter 3 and decide if the following statements are true (T) or false (F). Correct the statements that are false.

- The entrance to the cave was covered. [ ] [ ]
- There was a fire inside the cave. [ ] [ ]
- Five men and two women were seated around the table. [ ] [ ]
- Robert Jordan sat in the corner by the fire. [ ] [ ]
- Maria gave Robert Jordan some wine. [ ] [ ]
They came down to the mouth of the cave, where a light shone out from the edge of a blanket that hung over the opening. The two packs were at the foot of the tree covered with a canvas. Robert Jordan picked up the packs and carried them into the cave.

It was warm and smoky inside. There was a table along one wall with a candle stuck in a bottle on it and at the table were seated Pablo, three men he did not know, and the gypsy, Rafael. The woman of Pablo was standing by the fire in the corner of the cave. The girl knelt by her, stirring in an iron pot.

“What do you carry?” Pablo asked.

“My things,” Robert Jordan said and set the two packs down.

“I do not like to have dynamite here in the cave,” Pablo said.

“It is far from the fire,” Robert Jordan said.

Anselmo brought him a stool and he sat down at the table.

“How goes it, gypsy?” he said to Rafael.

“Good,” the gypsy said. Robert Jordan could tell they had been talking about him when he came in.

“Is there wine?” Robert Jordan asked.

“There is little left,” Pablo said sullenly. Robert Jordan decided he had better look at the other three and try to see where he stood.

“In that case, let me have a cup of water.” He called to the girl, “Bring me a cup of water.”

1. shone: past tense of “to shine”.
2. canvas: strong, thick, cotton cloth.
3. stirring: mixing.
4. where he stood: what the others thought of him.
She went to a kettle 1 containing water and dipped a cup full and put it down before him. Robert Jordan smiled at her. He reached his hand down toward his hip pocket where the pistol was and Pablo watched him.

“What we should do now is another train,” Pablo said.

“We can do that,” Robert Jordan said. “After the bridge.”

When he said the word “bridge” everyone was quiet.

“After the bridge,” he said again deliberately.

“I do not go for 2 the bridge,” Pablo said.

Robert Jordan smiled and said, “Then we shall do it alone.”

“Without this coward,” Anselmo said.

“What did you say?” Pablo said to the old man.

“Nothing for you. I did not speak to you,” Anselmo told him.

Robert Jordan now looked at the wife of Pablo who was standing by the fire. She had said nothing yet. But now she said something to the girl and the girl went out of the cave. I think it is going to come now, Robert Jordan thought. I believe this is it.

“Then we will do the bridge without your aid,” Robert Jordan said to Pablo.

“No,” Pablo said, and Robert Jordan watched his face sweat. “You will blow no bridge here.”

“And you?” Robert Jordan spoke to the wife of Pablo.

“I am for the bridge.” Her face was lit by the fire and it was flushed 3 and handsome now in the firelight.

“What do you say?” Pablo said to her.

“I am for the bridge and against you,” she said.

All the others agreed with her. Robert Jordan watched Pablo and let his right hand hang lower and lower, ready if it should be necessary, half hoping it would be. He saw the wife of Pablo blush 4 proudly as the allegiances 5 were given.

“I am for the Republic,” she said happily. “And the Republic is the bridge. Afterwards we will have time for other projects.”

---

1. kettle: container used for boiling water.
2. I do not go for: I am against.
3. flushed: (here) red.
4. blush: go red in the face.
5. allegiances: promises to be loyal.
"And it means nothing to you to be hunted then like a beast after this thing from which we derive no profit? Nor to die in it?"

"Nothing," the woman of Pablo said. "And do not try to frighten me, coward."

"Coward," Pablo said bitterly. "You treat a man as a coward because he has a tactical sense. Because he can see the results of an idiocy in advance. It is not cowardly to know what is foolish. Am I the only one who sees the seriousness of this?"

I believe so, Old Pablo, Robert Jordan thought. Except me. You can see it and I see it and the woman reads it in my hand but she doesn’t see it, yet.

"Am I a leader for nothing?" Pablo asked. "This foreigner comes here to do a thing for the good of the foreigners. For his good we must be sacrificed. I am for the good and the safety of all."

"Safety," the wife of Pablo said. "There is no such thing as safety. In seeking safety now you lose all."

"There is safety," Pablo said. "Within the danger there is the safety of knowing what chances to take."

"Here no one commands but me. Haven’t you heard la gente? Here I command!"

"I should shoot you and the foreigner," Pablo said sullenly.

I don’t think he is going to take this much more, Robert Jordan thought. He held the cup in one hand and his other hand now rested on the pistol.

Pablo looked at Robert Jordan and then at his mujer. "All right. You command," he said. "And if you want he can command too. And the two of you can go to hell."

"Maria, enter now and serve the supper," the woman of Pablo called. The girl came in and picked up the bowls and brought them to the table.

"Well, did you see the bridge?" the gypsy asked.

"Yes," Robert Jordan said. "It is easy to do." He took out the notebook and showed them the sketches and explained how it would be blown up. Everyone was listening. Only Pablo took no interest, sitting by himself with a cup of wine.

"Have you done much of this?" the girl asked Robert Jordan softly.

"Yes."
“And can we see the doing of it?” 1
“Yes. Why not?”
“You will see it,” Pablo said from his end of the table.
“Shut up,” the woman of Pablo said to him and suddenly remembering what she had seen in the hand in the afternoon she was wildly, unreasonably angry. “Shut up, coward. Shut up, bad luck bird.”
“I shut up. It is you who commands now. But remember that I am not stupid.”

The woman of Pablo could feel her anger changing to sorrow 2 and to a feeling of hopelessness. She knew this feeling from when she was a girl and it came now suddenly and she put it away from her and would not let it touch neither her nor the Republic. “Now we will eat. Serve the bowls from the pot, Maria,” she said.

Robert Jordan pushed aside the blanket that hung over the mouth of the cave and, stepping out, took a deep breath of the cold night air. The gypsy stepped out of the cave too and said softly, “Roberto.”
“Yes, Rafael,” he said.
“Why did you not kill Pablo?”
“Why kill him?”
“You have to kill him sooner or later. Why did you not approve of the moment? What do you think they all waited for? Do you believe it is possible to continue after what has been said?”
“I thought it might molest 3 the others or the woman.”
“Kill him now,” the gypsy urged.
“I cannot in that way. It is repugnant to me and it is not how one should act for the cause.”
“Provoke him then,” the gypsy said. “But you have to kill him. There is no remedy.”

Robert Jordan walked away through the pines, feeling his way from tree to tree.
I am tired, he thought, and perhaps my judgment is not good. But my

---

1. can we see the doing of it? : can we see it happen?
2. sorrow : great sadness.
3. molest : disturb.
Chapter THREE

obligation is the bridge and to fulfill that I must take no useless risk of myself until I complete that duty. If it is true, as the gypsy says, that they expected me to kill Pablo then I should have done that. But it was never clear to me. While I trust the woman absolutely, I could not tell how she would react to such a drastic thing. As his eyes became used to the starlight he could see that Pablo was talking to one of the horses, and he decided that it was not a practical move to kill him at this time.

Robert Jordan returned to the cave.

"It is strange that El Sordo has not come," the woman said. "He should have been here an hour ago. If he does not come we must go to see him tomorrow."

"May I go too, Pilar?" Maria asked.

"Yes, beautiful," the woman said, then turning her big face, "Isn’t she pretty?" she asked Robert Jordan. "How does she seem to you? A little thin?"

"To me she seems very well," Robert Jordan said. Maria filled his cup with wine. "Drink that," she said. "It will make me seem even better."

"Then I had better stop," Robert Jordan said. "Already you seem beautiful and more."

Pilar looked at him and asked, "Are you a Communist?"

"No, I am an anti-fascist."

"For a long time?"

"Since I have understood fascism."

"How long is that?"

"For nearly ten years."

"That is not much time," the woman said. "I have been a Republican for twenty years."

"My father was a Republican all his life," Maria said. "It was for that they shot him."

"My father was also a Republican all his life. Also my grandfather," Robert Jordan said.

"In what country?"

"The United States."

"Did they shoot them?" the woman asked.

"The United States is a country of Republicans," Maria said. "They don’t shoot you for being a Republican there."
"Listen, American. Where do you plan to sleep?" Pilar asked.
"Outside. I have a sleeping robe." 1
"Good, then sleep outside. And your materials can sleep with me."
"Leave us for a moment," Robert Jordan said to the girl and put his hand on her shoulder.
"Why?"
"I wish to speak to Pilar."
"What is it?" the woman of Pablo said when the girl had gone out.
"The gypsy said I should have— " he began.
"No," the woman interrupted. "He is mistaken."
"If it is necessary that I— " Robert Jordan said quietly but with difficulty.
"You would have done it, I believe," the woman said. "No, it is not necessary. Your judgment was good." Then she called the girl.

The girl came in and Robert Jordan reached his hand out and patted 2 her head. She stroked under his hand like a kitten.

"You would do well to go to bed now," the woman said to Robert Jordan.
"I will get my things," he said.

---

1. sleeping robe : a type of sleeping bag.
2. patted : touched lightly.
Understanding the story

Chapter 3 is divided into two parts: the confrontation with Pablo inside the cave; and Robert Jordan's conversations with Rafael, Pilar and Maria.

PART 1

1 Put these events from Part 1, in reported speech, into their correct order. Find their corresponding direct speech forms in Chapter 3. The first has been done as an example.

<table>
<thead>
<tr>
<th>EVENT</th>
<th>ORDER</th>
<th>DIRECT SPEECH</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Pilar tells Pablo she is in charge.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Pilar tells Pablo she is in favor of blowing up the bridge.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Pablo suggests blowing up another train.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Pilar angrily tells her companion to be quiet.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e. Pablo asks them if he is the only person able to understand that blowing up the bridge is a mistake.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>f. Pablo tells Robert Jordan to keep his dynamite outside the cave.</td>
<td>1</td>
<td>I do not like to have dynamite here in the cave.</td>
</tr>
<tr>
<td>g. Pablo accepts losing authority to his companion.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>h. Robert Jordan tells Pablo that they will blow the bridge up without him.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

2 Pilar and Pablo disagree strongly about the mission to blow up the bridge. How do they justify their different positions? Fill in the table with examples from Chapter 3. Whose side are you on? Discuss your views with another student.

<table>
<thead>
<tr>
<th>PABLO</th>
<th>PILAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>I do not go for the bridge.</td>
<td>I am for the bridge.</td>
</tr>
</tbody>
</table>
Robert Jordan enters the cave at the beginning of Chapter 3. What can you see? Write another short paragraph, similar to the one you wrote at the end of Chapter 2, describing how you imagine the inside of the cave.

PART 2

Why didn't Robert Jordan kill Pablo? Which of these reasons do you agree with? Try and rank them in order of preference from 1 for the most likely to 6 for the least likely. Discuss your ideas with another student.

- a. Robert Jordan was afraid of being killed by Pilar.
- b. Robert Jordan didn't want to shoot other people in the cave by mistake.
- c. Robert Jordan didn't want the sound of shooting to attract the sentry at the bridge.
- d. Robert Jordan thought Maria had already been exposed to enough violence.
- e. Robert Jordan found it difficult to kill a man in cold blood.
- f. Robert Jordan was not convinced that Pilar would agree with the killing.

In Part 2 of Chapter 3, what further information can we add to what we already know about the pasts of Robert Jordan, Pilar and Maria?

- a. Robert Jordan: ..........................................................
- b. Pilar: ..............................................................................
- c. Maria: ............................................................................

The Spanish Civil War was the testing ground for the Second World War. For the European democracies such as Britain and France, it demonstrated the error of appeasement. For Germany and Italy, it was practice for the military techniques they would later use. For the politically conscious youth of the 1930s it was a clear case of whose side you were on. For the Spanish people the civil war was a national tragedy which claimed a huge loss in life and caused divisions in Spanish society that were to be felt for decades after.

Use a dictionary to look up any new words. In your own words how was the Spanish Civil War important for Britain, France, Germany, Italy, the Spanish people and the politically conscious youth?
In Part 4 of Paper 3 (Use of English) of the FCE exam you have to correct a passage. Read the text below and look carefully at each line. Some of the lines are correct and some have a word that should not be there. If a line is correct, put a tick (✓) by the line number. If a line has a word that should not be there, write it by the line number. There are two examples (0 and 00).

0 had
00 ✓ I An American general once had said that “compared to war, all other forms of human activity become insignificant.” This statement might have come from the his mouth of Ernest Hemingway. While it would be wrong to say that Hemingway approved of the war, he was fascinated by death, often violent, and there is a plenty of it in war. Throughout Hemingway’s life, timing was a key factor in what has happened to him and in how he reacted. Hemingway’s timing was been always very good, in his attempts first at becoming a writer and then at for promoting his career as one. War was one of the most areas in which history helped Hemingway – he lived throughout four major wars, three of which he saw close up to.

6 In Chapter 3 Maria says that America is a country of Republicans. Is this true? With another student use an encyclopedia to look up the names of the most important political parties in the United States and when they were founded. List some of their political beliefs and name some of the famous leaders of each party.

Looking ahead

9 Chapter 4 begins: He was asleep in the robe on the forest floor and he had been asleep, he thought, for a long time. Then he felt her hand on his shoulder and turned quickly, his right hand holding the pistol under the robe. Who do you think “she” is? What do you think will happen? Discuss your ideas with other students and keep a record of your conclusions.
He was asleep in the robe on the forest floor and he had been asleep, he thought, for a long time. Then he felt her hand on his shoulder and turned quickly, his right hand holding the pistol under the robe.

“Oh, it is you,” he said and pulled her down. With his arms around her he could feel her shivering. ¹

“Get in,” he said softly. “It is cold out there. Get in, little rabbit.” He kissed her on the back of the neck.

“I am afraid.”

“No. Do not be afraid. Get in.”

“No, I must not. I am ashamed and frightened.”

“No. My rabbit. Please.”

“I must not. If you do not love me.”

“I love you.”

“Oh, I love you. Put your hand on my head,” she said, her face in the pillow. He put his hand on her head and stroked it and then suddenly her face was away from the pillow and she was in his arms and her face was against his and she was crying.

“I cannot kiss,” she said. “I do not know how.”

“There is no need to kiss.”

“Yes. I must kiss. I must do everything. I want to be your woman.”

“Have you loved others?”

“Never.”

¹. shivering: trembling with cold or fear.
Chapter FOUR

Then suddenly, going dead in his arms, "But things were done to me."
"By whom?"
"By various."

Now she lay perfectly quietly and as though her body were dead and
turned her head away from him.
"Now you will not love me."
"I love you, Maria," he said.
"No. It is not true," she said. Then pitifully and hopefully she said, "But
I have never kissed any man."
"Then kiss me now.
"But I do not know how. Where things were done to me I fought until I
could not see and then they tied my mouth and held my arms behind my
head – and others did things to me."
"I love you, and no one has done anything to you."
"You believe that?"
"I know it."
She kissed him on the cheek. 1
"Where do the noses go? I always wondered where the noses would go."
"Look, turn your head," and then their mouths were tight together and he
was happier than he had ever been. They lay there and he felt her heart
beating against his.
"Maria, listen. Do you—?"
"Do I what?"
"Do you wish?"
"Yes. Everything. Please. And if we do everything together, the other
maybe never will have been. Pilar told me."
"She is very wise."
"The other thing she told me long ago, soon after the train. She said that
nothing is done to oneself that one does not accept and that if I love some
one it would take it all away."
"What she said is true."
"And I can be your woman?"
"Yes, my little rabbit."

1. cheek: the side of the face.
For WHOM the BELL TOLLS

She held herself tight to him and her lips looked for his and then found them.

“And now let us do quickly what it is we do so that the other is all gone.”

“You want?”

“Yes,” she said almost fiercely. ¹ “Yes. Yes. Yes.”

It was cold in the night and Robert Jordan slept heavily. Once he woke and realized that the girl was there, curled ² far down in the robe, breathing lightly and regularly. He kissed her smooth shoulder. He woke at first daylight and the girl was gone. Then he fell asleep again. He slept until the sound of airplane motors woke him. Lying on his back, he saw them, a fascist patrol of three Fiats, small, bright, fast-moving across the sky.

Pablo and the gypsy were standing at the cave mouth watching the sky and as Robert Jordan lay still, the sky was now full of the loud noise of motors.

Robert Jordan unrolled the clothing that made his pillow and put on his shirt and trousers as three more of the Heinkel bombers came over. He moved quickly along the rocks to the mouth of the cave where Pablo, the gypsy, Anselmo, the woman and others stood looking out.

“Have there been planes like this before?” he asked.

“Never,” said Pablo. “Get in. They will see you.”

This is really bad, Robert Jordan thought. Here is a concentration of planes which means something very bad.

Anselmo came out of the cave mouth and they walked a little way.

“I want you to go and watch the road. Make a note of everything that passes both up and down the road.”

“I do not write.”

“There is no need to,” Robert Jordan took out two leaves ³ from his notebook and with his knife cut an inch from the end of his pencil. “Take this and make a mark for tanks ⁴ like this,” he drew a tank, “and then a mark for each one and when there are four, cross the four strokes for the fifth.”

“We count like this too.”

“Good. Make another mark, two wheels and a box, for trucks. If they are

1. **fiercely** : (here) with emotion, great intensity.
2. **curled** : (here) in the foetal position.
3. **leaves** : (here) pieces of paper.
4. **tanks** : [Tanks icon]
empty make a circle. If they are full of troops make a straight mark. Mark for
guns. Mark for cars. Mark for ambulances. You understand?"
"Yes. It is clear."
"Take the gypsy with you so that he will know where you are. Stay until
someone else comes."
"I understand."
"Good. When you come back I should know everything that moved upon
the road."
They walked over toward the cave. The woman of Pablo poured him a bowl
of coffee with condensed milk.
"What movement was there on the road last night, Fernando?" Robert
Jordan asked. Maria was close to him but he did not look at her.
"Nothing," Fernando said. "A few camions \(^1\) as usual. No movement of
troops while I was there."
After a while Fernando said, "Oh, yes. It seems that the Republic is
preparing an offensive."
"That what?"
"That the Republic is preparing an offensive."
"Where?"
"It is not certain. Perhaps here, or in another part of the Sierra."
"They say this in La Granja?"
"Yes. I had forgotten."
"What else did you hear?" Robert Jordan asked.
"Oh, yes. There was some talk that the Republicans would try to blow up
the bridges."
"Are you joking?" Robert Jordan said.
"No, hombre," said Fernando.
"This one doesn't joke," the woman said.
"You don't remember anything more?"
"No," Fernando said with dignity.
Robert Jordan turned to Anselmo and the gypsy and said, "Now go, if you
have eaten."
The first sound of the planes returned. They stood in the mouth of the cave

---

1. camiones: Spanish word for "trucks".
and watched them. They move like mechanized doom, ¹ Robert Jordan thought.

It was a clear, bright day. Robert Jordan looked at the big, brown-faced woman with her kind, widely set eyes. ² The woman, too, was looking at him.

“Did you make love?” the woman said.

“What did she say?”
“She would not tell me.”
“I neither.”
“Then you made love,” the woman said. “Be as careful with her as you can.”
“What if she has a baby?”
“That will do no harm,” the woman said. “That will do less harm.”
“This is no place for that.”
“She will not stay here. She will go with you.”
“I can’t take a woman where I go.”
“Who knows? You may take two.”
“That is no way to talk.”
“Listen,” the woman said. “I see things very clearly in the early morning and I think there are many that we know that are alive now who will never see another Sunday.”

“What day is today?”
“Sunday.”

“Another Sunday is very far,” said Robert Jordan. “If we see Wednesday we are all right. But I do not like to hear you talk like this.”

“Everyone needs to talk to someone,” the woman said. “Before we had religion and other nonsense. Now there should be someone to whom one can speak frankly, for all the valor that one could have one becomes very alone.”

“We are not alone. We are all together.”

“We are nothing against machines,” said Pilar. She was touched by sadness.

Robert Jordan looked at her and said, “You are sad, why?”

1. **doom**: a terrible fate.
2. **widely set eyes**: eyes far apart.
“Perhaps I am sad because of that failure of a man who has gone to look at his horses.”

“How did you come to be with him?”

Pilar told Robert Jordan about the first days of the movement when Pablo was a man of valor.

“But now he is ruined. He is afraid to die. His own people have left him and I am in command. But my sadness does not affect my resolution. I believe firmly \(^1\) in the Republic and I have faith in the cause.”

“I believe that,” he said and went into the cave where Maria was standing.

“Hello, little rabbit,” he said and kissed her on the mouth. She embraced him.

Fernando, still sitting at the table, stood up, picked up his carbine and went out. Agustín looked at Pilar and said very seriously, “What do you think they are preparing?”

“Look,” Pilar said. “From this boy coming for the bridges obviously the Republic is preparing an offensive. From these planes obviously the fascists are preparing to meet it. But why show the planes?”

“In this war there are many foolish things,” Agustín said.

“Clearly,” said Pilar. “Otherwise we could not be here.”

“Yes,” said Agustín. “We swim within the idiocy for a year now. But Pablo is a man of much understanding. Pablo is very clever. For the coward that he now is, he is very smart.” \(^2\)

“I, too, am smart.”

“No, Pilar,” Agustín said. “You are not smart. You are brave, loyal. You have decision, intuition and heart. But you are not smart.”

“You believe that?” the woman asked thoughtfully.

“Yes, Pilar. In this moment we need to act with intelligence. After the bridge we must leave at once. We must know for where we are leaving and how. And for this we need Pablo.”

“You are a man of intelligence.”

“Intelligent, yes,” Agustín said. “But Pablo has talent. To make war you need intelligence. But to win you need talent and material. We need Pablo.”

“I will think it over,” she said. “We must start now. We are late.”

\(^1\) firmly: strongly. \(^2\) smart: (here) intelligent, quick thinking.
Understanding the story

1. Decide if the following statements about Maria and Robert Jordan are true (T) or false (F). Correct the statements that are false.

   a. Robert Jordan was asleep in the cave. ☐ ☐
   b. Robert Jordan goes to look for Maria. ☐ ☐
   c. Maria was feeling cold. ☐ ☐
   d. Robert Jordan stroked Maria's head because she had asked him to. ☐ ☐
   e. Maria was the victim of rape when she was taken prisoner. ☐ ☐
   f. Maria wants to be Robert Jordan's woman. ☐ ☐
   g. Robert Jordan finds Maria a pathetic character. ☐ ☐
   h. Being with Maria reminded Robert Jordan of another happy moment in his past. ☐ ☐
   i. Being with Robert Jordan will help Maria to overcome her traumatic experiences. ☐ ☐

2. Maria tells Robert Jordan what Pilar had told her. Robert Jordan replies that Pilar... is very wise. What did Pilar tell Maria? What do you think of Pilar's view? Compare your ideas with other students.

3. Robert Jordan looked at the big, brown-faced woman with her kind, widely set eyes. Compound adjectives (generally an adjective and a participle separated by a hyphen) offer stylistic alternatives to phrases like a woman with a brown face... and her eyes were widely set. Match the words in columns A and B to form compound adjectives and then put them into 5 categories. Give each category a title.

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<td>tight</td>
<td>well (x2)</td>
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   1. ____________ 2. ____________ 3. ____________ 4. ____________ 5. ____________

   How do you imagine the characters you have met in For Whom the Bell Tolls? Try and use some of these adjectives to describe them.
Anselmo will use symbols to record movements on the road. Draw the symbols for the following:

- 5 tanks
- empty truck
- truck with troops
- guns
- car
- ambulance

In Part 1 of Paper 3 (Use of English) of the FCE exam you have to complete a text by choosing which word (a, b, c or d) best fits each space. Read the text carefully before you answer the questions. Study the words before and after the spaces. Decide what type of word is missing.

ROBERT JORDAN'S DIARY

Saturday afternoon:
Arrived on the mountain with an old (1)........... called Anselmo. He seems brave (2)........... but I'm not too sure about letting him (3)........... decisions. Before reaching the camp, we met a sullen type called Pablo - he was immediately (4)........... and told us he was against the mission. I think he'll be (5)........... .

Saturday evening:
Met a beautiful girl called Maria at the camp. Also met Pablo's companion. I trust her (6)........... . She's a fine woman, strong and brave. I ate with the others in the cave and felt their (7)........... toward Pablo. At one stage I was prepared to shoot him but looking (8)........... Pilar I realized that this wasn't right.

Saturday night/Sunday evening:
Maria! She is so young and so gentle. She has suffered so much in this horrible, cruel war but she has kept an innocence which I find (9)........... . I think I am falling in love with her.

Woken up by the sounds of nationalist planes above us. The others told me this has (10)........... happened before. This mission worries me.

2. a. much   b. some   c. quite   d. enough
3. a. do   b. make   c. made   d. making
4. a. aggressively   b. threatened   c. aggressive   d. threateningly
5. a. difficulty   b. problem   c. trouble   d. danger
6. a. completely   b. much   c. lot   d. suddenly
7. a. angry   b. kind   c. anger   d. kindly
8. a. from   b. away   c. up   d. at
9. a. disturbed   b. irritated   c. attractive   d. confused
10. a. never   b. once   c. ever   d. recently
Fernando gives Robert Jordan some information about the Republican offensive and blowing up bridges. What different reactions do Fernando and Robert Jordan have to this news? What is the significance of Robert Jordan’s reaction?

What effect does the noise of the plane have on Robert Jordan? Find evidence from Chapter 4 to justify your ideas.

In Chapter 3 you were asked to discuss whose side you were on, Pablo’s or Pilar’s. After having read Chapter 4 is your opinion the same?

On the basis of your reading of Chapter 4 prepare questions for these answers. Make sure you identify who the pronoun is referring to, before preparing the question! An example has been done for you.

a. No, they haven’t flown before. ............................................................
   Have there been planes before?

b. They mean something bad will happen. ...........................................

c. They have to watch the road. ..........................................................

d. Because he can’t read. ...................................................................

e. It’s preparing an offensive. .............................................................

f. Some of them will die. .................................................................

g. She is alone. .............................................................................

h. He was brave. ...........................................................................

Religion is another important theme of the story. In Chapter 2 Anselmo tells Robert Jordan that the Spanish do not have God anymore. In Chapter 4 Pilar expresses a similar concern. Find the passage in which Pilar expresses this concern. What do you think Pilar is really trying to say?

Looking ahead

In Chapter 5 Robert Jordan, Maria and Pilar go to see El Sordo. He does not like the mission. Think of some of the reasons why he wants the mission changed. Work with other students and make a list of your ideas. Check your ideas after reading Chapter 5.
Events Leading to the Spanish Civil War

After World War I Nazism in Germany and Fascism in Italy began to become more popular and powerful. A confrontation with the Communist power of Soviet Russia was only a question of time. The Spanish Civil War was training for the forces of Fascism, Nazism and Communism. New types of weapons, planes and tanks were first tried out on the Spanish battlefields. Many political experts have defined it an overture to World War II.

Although the western democracies refused to become involved in the Spanish Civil War, many young idealists from these countries such as Robert Jordan, the main character of the story, supported the republican cause. They traveled to Spain to fight with the Republicans, or Loyalists, who accepted military help from Soviet Russia. Germany and Italy supported the Conservatives and the Monarchists, and sent planes, tanks, military supplies and soldiers.

What events lead up to the Spanish Civil War? To begin with republican pressure against King Alfonso XIII and his government forced the monarchy to hold new elections in 1931. The towering victory of the Republican-Socialist coalitions forced Alfonso to flee to France.

A “republic of the workers of all classes” was set up, adopting a new constitution,

---

2. **towering**: great.
3. **flee**: escape.
4. **set up**: prepared and organized.
proclaiming religious freedom and the complete separation of Church and State. Noble titles were abolished and the land that had previously belonged to the Church and the nobility was divided among the peasants who had no land. All education was to be conducted by the State.

Many people in Spain did not like the new government and its reforms. These were the Conservatives, consisting of the clergy, the former nobility and those who preferred the monarchy.

However, extreme leftist groups wanted Spain to adopt more socialist policies. It became increasingly difficult to maintain a balance between the Conservatives and the Liberals supported by the peasants and workers. There was a general election in 1933 and the right wing returned to power. The political division of Spain grew wider as the hatred between the Conservatives and the Liberals intensified. Poverty, hunger and unemployment brought on by the world-wide depression of the 1930s increased the political tension.

In February 1936 another general election was held and this time the left wing won by a narrow margin, causing an armed conflict between the right and the left, with fighting in the streets. In July 1936 a fascist party leader, General Francisco Franco, led a revolt in the army and the Spanish Civil War began. It would end in March 1939 with the victory of General Franco, the death of more than one million Spaniards and a fascist dictatorship.

On page 101 of Chapter 9, Robert Jordan mentions his grandfather who had fought in the American Civil War. What do you know about this civil war?

Work with another student and use an encyclopedia to answer these questions:

a. When did the war start?
b. How long did it last?
c. List two causes of the war.
d. Who was the President of the United States?

1. brought on: caused.
et us rest,” Pilar said. “Sit down here, Maria, and rest.”

“We should continue,” Robert Jordan said. “Rest when we get there. I must see this man.”

“You will see him. There is no hurry. I rest now,” the woman said.

“I want to bathe my feet in the stream.” She looked at Maria and Robert Jordan.

“How would you like to be ugly, beautiful one?” she said to Maria.

“You are not ugly.”

“I was born ugly. All my life I have been ugly. Do you know what it is to be ugly all your life and inside to feel that you are beautiful? It is very rare. I would have made a good man, but I am all woman and all ugly. Yet many men have loved me and I have loved many men. It is curious.”

“No,” said Maria. “You are not ugly.”

“Try to use your head and not your heart,” Pilar said.

“Where were you at the start of the movement?” Robert Jordan asked.

“In my town.”

“And what happened?”

“Much,” the woman said. “Much. And all of it ugly.”

“Tell me about it,” Robert Jordan said.

“It is brutal. I do not like to tell it before the girl.”

“I can hear it,” Maria said. She put her hand on Robert Jordan’s. “There is nothing that I cannot hear.”

The girl leaned back against the heather 1 and Robert Jordan stretched himself out on the ground and found Maria’s hand and held it in his.

---

1. heather: a wild plant with pink or white flowers.
Pilar began telling them how Pablo had surrounded the barracks of the *guardia civil* in the dark, had cut the telephone wires and had blown the wall open. She explained in detail how Pablo had finished off the wounded guards and had executed the other four by having them kneel against the wall and shooting them in the back of the head.

She told of how the fascists of the town had been seized in their homes and taken to the *Ayuntamiento*. ¹ There a priest confessed them and gave them the necessary sacraments.

While this was going on, Pablo organized the townspeople in two lines with about two meters between the lines. These lines extended from the *Ayuntamiento* to the edge of the cliff. The townspeople were given flails ² to beat the fascists to death as they walked between the lines. Some used clubs and pitch forks. ³ Once they had been beaten to death they were thrown over the cliff and into the river.

When Pablo was asked why this was being done, he answered that he wanted to save bullets and that each man should have his share in the responsibility.

“That night when everything was over I felt hollow ⁴ and full of shame, and I had a great feeling of oppression and of bad to come. And bad came after three days, when the fascists took over the town,” Pilar said.

“Do not tell me about it,” said Maria. “I do not want to hear it. This is enough. This is too much.”

“I wish you would tell me of it sometime,” Robert Jordan said.

“I will,” Pilar said. “But not now.”

They got up and started walking. As they came up the trail a man with a carbine stepped out from behind a tree.

“Halt,” he said. “Hola, Pilar. Who is with you?”

“An Inglés,” Pilar said.

“Salud Camarada,” the guard said to Robert Jordan and put out his hand. He was very young and his eyes were friendly.

---

1. *Ayuntamiento*: Spanish word for “townhall”.
2. *flails*: wooden tools consisting of a stick swinging from the end of long handles, used in the past for beating grain.
3. *pitch forks*: long forks used for farm work.
"Are you the dynamiter?" Joaquin asked.
"Yes, I am the dynamiter."
"Is it for a train?"
"Were you at the last train?" Robert Jordan asked.
"Yes, I was. That's where we got her," he grinned at Maria. Joaquin's father, mother, sister and brother-in-law had been killed by the fascists.

Finally they came to a short and heavy man. He put out a big brown hand to Pilar.

"Hola," he said to Robert Jordan and shook his hand and looked him in the face. His eyes were yellow as a cat's and flat as a reptile's eyes are.

El Sordo nodded. "Ingles?" he asked.
"Americano."
"Same as Ingles. When blow bridge?"
"You know about the bridge?"
El Sordo nodded.
"Day after tomorrow morning."
"Good," said El Sordo. "Pablo?" he asked Pilar.
She shook her head. El Sordo grinned and looked at Robert Jordan and said, "Much troop movement."
"Where?"
"Segovia. Planes you saw."
"Bad, eh?"
"Bad. Why not blow bridge tonight?"
"I have my orders."
"I don't like it," El Sordo said.
"Nor I," said Robert Jordan. "How many men have you?"
"Eight," said El Sordo.
"To cut the telephone, attack the post, take it and fall back 1 on the bridge," said Robert Jordan.
"It is easy."
"It will all be written out."
"Don't trouble."
"And afterwards for the retreat? Where are we going to go when this is

1. fall back : retreat.
done?" Pilar shouted into El Sordo's ear.

He shrugged 1 his shoulders.

"All that must be arranged," the woman said.

"Of course," said El Sordo. "There are many places. You know Gredos? We can get to Gredos as well as to anywhere else, traveling at night. Here it is very dangerous now."

"But I think you could operate very well from the Gredos," said Robert Jordan.

"What?" El Sordo said and looked at him with his eyes very flat. There was no friendliness in the way he asked the question.

"You could raid more effectively from there," Robert Jordan said.

"So," El Sordo said. "You know Gredos?"

"Yes. You could operate against the main line of the railway from there. You are more useful there," Robert Jordan said.

They had both gotten sullen as he talked.

I have made a mistake, Robert Jordan thought to himself. When I should have flattered 2 them I told them what I think they should do and now they are furious.

"Listen," Pilar said to him. "How are your nerves?"

"All right," said Robert Jordan.

"Because the last dynamiter they sent, Kashkin, although a formidable technician, was very nervous."

"We have nervous ones," Robert Jordan said. "Now he is dead."

"How was that?" El Sordo asked.

"I shot him because he was too badly wounded to travel and he did not want to be left behind."

"Was it a train?" El Sordo asked.

"Yes," said Robert Jordan.

"Are you sure your nerves are all right?" Pilar said to Robert Jordan.

"Yes," he told her, "and I think that when we terminate this of the bridge you should go to the Gredos."

As he said that, the woman started to curse 3 in a flood 4 of obscene language.

---

1. shrugged: moved shoulders up and down.
2. flattered: complimented or praised.
3. curse: use obscene language.
4. flood: (here) a lot of.
El Sordo shook his head at Robert Jordan and grinned, and Robert Jordan knew that it was all right again now. Finally she stopped cursing, took a drink of water and said calmly, “We’ll see what happens.”

“You see, Comrade,” El Sordo explained, “it is the morning that is difficult.” He was not talking the pidgin 1 Spanish now and was calm. “I understand your needs and I know the posts must be exterminated and the bridge covered while you do your work. This is easy to do before daylight or at daylight. But to leave afterward and get out of this country in daylight presents a grave problem.”

“Clearly, I have thought of it. It is daylight for me also.”

“But you are one,” El Sordo said. “We are various. You could not do it at night?”

“I would be shot for it.”

“It is possible we will all be shot for it if you do it in the daytime.”

“For me that is less important once the bridge is blown, but I see your viewpoint. Can you work out a retreat for daylight?”

“Certainly,” El Sordo said. “We will work out such a retreat. But you speak of going to Gredos. To arrive at Gredos would be a miracle.”

Robert Jordan said nothing.

“Listen to me,” El Sordo said. “We exist here by a miracle. By a miracle of laziness and stupidity of the fascists which they will remedy in time. We must think much about this. Let us eat now. I have talked much.”

“I appreciate your aid and your loyalty,” Robert Jordan said.

They left El Sordo’s after eating and started down the trail. It was hot in the late May afternoon and the woman stopped. Her face looked pale.

Robert Jordan said, “Let us rest a minute. We go too fast.”

“Rest, Pilar,” Maria said. “You look bad.”

“All right,” said Pilar and the three sat down under a pine tree. “Come here, guapa, 2 and put your head in my lap,” 3 said Pilar.

Maria moved close to her, put her arms out and folded them as one does who goes to sleep without a pillow and lay with her head on her arms. She

---

1. pidgin: simplified.
2. guapa: Spanish word for “beautiful girl”.
3. lap: (here) upper part of leg when a person sits down.
For *WHOM the BEll TOLLS*

turned her face up at Pilar and smiled at her but the big woman looked at the mountains.

"You can have her in a little while, *Ingles, *" she said.

"Do not talk like that," Maria said.

"Yes, he can have you. But I am jealous," Pilar said and ran her finger around the lobe of the girl's ear. "I am very jealous. I love you and he can have you."

"I love you, too," said Maria.

"Now I will leave the two of you. I am only jealous that you are nineteen. It is not a jealousy which lasts. You will not be nineteen always. Now I go." She walked off into the heather toward the stream.

Robert Jordan and Maria walked through the heather of the mountain meadow and from the palm of her hand against the palm of his, from their fingers locked together, something came that was like a current that filled his whole body with an *aching* hollowness of wanting. He held her to him and kissed her. He felt her trembling as he kissed her and he held her body tight to him. Then her lips were on his throat, and he put her down and said, "Maria, oh, my Maria."

Then he said, "Where should we go?"

She did not say anything but slipped her hand inside of his shirt and he felt her undoing the shirt buttons.

There was the smell of heather and the sun bright on her closed eyes and all his life he would remember the curve of her throat with her head pushed back into the heather roots. They were both there and he felt time had stopped and he felt the earth move out and away from under them.

Then he was lying on his side, his head deep in the heather, and the girl was lying opposite him with her eyes still shut and then she opened them and smiled at him and he said very tiredly, "Hello, rabbit." And she smiled and said, "Hello, my *Ingles. *"

As they were walking along the stream he said, "Maria, I love you and you are so lovely and so wonderful and so beautiful and it does such things to me to be with you that I feel as though I wanted to die when I am loving you."

"Oh," she said. "I die each time. Do you not die?"

---

1. *aching*: painful.
"No. Almost. But did you feel the earth move?"

"Yes. As I died."

He was walking beside her but his mind was thinking of the problem of the bridge now. Then he started to think of all the things that might go wrong. Stop it, he told himself. You mustn't worry. You know the things that may happen. Now he was forced to use these people whom he liked as you should use troops toward whom you have no feeling at all if you are to be successful. Pablo was the smartest. He knew how bad it was instantly. The woman was all for it,¹ and still was. Sordo recognized it instantly and would do it but he did not like it any more than he, Robert Jordan, liked it. No, he would carry out² the orders and it was bad luck that you liked the people you must do it with.

And what are you going to do afterwards? I am going back and earn my living teaching Spanish as before, I am going to write a true book and I am going to marry Maria. Spanish girls make wonderful wives. I've never had one so I know.

But in the meantime all the life you have or ever will have is today, tonight, tomorrow, over and over again (I hope), he thought and so you had better take what time there is and be thankful for it. I suppose it is possible to live as full a life in seventy hours as in seventy years; granted that your life has been full and that you have reached a certain age. If you love this girl as much as you say you do, you had better love her very hard and make up in intensity what the relation will lack in duration and in continuity. There is nothing else than now. There is neither yesterday, nor is there any tomorrow. So now do not worry, take what you have, and do your work and you will have a long and happy life. Hasn't it been happy lately?

"I love you, rabbit," he said to the girl.

He and Maria talked and made their way back to the camp. Before reaching the camp they met Pilar. The sun had clouded over and as Robert Jordan looked back up toward the mountains the sky was now heavy and gray.

"It will snow," said Pilar.

"It can't be snow," he said.

"Just the same," she said to him, "it will snow."

---

¹. all for it: in complete agreement.
². carry out: complete.
Understanding the story

1 We can divide Chapter 5 into 3 parts. Choose the correct title for each part from the list below. There is one title you will not need. Decide where parts 2 and 3 begin. Choose a sentence or phrase from each part which you think represents the main topic of each part most effectively. Compare your ideas with other students and make a group decision.

- A difficult mission
- The offensive begins
- Love now... tomorrow is another day
- The horrors of a civil war

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PART 1

2 Pilar is not attractive. Do you agree? Is there any evidence to the contrary? However, she feels beautiful inside. What are Pilar's good qualities?

3 Pablo wanted the townspeople to share in the responsibility of the killing of the fascists. With another student discuss the power of the group to persuade people to do things they would not normally do on their own. Think of examples from real life.

4 An atrocity is defined in the dictionary as something done by somebody which is extremely violent or shocking. Are the acts committed by Pablo atrocities? Which acts would you describe as atrocities? Discuss your ideas with other students.

5 How did Pilar feel after the events she described? What do you think happened next?
PART 2

6 El Sordo and Robert Jordan disagree about the mission. Look at Robert Jordan’s instructions.

Objective: blow up bridge
Day of attack: Tuesday
Time: in the morning, at daylight
Time and destination of retreat: during the day... Gredos

Now complete El Sordo’s preferences.

Objective: ......................................................................................................................................................
Day of attack: ..............................................................................................................................................
Time: ................................................................................................................................................................
Time and destination of retreat: .............................................................................................................

7 In pairs role play the discussion between Robert Jordan and El Sordo. Take it in turns to be Robert Jordan and El Sordo. Use some of the following expressions:

I think we should ...
It would be better if we ...
It would be a good idea ...

PART 3

8 Why is Pilar jealous of Robert Jordan and Maria?

9 What images do Robert Jordan and Maria use to describe their relationship? What is your reaction to these descriptions? Do you find them effective or unconvincing?

10 Complete these sentences in an appropriate way. Then answer the questions which follow with another student.

a. Robert Jordan doesn’t like this mission but ..........................................................................................

What do you think of Robert Jordan’s decision?
b. When the war is over Robert Jordan ..............................................................

Do you think this is likely?

c. Having no certainty about tomorrow, you must ............................................................

Do you agree?

In Part 5 of Paper 3 (Use of English) of the FCE exam you have to complete a text by changing the word at the end of the line to fit the space. Read the text before you try answering the questions so you are sure you understand it. From its position in the sentence, think of the form of the word you need – for example a noun, a verb or an adjective, What changes will you have to make to the word? Will it require a negative prefix or a suffix? There is an example at the beginning (0).

In 1937-38, Hemingway went to Spain four times, the first three as a (0).........reporter... for the North American Newspaper Alliance (NANA). By now he was an international (1).............. and he sent back reports from the countryside filled with details suggesting that he was in constant danger from artillery (2)............... as well as machine-gun fire. He was indeed in danger at times but evidence suggests that he tended to exaggerate. Hemingway's (3).............. in the Spanish Civil War ended certain of his (4).............., notably with fellow (5)............. John Dos Passos. Dos Passos was amongst those who initially (6)............. with the Loyalist cause (George Orwell was another) but, on observing that the communists and anarchists were murdering people just like the fascists, became (7)............... At first, Hemingway insisted in a form of (8).............. naivety and refused to acknowledge the fact that atrocities (9).............. committed on both sides. This position came to an end in For Whom the Bell Tolls in which he caused anger amongst Loyalist (10).............. by depicting fascists as victims.

Looking ahead

12 At the end of Chapter 5 Pilar tells Robert Jordan that it will snow. What effect do you think this will have on the group and the mission? Compare your ideas with another student.
By the time they reached the camp it was snowing and the flakes were dropping diagonally through the pines and Robert Jordan stood in front of the cave in a rage and watched them.

"We will have much snow," Pablo said. His voice was thick and his eyes were red and bleary.

"Has the gypsy come in?" Robert Jordan asked him.

"No," Pablo said. "Neither him nor the old man."

"Will you come with me to the upper post of the road?"

"I will take no part in this."

"I will find it myself."

"In this storm you might miss it," Pablo said. "I would not go now."

Pablo looked at the snow that was blowing fast now past the mouth of the cave and said, "You do not like the snow?"

Robert Jordan swore and Pablo laughed.

"With this your offensive fails, Inglés," he said. "Come into the cave."

"This snow," Robert Jordan said. "You think there will be much?"

"Much," Pablo said contentedly. Then he called to Pilar, "You don’t like it, woman, either? Now that you command you do not like this snow?"

"If it snows, it snows."

"Drink some wine, Inglés," Pablo said. "I have been drinking all day waiting for the snow."

"Give me a cup," Robert Jordan said.

1. *in a rage*: in great anger.
2. *bleary*: (here) red and unable to see well.
3. *swore*: (here) used bad language, past tense of "to swear".
“To the snow,” Pablo said and touched cups with him. Robert Jordan looked him in the eyes and clinked 1 his cup. You bleary-eyed murderous fool, he thought. I'd like to clink this cup against your teeth. Take it easy, he told himself.

He went over to Maria and said, “Very beautiful, the snow.”

“But it is bad for the work, isn't it?” she asked him. “Aren’t you worried?”

“Worrying is no good.”

The drunken man looked at him and grinned.

“No offensive. No aviones. 2 No bridge. Just snow,” Pablo said.

“You expect it to last a long time?” Robert Jordan said.

“Tonight and tomorrow, yes.”

“What makes you think so?”

“I transported goods across the mountains with the big carts 3 before the camions came into use. In that business we learned the weather.”

“But what were you doing before the movement?”

“I worked for a horse contractor of Zaragoza. He furnished 4 horses for the bull rings. It was then that I met Pilar who was with the matador Finito de Palencia.”

“He wasn’t much of a matador,” one of the brothers said.

“No?” Pilar said. “He wasn’t much of a matador?”

She saw Finito, the not-so-good matador, now standing in front of the bull. She saw him clearly now and she heard his thin, clear voice as he turned his head and looked toward the people above the red fence and said, “Let's see if we can kill him like this!” She could hear the voice and see all his movements inside the ring.

“He was a good matador,” Pablo said. “He was handicapped by his short stature.”

“And clearly he had tuberculosis,” Primitivo said.

“Tuberculosis?” Pilar said. “Who wouldn't have tuberculosis in this country where no poor man can ever hope to make money unless he is a criminal or a bullfighter, or a tenor in the opera? In a country where the bourgeoisie over-eat so that their stomachs are ruined and the poor are hungry

---

1. *clinked*: touched with his cup.
2. *aviones*: Spanish word for "planes".
3. *carts*: vehicles pulled by animals.
4. *furnished*: (here) provided.
from their birth until the day they die. He was short of stature and he had a thin voice and much fear of bulls. Never have I seen a man with more fear before the bullfight and never have I seen a man with less fear in the ring."

"I remember," the first brother said. "I was in the ring. It was a soap-colored one with a curly forehead and with very high horns. It was the last bull he killed in Valladolid."

"Exactly," Pilar said. "And afterwards the club of enthusiasts who had taken his name for their club had the head of the bull mounted 1 and presented it to him at a small banquet. During the meal they had the head on the wall, but it was covered with a cloth. I was at the table and others were there too. Finito did not eat much because he had received a palotaxo, a blow from the horn of a bull he had killed in his last corrida of the year at Zaragoza, and even now he could not hold food on his stomach. He would put his handkerchief to his mouth and deposit a quantity of blood in it at intervals throughout the banquet. He was suffering much during the banquet.

"The president of the club began the speech which was to precede the uncovering of the head. I was watching Finito who was making use of his, no, my, napkin 2 and sinking further back in his chair and staring 3 with horror and fascination at the shrouded 4 bull’s head on the wall opposite him.

"So the president of the club reached the end of the speech and then, with everybody cheering him, he pulled the purple shroud off the head. Everyone applauded and Finito sank further back in the chair and said, "No. No." and looked at the bull and pulled further back and then a big blob of blood came out and he didn’t even put up the napkin and it slid down his chin."

"How long after that did he die?" Primitivo asked.

"That winter," Pilar said.

Just then the gypsy came in the door. He was covered with snow.

Robert Jordan stood up and went over to the door, "Well?" he said to the gypsy.

"Six-hour watches, 5 two men at a time on the big bridge," the gypsy said.

---

1. mounted: (here) put on a wall.
2. napkin: square piece of cloth used to wipe the mouth and clean the fingers when eating.
3. staring: looking for a long time.
4. shrouded: covered, screened.
5. watches: (here) a period of guard duty.
There are eight men and a corporal at the hut."

"And the road?" Robert Jordan asked.

"The same movement as always," the gypsy said. "Nothing out of the usual. Several motor cars."

"Let us go for the old man," Robert Jordan said.

"Not me," the gypsy said. "I go now for the fire and the hot soup. Who wants to guide the Ingles?" he asked.

"I will go," Fernando rose. "Tell me where it is."

Anselmo was sitting on the trunk of a big tree and the snow blew past on either side. If I stay here much longer I will freeze, he thought. The Ingles told me to stay until someone comes but he did not know about the storm.

Anselmo was so cold now that he decided he had best go to camp before it was dark. But the Ingles told me to stay, he thought. Even now he may be on the way here and, if I leave this place, he may lose himself in the snow searching for me. All through this war we have suffered from a lack of discipline and from disobeying orders and I will wait for him a while still. But if he does not come soon I must go in spite of all orders. Across the road at the mill the fascists are warm and comfortable, he thought, and tomorrow night we will kill them. It is a strange thing and I do not like to think of it. I have watched them all and they are the same men that we are. They should never be fighting against us and I do not like to think of the killing. I think that after the war there will have to be some great penance ¹ done for the killing. If we no longer have religion after the war then I think there must be some form of civic penance organized that all may be cleansed from the killing.

"Hola, viejo," Robert Jordan whispered and clapped ² him on the back.

"How's the old one?"

"Very cold," Anselmo said.

"Come on," Robert Jordan whispered. "Go to camp and get warm. It was a crime to leave you here so long." He stayed as he was told, Robert Jordan thought. That's the rarest thing that can happen in Spain. They slowly walked up the hill in the snow to the camp.

---

¹. penance: self-punishment to show that one is sorry for having done wrong.
². clapped: (here) hit lightly in greeting or friendship.
They reached the smoky warmth of the cave and Pilar said, “El Sordo was here. He has gone to look for horses.”

Pablo was sitting at the table and grinned and waved his hand.

“It’s still falling.”

Robert Jordan nodded at him.

“Let me take your shoes and dry them over the fire,” said Maria.

“Be careful not to burn them,” said Robert Jordan.

“Let me take your jacket,” said Maria. “Do not let the snow melt on it. Go and dry your feet and let me bring you something warm to drink.”

“You would think a man had never wet his feet before,” Pilar said.

“Roberto,” Maria said, “are you ready to eat?”

“Have the others eaten?”

“All except you, Anselmo and Fernando.”

“Let us eat then. And you?”

“Afterwards, with Pilar.”

“Eat now with us.”

“No, it would not be well. Here it is better to eat after.”


“Are you drunk?” Robert Jordan said.

Pablo looked at him happily and said, “Yes.”

“I liked you better when you were barbarous,” the woman said. “Of all men the drunkard is the worst. He stinks 1 and vomits in his own bed and dissolves his organs in alcohol.”

“Listen, Inglés,” Agustín said. “How did you happen to come to Spain? Pay no attention to Pablo. He is drunk.”

“I came first twelve years ago to study the country and the language,” Robert Jordan said. “I teach Spanish in a university.”

“But why Spanish?” Andrés asked. “Would it not be easier to teach English since you are English?”

“He speaks Spanish as we do,” Anselmo said. “Why should he not teach Spanish?”

“Yes. But it is, in a way, presumptuous for a foreigner to teach Spanish,”

---

1. stinks: smells.
Fernando said, "I mean nothing against you, Don Roberto."


"Do you think this snow will last?" Robert Jordan asked Pablo.

"Ask another. I am not your service of information. Ask the woman," said Pablo.

I’d like to kill him, Robert Jordan was thinking. I don’t know what he is going to do, but it is nothing good. Day after tomorrow we want to blow up the bridge and this man is bad and he is a danger to the success of the whole operation. Let us get it over with.

"Cobarde," ² Robert Jordan said to him.

"It is very possible," Pablo said. "But I am not to be provoked."

"Shut your mouth," Robert Jordan said. "I provoke you for myself."

"It is not worth the trouble," Pablo told him. "I do not provoke."

He’s rare, all right, Robert Jordan thought, and smart, and very complicated.

"Here’s to you," Robert Jordan said, and dipped a cup into the wine bowl. Betrayal wouldn’t amount to anything without all these pledges, ³ he thought.

"Salud, Pablo," Robert Jordan said. "I’m learning much from you."

"I am teaching the professor," Pablo nodded his head. "Come on, Don Roberto, we will be friends."

"We are good friends already."

"I’m going to get out of here," Agustín said.

"What is the matter, ⁴ negro? Don’t you like to see friendship between Don Roberto and me?"

"Watch your mouth about calling me negro." Agustín went over to him and stood in front of Pablo holding his hands low.

"So you are called," Pablo said.

"Not by you."

Agustín hit him hard across the mouth with his left hand. Pablo sat there. The corners of his mouth were wine-stained and his expression did not change, but Robert Jordan watched his eyes change.

---

1. **mule** : an animal which is half donkey and half horse.
2. **cobarde** : Spanish word for "coward".
3. **pledges** : signs of friendship.
4. **matter** : (here) problem.
Agustín hit him again on the mouth with his closed fist. Robert Jordan was holding his pistol in his hand under the table. He pushed Maria away with his left hand.

The round-headed man sat staring at Agustín from his flat little eyes. He licked his lips, put up an arm and wiped his mouth with the back of his hand, looked down and saw the blood on his hand.

"I am not a fool. I do not provoke."

Agustín hit him again hard in the mouth and Pablo laughed at him, showing the yellow, bad, broken teeth in the reddened line of his mouth.

"Nobody here has the courage to kill me. I am going to the horses. Even from behind they are better looking and have more sense than these people," he said and grinned. "Speak to them of the bridge, Roberto. Explain their duties in the attack. Tell them about the retreat. Where will you take your patriots after the bridge? I have thought of it all day while I was drinking."

"What have you thought?" Agustín asked.

"I have thought you are a group of illusioned people, led by a woman with her brains between her legs and a foreigner who comes to destroy you."

"Get out," Pilar shouted.

Agustín was worried.
Understanding the story

1 Fill in the missing events from Chapter 6 and then answer the questions.

Event 1: Pablo is pleased it is snowing.
   a. Why is Pablo pleased with the weather? ...........................................

Event 2: ..........................................................................................................
   b. When did Pablo meet Pilar? .................................................................

Event 3: The gypsy returns to the cave.
   c. What news has the gypsy got? ..............................................................

Event 4: ..........................................................................................................
   d. Why is Robert Jordan impressed by Anselmo? .................................

Event 5: Robert Jordan tells Pilar and the others what had brought him to Spain.
   e. What did Robert Jordan do before the Spanish Civil War? ..............

Event 6: ..........................................................................................................
   f. How many times does Agustín hit Pablo? ...........................................

2 Pablo is physically unattractive. How is he described? Consider his face and behavior. Fill in the table with examples from Chapter 6.

   3 Hemingway's knowledge of the traditional Spanish corrida, or bullfight, is evident in this chapter. In your opinion is the corrida a sport or a form of cruelty to the animals involved?
In Part 2 of Paper 1 (Reading Comprehension) of the FCE exam you have to choose the correct answer (a, b, c or d) to comprehension questions on a text. Read the section beginning *He wasn't much of a matador...* (p. 66) to *That winter, Pilar said* (p. 67).

1. What stopped Finito from being a great matador?
   - a. He was too short.
   - b. He suffered from tuberculosis.
   - c. He was afraid of bulls.
   - d. A variety of reasons.

2. Pilar says that Finito's tuberculosis was due to
   - a. bad luck.
   - b. poor food as a child.
   - c. social injustice.
   - d. bullfighting.

3. The last bull Finito killed in Valladolid
   - a. had short horns.
   - b. had long horns.
   - c. was dark in color.
   - d. had a high forehead.

4. Pilar describes a banquet where
   - a. she was guest of honor.
   - b. she couldn't eat anything.
   - c. Finito was guest of honor.
   - d. Finito had received a blow.

5. Why did Finito say "no, no" at the unveiling of the bull's head?
   - a. Because he was frightened of bulls.
   - b. Because he felt ashamed about having killed a bull.
   - c. Because he was embarrassed by the ceremony.
   - d. Because he didn't feel well.

What do you think is the purpose of Pilar's story at this stage of the novel? Discuss with another student.

Although Anselmo is not a major character in the story he has important things to say. What does he say about the war? In Chapter 2, Anselmo asks that *since we do not have God anymore, who forgives?* What answer does he propose to this question in Chapter 6?
Chapter 6 opens with the description *By the time they reached the camp it was snowing and the flakes were falling diagonally.* The Past Continuous (was/were + -ing) describes actions in progress when something happens (Past Simple). Compare this sentence with *By the time they reached the camp it had been snowing for several hours.* The Past Perfect Continuous (have + been + -ing) describes actions that have started and possibly finished before something happens (Past Simple).

Complete these sentences with an appropriate form (Past Simple, Past Continuous, Past Perfect Continuous) of the verb in brackets.

a. Pablo ......................... *(drink)* wine all day by the time Robert Jordan, Maria and Pilar ...................... *(return)* to the cave.

b. While Anselmo ...................... *(watch)* the bridge, Pablo ......................... *(drink)* wine in the cave.

c. When Pablo ...................... *(meet)* Pilar he ......................... *(work)* for a horse contractor from Zaragoza.

d. Finito, the matador, ...................... *(feel)* very ill when the president of the club .................... *(unveil)* the bull’s head.

e. Robert Jordan ...................... *(teach)* Spanish at the university in the USA before the Spanish Civil War ...................... *(begin)*.

f. When Agustín ...................... *(hit)* Pablo for the second time, Robert Jordan ...................... *(hold)* his pistol under the table.

**Looking ahead**

Pablo manages to unsettle the group with his behavior and the question *Where will you take your patriots after the bridge?* He provides an answer to this question in Chapter 7. What do you think it will be?

Now listen to this extract from Chapter 7. Were you right?
Now, Inglés,” Pilar said, “you have seen how he is.”

“What will he do?” Robert Jordan asked.

“Anything. He is capable of doing anything,” the woman said.

“Kill him. I am for it now.”

“I was against it,” Agustín said. “Now I am for it.”

“Let all speak,” Pilar said and her voice was tired. “You, Andrés?”

“Matarlo,” one brother said.

“Eladio?”

“Equally,” the other brother said.

“Primitivo?”

“Equally.”

“Fernando?”

“Equally.”

“I am ready to do it. Since you are all decided that it should be done, I will do it tonight,” Robert Jordan said.

He saw Pilar looking at him, her fingers on her lips. She was looking toward the door.

Pablo entered and grinned at them all.

“You are speaking of me?” he addressed them all. “I am interrupting?”

No one answered him and he walked over to the table. He picked up his cup and dipped it into the wine bowl.

“Agustín,” Robert Jordan said. “I wish to speak to you.”

Robert Jordan walked to the opening of the cave and Agustín followed him.

1. *matarlo*: Spanish word for “Kill him”.

75
"Have you forgotten what is in the sacks?" Robert Jordan said, speaking so low that no one could hear.

"Milk!" Agustín said. "One becomes accustomed 1 and one forgets."

"I, too, forgot."

"What fools we are." Agustín swung back to the table and sat down. "Have a drink, Pablo, old boy," he said. "How were the horses?"

"Very good," Pablo said. "And it is snowing less."

"Do you think it will stop?"

"Yes," Pablo said. "The wind will blow but the snow is going."

"Do you think it will clear tomorrow?" Robert Jordan asked him.

"Yes," Pablo said. "I believe it will be cold and clear. This wind is changing direction."

Look at him, Robert Jordan thought. Now he is friendly. He has the face and the body of a pig and I know he is many times a murderer and yet has the sensitivity of a good aneroid. 2 He pushes his hatred with insults to the point where you are ready to do away with 3 him and when he sees that this point has been reached he drops it and starts all new and clean again.

"We will have good weather for it," Pablo said to Robert Jordan.

"We," Pilar said. "We?"

"Yes, we," Pablo grinned at her and drank some wine. "Why not? I thought it over while I was outside. Why should we not agree?"

"In what?" the woman asked.

"In all," Pablo said to her. "In this of the bridge. With the change of the weather I am with you. Before I was drunk, and now I am not drunk. I have changed my mind."

"Let the others trust you. I do not," Agustín said.

"Trust me or not, there is no one who can take you to Gredos as I can," Pablo said.

"Gredos?"

"It is the only place to go after this of the bridge."

Robert Jordan, looking at Pilar, raised his hand on the side away from

1. becomes accustomed: gets used to things.
2. aneroid: a barometer in which variations of atmospheric pressure are indicated.
3. do away with: kill.
Chapter SEVEN

Pablo and tapped 1 his right ear questioningly.

The woman nodded. She said something to Maria and the girl came over to Robert Jordan's side.

"She says, 'Of course he heard,'" Maria said in Robert Jordan's ear.

It is like a merry-go-round, 2 Robert Jordan thought. It has been around twice now. It is a vast wheel, set at an angle, and each time it goes around and then is back to where it starts.

Robert Jordan was sitting at the table with his notebook figuring all the technical part of the bridge-blowing. He drew three sketches, figured his formulas, marked the method of blowing with two drawings as clearly as a kindergarten 3 project so that Anselmo could complete it in case anything should happen to himself during the process of the demolition.

Now he had finished the demolition project and he took a new page of the notebook and started to write out the operation orders. He was thinking clearly and well on these and what he wrote pleased him.

I think that is all, he said to himself. It is perfectly clear and I do not think there are any holes in it. He shut the notebook and looked up at Maria. "Did you make anything out of all that?"

"No, Roberto," the girl said and put her hand on his. "Have you finished?"

"Yes. Now it is all written out and ordered." He sat back and started thinking.

"What do you do sitting there?" Maria asked him.

"Nothing," he said. "I'm thinking."

"About the bridge?"

"No. The bridge is terminated. Of you and of a hotel in Madrid where I know some Russians, and of a book I will write some time."

"Are there many Russians in Madrid?"

"No. Very few."

"Do you like the Russians? The one who was here was a Russian," Maria said.

"He was a good friend and comrade of mine," Robert Jordan said. "I cared for him very much."

---

1. tapped : touched lightly.
2. merry-go-round : 
3. kindergarten : nursery school.

The card players looked up from the table and the gypsy asked, “Is it true, Roberto?”

“Yes,” he said. “At his request. He was badly wounded.”

“All the time he was with us he talked of such a possibility. What a rare thing,” the gypsy said.

“You are a professor and all. Do you believe in the possibility of a man seeing ahead what is to happen to him?” Andrés said.

“I believe he cannot see it,” Robert Jordan said. “That is ignorance and superstition. I believe that fear produces evil visions. I do not believe in the supernatural things.”

“But your Russian comrade saw his fate clearly,” the gypsy said. “And that was how it happened.”

“He did not see it,” Robert Jordan said.

“You are a miracle of deafness,” Pilar said. “It is not that you are stupid. You are simply deaf. One who is deaf cannot hear the radio. So he might say, never having heard it, that such a thing does not exist. I saw the death of your Russian comrade in his face as though it were burned there with a branding iron. And what is more he smelt of death.”

“He smelt of death,” Robert Jordan jeered. “Of fear maybe. There is a smell to fear.”

“De la muerte,” Pilar said.

“Pablo, do you believe this?”

“I do not know,” Pablo said. “I am more of your opinion. No supernatural thing has ever happened to me. But fear, yes certainly. Plenty. But I believe that Pilar can read events from the hand. If she does not lie perhaps it is true that she has smelt such a thing.”

“What she says is true, Inglés,” the gypsy said. “It is a well-known thing among us.”

“I believe nothing of it,” Robert Jordan said.

---

1. **deafness**: a handicap, when a person cannot hear.
2. **branding iron**: a piece of metal with a design at one end used for putting a mark on cows.
3. **jeered**: laughed or shouted to show he had no respect for the argument.
4. **De la muerte**: Spanish for “Of death”.
"I am against all such wizardry. But Pilar has the fame of being very advanced in such things," Anselmo said.

Robert Jordan went to the mouth of the cave, lifted the blanket and looked out. It was clear and cold in the night outside and no snow was falling. The air came into his lungs sharp and cold as he breathed.

He dropped the blanket and came back into the cave. "It is clear," he said. "The storm is over."

Now in the night he lay and waited for the girl to come to him.

The night was clear and his head felt as clear and cold as the air. He smelled the odor of the pine branches under him and the sharper odor of the resinous sap from the cut limbs. Pilar, he thought. Pilar and the smell of death. This is the smell I love.

I suppose she won't come until they are all asleep, he thought. The night is half gone. Oh, Maria. Come now quickly, Maria, for there is little time. Suddenly he felt a panic that she might not come.

Then he saw her coming. She came running, carrying something in her hands. Then she was kneeling by the robe, slapping snow from her feet. She kissed him and handed him her bundle.

"Put it with your pillow," she said. "I took these off there to save time."

"You came barefoot through the snow?"

"Yes," she said, "and wearing only my wedding shirt."

He held her close and tight in his arms and she rubbed her head against his chin.

"Avoid the feet," she said. "They are very cold, Roberto."

"Put them here and warm them."

"No," she said. "They will warm quickly. But now say that you love me."

"I love you."

"Good. Good. Good."

"I love you, little rabbit."

"Do you love my wedding shirt?"

1. wizardry: magic.
2. sharp: (here) intense, severe.
3. resinous sap: a thick, sticky liquid that comes out of certain trees.
4. was kneeling: had her knees on the ground.
5. bundle: (here) a collection of things tied together.
"It is the same one as always."
"Yes. As last night. It is my wedding shirt."
"Take off your wedding shirt, if you won't be cold."
"Cold? I am on fire."
"I, too. But afterwards you won't be cold?"
"No. Afterwards we will be as one animal of the forest and be so close that neither one can tell that one of us is one and not the other. Can you not feel my heart be your heart?"
"Yes. There is no difference."

During the night he woke and held her tight as though she were all of life and it was being taken from him. But she was sleeping well and peacefully and she did not wake. So he rolled onto his side and lay there in the night thinking.
Understanding the story

1 Provide the appropriate questions for these answers. Make sure you identify who or what the pronoun is referring to. The first has been done as an example.

a. Who is in favor of killing Pablo? Everyone is in favor of killing him.

b. Because the weather will change and he is no longer drunk.

c. No, she thinks he probably heard that the others were planning to kill him.

d. He will take them to Gredos.

e. Because he thought that it was clearly written and without any mistakes.

f. Because he was badly wounded and had asked Robert Jordan to do it.

g. No, he doesn't. He thinks it is superstition and ignorance.

h. It was clear and cold.

i. He felt as though Maria was the most important thing in his life and he was going to lose it.

2 We also communicate intentions and meanings without words: Do you agree? Pablo shook his head. The gesture of shaking one's head means no in many cultures. There are three examples of gestures in the first half of Chapter 7. Complete the table below.

<table>
<thead>
<tr>
<th>GESTURE</th>
<th>PAGE</th>
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<tbody>
<tr>
<td>a.</td>
<td>75</td>
</tr>
<tr>
<td>b.</td>
<td>76</td>
</tr>
<tr>
<td>c.</td>
<td>77</td>
</tr>
</tbody>
</table>

Think of other commonly used gestures in your culture. Write a sentence describing each one and explain what they mean.

3 Do you agree with the decision to kill Pablo? What problems is he causing? Do you agree with Pablo or the group? Is Pablo ever right?
Robert Jordan compares Pablo's behavior to a *merry-go-round*:

...he drops it and starts all new clean again

Pablo pushed his hatred...

...to the point where you are ready to do away with him and when he sees that this point has been reached...

This *merry-go-round has been round twice now*. Complete the two wheels with the appropriate events. The chapters where you will find the events have been given for you.

**FIRST TIME AROUND**

Chapter 3

I think it is going to come now. Robert Jordan is about to kill him.

**SECOND TIME AROUND**

Chapter 3

Chapter 7

Pablo still opposes the mission. Robert Jordan provokes him and Agustin hits him.

Chapter 7

Listen to this extract from Chapter 7. Which of these statements do you agree with? Discuss your ideas with another student.

- a. Robert Jordan believes Pilar and the others confuse the supernatural with fear.
- b. Pilar thinks that our fate is predestined and it can be predicted.
- c. Robert Jordan believes that it was predestined for him to shoot his Russian friend.
- d. Pablo doesn't believe in the supernatural but thinks his wife has special powers.
- e. Anselmo believes in the supernatural.

Do you believe in the supernatural? Would you go to a fortune teller? Do you know anyone who has been to one? What happened?
When Robert Jordan goes out of the cave he appreciates the smell of the forest. For him inside and outside the cave are two very different worlds. Complete the table with examples from the story.

<table>
<thead>
<tr>
<th>INSIDE THE CAVE</th>
<th>OUTSIDE THE CAVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>smoky, hot air</td>
<td>clear and cold air</td>
</tr>
</tbody>
</table>

In Part 3 of Paper 3 (Use of English) of the FCE exam you have to complete a second sentence so that it has a similar meaning to the first, using the word given. Do not change the word given. You must use between two and five words including the word given. An example has been done for you.

a. Pablo is not as brave as he used to be.
   than
   Pablo was braver than he is now.

b. Robert Jordan had never felt happier than when he was with Maria.
   the
   Being with Maria moment in his life.

c. Unlike Pablo, Anselmo found it difficult to kill a man.
   as
   Pablo didn’t find it Anselmo to kill a man.

d. Agustín told Pilar that, in addition to having decision and intuition, she had heart.
   well
   “You have heart intuition,” Agustín told Pilar.

e. The mission wasn’t going to be as easy as they had imagined.
   a
   They hadn’t realized that it was going to be mission.

f. Everyone was in favor of killing Pablo.
   one
   No killing Pablo.

Looking ahead

In Chapter 5 Part 2, El Sordo tells Robert Jordan that it is better to blow the bridge up at night. Why not blow bridge tonight? Robert Jordan replies, I have my orders. In Chapter 8 the mission begins and Robert Jordan and Agustín hear rifle shots. They are fighting at El Sordo’s, Robert Jordan said. Then let us go to aid them, Agustín said. What do you think Robert Jordan’s answer will be?
A warm wind came with daylight and he could hear the snow falling from the trees. Then he heard a horse coming,

"Maria," he said, and shook the girl's shoulder to waken her.

"Stay under the robe," and he buttoned his shirt with one hand and held the automatic pistol in the other. Then he saw the horseman coming through the trees. The horseman was almost opposite him now. He was riding a big gray horse and he had a young, hard face. He saw Robert Jordan and reached his hand down toward his scabbard. Aiming at the center of his chest, Robert Jordan fired. The pistol roared in the snowy woods. The horse fell and the young man slid over toward the ground, his right foot caught in the stirrup.

People were coming out of the cave. Robert Jordan unrolled his trousers and began to put them on.

"Get dressed," he said to Maria.

Overhead he heard the noise of a plane flying very high.

"Go catch that horse," he called to Primitivo. Then, "Who was on guard at the top?"

"Rafael," Pilar said from the cave. She stood there, her hair still down her back in two braids.

"There's cavalry out," Robert Jordan said. "Get your gun up there."

He heard Pilar call, "Agustín," into the cave. Two men came running out,
one with the automatic rifle on his shoulder and the other with the pans.\(^1\)

He looked through the trees to where Primitivo was twisting\(^2\) the rider’s foot out of the stirrup. The body lay face down in the snow and Primitivo was going through the pockets.

They were all out of the cave now, standing there with the carbines and with grenades\(^3\) on their belts. Robert Jordan went into the cave, found his two packs and opened the one with the machine gun in it. He locked the pack and started for the door.

“Andrés, get the horses ready. If you hear firing bring them up to the woods behind the gap. Come with your arms and leave the women to hold the horses. Fernando, make sure that my sacks are brought.”

“Maria and I will prepare all for leaving,” Pilar said.

Pablo rode ahead and the two men followed one behind the other in order not to leave tracks in the snow.

Robert Jordan looked back and saw Maria standing with Pilar. Then she came running up the trail.

“Can I go with you?”

“No. Help Pilar.”

She was walking behind him and put her hand on his arm.

“I’m coming.”

“No,” he said. “But take good care of your wedding shirt.”

“Kiss me,” she said, “if you go.”

“You are shameless,”\(^4\) he said.

“Yes,” she said. “Totally.”

He looked at her and smiled through his thinking.

“When you hear firing,” he said, “come with the horses. Help Pilar with my sacks.”

He looked back and saw her standing there in the first morning light. She turned and walked back down the trail, her head down.

“Cut some pine branches,” Robert Jordan said to Primitivo. “I do not like the gun there,” he said to Agustín.

---

1. **pans**: parts of an old gun that hold the explosive powder.
2. **twisting**: (here) turning to remove.
3. **grenades**: small bombs you throw.
4. **shameless**: immodest, unable to feel shame.
"Why?"

"Place it over there," Robert Jordan pointed, "and later I will tell you."

He looked out across the narrow opening, noting the height of the rocks on either side.

"The gun must be farther out. Good. Put the stones there. Leave room for the muzzle\(^1\) to swing."

Robert Jordan watched Pablo riding down the slope and disappearing in the trees. I hope he doesn't run into cavalry, Robert Jordan thought.

Primitivo brought the pine branches and Robert Jordan put them through the snow into the earth, so that they covered the gun from either side.

If we can get through today without fighting we can manage the whole operation tomorrow with what we have. I know we can. If we don't have to fight today. God help us if we have to fight today.

Two crows\(^2\) circled overhead and then settled in a pine tree below. Another crow joined them and Robert Jordan thought: those are my sentinels.\(^3\) As long as those are quiet there is no one coming through the trees.

Agustín and Primitivo came up with the branches and Robert Jordan built a good blind\(^4\) that would conceal the gun from the air and would look natural from the forest.

"Do not fire if you see anyone from there," Robert Jordan said. "Roll a small rock down as a warning, and signal to us with your rifle, so," he lifted the rifle and held it over his head as though guarding it. "Thus for numbers," he lifted the rifle up and down. "If they are on foot point the rifle muzzle at the ground. Do not fire from there until you hear the gun fire. Shoot at a man's knees when you shoot from that height. If you hear me whistle come to these rocks where the gun is."

"I understand," Primitivo said and climbed up into the high rocks with his carbine. Robert Jordan explained to Agustín about the gun.

All this time he had been watching the crows. Now one bird cawed\(^5\) and flew up. But the other crow still stayed in the tree.

---

1. **muzzle**: the end of a gun where the bullet comes out.
2. **crows**: large, black birds with a loud cry.
3. **sentinels**: guards or look outs.
4. **blind**: something that hides or conceals.
5. **cawed**: made a loud, rough noise.
"I have a massacre for you tomorrow morning," Robert Jordan said. "It is necessary to exterminate the post at the sawmill."

"I am ready," Agustín said.

"Also the post at the hut below the bridge."

"Both?" Agustín asked.

"Not both. They will be done at the same time," Robert Jordan said.

"Then for either one," Agustín said. "I have wished for action in this war."

Then he heard the first sounds of a plane coming.

"They cannot see us," he said to Agustín. "But it is well to keep down."

As Robert Jordan looked, he saw the crow fly up. He flew away through the trees without cawing.

Robert Jordan was looking ahead across the open space toward the forest. He saw nothing and heard nothing but he could feel his heart beating and then he heard the clack of stone on stone and the clicks of a small rock falling. He saw Primitivo's rifle raised and lowered four times horizontally.

"Cavalry," he said softly to Agustín.

Robert Jordan watched them. Finally the four of them trotted into the forest where Pablo's trail led.

"We would have killed all four," Agustín said quietly.

"Yes," Robert Jordan whispered. "But with the firing who knows what might have come?"

Just then he heard the noise of another rock falling and he looked up to where Primitivo was raising and lowering his rifle in what seemed an infinity of quick movements. Pablo has forty-five minutes' start, Robert Jordan thought, and then he heard the noise of cavalry coming. There were twenty men on horseback, armed and uniformed, and they went into the forest.

"There were many," Agustín said.

"We would have had to deal with them if we had destroyed the others," Robert Jordan said softly. There was a hollow feeling in his chest.

"What do you think of their chance of catching Pablo?" Robert Jordan asked Agustín.

---

1. **clack**: (here) the sound of the stones.
2. **clicks**: (here) the sound of the rocks.
3. **deal with**: (here) take action against.
Chapter EIGHT

"Pablo is very smart," Agustín said.
"Is he as smart as they say?"
"He is much smarter. If he were not smart he would have died last night. In politics and in guerilla warfare the first thing is to continue to exist. Look how he continued to exist last night."

Robert Jordan knew how smart Pablo was. It was Pablo who had seen instantly all that was wrong with the orders for the destruction of the bridge. So now he dropped the matter 1 and said to Anselmo, who had joined them,
"Well, what about going into La Granja in daylight?"
"It is not bad," the old man said.
"How will you go?"
"Above and down through the forest."
"But if they catch you."
"I have papers."
"So have we all but you must eat the wrong ones quickly."
Anselmo tapped the breast pocket of his smock.
"How many times have I contemplated that," he said.
"In my left breast pocket I carry our papers. In my right the fascist papers," Robert Jordan said.

Now the morning was late May, the sky was high and clear and the wind blew warm on Robert Jordan’s shoulders. The snow was clearing and they were eating breakfast. There were two big sandwiches of meat and cheese each. As they spoke Robert Jordan heard something. It was a noise far off that came above the sound of the warm wind in the trees. It came again. It was the precise, crackling sound of automatic rifle fire. Robert Jordan looked up at Primitivo his face looking toward them, his hand near to his ear. As he looked Primitivo pointed up the mountain toward the highest country.
"They are fighting at El Sordo’s," Robert Jordan said.
"Then let us go to help them," Agustín said.
"No," Robert Jordan said. "We stay here. Anselmo, you stay there with Agustín with the gun. He must not fire unless cavalry is actually entering. If they merely present themselves he must leave them alone as we did before. If

1. matter: (here) subject of conversation.
he must fire, hold the legs of the tripod for him and hand him the pans when they are empty."

Robert Jordan climbed up, over and around the boulders. Then he stood beside Primitivo who said, "They are attacking Sordo. What must we do?"

"Nothing," Robert Jordan said.

"We have to help them," Primitivo said.

"It is impossible," Robert Jordan told him. "I have expected this all morning."

"How?"

"They went to steal horses last night. The snow stopped and they tracked them up there."

"But we have to help them. Those are our comrades," Primitivo said.

Robert Jordan put his hand on the other man's shoulder.

"We can do nothing," he said. They heard the noise of hand grenades and automatic rifle fire.

"They are lost," Robert Jordan said. "If we go there we are lost, too. It would be useless. Here comes the woman."

Pilar was climbing up to them and breathing heavily from the climb.

"How does the combat seem?" she asked.

"Very bad."

"Can we do anything for El Sordo?"

"Nothing."

"Pobre," she said. "I was fond of Sordo. Are you sure?"

"Yes. I have seen much cavalry."

Just then Robert Jordan heard the plane high overhead. He looked up and in the high sky it looked like the same observation plane that he had seen earlier in the morning. Now it was moving in the direction of where El Sordo was being attacked.
Understanding the story

1. There are four main events in Chapter 8. They are listed below. However, each sentence contains one mistake. Underline the mistake and correct it.

<table>
<thead>
<tr>
<th>EVENT</th>
<th>CORRECTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Robert Jordan injured the horseman.</td>
<td>corrected version</td>
</tr>
<tr>
<td>b. Pablo rode off into the wood with Agustín and Primitivo.</td>
<td>corrected version</td>
</tr>
<tr>
<td>c. Primitivo signaled the arrival of the enemy aircraft.</td>
<td>corrected version</td>
</tr>
<tr>
<td>d. Pablo and his men are attacked by nationalist troops.</td>
<td>corrected version</td>
</tr>
</tbody>
</table>

2. Robert Jordan is in charge. Complete the table with the orders he gives or who he gives them to. Two examples have been done for you.

<table>
<thead>
<tr>
<th>ORDER</th>
<th>WHO THE ORDER IS TO</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Get dressed.</td>
<td>Maria</td>
</tr>
<tr>
<td>b. Go catch that horse.</td>
<td>Primitivo</td>
</tr>
<tr>
<td>c. Get your gun up there.</td>
<td>Andrés</td>
</tr>
<tr>
<td>d.</td>
<td>Andrés</td>
</tr>
<tr>
<td>e. Bring the horses up to the woods if you hear firing.</td>
<td>Andrés</td>
</tr>
<tr>
<td>f.</td>
<td>Andrés</td>
</tr>
<tr>
<td>g. Bring my sacks.</td>
<td>Maria</td>
</tr>
<tr>
<td>h.</td>
<td>Maria</td>
</tr>
<tr>
<td>i. Cut some pine branches.</td>
<td>Primitivo</td>
</tr>
<tr>
<td>j.</td>
<td>Primitivo</td>
</tr>
<tr>
<td>k. Leave room for the muzzle to swing.</td>
<td>Agustín and Primitivo</td>
</tr>
<tr>
<td>l.</td>
<td>Agustín and Primitivo</td>
</tr>
<tr>
<td>m. Roll a small rock down as a warning.</td>
<td>Agustín and Primitivo</td>
</tr>
<tr>
<td>n.</td>
<td>Agustín and Primitivo</td>
</tr>
<tr>
<td>o. Destroy the post at the sawmill and the hut.</td>
<td>Agustín and Primitivo</td>
</tr>
</tbody>
</table>
3 Identify which piece of military equipment is different in the list below and say why.

- grenade
- machine gun
- rifle
- scabbard
- pistol

4 We have seen how meaning and intention can be communicated by signs: in Chapter 4 Anselmo used symbols to communicate troop movements and in Chapter 7 Pilar and Robert Jordan use gestures to communicate. Robert Jordan tells Agustín and Primitivo to communicate to him three pieces of information concerning the movement of enemy troops. How must Agustín and Primitivo communicate the following situations?

   a. Warning!
   b. Three soldiers on horseback are coming.
   c. Other soldiers on foot are coming.

5 Robert Jordan will also communicate to them if necessary. What and How?

6 Robert Jordan follows rules. In Chapter 8 he refuses to react on two occasions. Complete the table.

<table>
<thead>
<tr>
<th>EXAMPLE OF NON-INTERVENTION</th>
<th>REASON</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td></td>
</tr>
<tr>
<td>b.</td>
<td></td>
</tr>
</tbody>
</table>

7 Why does Robert Jordan say, *If we can get through today without fighting we can manage the whole operation tomorrow with what we have?*

8 Look at this sentence from page 88: *In politics and in guerilla warfare the first thing is to continue to exist.* Explain what this means. Can you think of any examples from current events or history?
In Chapter 4 you completed Robert Jordan's diary. We left it on Saturday evening. It is now late on Monday morning. Update his diary using the notes to help you. Go back to Chapter 4 and look at the style you will need to use. In Part 1 of Paper 2 (Writing) of the FCE exam you have to use the notes given when you write the letter. Write Robert Jordan's diary using between 120 and 180 words.

Saturday night: Maria!
Sunday morning: planes overhead
Sunday afternoon: to El Sordo's with Maria and Pilar; alone with Maria; back to camp
Sunday evening: Argument with Pablo; Pilar's story about the matador
Monday morning: attack by enemy cavalry; instructions to Agustín and Primitivo; cavalry attack El Sordo

Looking ahead

In Chapter 9 El Sordo and his men are outnumbered by the enemy. Robert Jordan tells Primitivo that they are lost. Do you know any novels or films which deal with the horrors of battle? Try to imagine El Sordo's feelings. Make a list of key vocabulary. Discuss your ideas with another student. When you read Chapter 9 see how many of your ideas are correct.
El Sordo was making his fight on a hilltop. He did not like this hill but he had had no choice. He had picked it and galloped for it, the automatic rifle heavy on his back, the horse laboring, the sack of grenades swinging against one side, the sack of automatic rifle pans banging against the other, and Joaquin and Ignacio stopping and firing to give him time to get the gun in place.

There had still been snow then, the snow that had ruined them. When his horse was hit Sordo had pulled him along by the bridle as he climbed, with bullets hitting the rocks. Then he had shot him quickly, expertly, and tenderly. He fired at what came up the hill, forcing them to scatter.

There were two more horses dead along the hill and three more were dead here on the hilltop. He had only succeeded in stealing three horses last night.

Of the five men who had reached the hilltop three were wounded. Sordo was wounded in the calf of his leg and in two places in his left arm. He was very thirsty and he had a bad headache. As he lay waiting for the planes to come he thought of a joke in Spanish: “Hay que tomar la muerte como si fuera aspirina,” which means, “You will have to take death as an aspirin.” He grinned inside his pain and nausea.

The five men were spread out like the points of a five-pointed star. “Sordo, when do you think the planes will come?” one man asked.

“Any time,” said Sordo.

1. galloped: gone fast on a horse.
2. bridle: leather bands put on a horse's head for controlling its movements.
3. scatter: move quickly in different directions.
4. calf: the lower back part of leg.
“Do you think they will attack again?”
“Only if the planes do not come.”

He was in much pain. He looked up at the bright, blue early summer sky as he raised the leather wine bottle with his good arm. He was fifty-two years old and he was sure this was the last time he would see that sky.

He was not at all afraid of dying but he was angry at being trapped on this hill. Dying was nothing and he had no picture or fear of it in his mind. But living was a field of grain blowing in the wind. Living was a hawk in the sky. Living was a horse between your legs.

Just then someone shouted from down the slope.

“Listen, bandits!” the voice came from behind the rocks. “Surrender now before the planes blow you to pieces.”

“Maybe the planes aren’t coming,” El Sordo said. “Don’t answer them and do not fire.”

“Bandidos! Surrender now before we blow you to little pieces.”

“Let no one move,” Sordo whispered.

“Bandidos! Surrender!” the voice from behind the rocks again.

Sordo grinned. This is better than aspirin, he thought. How many will we get? Can they be that foolish?

Below the officer in command was speaking to the sniper. 1 “They are surrounded. They have nothing to expect but to die.”

The sniper said nothing.

“What do you think?” the officer asked.

“Nothing,” the sniper said.

“For me it is a trick,” the second officer said.

“But if it is not? What ridicule, besieging 2 dead men.”

“We have done something worse than ridiculous already,” the second officer said. “Look at that slope.”

He looked up the slope to where the dead lay.

“Bandidos!” the captain shouted suddenly, getting to his feet.

“Fire, cowards, if you are alive,” he shouted and stood there looking at the hilltop.

---

1. **sniper**: a soldier who shoots from a concealed place.

2. **besieging**: surrounding a defended place to force it to surrender.
"There is no one alive up there," the captain said. "You," he said to the sniper, "go up there and see."

The sniper looked down and said nothing.

"Why don't you go?"

"I am afraid, my captain," the soldier said with dignity.

"It is possible the soldier is right," the lieutenant said.

"They are all dead," the captain said.

"You mean our comrades on the hill?" the lieutenant said.

"Don't be a fool. I tell you the Reds are dead."

He stood on the gray boulder and waved both his arms and said, "Shoot me! Kill me!"

On the hilltop El Sordo lay behind the dead horse and grinned.

"Lieutenant," the captain said happily, "you and I will go up there."

"Not me."

"What?" The captain had his pistol out again.
“I will go if you order me to. But under protest,” Lieutenant Berrendo told the captain.

“Then I will go alone,” the captain said. “I smell cowards here.”
Holding the pistol in his right hand, he strode steadily up the slope. El Sordo lay behind the horse watching the captain come up the hill. Only one, he thought. We get only one. Look what an animal. Look at him stride forward. This one I take with me on the trip. This one coming now makes the same voyage I do. Come right along, Comrade Voyager.

He pulled the trigger of the automatic rifle gently. The captain lay on his face on the hillside.

From the hilltop Sordo shouted, “Bandidos! Shoot me! Kill me!”
Just then the others on the hill heard the first sound of the coming of the planes.

1. **strode**: walk with long quick steps, past simple of “to stride”.
2. **trigger**: 🎃
El Sordo did not hear them. He felt a touch on his shoulder and he turned and saw the gray, frightened face of Joaquin and he looked where the boy was pointing and saw the three planes coming.

"Help me to pull this out," he said to Joaquin and the boy dragged the automatic rifle clear from the horse and the rock. The planes were coming on steadily.

"Lie on your backs to fire at them," Sordo said. "Fire ahead of them as they come. Ignacio, put the gun on Joaquin’s shoulder."

Joaquin began to pray. There were explosions around him. Then there was a whistle in the air and a red black roar. The earth moved under his knees and then hit him in the face and Ignacio was lying on him. The planes came back three times and bombed the hilltop but no one on the hilltop knew it.

Lieutenant Berrendo walked up to the hilltop. No one was alive except the boy Joaquin, who was unconscious under the dead body of Ignacio. Lieutenant Berrendo made the sign of the cross and then shot him in the back of the head, quickly and gently. He stood on the hilltop and looked at his own dead.

"Take that one, too," he said. "The one with his hands on the automatic rifle. That should be Sordo. No. Cut the head off and wrap it in a poncho. Take all the heads."

Then he made the sign of the cross again and walked down the hill. He did not wish to stay to see his orders being carried out.

After the planes went away Robert Jordan and Primitivo heard the firing start and his heart seemed to start again with it. Then everything was quiet again and he knew that it was over.

Maria came up from the camp with a tin bucket of stewed hare with mushrooms in the rich sauce and a sack with bread, a leather wine bottle, plates, cups and spoons.

"What did the aviation do?" she asked, her eyes frightened.

"Bombed Sordo," Robert Jordan said.

"Are they still fighting?"

---

1. roar: (here) long, loud noise.
2. tin bucket: metal container usually used for holding water.
3. hare: wild animal similar to a rabbit.
"No. It is over."

"Oh," she said and bit her lip.

"I have no appetite," Primitivo said.


"I could not swallow food."

"Take a drink of this man," Robert Jordan said and handed him the wine bottle. "Then eat."

"This of Sordo has taken away desire," Primitivo said. "You eat."

Maria went over to him and put her arms around his neck and kissed him.

"Eat, old one," she said. "Each one should take care of his strength."

Primitivo took the wine bottle and then filled his plate and began to eat.

Maria sat down and put her arm around Robert Jordan’s shoulder.

"You may stay here, if you want," he said after the food was all eaten.

"No," she said. "I must go to Pilar. She is giving me instruction."

"What does she give you?"

"Instruction." She smiled, kissed him and left.

An hour passed when he saw them coming over the top of the hill and he picked up his binoculars. The first two riders came into sight on the slope of the high hill. Then there were four more horsemen coming down, and then he saw the double column of men and horses. Then came the horses with their burdens tied across the saddles. He could not see at that distance that one saddle had of a long rolled poncho. It carried the heads of the men. Sordo’s automatic rifle was lashed on top of the saddle.

Lieutenant Berrendo, who was riding at the head of the column, felt no arrogance. He felt only the hollowness that comes after action. He was thinking: taking the heads is barbarous. But proof and identification is necessary. I will have trouble enough about this. He rode out of the forest onto the yellow road that led into La Granja. It was here that Anselmo saw them ride past.

He counted the dead and the wounded and he recognized Sordo’s automatic rifle. He did not know what the poncho was, but when, on his way home, he came onto the hill where Sordo had fought, he knew at once what the poncho contained.

1. burdens: (here) loads.
He walked as fast as he could to bring the news. And as he walked he prayed for the souls of Sordo and his band. It was the first time he had prayed since the start of the movement.

He could not keep from thinking of the next day. So he thought: I will do exactly as the Ingles says. Help me, O Lord, tomorrow to behave as a man should in his last hours.

When he had reached the upper post Fernando asked, "Who's there?"
"It is I," he answered, "Anselmo."
"Good," Fernando said.
"You know about Sordo?" Anselmo asked Fernando.
"Pablo has told us all."

Robert Jordan looked up as Anselmo came in. Pablo stared straight at the table.
"I come from above," Anselmo said to Robert Jordan.
"Pablo has told us," Robert Jordan said.
"There were six dead on the hill and they had taken the heads," Anselmo said.

Robert Jordan nodded. Pablo sat there looking at the wine bowl and saying nothing. There was no expression on his face.
"Sit down," Robert Jordan said to Anselmo. "What happened on the road, old one?"
"There was much movement," Anselmo said. "I have it all noted down as you showed me."

While Robert Jordan noted Anselmo told him everything he had seen move past him on the road. He told it from the beginning and in order with the wonderful memory of those who cannot read or write.

When he finished, he said, "That is all."
"It is enough," Robert Jordan said. "Who beside you has been through the lines to the side of the Republic?"
"Andrés and Eladio."
"Which is the better of those two?"
"Andrés."
"Then get Andrés and I will write a message for him to give to General Golz. I will write it now and close it with this seal. Now go and get Andrés."

Robert Jordan commenced writing in his notebook.
“Listen, Inglés there is no need to be disheartened. Without Sordo we have plenty of people to take the posts and blow your bridge,” Pablo said.

“Good,” Robert Jordan said and continued writing.

“Plenty,” Pablo said. “I have admired your judgment much today. You are smarter than I am. I have confidence in you.”

Robert Jordan was hardly listening because he was concentrating on his report to Golz. He was trying to write a short report and still convince them to cancel the attack. However, he did not want them to think that he had any fears about his mission.

This is my report to Golz, he thought. I do not blow the bridge until the attack starts. My orders are clear and if the attack is called off I blow nothing.

So now everything had been done that there was to do that night. All orders had been given. Everyone knew exactly what he was to do in the morning. Andrés had been gone three hours. Either it would come now with the coming of daylight or it would not come. I believe that it will come, Robert Jordan told himself. Don’t worry, he told himself. Look at the miracles that have happened before this. Either you will have to blow that bridge in the morning or you will not have to. It is not you who decides what shall be done. You follow orders.

He began thinking about his grandfather who had been such a good soldier and had fought for four years in the American Civil War. He thought about his father who had shot himself with grandfather’s .32 caliber Smith and Wesson. He had forgiven his father and he had pitied him, but he was ashamed of him.

You better not think at all, he told himself. Soon you will be with Maria and you won’t have to think.

---

1. be disheartened: lose confidence or hope.
2. called off: canceled.
Understanding the story

1. We can divide Chapter 9 into two parts: Part 1, the encounter between El Sordo’s men and the nationalist troops on the hill and Part 2, back at the cave. Choose a title for each part. Discuss the reasons for your choice with another student.

   PART 1
   Death as an Aspirin
   The Horror of Battle
   El Sordo’s Brave Resistance

   PART 2
   Barbarous but Necessary
   Robert Jordan is Proved Right
   Only One More Miracle...

PART 1

2. What is the significance of these numbers in Part 1?
   a. 3 (3 possibilities)   b. 4   c. 5   d. 52

3. a. Why was El Sordo’s horse laboring up the hill?
   b. What did Joaquin and Ignacio do to help El Sordo?
   c. So much of war is about playing cat and mouse. Check the meaning of this idiom. Does your language have a similar expression? What is the significance of this expression in Part 1?
   d. What trick does El Sordo play on the nationalists?
   e. How does the fight end?
   f. How many nationalists are mentioned in Part 1? What happens to them?

4. Then came the horses with their burdens tied across the saddles... Sordo’s automatic rifle was lashed on top of the saddle. The verbs tie and lash share the meaning of to hold together with a long piece of, for example, string. However, lash has an extra sense of with force or violence. These two verbs are hyponyms: lash has a specific meaning; tie has a general meaning. Man and human are hyponyms. Look at Part 1 and find the hyponyms for the verbs listed below. Discuss the effect of the verb chosen with another student.

<table>
<thead>
<tr>
<th>VERB</th>
<th>HYPOnym IN PART 1</th>
<th>EFFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. rode</td>
<td></td>
<td></td>
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<tr>
<td>b. pulled</td>
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<tr>
<td>c. run</td>
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<td>d. smiled</td>
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<td>e. walked</td>
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<tr>
<td>f. pulled</td>
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</tbody>
</table>
PART 2

5 Anselmo told (Robert Jordan) everything he had seen move past on the road... Imagine you are Anselmo. Read pages 100-101 again carefully. Make a list of everything you saw.

6 The story is moving towards its conclusion. How does Hemingway create tension in this chapter? Working with other students, find examples and discuss how effective you think they are.

7 Hemingway was in many ways his own best character... and made constant reference to his own personal experiences in his writing. What autobiographical reference does he make at the end of Chapter 9 and why is it significant in Hemingway's life?

8 Lieutenant Berrendo is responsible for an atrocity in Chapter 9. What is Hemingway's attitude to this character. Find evidence from Chapter 9 to justify your answer.

9 In Part 3 of Paper 1 (Reading) of the FCE exam you have to complete a text by putting sentences from a list in the correct position in the text. Read Robert Jordan's message to General Golz. Four sentences have been removed. Choose from sentences a-e. Look for links in meaning and grammar with the sentences which come before and after each space.

TOP SECRET
From: Robert Jordan
To: General Golz (for his eyes only)

Monday evening:
I am writing to inform you of the current state of our mission to destroy the bridge at Navacerrada. 1. I am of the opinion that the successful completion of the mission requires the destruction of enemy posts situated below the bridge in order to position and set detonators.

The enemy can count on considerable resources in terms of support both on land and in the air. There have been considerable troop movements in the area over the last 24 hours 2. Thanks to the heroic...
behavior of our men, several enemy soldiers were killed including an officer.

We are ready to carry out the mission at first light tomorrow (Tuesday). After completing the destruction of the bridge our sole route of escape is towards Gredos, 3. I would be grateful to be informed of any changes in immediate strategy which may render the destruction of the bridge no longer necessary, and so save the lives of men 4. The cause cannot afford any unnecessary loss of life in its struggle against the forces of fascism.

I remain your obedient servant,

Robert Jordan

a. which will inevitably be at risk in a mission of this nature
b. and a small group of our forces was engaged in an armed confrontation above our present position
c. After having carried out reconnaissance activities in the area
d. both of which are heavily guarded
e. unfortunately by daylight

10 Hemingway was a master of the modern short story. Do you think the episode of El Sordo’s last stand could be removed from the novel and be considered as a short story? Discuss your ideas with another student.

Looking ahead

11 In Chapter 7 Robert Jordan compared Pablo’s behavior to a merry-go-round. In the next chapter the merry-go-round goes round a third and last time. What do you think Pablo will do to anger Robert Jordan?
So now they were in the robe again together and it was late in the last night. Maria lay close against him.

"Roberto," Maria said very softly and kissed him. "I am sorry. I do not wish to disappoint you but I am not feeling very well tonight."

"That is of no importance. That is a passing thing. We are together when we lie together."

"Yes, but I am very sorry, Roberto."

"Let us talk together. I know you very little from talking."

"Should we speak of tomorrow and of your work?"

"No," he said. "Let us not talk about tomorrow nor what happened today. Are you afraid?"

"I am always afraid. But now I am afraid for you so much I do not think of me."

"You must not, rabbit. I have been in many things. And worse than this," he lied.

Then suddenly surrendering to something, to the luxury of going into unreality, he said, "Let us talk of us in Madrid."

"Good," she said. He stroked her head and kissed her and relaxed beside her, listening to the quiet of the night.

They talked about Madrid, imagined how it would be there and made plans for the future.

Then suddenly Maria said, "Listen. Pilar told me something—"

"Say it."

"No. It is better not to."

"What was it you were going to say?"
“Pilar told me that we would all die tomorrow and that you know it as well as she does and that you give it no importance. She says this not in criticism but in admiration.”

“She said that?” he said. The crazy woman, he thought, and he said, “That is more of her gypsy nonsense.”

“Then you know no such thing?”

“Of course not.”

But this time when he talked about Madrid there was no slipping into fantasy again. Now he was just lying to his girl and to himself to pass the night before battle and he knew it. He liked to do it, but all the luxury of the acceptance was gone.

God, he had pretended 1 a lot tonight. And Pilar had been pretending all day. Sure. What if they were killed tomorrow? What did it matter as long as they did the bridge properly? That was all they had to do tomorrow. Maybe I have had all my life in three days, he thought. He kissed Maria who did not wake.

It was two o’clock in the morning when Pilar waked him.

“Pablo is gone,” the big woman said to him.

Robert Jordan put on his trousers and shoes. Maria had not waked.

“When?” he asked.

“It must be an hour.”

“And?”

“He has taken something that belongs to you,” the woman said sadly.

“So. What?”

“I do not know,” she told him. “Come and see.”

Robert Jordan shone the torch on the two sacks that were at the head of Pilar’s bed. There was a long slit 2 from top to bottom in each one. He felt in the first sack, and it should not be very full. It was not very full. There was some wire in it still but the wooden box of the exploder was gone. So was the box with the detonators. So was the tin with the fuse. 3 Then he felt in the other sack. It was still full of explosive. There might be one packet missing.

---

1. pretended: given the appearance of something that isn’t true.
2. slit: a narrow cut or opening.
3. fuse: a long string used to light explosives.
He stood up and turned to the woman.
“I thought you were guarding my things,” he said, visibly upset. 1
“I slept with my head against them and one arm touching them,” Pilar
told him. “Pablo got up in the night and I said, ‘Where do you go, Pablo?’
‘To urinate,’ he told me and I slept again. When I woke again and he was not
there I worried and I felt for the sacks and found that there were the slit
places and I came to you.”
“Come on,” Robert Jordan said.
They went to the meadow and found that two horses were gone.
“How long ago do you think he left?”
“It must have been an hour.”
“Then that is that,” Robert Jordan said. “I’m going to get what is left of
my sacks and go back to bed.”
“I will guard them.”
“You’ve guarded them once already.”
“There is nothing I would not do to bring back your property. We have
both been betrayed by Pablo.”
Robert Jordan realized that he should not be angry. He had to work with
this woman.
He put his hand on her shoulder. “What is gone is of small importance.
We shall improvise something that will do as well. Get some sleep, woman,”
he told her gently.
Robert Jordan lay in the robe beside Maria who was still sleeping. He was
angry with himself. You told yourself the first time you saw him that when
he would be friendly would be when the treachery would come. You
damned fool.
Oh, the dirty, vile pig. Why was I such a fool as to leave them with that
woman? The insane, egotistical pigs that have always governed Spain and
ruled her armies.
His anger gradually subsided as he exaggerated more and more and
spread his scorn so widely that he could no longer believe in it himself. If
that were true what are you here for? It’s not true and you know it.
He lay close to the girl now with his arms around her.

1. upset: angry and worried.
"It's all planned," he said softly against Maria's shoulder. "We'll be killed but we'll blow the bridge. You have not had to worry about it. Sleep well, my beloved."

Andrés arrived at a government position.
"Don't shoot, Comrades," Andrés shouted. "I want to come in."
"How many are you?" someone called from behind the wall.
"One. Me. Alone."
"Who are you?"
"Andrés Lopez of Villaconejo. From the band of Pablo. With a message."
"Listen, fascist."
"I am not a fascist," Andrés shouted. "I am a guerrillero from the band of Pablo.
"He's crazy," he heard someone say. "Throw a bomb at him."
"I have never heard of the band of Pablo," the man who was evidently in command said. "Put your rifle over your shoulder and use your hands to come through the wire."

When he had come through the wire he showed the commanding officer his papers. He examined them carefully.
"I have orders to deliver this message to the General commanding the Thirty-Fifty Division, which makes an attack at daylight in these hills and it is already late at night and I must go."
"What attack?"
"I know nothing."
"I distrust all of this greatly," the commanding officer said. "I will go with you myself to the Commander."
"Good," Andrés said. "But we should go quickly."

They went on down the hill in the dark.

Robert Jordan lay with the girl and he watched time passing on his wrist watch. The morning would be coming fast now in this month. It was time to rise.
"Roberto," Maria said.
"Yes, guapa."
"Will we be together today?"
“After the start, yes.”
“Not at the start?”
“No. You will be with the horses.”
“But you will come fast when it is done?”
“Very fast,” he said and grinned in the dark. “Come, let us go and eat.”
In the cave Pilar had coffee ready in a pot. She was repairing the hole in one of Jordan’s packs. The men drank their coffee and were nervous.
“Are you going to be throwing bombs, Inglés?” Agustín asked.
“Why not?” Robert Jordan said.
But crouched there, sorting out the grenades, what he was thinking was: it is impossible. How could I have deceived myself? We were as defeated when they attacked Sordo as Sordo was defeated when the snow stopped. It is that you can’t accept it. You have to go on and make a plan that you know is impossible to carry out. You made it and now you know it is no good. You can take either of the posts with what you’ve got here. But you can’t take them both. Pablo knew that all the time. You can’t base an operation on the hope that a miracle will happen. Do you suppose there will be a miracle and Golz will get the message from Andrés and stop it? If there isn’t, you are going to kill them all with those orders. Maria too.

It was a night plan and it’s morning. Night plans aren’t any good in the morning. Take it easy, he told himself. There are always ways out.
Pilar came over to him with the bag of grenades.
“How does it seem to you now that it is really starting?”
“That we are few,” Robert Jordan said to her quickly.
“To me, too,” she said. “Very few.”
“About that thing of the hand—”
“What thing of the hand?” he said angrily.
“Do not be angry. In regard to that thing of the hand. That is all gypsy nonsense that I make to give myself an importance. There is no such thing.”
“Leave it alone,” he said coldly.
“No,” she said harshly and lovingly. “I care for you very much. Do not worry. We will all do very well.”

1. **crouched**: with knees bent close to the ground.
2. **harshly**: severely.
"Of course we will," Robert Jordan said.
"When do we go?" Pilar asked.
"Robert Jordan looked at his watch and said, "Any time."
"Listen," Pilar began. Robert Jordan looked toward her and as he did he saw her mouth open and the unbelieving look come on her face and he reached for his pistol. There was Pablo, standing short and wide, looking toward no one in particular.

"You—" Pilar said to him unbelieving.
"Me," said Pablo evenly. He came into the cave.

"Hola, Inglés," he said. "I have five men from the bands of Elias and Alejandro above with their horses."

"And the exploder and the detonators?" Robert Jordan said.
"I threw them into the river," Pablo said still looking at no one. "But I have thought of a way to detonate using a grenade."

"So have I," Robert Jordan said.
He turned to Robert Jordan. "At the bottom I am not a coward."

But you are many other things, Robert Jordan thought. But I'm glad to see you.

"I have thought much since the thing of Sordo. I believe if we must finish we must finish together. But you, Inglés, I hate you for bringing this to us."

In the dark they came up the hill through the forest to the narrow pass at the top. They all had heavy loads and they climbed slowly. The horses had loads too.

Ever since Pablo had said he had five men Robert Jordan felt increasingly better. Seeing Pablo again had broken the pattern of tragedy into which the whole operation had seemed destined ever since the snow. Instead of the certainty of failure he felt confidence rising in him.

During the time that Robert Jordan had slept, the time he had spent planning the destruction of the bridge and the time that he had been with Maria, Andrés had made slow progress. He had followed the company commander to battalion headquarters where the commander was filled with

1. evenly: (here) without showing a reaction like anger or surprise.
enthusiasm on hearing about his mission. This commander, who was named Gomez, cursed the company commander for his stupidity, patted Andrés on the back and told him that he had always wanted to be a guerrillero.

Instead of sending Andrés back to brigade headquarters with the motorcyclist, Gomez had decided to take him there himself in order to expedite things. With Andrés holding tight onto the seat ahead of him, they roared, bumping down the mountain road between the row of big trees.

When they arrived at brigade headquarters Gomez said to a very sleepy officer, “Call the Lieutenant-Colonel. This is a matter of the utmost gravity. We have a message for General Golz who commands the attack that is to be made at dawn at Navacerrada.”

“He is asleep,” the officer said.

“Wake him up, for the love of God.”

1. expedite: make happen more quickly.
2. bumping: (here) moving up and down because of the difficult road.
The officer looked at him with his droopy 1 eyes and said, "All of you are crazy. I know of no General Golz nor of an attack."

"Wake the Lieutenant-Colonel," Gomez said and Andrés saw his mouth tightening.

The officer answered with an obscenity and Gomez took his pistol and held it against the officer's shoulder.

"Wake him or I'll kill you."

"Calm yourself," the officer said.

"Wake him."

The Lieutenant-Colonel Miranda, a short, gray-faced man, who had been in the army all his life, came into the room.

"What brings you, Gomez?" he asked. Gomez showed him Andrés's papers and the message. He looked at the message hungrily, felt the seal, tested it with his forefinger and then handed both back to Andrés.

"You had better take him, Gomez, on the motorcycle," the Lieutenant-Colonel said. "Write them a very strong Salvoconducto to the Estado Mayor of General Golz for me to sign and put on two seals," he said to the officer.

The officer showed him what he had typed and he read it over and signed it. "You must go now quickly," he said to Gomez and Andrés. He shook hands with both of them.

After they went out he stood in front of the big map on the wall and studied the offensive possibilities in the country above Navacerrada.

"I am glad it is Golz and not me," he said.

---

1. droopy: hanging downwards.
Understanding the story

1. Andrés is sent to deliver Robert Jordan's message to General Golz. On his way he meets several people: some help him, some do not. Complete the names of the people Andrés meets in the order he meets them and indicate if they help him (YES) or not (NO). Briefly describe in what way he is helped.

<table>
<thead>
<tr>
<th>Who Andrés meets</th>
<th>Do they help?</th>
<th>How?</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td></td>
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<td>b.</td>
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<td>e.</td>
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2. At the beginning of Chapter 10 Robert Jordan at first surrenders to the luxury of going into unreality with Maria when discussing their plans about Madrid. Later there was no slipping into fantasy again and he was just lying. What do you think this means? Discuss your ideas with other students.

3. Robert Jordan tells Maria two other lies at the beginning of Chapter 10. What are they and why does he tell them?

4. Who else lies in this chapter? Why?

5. In Looking ahead Chapter 9 you were asked to predict Pablo's behavior. Were you right? Now complete the full circle for the third and last time.

Pablo steals some of the explosives and detonators.

Robert Jordan
says: ................
.......................
......................
In Chapter 9 we saw how Hemingway started the build up towards the story's climax. Despite Pablo's return, the success of the mission is still doubtful. What negative signs can you find in Chapter 10? Work with another student.

In Part 2 of Paper 3 (Use of English) of the FCE exam you have to complete a text by identifying the missing words in the numbered spaces. You can use only one word in each space. Make sure you understand the text before you answer the questions. Study carefully the words before and after the spaces. Think of what type word you need. There is an example at the beginning (0).

**MY GRANDFATHER AND THE SPANISH CIVIL WAR**

My English grandfather (0)...joined... the International Brigades when he was in (1)...late twenties. He used to tell me how Spain was the testing ground for democracy and how he (2)...that the fight against fascism was the crusade of his generation.(3)...to my grandfather, it all seemed very simple: the Loyalists were (4)...and the nationalists were bad. Then he would talk about those on the Loyalist side who were not so good and (5)...who were better. It was (6)...confusing. He talked about (7)...I had never heard of like Guadalajara and how funny it was today that young people went to Spain to have a holiday and not to (8)...in a war. He always wanted to (9)...to some of the places he had seen in 1937 but he never (10)... .

**Looking ahead**

Listen to this extract from the beginning of Chapter 11. How many people speak? Choose the two correct instructions.

a. Destroy the post before the bombing begins.
b. Destroy the post after the bombing begins.
c. Go back onto the bridge and cover the road before destroying the bridge.
d. Go back onto the bridge and cover the road after destroying the post.

What do you think will happen to Robert Jordan, Maria, Pablo, Pilar and Anselmo? Discuss your ideas with another student.
Pablo stopped and dismounted in the dark. Robert Jordan heard the creaking and the heavy breathing as they all dismounted. “Agustín,” Robert Jordan said in a whisper, “you and Anselmo come now with me to the bridge.”

“Listen, woman,” he said softly.

“What now?” she whispered in a low voice.

“You understand that there is to be no attack on the post until you hear the falling of the bombs?”

“How many times do you have to tell me?” Pilar said.

“Only to check,” Robert Jordan said. “And after the destruction of the post you fall back onto the bridge and cover the road from above and my left flank.”

“I have understood this since we were at Sordo’s,” Pilar whispered.

Robert Jordan went to where Pablo was tying the horses.

“Do you understand everything?” Robert Jordan asked.

“Why not?” Pablo said. “Destroy the post. Cut the wire. Fall back on the bridge. Cover the bridge until you blow it.”

“And nothing to start until the commencement of the bombardment.”

“Thus it is.”

“Well, much luck,” Robert Jordan said.

“We all go now.” Pablo said. “Suerte, 3 Inglés.”

He put his hand out and said, “Suerte, Pablo,” and their two hands gripped

---

1. **dismounted**: got off a horse.
2. **creaking**: noise of two things moving against each other.
3. **Suerte**: Spanish word for “Good luck”.

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in the dark. Pablo’s hand gripped his hard and pressed it frankly and he returned the grip.

Robert Jordan threw his pack on his back and walked over to the horses to find Maria.

“Good-by, guapa,” he said. “I will see you soon.”

He had an unreal feeling about all of this now as though he had said it all before.

“Good-by, Roberto,” she said. “Take much care.”

Walking carefully they dropped down the steep wooded hillside to the point above the bridge where Robert Jordan and Anselmo had watched the first day.

“Here is where we watched,” Anselmo said. He took Robert Jordan’s hand to touch a small fresh blaze on the tree trunk. “To the right is where you wanted to put the maquina.”

“We will place it there. From here, with daylight,” Robert Jordan whispered to Agustín, “you will see a small stretch of road and the entrance to the bridge. Here you will lie while we prepare the exploding and fire on anything that comes from above or below.”

Anselmo and Robert Jordan left Agustín there and went back to where the packs were.

“Where had we best leave them?” Robert Jordan whispered.

“I think here.”

“Is this exactly where we were on that day?”

“The same tree,” Anselmo said.

“It is close enough. We are all right here.”

“Then I will go now to cross the gorge and be in position at the other end,” Anselmo said. “Until soon, Ingles.”

“Until soon, old one,” Robert Jordan said. He lay on the pine-needle floor of the forest and waited for daylight.

During the time Pablo had ridden back from the hills to the cave and by the

1. **blaze**: a mark cut on a tree to indicate a trail or place.
2. **maquina**: (here) Spanish word for “machine gun”.
3. **stretch**: (here) part.
time the band had dropped down to where they had left the horses, Andrés had made rapid progress toward Golz's headquarters. The motorcycle went fast, swooping 1 along the road that mounted 2 steadily toward the mountain. As they neared the top Gomez told him to get down and together they pushed the motorcycle up the last steep grade of the pass. At the left, just past the top, there was a big stone building.

"Let us go to ask where the headquarters is," Gomez said to Andrés. At the door Gomez spoke to one of the sentries. "Captain Gomez of the Sixty-Fifth Brigade," he said. "Can you tell me where to find the headquarters of General Golz?"

The sentry opened the door. "Call the corporal," he shouted inside.

Just then a big staff car 3 came toward them and stopped outside the door.

A large man, old and heavy, in an oversized khaki beret got out of the car. He spoke in French. Gomez knew this man's high political place in the International Brigades and he knew this man would know where Golz's headquarters were. He did not know what this man had become with time, disappointment and thwarted 4 ambition. Knowing nothing of this Gomez stepped forward, saluted and said, "Comrade Marty, we are the bearers of a message for General Golz. Can you direct us to his headquarters? It is urgent."

"You have what, Comrade?" he asked Gomez.

"A message for General Golz."

André Marty glanced at the message and the other papers and put them in his pocket.

"Arrest them both," he said to the corporal.

"What is wrong with that man?" Gomez said to one of the guards.

"He is crazy," the guard said.

"I thought he was a great French figure," Gomez said.

"He may be a glory and all, but he is crazy. He has a mania for shooting people."

It is doubtful if the outcome 5 of Andrés's mission would have been

---

1. **swooping** : (here) moving quickly.
2. **mounted** : (here) got higher.
3. **staff car** : car used in the army to carry officers.
4. **thwarted** : unfulfilled.
5. **outcome** : conclusion.
For **WHOM the BELL TOLLS**

different if he and Gomez had been allowed to proceed without Marty's obstruction. There was no one at the front with sufficient authority to cancel the attack.

On this night, Marty was still sitting at the table with his map when the door opened and Karkov the Russian journalist came in with two other Russians. Marty did not like Karkov, but Karkov was at this moment one of the three most important men in Spain. When Karkov heard of the message coming through for Golz from a partizan group that involved his American comrade Jordan, he immediately ordered Marty to give him the message and sent Andrés and Gomez to Golz's headquarters.

Andrés and Gomez were on the motorcycle and on the road again. When they reached Golz's headquarters, however, the first sound of the planes was heard. Duvall, Golz's Chief of Staff, read the message, and felt sweat come out from his armpit and run down his flank. He was able to give the message to Golz on the phone, but it was too late. Golz knew that once they had passed overhead the bombs would fall. He watched the planes with his hard proud eyes that knew how things could be and how they would be instead.

Robert Jordan lay behind the trunk of a pine tree and looked at the structure of the bridge. He looked at his watch and wondered if Andrés got through to Golz. And if he did would they cancel it? We should have portable short-wave sets, though.

Robert Jordan looked down to the sentry box. Then he heard the sudden noise of the bombs falling. The man in the sentry box stood up when he heard the bombs and reached for his rifle. Robert Jordan felt his own breath tight now as he aimed at the man's chest and squeezed the trigger. Then he heard Anselmo shoot.

Robert Jordan picked up the two heavy packs, ran onto the bridge and started climbing down into the framework.

"Hand me a package at a time," he called up to Anselmo, who leaned far over the edge handing down the blocks of explosive that Robert Jordan placed where he wanted them.

---

1. **short-wave sets**: short-wave radios.
2. **framework**: (here) the structure that supports the bridge.
"Give me some more, Anselmo," he said. The old man nodded. "Almost finished," Robert Jordan said.

"Give me the big coil of wire."

The old man handed it down. Then Robert Jordan climbed up onto the bridge, took the coil from the old man and walked back as fast as he could. Then he handed it to Anselmo.

"Take this back to that high stone," he said. "Hold it easily but firmly. When you pull hard, hard, the bridge will blow. Comprendes?"

"Yes."

"When you pull, really pull. Do not jerk." 1

While Robert Jordan spoke he was looking up the road at the remainder of Pilar's band. He saw Primitivo and Rafael supporting Fernando who had been shot.

Then they all heard firing start down the road where Pablo was holding the post he had taken. Robert Jordan heard the firing and as he walked he felt it in the pit of his stomach. 2 Now he was almost opposite Anselmo's stone and it was still clear below the bridge.

Then he heard the truck coming down the road and he saw it over his shoulder and he swung his wrist once around the wire and shouted to Anselmo, "Blow her!" and he dug his heels in 3 and leaned back hard onto the tension of the wire, and then there was a cracking roar and the middle of the bridge rose up in the air like a wave breaking and he felt the blast from the explosion roll back against him as he dove 4 on his face with his hands holding tight over his head. His face was down against the pebbles 5 as the bridge settled where it had risen and the familiar yellow smell of it rolled over him in acrid smoke and then it started to rain pieces of steel.

After the steel stopped falling he was still alive and he raised his head and looked across the bridge. The center section was gone.

Anselmo lay face down behind the white marking stone. The loop of wire was still around his right fist. Robert Jordan crossed the road, knelt by him

---

1. **jerk**: pull very quickly.
2. **pit of his stomach**: part of the stomach where he feels fear.
3. **dug his heels in**: put the back of his feet into the ground.
4. **dove**: jumped head first, past tense of "to dive".
5. **pebbles**: small, round, smooth stones.
and made sure that he was dead. He was dead and that was all.

Robert Jordan was coughing from the TNT fumes and felt numb\(^1\) all through himself. Now it was over he was lonely, detached and unrelated\(^2\) and he hated everyone he saw.

Just then they heard the planes. They all looked up and the planes were coming from Segovia very high in the sky. Lying there, by Agustín, watching the planes going over, listening for firing behind him, watching the road below where he knew he would see something but not what it would be, he still felt numb with the surprise that he had not been killed at the bridge. He had accepted being killed so completely that all of this now seemed unreal.

If things had been unreal before, they were suddenly real enough now. A tank started to fire down the road.

"Is that the famous tank, Inglés?" Agustín asked.

"That’s a baby one."

Just then Agustín saw Pablo coming over the edge of the gorge, his face running with sweat.

Robert Jordan looked, saw Pablo, and then he started firing at the tank. The little tank moved quickly out of sight.

"Bring the pans and the gun," he shouted, "and come running."

Robert Jordan ran up the hill. Agustín was close behind him and behind him Pablo was coming.

"Pilar!" Robert Jordan shouted. "Come on!"

The three of them were going as fast as they could up the steep slope.

"And your people?" Agustín said to Pablo.

"All dead," Pablo said. "We have plenty of horses now."

"Good," Robert Jordan said. The murderous bastard, he thought.

Robert Jordan saw Maria and the next thing he was holding her tight, with the automatic rifle leaning against his side. Then he said, "Mount. Get on that horse, guapa."

Robert Jordan was on the big gray he had first seen in the snow of the morning of the day before. They all rode down through the timber\(^3\) toward the edge of the road. Robert Jordan rode just behind Maria.

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1. **numb**: without feeling because of shock or fear.
2. **unrelated**: not happy.
3. **timber**: (here) forest.
For **WHOM the **BELL **TOLLS**

As he rode he could hear guns firing. "Come on, you big gray fascist bastard," he said to the horse and put him down the slope in a sliding plunge. Then he was out in the open. He saw them all ahead in the edge of the forest watching him and he said, "Go on, horse!" and felt his big horse's chest surging⁴ as he went up the slope and saw the gray neck stretching, and he looked back at the bridge and saw the bright flash from the tank on the road and then he heard only a banging acrid smelling noise like a boiler² being ripped apart³ and he was under the gray horse and the gray horse was kicking and he was trying to pull out from under the weight.

He could move toward the right. But his left leg stayed perfectly flat under the horse as he moved to the right. It was as though there was a new joint⁴ in it; not the hip joint but another one that went sideways.

Primitivo and Agustín pulled him up the last slope to the timber where Maria, Pilar and Pablo were standing.

Maria was kneeling by him and saying, "Roberto, what is it?"

He said, sweating heavily, "The left leg is broken, guapa."

"We will bind it up," Pilar said. "You can ride that." She pointed to one of the horses.

Robert Jordan saw Pablo shake his head and he nodded at him.

"Pablo, come here. I have to speak to Pablo," he said to Pilar and Maria.

"Does it hurt much?" Pablo asked.

"No. I think the nerve is crushed. Listen. I am mucked,⁵ see? I will talk to the girl for a moment. When I say to take her, take her. She will want to stay. I will only speak to her for a moment."

"Clearly, there is not much time," Pablo said. "I am sorry you have this, Inglés."

"Slit the trouser, please," he said to Pilar. Maria crouched by him and did not speak. Her face was twisted as a child's contorts before it cries. But she was not crying.

Pilar took her knife and slit his left trouser leg. Ten inches below the hip

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1. **surging**: (here) moving more quickly.
2. **boiler**: a metal container for heating water as in a steam engine.
3. **ripped apart**: pulled open violently and quickly.
4. **joint**: an articulation between two bones that allows movement.
5. **mucked**: (here) ruined.
joint there was a pointed, purple swelling like a little tent and as he touched it with his fingers he could feel the snapped-off thigh bone tight against the skin. His leg was lying at an odd angle. He looked up at Pilar.

"Anda," he said to her. "Go."

She went away without saying anything nor looking back and Robert Jordan could see her shoulders shaking.

"Guapa," he said to Maria and took hold of her hands. "Listen. We will not be going to Madrid—"

Then she started to cry.

"No, don't," he said. "We will not go to Madrid now but I will always go with you where you go. As long as there is one of us there is both of us. Understand?"

"No, I stay with you."

"No, rabbit. What I do now I do alone. I could not do it well with you. If you go then I go with you. It is in that way that I go too."

"But it is easier if I stay with you," she said. "It is worse for me to go."

"Surely," he said. "It is harder for you. But I am you also now."

He looked at her and he was sweating heavily.

"Now you will go for us both," he said. "You must not be selfish, rabbit. You must do your duty now. You are me now."

"No," she said and held him tight around the neck.

He now spoke calmly and reasonably but with great authority.

"Stand up," he said. "You are all there will be of me. Stand up."

She stood up slowly, crying. Pilar was holding her by the arm.

"Vamonos," Pilar said. "You do not need anything, Inglés?"

"No," he said and went on talking to Maria.

"There is no good-by, because we are not apart," he spoke calmly as Pilar walked the girl along.

"Get her in the saddle," he said to Pilar. "Now go."

She started to look around. "Don't look around," Robert Jordan said. "Go."

They were all out of sight. He felt empty and drained and exhausted from

1. swelling: an increase in size.
2. you are all there will be of me: when I am gone my memory will live in you.
3. drained: finished.
all of it and from them going and his mouth tasted of bile.¹ Now, finally and at last, there was no problem.

Pilar will take care of her as well as any one can. It does no good to think about Maria. Try to believe what you told her.

He looked down the hill slope and thought, I hate to leave it, is all. I hate to leave it very much and I hope I have done some good in it.

I wish they would come now, he said, because the leg is starting to hurt now. It must be the swelling. Oh, let them come, he said. I don’t want to do that business that my father did. I will do it all right but I’d much prefer not to have to. I’m against that.

I can’t wait any longer now, he said. If I wait any longer I’ll pass out. It would be all right to do it now.

And if you wait and hold them up even a little while or just get the officer that may make all the difference.

All right, he said. He lay very quietly and tried to hold on to himself that he felt slipping away. Let me last until they come, he said quietly.

As the officer came trotting² now on the trail he would pass twenty yards below where Robert Jordan lay. At that distance there would be no problem. The officer was Lieutenant Berrendo. Robert Jordan lay behind the tree. He was waiting until the officer reached the sunlit place. He could feel his heart beating against the pine-needle floor of the forest.

¹ bile: bitter, yellow liquid produced by the liver.
² trotting: riding quite fast on a horse.
Understanding the story

1. The four main events in the last chapter take place in 3 different locations. Complete the table with the event and location.

<table>
<thead>
<tr>
<th>EVENT</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Preparations for the battle</td>
<td>a.</td>
</tr>
<tr>
<td>b.</td>
<td>b. General Golz's headquarters</td>
</tr>
<tr>
<td>c. The battle</td>
<td>c.</td>
</tr>
<tr>
<td>d.</td>
<td>d. Above the bridge</td>
</tr>
</tbody>
</table>

2. Andrés meets three more people on his way to deliver Robert Jordan's message to General Golz. Complete the table you started in Chapter 10.

<table>
<thead>
<tr>
<th>Who Andrés meets</th>
<th>Do they help?</th>
<th>How?</th>
</tr>
</thead>
<tbody>
<tr>
<td>a.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

3. What signaled the beginning of the attack on the bridge?

4. Golz receives the message too late as the bombing has already started. Is it anybody's fault? Discuss your ideas with another student.

5. Why did Robert Jordan and Anselmo pull the wire to explode the bridge?

6. Battle leaves you with sounds, smells and feelings you will never forget. Read about the battle again and analyze the vocabulary used to describe the sounds, smells and feelings. Complete the table below.
Discuss with other students the effect of these words in question 6. Try and give the equivalent in your language of the sentences in which the vocabulary appears. How does your language achieve the same effect?

The explosion of the bridge is compared to a wave breaking (page 120). How does the writer reinforce this sea image in the following two sentences?

Why was being alive unreal for Robert Jordan? What suddenly made being alive real?

What was the cause of Robert Jordan's injury?

a. He was hit by an enemy bullet.
b. He was hit by a piece of metal from the explosion of the tank.
c. His horse fell on him.

Pablo and Robert Jordan both realize that Robert Jordan's situation is desperate. How do they communicate their understanding of the situation?

How does Robert Jordan convince Maria to leave him behind?

I hate to leave it all. I hate to leave it very much and I hope I have done some good in it. What does it refer to?

Why doesn't Robert Jordan want to die like his father?

Hemingway was an economical writer: in his iceberg theory he states that the writer should eliminate everything unnecessary to conveying experience to the reader and this elimination strengthens your iceberg. The writer, therefore, has to decide what to put in the story and what to leave out. What does he leave out in the closing lines of the story? What does the reader have to put in? What is the significance of who Robert Jordan sees?
How would you describe Hemingway's view of Spain and the Spanish in *For Whom The Bell Tolls*, romantic, tragic, heroic or realistic? Explain your ideas to another student.

Spanish Civil War: local man killed in attack

This is the title of a short article published by the *Missoula City Star* reporting Robert Jordan's death.

Write a brief article, explain what happened, when and where it happened. You could include quotes from his family and friends in Missoula. Don’t forget to use paragraphs. Your editor has told you to use between 120 and 180 words.
MANUEL GARCIA climbed the stairs to DON MIGUEL RETANA's office. He set down his briefcase and knocked on the door. There was no answer. Manuel, standing in the hallway, felt there was someone in the room. He felt it through the door.

"Retana," he said, listening. There was no answer. He's there, all right, Manuel thought. "Retana," he said and banged the door. "Who's there?" said some one in the office. "Me, Manolo," Manuel said. "What do you want?" asked the voice. "I want to work," Manuel said.

Something in the door clicked several times and it swung open. Manuel went in, carrying his suitcase. A little man sat behind a desk at the far side of the room. Over his head was a bull's head, stuffed by a Madrid taxidermist; on the walls were framed photographs and bullfight posters. The little man sat looking at Manuel. "I thought they'd killed you," he said. Manuel knocked with his knuckles on the desk. The little man sat looking at him across the desk.

"How many corridas you had this year?" Retana asked. "One," he answered. "Just that one?" the little man asked. "That's all." "I read about it in the papers," Retana said. He leaned back in the chair and looked at Manuel.

Manuel looked up at the stuffed bull. He had seen it often before. He felt a certain family interest in it. It had killed his brother, the promising one, about nine years ago. Manuel remembered the day. There was a brass plate on the oak shield the bull's head was mounted on. Manuel could not read it, but he imagined it was in memory of his brother. Well, he had been a good kid. The plate said: "The Bull 'Mariposa' of the Duke of Veragua, which accepted 9 varas for 7 caballos and caused the death of Antonio Garcia, Novillero, April 27, 1909."

Retana saw him looking at the stuffed bull's head.

"The lot the Duke sent me for Sunday will
make a scandal,” he said. “They’re all bad in the legs. What do they say about them at the Café?”
“I don’t know,” Manuel said. “I just got in.”
“Yes,” Retana said. “You still have your bag.”
He looked at Manuel leaning back behind the big desk.
“Sit down,” he said. “Take off your cap.”
Manuel sat down; his cap off, his face was changed. He looked pale, and his coleta pinned forward on his head, so that it would not show under the cap, gave him a strange look.
“You don’t look well,” Retana said.
“I just got out of hospital,” Manuel said.
“I heard they’d cut your leg off,” Retana said.
“No,” said Manuel. “It got all right.”

Retana leaned across the desk and pushed a wooden box of cigarettes toward Manuel.
“Have a cigarette,” he said.
“Thanks.”
Manuel lit it.
“Smoke?” he said, offering the match to Retana.
“No,” Retana waved his hand. “I never smoke.”
Retana watched him smoking.
“Why don’t you get a job and go to work?” he said.
“I don’t want to work,” Manuel said. “I am a bull-fighter.”
“There aren’t any bull-fighters any more,” Retana said.
“I’m a bull-fighter,” Manuel said.
“Yes while you’re in there,” Retana said. Manuel laughed.

Retana sat, saying nothing and looking at Manuel.
“I’ll put you in a nocturnal if you want,” Retana offered.
“When?” Manuel asked.
“Tomorrow night.”
“I don’t like to substitute for anybody,” Manuel said. That was the way they all got killed. That was the way Salvador got killed. He tapped his knuckles on the table.
“It’s all I’ve got,” Retana said.
“Why don’t you put me on next week?” Manuel suggested.
“You wouldn’t draw,” Retana said. “All they want is Litri and Rubito and La Torre. Those kids are good.”

“They’d come to see me get it,” Manuel said, hopefully.
“No, they wouldn’t. They don’t know who you are any more.”
“I’ve got a lot of stuff,” Manuel said.
“I’m offering to put you on tomorrow night,” Retana said.
“You can work with young Hernandez and kill two novillos after the Chalots.”
“Whose novillos?” Manuel asked.
“I don’t know. Whatever stuff they’ve got in the corrals. What the veterinaries won’t pass in the daytime.”

“I don’t like to substitute,” Manuel said.
“You can take it or leave it,” Retana said. He leaned forward over the papers. He was no longer interested. The appeal that Manuel had made to him for a moment when he thought of the old days was gone. He would like to get him to substitute for Larita because he could get him cheaply. He could get others cheaply too. He would like to help him though. Still he had given him the chance. It was up to him.
A poor year, but I'm still alive.

Taking someone else's place is dangerous.

This is my final offer.

My brother would have been a good bullfighter.

Nobody knows you, you're not famous.

Relax, let me look at you.

My advice is to get a real job.

Have you got a job for me?

I'll give you the best bulls.

**Part 2**

You are going to read Hemingway's short story "Old Man at the Bridge". For questions 8-14, choose the answer A, B, C or D which you think fits best according to the text.

**OLD MAN AT THE BRIDGE**

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned to the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

"Where do you come from?" I asked him.

"From San Carlos," he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

"I was taking care of animals," he explained.

"Oh," I said, not quite understanding.

"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his grey dusty face and his steel rimmed spectacles and said, "What animals were they?"

"Various animals," he said, and shook his head. "I had to leave them."

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long it would be before we would see the enemy, and listening all the while for the first noises that would signal that mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a..."
cat and then there were four pairs of pigeons."

"And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery."

"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others."

"What politics have you?" I asked.

"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further."

"This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."

"I will wait a while," he said, "and then I will go. Where do the trucks go?"


"I know no one in that direction," he said, "but thank you very much. Thank you again very much."

He looked at me very blankly and tiredly, then said, having to share his worry with some one, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

"Why, they'll probably come through all right."

"You think so?"

"Why not?" I said, watching the far bank where now there were no carts.

"But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked.

"Yes."

"Then they'll fly."

"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

"If you are rested I would go," I urged. "Get up and try to walk now."

"Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

"I was taking care of animals," he said dully, but no longer to me. "I was only taking care of animals."

There was nothing to do about him. It was Easter Sunday and the fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.
8 The writer's job was
A to help the people and trucks cross the bridge.
B to observe the enemy's position.
C to guard the bridge.
D to make sure no one was left on the bridge.

9 Why was the old man the last to leave San Carlos?
A Because he had wanted to look after his animals.
B Because he hadn't wanted to leave his town.
C Because shepherds were told to stay in the town.
D Because he had wanted to save his house.

10 The writer
A didn't really listen to the old man.
B expected to hear the enemy at any moment.
C didn't think he would hear the enemy.
D wanted the old man to stop talking.

11 Why did the old man finally leave San Carlos?
A He was convinced that the animals were safe.
B He realized there was no point in staying in San Carlos.
C He wanted to follow his family.
D He was ordered to leave.

12 The old man thinks
A all his animals can look after themselves.
B his cat will be in danger.
C his cat can look after itself.
D his cat will manage to find him.

13 Which reason does NOT explain why the old man stopped at the bridge?
A He is old.
B He has no idea of where he is going.
C He is tired after his long walk.
D He has no politics.

14 Which statement best describes the writer's attitude to the old man?
A He feels sorry for the old man but he has more urgent things to think about.
B He finds the old man a nuisance.
C He wishes he could help the old man.
D He thinks the old man is lucky.
Part 3

You are going to read an extract from Hemingway's short story "The Capital of the World". Seven sentences have been removed from the text. Choose from the sentences (A-H) the one which fits each gap (15-21). There is one extra sentence which you do not need to use. There is an example at the beginning (0).

THE CAPITAL OF THE WORLD

Paco came from a village in a part of Extremadura where conditions were incredibly primitive, food scarce, and comforts unknown, and he had worked ever since he could remember. He had two older sisters who were chambermaids at the Luarca. Paco was fast on his feet and did his work well and he loved his sisters, who seemed beautiful and unsophisticated. He also loved his work, which done under bright lights, with clean linen, the wearing of evening clothes, and abundant food in the kitchen, seemed romantically beautiful.

There were from eight to a dozen other people who lived at the Luarca and ate in the dining-room, but for Paco, the youngest of the three waiters who served at table, the only ones who really existed were the bull-fighters. One was ill and trying to conceal it; one had passed his short vogue as a novelty; and the third was a coward. The coward had at one time, until he had received a peculiarly atrocious horn wound in the lower abdomen at the start of his first season as a full matador, been exceptionally brave and remarkably skilful and he still had many of the hearty mannerisms of his days of success. He had, when successful, been very addicted to practical jokes, but he had given them up now. They took an assurance that he did not feel. This matador had an intelligent, very open face and he carried himself with much style.

The matador who was ill was careful never to show it and was meticulous about eating a little of all the dishes that were presented at the table. He had a great many handkerchiefs which he laundered himself in his room and, lately, he had been selling his fighting suits. He had sold one, cheaply, before Christmas and another in the first week of April. They had been very expensive suits, had always been well kept and he had one more. He ate alone at a small table and looked up very little.

The matador who had once been a novelty was very short and brown and very dignified. He also ate alone at a separate table and he smiled very rarely and never laughed. He came from Valladolid, where the people are extremely serious, and he was a capable matador; but his style had become old-fashioned before he had ever succeeded in endearing himself to the public through his virtues, which were courage and a calm capability, and his name on a poster would draw no one to a bull ring.

There were other short fighters and he had never succeeded in imposing himself on the public's fancy.
He was three years older than Paco and was very cynical and bitter. Paco took a napkin and standing straight, his heels planted, lowered the napkin and with head following the movements, swung his arms in a slow sweeping motion. He turned and advancing his right foot slightly, made the second pass, gained a little terrain on the imaginary bull and made a third pass, slow, perfectly timed and suave, then gathered the napkin to his waist and swung his hips away from the bull.

The dishwasher, whose name was Enrique, watched him critically and sneeringly. “You make me sick,” said Enrique.

“Why?”

“Look.”

Enrique removed his apron and citing the imaginary bull he sculptured four perfect, languid movements and ended up with a swing of the napkin past the imaginary bull’s nose.

“Look at that,” he said. “And I wash dishes.”

“Why?”

“Fear,” said Enrique. “The same fear you would have in a ring with a bull.”

“No,” said Paco. “I wouldn’t be afraid.”

He had done it many times in his imagination. Too many times he had seen the horns, seen the bull’s wet muzzle, the ear twitching, then the head go down and the charge, the hoofs thudding and the hot bull pass him as he swung the cape. Others, yes. Not he. He knew he would not be afraid. Even if he ever was afraid he knew that he could do it anyway. He had confidence. “I wouldn’t be afraid,” he said.

A  He was jovial to excess and laughed constantly with and without provocation.
B  No, he would not be afraid.
C  He often thought of his mother in these moments.
D  Before he had become ill he had been a very promising, even a sensational, fighter and, while he himself could not read, he had clippings which said that in his debut in Madrid he had been better than Belmonte.
E  He loved Madrid, which was still an unbelievable place.
F  His novelty had been that he was so short that he could barely see over the bull’s back.
G  In the kitchen was the boy who washed dishes.
H  He waited on tables at the Pension Luarca.
I  At this time there were three full matadors living at the Luarca.
Part 4

You are going to read an article about what you need to be a writer. For questions 22-30, choose from the people (A-D) for your answers. Some of the people may be chosen more than once. There is an example at the beginning (0).

A Michael    B Emma    C Sophie    D Patrick

Which student makes the following statement?

0 Learning to be a writer is like any other craft.  
22 There are advantages and disadvantages to having a routine job.  
23 Being a writer makes demands on the writer's family and friends.  
24 Only a small percentage of those who start writing become successful.  
25 Writing requires considerable mental resources.  
26 You can't really write successfully without natural talent.  
27 A writer needs a routine.  
28 The acquisition of the writing skill cannot be predicted.  
29 A routine job can provide valuable sources of inspiration.  
30 Having another job is not necessarily a bad thing for an aspiring writer.

SCHOOL FOR WRITERS

Several British universities offer post-graduate courses in creative writing. One of the most famous is that offered by the University of East Anglia in Norwich. Its founder was Malcolm Bradbury who himself was a successful author as well as academic and critic. The course has had several pupils who were later to move on to international acclaim: Ian McEwan to name just one. So what does it take to become a writer? Can it really be taught? We asked four students at creative writing courses around the country for their opinions on what it takes to become a literary star.

MICHAEL

I think writers learn as apprentices do, except that they have no master to work for except for themselves and a vague idea of what the market might want. The fact is that writing is an immensely practical skill. You can only learn it by doing it. However, this doesn't mean that by doing it you will learn the art of writing. The art of writing is learned in an extremely irregular way. As in every art you must have at least some basic gift. Without this you really can't go on. If you do have a gift then success – not just economic – depends really on persistence and making the most of opportunities. Experience is a hard school. As Hemingway said, you can't really write about what you don't know.

EMMA

There is a very high drop out rate amongst aspiring writers. It's impossible to know the numbers but I'm sure the vast majority of those starting out with an idea of becoming a writer simply don't make it. Those who do survive have to rely on another job. The pros
and cons of that situation are debatable. Working out in the world is not only a form of insurance; it can be a vital source of material and incentive, particularly for the fiction writer. Many well-known authors labored away at other jobs for part or all of their lives, and either profited from it or made a name for themselves in spite of it.

SOPHIE

Economic security frees the mind from worry. Imagine having only to think about writing and the empty page in front of you today! The idea that some other activity, like a routine job for example, actually helps you on two fronts – economic and creative – doesn’t stand up in my opinion. Writing is a full time activity. It requires discipline and concentration. Having another job consumes mental energy which might be used more effectively in the creative writing process. The other job may provide some inspiration but at the end of the day it simply takes up time and energy which would be better spent writing. I don’t think there are many successful writers who work in a bank or teach in a school from 9 to 5!

PATRICK

Continuity of creation! No interruptions! This for me is vital. I feel I need continuity in my writing. Distractions are irritating. In fact, when I write I lock myself away in a room with no telephone, with my mobile turned off and only a kettle. I give myself the same writing sessions on the same days. For example I’ll write every Saturday afternoon from 2 pm to 6pm. My family knows and my friends know. It becomes a part of my routine existence and this gives me stability. Obviously, I have to weigh up the effects this has on my family. You can’t be too inflexible. The worst aspect of this self-imposed routine is guilt. If I follow it, my writing benefits but I feel guilty about not sharing my time with my family. If I don’t respect the routine and decide to do something else – take the family out for instance – then I have a feeling of remorse about my work.

PAPER 2

Writing

1 You are planning to visit some of the places associated with Hemingway in Spain. A friend recommended a hotel in Pamplona: ...and try and get room 12. It has a fantastic view over the square with a lovely balcony. You have written to the hotel asking for the price of a room in the first week of June. You wrote saying you would like room 12. You received this reply from the manager of the hotel:

Unfortunately due to rebuilding work in our hotel, we will be closed until 1st July. If you wish to book after this date we would be happy to welcome you. Room 12 has been refurbished but
the view remains unchanged! If you are unable to postpone your visit we recommend another hotel just outside the city which is a member of our group. The facilities offered are similar to those offered by us and I am sure they will be able to offer you the highest service at competitive rates.

You have made the following notes:
- 1st July is too late, must take holidays before the end of June!
- What's the name of the other hotel and where is it? Is it near the center?
- You didn't give me any idea of prices!
- You say facilities are "similar" what does this mean?
- I still want a balcony with a nice view!

Write a letter of between 120-180 words in an appropriate style. Do not write any addresses.

The ending of For Whom the Bell Tolls comes as no surprise. Do you agree with this statement? Write an answer in 120-180 words, which explains your opinion.

PAPER 3

Use of English

Part 1

For questions 1-15, read the text below and decide which answer A, B, C or D best fits each space. There is an example at the beginning (0).

Example:
0. A called         B decided        C declared        D wanted

THE SPANISH CIVIL WAR

A second republic in Spain, (0)........C......... after the fall of the monarchy in 1931, was at first dominated by middle-class liberals and moderate socialists. They wanted to bring (1)................ major reforms to the traditional, privileged structure of Spanish society. Some large estates were redistributed, church and state were reorganized and an anti-war, anti-militarist policy was developed. With their interests
and threatened, the aristocracy, the church, and large sections of the army, as well as monarchists, forces together against the government. The government's idealistic reforms did not satisfy the left-wing radicals and did little to conditions of the working class. The forces of the right gained a majority in the 1933 elections, and of weak coalition governments followed. Many of the previous republican reforms were ignored or put. Left-wing strikes the government, especially during the revolution of October 1934, while the right wing were equally dissatisfied. When the electoral of the Popular Front (composed of socialists, communists, and liberals) in 1936 started more left-wing reforms, revolutionary sentiment on the right. In July, 1936 General Francisco Franco led an army revolt in Morocco. Rightist groups in Spain, and the army officers led most of their forces into the revolutionary (or nationalist) camp. In northern Spain, the nationalists quickly most of Old Castille, Navarre, and West Aragon and key cities in the south. Catalonia – where socialism and anarchism were strong, and which been granted autonomy – remained republican (loyalist). The Basques, too, sided the republicans to protect their local liberties. Traditional Spanish separatism was particularly strong in republican areas and made it difficult to build an military opposition to the nationalists. By November 1936, the nationalists held Madrid under siege.

1 A round
2 A choices
3 A joined
4 A correct
5 A chain
6 A off
7 A strengthened
8 A win
9 A consolidated
10 A reacted
11 A obtained
12 A involved
13 A has
14 A with
15 A ineffective

B about
B preferences
B made
B update
B set
B away
B strengthened
B victory
B consisted
B retreated
B captured
B occupied
B was
B to
B uncompetitive

C into
C images
C put
C improve
C link
C out
C weakened
C winning
C consorted
C rejected
C acquired
C visited
C is
C in
C effective

D of
D ideals
D united
D increase
D history
D on
D injured
D victor
D consigned
D rebelled
D achieved
D convinced
D had
D for
D competitive
Part 2

For questions 16-30, read the text below and think of the word which best fits each space. Use only one word. There is an example at the beginning (0).

HEMINGWAY AND WAR

When Hemingway was young, he had a natural desire to be (0)....where.... the action was. Contemporaries who worked with the teenage Hemingway (16)..................... his days as trainee reporter on the Kansas City Star reported that he dashed around the city always wanting to know, for example, where the ambulance was (17)..................... or where the crime had taken (18)....................., and how to get there as (19)..................... as possible. His stay at the Kansas City Star was to be a short one for precisely this reason. He had graduated from high school in 1917 and, turning (20)..................... the chance to go to college, went straight into newspaper work after an uncle had helped him (21)..................... the job in Kansas City. But 1917 was also the year the United States entered World War I. Hemingway, (22)..................... many young American men at the time, heard the stories coming back from Europe. He would have (23)..................... to enlist as a soldier, but his father was opposed to that idea and in (24)..................... case Hemingway's poor (25)..................... in his left eye would probably have been a problem. But (26)..................... working on the Star he (27)..................... friends with 22-year-old Ted Brumback, who the previous summer had enlisted in the American Field Service and spent four months in France as an ambulance driver. Since it was (28)..................... that he would see action as a soldier, Hemingway decided to choose this route, and after (29)..................... his father to let him go, he, Brumback and another friend signed on with the Red Cross and by the following spring were on (30)..................... way to the war.

Part 3

For questions 31-40, complete the second sentence so that it has a similar meaning to the first sentence, using the word given. Do not change the word given. You must use between two and five words, including the word given. There is an example at the beginning (0).

Example

<table>
<thead>
<tr>
<th>The guards were watching the bridge.</th>
<th>being</th>
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</thead>
<tbody>
<tr>
<td>The bridge ................................ was being watched ....................... by the guards.</td>
<td></td>
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</table>

<table>
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<tr>
<th>Robert Jordan hoped that the attack on the bridge would be postponed.</th>
<th>put</th>
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<tbody>
<tr>
<td>Robert Jordan wanted the attack on the ........................................... off.</td>
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</table>

<table>
<thead>
<tr>
<th>Robert Jordan found it easy to communicate with the locals in Spanish.</th>
<th>difficulty</th>
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<tbody>
<tr>
<td>Robert Jordan had .............................................................. with the locals in Spanish.</td>
<td></td>
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</tbody>
</table>
As it was snowing, the mission risked being delayed.

It is common knowledge that Pablo was responsible for several massacres.

"It's a pity Pablo is no longer the man he once was," said Pilar sadly.

Pilar thinks there is a good chance many of them will not survive.

Robert Jordan felt that he had never been on such a dangerous mission.

Robert Jordan told Pablo that he would blow up the bridge without him.

Agustín had very little formal education.

"I'd rather not talk about the early days of the movement," Pilar told Maria.

Part 4

For questions 41-55, read the text below and look carefully at each line. Some of the lines are correct, and some have a word which should not be there. If a line is correct, put a tick (✓) by the line number. If a line has a word which should not be there, write the word in the space provided. There are two examples at the beginning (0) and (00).

0 We had decided to leave the our village early. We had camped on a bush-covered hill just outside the village for three nights, by which time the interest of the area and the village's attractions had been so exhausted. The guidebook it had said that the church was an extremely interesting example of Spanish baroque and had also been the site of a particularly violent fighting during the Spanish Civil War. The village had apparently been won and then quickly lost by the nationalists more
than ever once. We had reached the village by bus. There were only two
buses a week to and from the village so we had had to stay whether we
liked it or not. I can’t remember much where we had come from or
where we going. I can remember, however, how we used spent our
evenings. There were two bars or cantina and by our third day we had
been become experts in the social, political and personality differences
of each bar’s clientele. The bar with the tables which under a lovely fig
tree had better wine; the other with no garden had wine which was
completely difficult to drink but people who always seemed to be
laughing. One strange man who spoke to no one actually went to both of.

Part 5

For questions 56-65, read the text below. Use the word at the end of the line to form a
word that fits in the space in the same line. There is an example at the beginning (0).

FAVORITE WRITERS

I discovered Hemingway at school. My (0).............imaginative............
literature teacher gave us one of his short stories to read, “The
Short, Happy Life of Francis Macomber”, and I remember it
seemed so different from all the other things we had to read. His
style was (56).......................... new for me and I found at that age
(I think I was thirteen) that it seemed very simple but at the same
time well written. I asked my teacher if he could recommend other
books by Hemingway and he did. This started a (57).......................
interest in Hemingway and the places and characters he described.
My teenage years were filled dreaming of (58)............................locations in Africa, of (59)...................... characters battling against
a destiny which at times appeared unfair. It was obvious that there
was a lot of the writer in these (60)...................... . Different people
will give (61)............................. answers to the question “What makes
a good writer?” but I am convinced that the good writer has the
magic (62)............................. of making the writing process appear
attractive. In fact I wanted to write. Hemingway had made it seem
(63).......................... simple. Sitting in front of the empty page I was
struck by the (64).......................... of what Hemingway had to say
about the writing process. You have to have a story to tell and if
the writer makes an (65)............................. because he has no
experience then “there is a hole in the story”.

IMAGINE
COMPLETE
LIFE
ADVENTURE
COURAGE
CREATE
VARY
ABLE
DECEIVE
TRUE
OMIT
PAPER 4

Listening Comprehension

Part 1

Listen to this extract from Chapter 3. For questions 1-8, choose the best answer A, B, C or D.

1. What will Pilar and Robert Jordan do if El Sordo doesn't come?
   - A. They will go and see him that night.
   - B. They will go and see him tomorrow.
   - C. They will go and see him the day after tomorrow.

2. Robert Jordan tells Pilar he
   - A. has been a republican for nearly 10 years.
   - B. has been in Spain for 10 years.
   - C. has been an anti-fascist for nearly 10 years.

3. Pilar has been a republican
   - A. as long as Robert Jordan.
   - B. longer than Robert Jordan.
   - C. not as long as Robert Jordan.

4. What was the reason for the death of Maria’s father?
   - A. He was a republican.
   - B. He was a fascist.
   - C. He died in an accident.

5. What does Pilar tell Robert Jordan?
   - A. He can sleep outside with his materials.
   - B. He can sleep inside the cave.
   - C. He can sleep outside and she will guard his materials.

6. Maria seems to
   - A. know more about the United States than Pilar.
   - B. know as much about the United States as Pilar.
   - C. know less about the United States than Pilar.
### Part 2

Listen to this extract from Chapter 5. For questions 9-18 complete the missing information. You will need to write a word or phrase.

Pilar tells Robert Jordan that she  
Maria disagrees with Pilar when she says  
Pilar doesn’t want to tell Robert Jordan about the start of the movement because she doesn’t want  
After Pablo had killed the wounded guards he  
Pablo had taken the fascists from  
The people in the town  
The bodies of the dead fascists were  
Pablo organized this massacre because he wanted to  
He also wanted everyone to have a share of  
Maria tells Pilar that she

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<th>Question</th>
<th>Missing Information</th>
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<tbody>
<tr>
<td>9</td>
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</table>

### Part 3

Listen to this extract from Chapter 7. For question 19-23, choose the correct character from the list below. You may use a name more than once.

A Robert Jordan    B Agustín    C Pilar

Who was originally not in favor of killing Pablo?  
Who is ready to accept the majority decision?  
Who warns of Pablo’s arrival?  
Who offers Pablo a drink?  
Who is worried about the weather?

<table>
<thead>
<tr>
<th>Question</th>
<th>Character</th>
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<tbody>
<tr>
<td>19</td>
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<td>20</td>
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<td>23</td>
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</table>
Part 4

Listen to this extract from Chapter 11. For questions 24-30, decide whether the following statements are true (T) or false (F).

Andrés suggested getting off the motorcycle and pushing it.
Gomez recognized Marty.
Marty’s behavior surprised the guard.
Marty’s behavior surprised Gomez.
Karkov and the two other Russians were the three most important men in Spain.
Karkov persuaded Marty to release Andrés.
Duvall delivered the message to Golz in person.

PAPER 5

Speaking

Part 1

Ask and answer questions about yourself with a partner. Find out about where your partner lives, his or her family, free times and future plans.

Part 2

Give a brief summary of For Whom the Bell Tolls. What do you think the main themes of the story are? Tell your partner.

Part 3

What is Hemingway’s attitude to war? Is there a victor in Hemingway’s war or are there only losers? Discuss with your partner and try to come to some conclusions.

Part 4

Somewhere in the world a war is going on. What conflicts are there in the world at present? Do you think war is inevitable and necessary or do you think that war is unjustifiable and can be avoided? Discuss with your partner.
In 1937 Ernest Hemingway was working as a journalist in Spain. Three years later he completed *For Whom the Bell Tolls*, an exceptional and beautiful novel about the Spanish Civil War. Robert Jordan, a young American in the International Brigades, is assigned to a very dangerous mission in the mountains of Spain. There he meets Pablo, the guerilla leader, and Pilar, his "mujer". In this setting Jordan meets and falls in love with the lovely Maria.

The novel is a brilliant description of the Spanish Civil War and a tribute to the passionate heroes who were willing to fight and die for a cause. The themes of destiny, bravery and the irony of life are present throughout the story, and create an intensely emotional work that looks into the heart of the Spanish people during a very difficult period of their history.

- Accessible adaptation in American English
- FCE-style exercises and exam
- Parts of the story are recorded
- Wide range of activities on grammar, vocabulary, listening, writing and speaking
- Biography of Hemingway
- A dossier examines the events that led to the Spanish Civil War

<table>
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<tr>
<th>Level</th>
<th>Exam/Preparation</th>
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<td>beginner</td>
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<tr>
<td>elementary</td>
<td>Exam: PET (B1)</td>
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<tr>
<td>pre-intermediate</td>
<td>Exam Preparation: FCE (B2)</td>
</tr>
<tr>
<td>intermediate</td>
<td>Exam: FCE (B2)</td>
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<tr>
<td>upper-intermediate</td>
<td>Exam Preparation: CAE (C1)</td>
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