



popular



phrases

P *opular*

THEIR
ORIGIN
AND
MEANING

Н. М. ЭЛЬЯНОВА



ИХ ПРОИСХОЖДЕНИЕ
И ЗНАЧЕНИЕ

P*hrases*

**ПОСОБИЕ ДЛЯ СТУДЕНТОВ
ПЕДАГОГИЧЕСКИХ ИНСТИТУТОВ
на английском языке**

Оформление художника Б. Г. КРЕЙЦЕРА

ПРЕДИСЛОВИЕ

Предлагаемое пособие содержит свыше ста английских устойчивых словосочетаний и устойчивых фраз, обычно называемых крылатыми словами. Из всей массы крылатых слов в английском языке для книги отобраны афоризмы, цитаты и меткие выражения, которые имеют точный эквивалент в русском языке и по происхождению связаны с классической и библейской мифологией и древней историей или заимствованы из литературных источников.

Для удобства пользования книгой все крылатые выражения расположены в порядке английского алфавита (по первому значимому слову). В заголовке каждой статьи параллельно с английским крылатым выражением приведен его русский эквивалент. В тексте раскрывается значение крылатого выражения и на основании существующих английских и русских энциклопедий, словарей и справочников по лексикологии объясняется его происхождение (книга не ставит своей задачей точное этимологическое исследование крылатых слов и лишь приводит некоторые из существующих популярных рассказов или легенд о том, как возникло то или иное крылатое выражение); после статьи иногда следуют примеры на употребление крылатых слов, взятые из оригинальной литературы. В тех случаях, когда крылатые слова связаны между собой по употреблению или происхождению, даются перекрестные ссылки на соответствующие статьи, раскрывающие или дополняющие сведения о происхождении крылатого слова. Например, в статье *Golden Age* имеются ссылки на *Periclean Age* и *Augustan Age*; в статье *To kill the fatted calf* — на *Prodigal son*.

После основного текста дается произношение имен собственных и трудных в фонетическом отношении слов. Затем в ряде случаев следуют примечания, цель которых — обратить внимание учащихся на лексические, фонетические или грамматические особенности некоторых слов и предостеречь их от часто встречающихся ошибок. В примечания вынесены слова либо

отсутствующие в обычном словаре, либо такие, за которыми, вследствие их кажущейся простоты, студенты редко обращаются к словарю.

Для закрепления материала предлагаются различные упражнения. В зависимости от степени подготовленности студентов преподаватель по своему усмотрению может заменять один вид упражнений другим, например, выполнить перевод русского текста вместо пересказа и наоборот; двусторонний перевод можно дать не только с листа, но и на слух, синхронно (синхронный перевод желательно проводить в лингафонной лаборатории, с записью на магнитофонную ленту и последующим разбором достоинств и недостатков перевода с точки зрения его адекватности, грамотности, стиля).

В связи с тем, что собранные в книге крылатые слова имеют широкое распространение и в той или иной степени знакомы учащимся из мифологии, истории и литературы, работу над текстом можно начинать с вопросов. Вопросы, предваряющие текст, позволяют проверить начитанность учащихся. В тех же случаях, когда учащиеся не имеют ясного представления о значении и происхождении крылатого слова, такие вопросы повышают интерес к содержанию последующего текста. В связи с любым текстом могут быть заданы вопросы типа: What does the phrase mean? Where does it come from?, а также вопросы, раскрывающие конкретное содержание последующего текста. Так, работу над текстом *To cross the Rubicon* можно предварить такими вопросами, как: When and where did Caesar live? What was the Rubicon? Why did Caesar cross the Rubicon thus breaking the order of the Roman Senate? и др.

К именам собственным и географическим названиям, упомянутым в статьях, в конце книги дан комментарий. Все собственные имена расположены в порядке английского алфавита и снабжены транскрипцией; шрифтовые выделения внутри пояснительного текста означают, что к выделенному слову имеется отдельное пояснение, которое следует искать в комментарии на соответствующую букву, например:

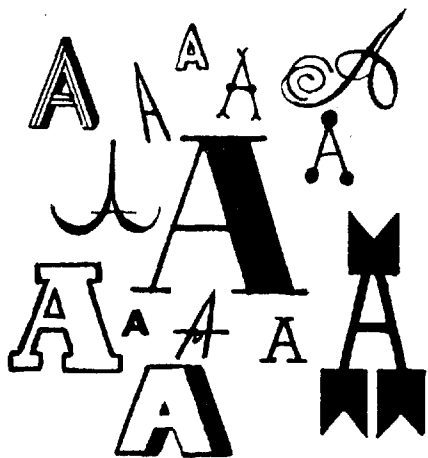
Academy [ə'kædəmɪ], a pleasure-garden near ATHENS (said to have belonged to the legendary hero Academus) in which PLATO taught. (Слова ATHENS и PLATO откомментированы отдельно.)

Русский текст для упражнений заимствован в ряде случаев из книги Н. С. Ашукина и М. Г. Ашукиной *Крылатые слова*, в примечаниях иногда используется материал книги Н. М. Эльяновой и М. Д. Лейн *Некоторые трудности английского языка*.

Последним разделом книги является русско-английский алфавитный указатель всех статей.

Книга может оказаться интересной и полезной не только для студентов специальных вузов и факультетов английского языка (главным образом на I и II курсах), но и для всех изучающих английский язык.

Автор с благодарностью примет замечания и предложения читателей по поводу данной книги.



An abomination of desolation

Мерзость запустения

The phrase *an abomination of desolation* comes from the Bible. The biblical story has it that when the Romans conquered Palestine, they set up their standard in the Holy of Holies in the temple of Jerusalem. The Holy of Holies was the sanctuary of the temple, entered only by the high priest. The Roman standard within the walls of the sanctuary was regarded by the people of Jerusalem with horror and disgust, as an abomination. The abominable place was forsaken by the people and fell into ruin and neglect. As the Roman standard caused abomination and brought destruction, it was called *an abomination of desolation* (the abomination that makes desolate). In modern speech the phrase is used to denote anything very hateful, regarded with aversion, an abominable thing.

I shall pay no attention to such quotations as those with which Dr Samuel Smiles diversifies *Self-Help* and *Character*. These were done with scissors and paste, and, so far from improving the texture of Smiles' work, make it an abomination of desolation.

E. E. Kellett, *Literary Quotation and Allusion*

Pronunciation and stress:

Palestine [ˈpælɪstain], Jerusalem [dʒəˈruːsələm], desolation [ˌdesəˈleɪʃən], desolate [ˈdesəleɪt], sanctuary [ˈsæŋktjuəri]

The following sentences make up a story. Retell the story in English.

1. Выражение *мерзость запустения* заимствовано из библии. 2. Согласно библейской легенде, римляне, завоевав Палестину, водрузили над алтарем иерусалимского храма свое знамя. 3. Храм в Иерусалиме считался священным и особенно его алтарь, святая святых, куда доступ разрешался только верховному священнослужителю. 4. После вторжения римских солдат, храм в Иерусалиме был опустошен и брошен и перестал быть местом священнослужений. 5. В современном языке выражение *мерзость запустения* употребляется, когда речь идет о чем-либо запущенном или грязном, вызывающем глубокое отвращение.

Adam's apple

Адамово яблоко



Adam's apple is the name given to the part that sticks out in the human throat. It moves up and down as the person speaks. The queer name began with the popular belief that a piece of the apple (the forbidden fruit) which Adam ate stuck in his throat, and made this curious swelling. It is really the front part of the larynx, and appears in boys when they are in their teens. (*See also: To eat of the tree of knowledge.*)

Pronunciation and stress:

Adam ['ædəm], larynx ['læɪŋks]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the statements.

1. Выражение *адамово яблоко* связано по своему происхождению с библейской легендой о прародителе человеческого рода Адаме. 2. Бог запретил Адаму вкушать от древа познания добра и зла. 3. Невзирая на это, Адам вкусил запретный плод. 4. Народное поверье гласит, что кусочек яблока застрял у Адама в горле. 5. Отсюда возникло любопытное название *адамово яблоко*.

An Aeolian harp

Эолова арфа

An Aeolian harp is a string musical instrument played by the wind. It is made by stretching strings of catgut over a wooden box. Being placed in a draught and thus exposed to the action of the wind it produces pleasing sounds of plaintive music, if the strings are properly tuned. The name *Aeolian harp* has been derived from classical mythology. Thus was called the harp belonging to Aeolus, the god of the winds and the king of the islands in the Tyrrhenian Sea, north of Sicily (now the Lipari islands). In the caverns of these islands the winds were supposed to be confined.

Pronunciation and stress:

Aeolian [i:'ouljən], Aeolus ['i:ouləs], Tyrrhenian [tɪ'ri:njən], Lipari ['lɪpəri], Sicily ['sɪsɪli], catgut ['kætɡʌt], draught [dra:ft], stringed [striŋd]

Notes:

DRAUGHT, DROUGHT. These two words are sometimes confused in careless speech and writing whereas they are to be clearly discriminated. *Draught* [dra:ft], spelled also *draft* in American English, is a current of air. It is also the name of a game played on a board with twenty-four flat round pieces. Drought [draut] is a period of dry rainless weather that causes poor crops.

The following sentences make up a story. Retell the story in English.

1. Эолова арфа — своеобразный музыкальный инструмент. 2. Она представляет собой деревянную раму с натянутыми струнами, звучащими от порыва ветра. 3. Название *эолова арфа* заимствовано из греческой мифологии. 4. Так называлась арфа бога ветров Эола. 5. Острова в Тирренском море к северу от Сицилии находились под властью Эола. 6. Считалось, что их пещеры были убежищем ветров.

After us, the deluge

После нас хоть потоп

After us, the deluge, the translation of *Après nous, le déluge*, means 'I don't care what happens when I am dead and gone'. The saying is generally ascribed to Madame de Pompadour, the mistress of Louis XV. Some say that she made the remark to her lover when the latter was worried about the future of France after the defeat by Frederick the Great in 1757. According to others, Mme de Pompadour used the phrase to laugh off all the remonstrances of ministers at her extravagance. Some twelve years afterwards Metternich, the Austrian statesman, used the same words, meaning that after his death his state might go to the dogs for all he cared.

Pronunciation and stress:

Pompadour ['pɒmpədʊə], Louis ['lu:ɪ], Frederick ['fredrɪk], remonstrance [rɪ'mɒnstrəns], extravagance [ɪks'trævɪɡəns], deteriorate [dɪ'tɪəriəreɪt], Metternich ['metənɪk], Austrian ['ɔ:striən]

Notes:

MADAME ['mædəm] is a French title given to all married women. In English usage it is commonly applied to foreign married ladies of whatever nationality. The plural form is *mesdames* ['meɪdəm], *Mme* and *Mmes* are the abbreviations.

Do the following two-way translation:

Что означает выражение *После нас хоть потоп*?

It means the future doesn't concern me,
I don't care what happens after my death.

Насколько я помню, это не исконное английское выражение.

It is not, it is brought from France.

А как это звучит в оригинале?

I must apologize beforehand for my poor
French. The original words are *Après nous,
le déluge*.

Эти слова приписывают мадам де Помпадур, фаворитке Людовика XV, не так ли?

Yes, the phrase is believed to have originated with her.

Я хотел бы знать, в связи с чем мадам де Помпадур произнесла эти слова.

This is rather doubtful, I should say. It is suggested by some that she made the remark to laugh off the remonstrances of ministers at her extravagance. Others say that the remark was made on a different occasion.

Aladdin's lamp

Волшебная лампа Аладдина

The phrase *Aladdin's lamp* denotes a talisman that brings good fortune and success. It comes from the tale of Aladdin and his wonderful lamp.

An African magician came to China to get a wonderful lamp from an underground palace, but the passage leading to the palace being very narrow, he had to employ a little boy called Aladdin to go down and fetch the lamp. But when the boy did not hand him the lamp at once, the wicked magician closed up the opening in the earth and went home to Africa leaving Aladdin underground. Aladdin, however, managed to get home, making use of the magician's ring. He told his mother all about the adventure and, being very poor, she suggested they should sell the lamp, but first it ought to be cleaned. Hardly had the lamp been rubbed that a jinn appeared and asked for Aladdin's commands. Aladdin told him to bring some food, and immediately a delightful dinner was set before him. Later Aladdin rubbed the lamp again and asked the jinn for a beautiful palace, immense riches, and a charming princess for his wife. By artifice the magician got possession of the lamp and transported the palace with its contents to Africa. But Aladdin destroyed his enemy the magician, recovered the lamp, brought the palace back and lived in it happily ever after.

The story is told in the *Arabian Nights* also called *Thousand and One Nights*, a collection of fairy stories and fantastic romances, that originated in India and through Persia found their way to the Arabian Peninsula. Princess Scheherazade, sentenced to death by a cruel sultan, told him wonderful tales for a thousand and one nights until the sultan had quite forgotten he was going to execute her.

Pronunciation and stress:

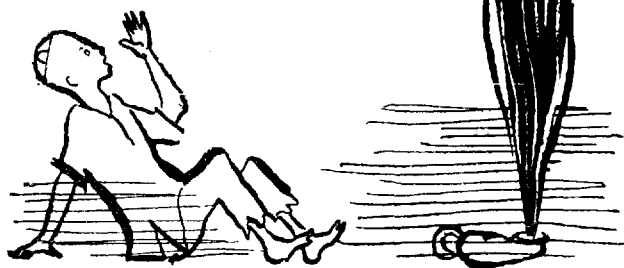
Aladdin [ə'lædɪn], Arabian [ə'reɪbjən], Persian ['pɜːʃən], magician [mə'dʒɪʃən], China ['tʃaɪnə], Scheherazade [ʃɪ,hiərə'zɑːdə], talisman ['tælɪzmən], romance [rə'mæns], sultan ['sʌltən], execute ['eksɪkjʊːt]

Notes:

THOUSAND AND ONE NIGHTS. Remember to use the plural form of the noun with the numerals ending in 'one', e. g. *twenty-one books*, *thirty-one days*. In Russian, it is the singular form that we use in this case, e. g. двадцать одна книга, тридцать один день.

ARABIAN, ARABIC. The two words are to be distinguished. *Arabian* means 'pertaining to Arabia or Arabs', e. g. *Arabian Peninsula*, *Arabian Sea*, *Arabian Desert*, *Arabian fauna*, *Arabian history*, *Arabian Tales*. *Arabic* ['æɾəbɪk] is used of the language, literature and culture of the Arabs, e. g. *Arabic language*, *Arabic architecture*, *Arabic figures*.

ORIGINATE FROM, IN, WITH. *In* and *from* are used with the verb *to originate* if the object to the verb denotes either a place or an abstract notion, e. g. *a custom which originated in or from India*, *a quarrel which originated in or from a misunderstanding*. With the object denoting a person *with* and *from* are used, e. g. *a rumour which originated with or from an old woman*.



TO EXECUTE, EXECUTION, EXECUTIVE. Care should be taken to pronounce ['eksɪkjʊ:t | ,eksɪ'kju:ʃən | ɪɡ'zekjʊtɪv]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the statements.

1. Выражение *волшебная лампа Аладдина* употребляется в значении: талисман, выполняющий все желания своего владельца. 2. Выражение заимствовано из сказки «Аладдин и волшебная лампа» в сборнике арабских сказок «Тысяча и одна ночь». 3. Стоило герою сказки Аладдину слегка потерять свою волшебную лампу, как к нему явился джинн, который исполнял все его желания. 4. Арабские сказки родились в Индии, затем проникли сначала в Персию, а оттуда на Аравийский полуостров.

All roads lead to Rome

Все дороги ведут в Рим

The words *All roads lead to Rome* mean there are many ways of accomplishing an end. It is a proverbial expression which probably originated when Rome was the chief city of the world. The words occur in one of the fables by La Fontaine, a famous French fabulist of the XVII century. The fable has it that three righteous men wished to earn their salvation. They decided to take different roads: one of them became a just lawyer, another, a conscientious physician, the third, a hermit; but as all roads lead to Rome, all the three hoped to reach their destination in the end.

Pronunciation and stress:

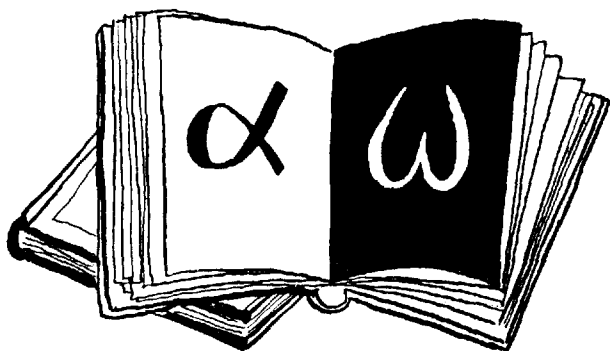
La Fontaine [lə'fɔ:ntən], fabulist ['fæbjulɪst], righteous ['raɪtʃəs]

Notes:

LEAD, LED. The past of 'to lead' is spelled 'led', not 'lead', the latter is a noun denoting a soft, heavy metal. The words are sometimes confused through their being homophones.

FABLE, FABULIST. Be careful to pronounce ['fæbjulɪst], though ['feɪbl].

Alpha and Omega are two letters of the Greek alphabet. Alpha is the first letter and Omega the last. When people refer to the Alpha and Omega of anything, they mean the beginning and the end, the whole of it.



The usage is based on the passage from the *Revelation* (*Apocalypse*), the last book of the *New Testament*, containing the striking disclosure; "I am Alpha and Omega, the beginning and the ending," saith the Lord."

It is a truism that the development of English literature since Chaucer is unthinkable without the Mediterranean background, that ever since the Renaissance the classics have been the alpha and omega of the grammar school curriculum.

V. Grove, *The Language Bar*

Pronunciation and stress:

Alpha [ˈælfə], Omega [ˈoumɪgə], Apocalypse [əˈpɒkəlɪps], usage [ˈjuːsɪdʒ], based [beɪst], revelation [ˌrevɪˈleɪʃən]

Notes:

GREEK, GRECIAN. Both words mean 'pertaining to Greece and the Greeks'. The former is much more usual. *Grecian* is rare, except with reference to architecture and physiognomy, e. g. *Grecian column*, *Grecian profile*. *Grecian* is also used in special word combinations: *Grecian bend*, an affected mode of walking with the

body bent forward from the hips; *Grecian knot*, a method of dressing women's hair in imitation of the ancient Greek fashion, etc.

The following sentences make up a story. Retell the story in English.

1. Альфа и омега — первая и последняя буквы греческой азбуки. 2. Выражение *альфа и омега* заимствовано из библии. 3. Оно заимствовано из той части Нового завета, которая называется Апокалипсис и содержит пророчества о конце света. 4. Цитата из Нового завета гласит: «Я есмь альфа и омега, начало и конец; сказал Господь». 5. В значении 'начало и конец' выражение стало употребляться в литературном языке.

And thou too oh Brutus
(Et tu, Brute?)

И ты, Брут?

The words *Et tu, Brute?* (And thou too oh Brutus) are from Shakespeare's tragedy *Julius Caesar*, and are addressed by the dying Caesar to Brutus, who joined the conspirators to murder him. Brutus was a Roman political leader. He had fought with Pompey against Caesar; after Pompey's defeat, Brutus surrendered to Caesar, who freely pardoned him. He first served under Caesar in Gaul, and afterwards commanded his fleet. Caesar, who esteemed him very highly, made him governor of Cisalpine Gaul, and, in case of Octavian's death, nominated him as one of the heirs (Octavian was the name of Caesar's adopted son).

After Caesar had got rid of his political rivals, Pompey and Crassus, all political power in the state little by little fell into his hands. Although he did not actually proclaim himself king, such was his power that it was considered a probability. A group of republican senators made up their minds to kill Caesar and thus prevent him from replacing the constitutional republic by a monarchy. Brutus, a staunch republican, was among the conspirators who on the 1 of March, 44 B. C., stabbed Caesar to death in the Senate.

The words *Et tu, Brute?* have become proverbial and are used with reference to an unexpected betrayal of a close friend of very high moral standing.

Pronunciation and stress:

Julius Caesar ['dʒu:ljəs 'si:zə], Brutus ['bru:təs], Pompey ['pɒmpi], Gaul [gɔ:l], Octavian [ɒk'teɪvjən], Shakespeare ['ʃeɪkspɪə], senator ['senətə], conspirator [kən'spɪrətə], senate ['senɪt], heir [eə], Crassus ['kræsəs], staunch [stɔ:ntʃ], Ides [aɪdz], Cisalpine [sɪs'ælpain]

Notes:

ADDRESS, ADDRESS TO. *To address* is a transitive verb and, unlike the corresponding Russian verb *обращаться*, takes a direct object, e. g. *The speaker addressed the meeting. To address oneself* to someone or something is sometimes used in formal style, e. g. *Please address yourself to the secretary; He addressed himself to work.* If the verb takes two objects, direct and indirect, the second always has the preposition *to* before it, e. g. *I addressed the letter to the director.* Remember to use the preposition *to* also in the Passive constructions, e. g. *That remark was addressed to you.*

CONSPIRATOR. Be sure to pronounce it [kən'spɪrətə], don't let the stress in the Russian equivalent *конспиратор* mislead you.

Do the following two-way translation:

Вы, конечно, знаете, кому принадлежат слова *И ты, Брут?*

These were the words of the dying Caesar, were they not?

А Вы можете сказать, почему умирающий Цезарь произнес их?

I believe Brutus used to be his friend. And it came as a shock to Caesar to see him among the conspirators.

Мне кажется, Брут и Юлий Цезарь не всегда были единомышленниками. Разве вы не помните, что Брут выступал против Цезаря на стороне Помпея?

Pompey? But I think at one time Pompey sided with Caesar.

А... вы имеете в виду триумвират.

Yes, something like that. Triumvirate. I think that's the word. You know, I never cared much for history. To tell the truth, I had no end of trouble with the subject when I went to school.

А я думал, вы интересуетесь древней историей.

No, I am the wrong person for you... Here's John Gable. He's just what we call historical-minded.

The apple of discord

Яблоко раздора

The phrase *the apple of discord* is used to denote a cause of dispute, a moot point. The allusion is to the Greek myth of the golden apple that the goddess of discord threw among the guests at the wedding of Thetis and Peleus, to which she had not been invited. The apple bore the inscription "for the fairest". Hera (Juno), Aphrodite (Venus) and Athena (Minerva) became competitors for it. Being unable to settle the point, they referred the question to Paris, a Trojan prince. Each of the three goddesses offered Paris a precious gift if he would award her the prize. Hera offered him a kingdom; Athena, great success in battle; Aphrodite said she would give him the most beautiful woman in the world for his wife. Paris chose Aphrodite as the fairest. This inflamed the jealousy and hatred of Hera and Athena to all the Trojan race (to which Paris belonged), and resulted in the Trojan war and the fall of Troy.

That night when standing by chance outside the chamber of her parents she heard for the first time their voices engaged in a sharp altercation.

The apple of discord had, indeed, been dropped into the house of the Millbornes.

T. Hardy, *Life's Little Ironies*

Pronunciation and stress:

Paris [ˈpæris], Hera [ˈhi:rə], Athena [əˈθi:nə], Aphrodite [ˌæfrəˈdaɪtɪ], Thetis [ˈθetɪs], Peleus [ˈpi:lju:s], Juno [ˈdʒu:nou], Venus [ˈvi:nəs], Minerva [mɪˈnə:və], Troy

[trɔɪ], Trojan ['trɔʊdʒən], competitor [kəm'petɪtə], jealousy ['dʒeləsi]

Do the following two-way translation:

Знаете ли вы значение метафоры *яблоко раздора*?

It denotes a moot point, doesn't it? As far as I know, it comes from Greek mythology.

Да, выражение заимствовано из греческого мифа о Парисе и золотом яблоке. Вы помните, какая была на яблоке надпись?

For the fairest.

И кому преподнес его Парис?

The legend has it that he awarded it to Venus as the most beautiful of the three goddesses.

Вы хотите сказать Афродите? Имя Венера употребляется в римской мифологии, а не в греческой. Итак, на пиру среди прочих присутствовали три богини: Гера, Афина и Афродита или, если хотите, Юнона, Минерва и Венера. Кстати, что это был за пир?

It was at the wedding feast of Thetis and Peleus, where all the gods and goddesses met.

Однако одна из богинь не была приглашена.

That was the goddess of discord. She came uninvited and threw on to the table the golden apple.

Богини сами не смогли решить вопрос о том, кому должно достаться золотое яблоко, не так ли?

Since the goddesses were unable to settle the point, they referred the question to Paris, the son of the king of Troy.

И Парис, не задумываясь, преподнес золотое яблоко Афродите.

Paris's judgement in favour of Aphrodite brought upon him the vengeance of Hera and Athena.

И из-за этого началась Троянская война?

And the fall of Troy is to be attributed to the spite of the goddesses.

Translate into English:

Яблоко раздора

Богини спорят о красоте.

— Ну-ка, Парис, кому ты отдашь яблоко?

Медлит Парис: Гера предлагает ему власть, Афина — славу, Афродита — самую красивую женщину.

Медлит Парис: он любит и власть, и славу, и женщин... Но больше всего Парис любит яблоки.

Ф. Кривин, *Божественные истории*

In the arms of Morpheus

В объятиях Морфея

In classical mythology, Morpheus was the god of dreams and the son of Hypnos, the god of sleep. He is generally represented as an old man, wearing wings, and surrounded by poppies, his favourite flowers, because poppies induce dreams. *To be in the arms of Morpheus* is to be asleep or dreaming. The phrase often occurs in classical poetry. In modern speech it is used only ironically.

Pronunciation and stress:

Morpheus [ˈmɔːfjuːs], Hypnos [ˈhɪpnəs]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the statements.

1. В греческой мифологии Морфей — сын бога сна Гипноса, крылатый бог сновидений. 2. Имя его — синоним сна. 3. Морфея обычно изображают в виде крылатого старца. 4. Как известно, из семян мака изготавливают снотворное средство опиум. 5. Выражение *быть в объятиях Морфея* часто употребляется в классической поэзии в значении: видеть сны. 6. В повседневной речи выражение употребляется иронически.

As old as Methuselah

Стар как Мафусаил

Methuselah, a Hebrew patriarch, the grandfather of Noah, is known as the oldest man mentioned in the

Bible, his age being stated in the Book of Genesis as 969 years. He died in the year of the Flood. Now the phrase is used to denote any very old person.



Pronunciation and stress:

Methuselah [mɪ'θju:zələ], Hebrew ['hi:bru:], Noah ['nouə], patriarch ['peɪtriɑ:k], Genesis ['dʒenɪsɪs]

Do the following two-way translation:

Как вы считаете, правда, что библейский патриарх Мафусаил прожил 969 лет?

Well, I somehow doubt it. It's a bit too long, isn't it? Though I'm going to live until I am at least a hundred. My grandfather died at 97 and father at 99.

Я вижу, в рамках своей семьи вы уже решили проблему долголетия. Я бы тоже хотел прожить не менее ста лет. Но 969 — этого, конечно, не может быть. Неужели составители библии не понимали этого?

The original writers might have had in mind a period different from the year of 365 days.

В самом деле. Мне это просто не приходило в голову.

As poor as Lazarus

Беден как Лазарь

The phrase *as poor as Lazarus* is derived from the Gospel parable of the rich man and the beggar. Lazarus, a leprous beggar, was so poor and miserable that lying near the door of a rich man's house he dreamed of a few morsels of bread that would fall from the dinner-table. In modern speech the words are used to describe a very poor man, especially a diseased beggar.

Pronunciation and stress:

Lazarus ['læzərəs], parable ['pærəbl], diseased [di'zi:zd]

Attic salt

Аттическая соль

Attica was a district of ancient Greece, with the administrative centre at Athens. It influenced the lives and thoughts of countless people for more than 2,000 years, so great was the learning and the taste of those who lived there in the remote past. The adjective *Attic*, besides 'pertaining to Attica', has come to denote, metaphorically, 'anything characterized by simplicity, purity and refinement'.

The phrase *Attic salt* denotes delicate, sharp wit, resembling the refined and elegant style of the Athenian writers. *Salt*, both in Latin and Greek, was a polysemantic word, one of its meanings being 'wit', or 'sparkling thought', and hence *Attic salt* means wit as pointed and delicately expressed as that which was characteristic of the Athenians.

Pronunciation and stress:

Attica ['ætɪkə], Athens ['æθɪnz], Athenian [ə'θi:njən]
administrative [əd'mɪnɪstrətɪv]

Notes:

ADMINISTRATIVE. Care should be taken to pronounce it [əd'mɪnɪstrətɪv]. Misled by the word 'administration' [əd'mɪnɪs'treɪʃən], students often shift the stress to the last but one syllable changing [ə] into [eɪ].

INFLUENCE. The verb should be followed by non-prepositional object, e. g.: The weather influences crops. The common error 'to influence upon' is probably caused by the Russian *влиять на* or else by the use of 'on' or 'upon' with the noun 'influence'.

COUNTLESS, UNCOUNTABLE. The words are close in meaning, but not synonymous: *countless* means 'too many to be counted', as stars in the sky; *uncountable* — 'incapable of being counted', as air or soap, etc.

Do the following two-way translation:

В каком значении употребляется в литературной речи выражение *аттическая соль*?

The phrase denotes delicate, sharp wit.

Каково происхождение слова *аттический*?

Attic means 'pertaining to Attica' a district of ancient Greece.

В какой части Греции находилась эта область?

It was the name of a little peninsula, north-east of Corinth. Its administrative centre was Athens.

А что означает в этом выражении слово *соль*?

In both Greek and Latin, *salt* was a synonym for *wit*.

Чем славились жители Атики?

As Cicero says, "The Athenians were noted for their wit and elegant turns of thought."

The Augean stables

Авгиевы конюшни

In modern speech the Augean stables are a symbol of worthless lumber a reformer must sweep away before his work can begin. The phrase *to cleanse the Augean*

stables means to bring about a drastic reform in some (usually public) evil. It comes from Greek mythology.

Augeas, a fabled king of Elis, in Greece, was the owner of some 3,000 beautiful oxen; the animals, however, were so wild that their stalls had not been cleaned once in thirty years.

The stables were in a terrible state of filth. The task of cleansing them was assigned to Hercules, the popular hero of ancient Greek legends, who easily effected it by breaking down a part of the wall, and turning through the stables two rivers that flowed close by, thus washing out thoroughly the horrible mire and filth within. Performing the task was one of the twelve labours of Hercules.

Pronunciation and stress:

Augeas [ɔ:'dʒi:æs], Augean [ɔ:'dʒi(:)ən], Hercules ['hæ:kjuli:z], Elis ['i:lɪs], cleanse [klenz], thoroughly ['θʌrəli], evil ['i:vl]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the answers.

1. *Авгиевы конюшни* — в переносном смысле очень запущенные, грязные помещения, крайний беспорядок в делах, требующий огромных усилий для его устранения. 2. Название заимствовано из греческой мифологии и происходит от имени царя Элиды Авгия. 3. В греческом мифе рассказывается, что у Авгия были огромные конюшни, которые не очищались много лет. 4. Очистить конюшни царя Авгия поручили прославленному герою древнегреческих мифов Гераклу (в римской мифологии Геркулес). 5. Он провел через эти конюшни воды двух расположенных поблизости рек, которые за один день унесли из конюшен всю скопившуюся грязь. 6. Очистка Авгиевых конюшен — это один из двенадцати подвигов Геракла.

The Augustan age

Бек Августа

The Augustan age, in its direct historical sense, is a period in the history of ancient Rome during the reign of Emperor Augustus, the most flourishing pe-

riod in the culture of the Roman state when Latin literature reached its climax.

Gaius Julius Caesar Octavian Augustus (63 B. C. — A. D. 14), the nephew of Julius Caesar, became the first Roman emperor, occupying the throne from 27 B. C. to his death. He was a great statesman, a very shrewd and clever politician. While being nominally a princeps i. e. 'the first among equals', his power depended largely on public opinion, and Octavian Augustus took great pains to influence public opinion in his own favour while standing his ground firmly. For instance, he restored many customs, traditions and institutions of the Roman republic, the effect of which action was substantially lessened by his nominating himself or someone of his family as the head of all those institutions. Augustus encouraged the building of beautiful marble temples and palaces, thus providing commissions for many architects and sculptors; but it is worth remembering that the temples and other public edifices were to glorify Augustus and his 'divine' descent.

Poetry and literature are very important means of influencing public opinion, and patronage of poets and writers was in fact a part of Augustus' national policy carried out by Gaius Maecenas, the emperor's friend and adviser (whose name has come to mean a generous patron of literature and art). The best-known poets of the period are Virgil, with his chief work *Aeneid*, an epic poem of the Roman people describing the adventures of Aeneas and his Trojans; Horace, with his *Satires*, *Odes*, etc.; Ovid, whose major work is *Metamorphoses*; Tibullus, a lyrical poet. Of the historians, the most celebrated is Titus Livy, who wrote a history of Rome from the foundation of the city to the 9th century B. C.

The term *Augustan Age* is applied in English literary history to the beginning of 18th century when English poets translated Homer, Virgil, Horace, Ovid.

Pronunciation and stress:

Augustus [ɔ:'gʌstəs], Augustan [ɔ:'gʌstən], Octavian [ɔk'teɪvjən], Virgil ['və:dʒɪl], Horace ['hɒrəs], Aeneid ['i:nɪd], Aeneas [i(:)'ni:əs], Ovid ['ɒvɪd], Metamorphoses [ˌmetə'mɔ:fouzɪz], satire ['sætəɪə], Trojan ['trɒdʒən],

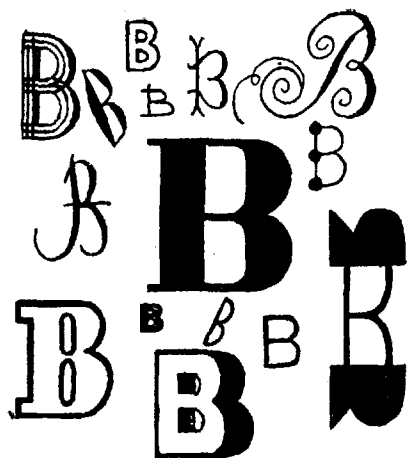
Tibullus [ti'bʌləs], Titus Livy ['tʌɪtəs 'lɪvɪ], climax ['klaɪmæks], princeps ['prɪnkeps], edifice ['edɪfɪs], patron ['peɪtrən], patronage ['pætrəndʒ], Maecenas [mi'si:næs], empire ['empaɪə]

Notes:

EMPIRE, EMPEROR, IMPERIAL. Be sure to pronounce *empire* ['empaɪə] with the first syllable stressed. In careless speech the stress is frequently shifted to the second syllable, probably through the association with the Russian word империя. *Emperor* ['empərə] and *imperial* [ɪm'piəriəl] are also frequently mispronounced.

Translate the following questions into English and supply the answers:

1. Какой период в истории древнего Рима называют *веком Августа*? 2. Чем прославился век Августа? 3. Можете ли вы назвать годы жизни римского императора Августа? 4. Что можно сказать о внутренней политике Августа? 5. Какую роль играла литература в период правления Августа? Справедливо ли называть это время золотым веком римской литературы? 6. Кто такой Меценат? 7. Кого из прославленных поэтов того времени вы можете назвать? 8. Что вам известно о поэме «Энеида» и ее авторе? 9. Какое время называют *веком Августа* в английской литературе?



Balaam's ass

Баламова ослица

The phrase *Balaam's ass* is based on a passage from the Bible, which tells the story of Balaam, a prophet and soothsayer. Having heard of Balaam's efficacy in benediction and in malediction, Balak, king of Moab, sent emissaries to him with adequate payments and the request to come to his kingdom and curse his enemies. Balaam, warned by God not to do so, yet went on his ass with the emissaries to Balak.

When Balaam was on his way to Moab, God sent a winged messenger armed with a sword to stop him. On seeing the angel Balaam's ass ran away into a field. Balaam, who did not see the angel, angrily smote his ass for her display of terror. After the third beating the ass rebuked her master with the words: What have I done to you? Why are you beating me?

In modern speech *Balaam's ass* denotes an obedient and patient person who is made to suffer all manner of trials and sorrows and whose patience suddenly comes to an end giving way to protest against the injustice.

Pronunciation and stress:

Balaam ['beɪləm], based [beɪst], soothsayer ['su:θ,serə], obedient [ə'bi:djənt], Moab ['mouəb], Balak ['bælək], efficacy ['efɪkəsi]

Notes:

INJUSTICE, UNJUST, etc. It sometimes happens that instead of saying *injustice*, *inequality*, *incivility* students form nouns with the prefix *un*: *unjustice*, *unequality*, *uncivility*, automatically repeating the negative prefix used in the corresponding adjectives: *unjust*, *unequal*, *uncivil*.

Translate into English:

Метафора *валаамова ослица* употребляется в современной речи иронически в значении: молчаливый, покорный человек, вдруг заговоривший, запротестовавший. Выражение возникло из библейской легенды о Валааме, ослица которого однажды заговорила человеческим голосом, протестуя против побоев.

...Валаам сел на свою верную ослицу и пустился в путь. Тем временем бог послал ангела с обнаженным мечом, чтобы тот преградил дорогу Валааму. Ангела увидела только ослица. Она встала на дыбы, а затем своротила с дороги и понеслась в поле. Валаам не понял в чем дело, пришел в ярость и принялся бить ослицу палкой. Тогда ослица спросила Валаама: «Что я тебе сделала, что ты бьешь меня...?»

З. Косидовский, *Библейские сказания*

Baucis and Philemon

Филемон и Бавкида

Philemon and Baucis were an aged couple who lived in a poor hut in Phrygia. As the legend goes, once Jupiter and Mercury travelled in disguise over Asia; they sought shelter for the night, but nobody wanted to let the strangers in. Baucis and Philemon entertained the gods hospitably, and Jupiter transformed their dwelling into a splendid temple, of which the old couple were made the priest and priestess. Hav-

ing lived to extreme old age, they died in the same hour, according to their request, and were changed into the trees whose boughs intertwined. The story of Baucis and Philemon is told by Ovid, the Roman poet, in his *Metamorphoses*. Their names are a symbol of fond and constant old couple.

Pronunciation and stress:

Baucis [ˈbɔːsɪs], Philemon [fɪˈliːmən], Ovid [ˈɒvɪd], Jupiter [ˈdʒuːpɪtə], Mercury [ˈmɜːkjʊrɪ], Metamorphoses [ˌmetəˈmɔːfəʊzɪz], Phrygia [ˈfrɪdʒiə]

Do the following two-way translation:

Кто записал древнегреческий миф о Филемоне и Бавкиде?

The legend is recorded in Ovid's *Metamorphoses*.

Что вы знаете о «Метаморфозах» и их авторе?

Ovid was a Roman poet. He was born in 43 B. C. and died in 18 A. D. His *Metamorphoses* are a poetical interpretation of classical myths.

Что символизируют имена Филемона и Бавкиды?

The names have become a synonym for a devoted old couple.

За что Юпитер вознаградил Филемона и Бавкиду?

They were rewarded for entertaining the gods when every one else refused them hospitality.

Почему никто другой не принял у себя Юпитера и Меркурия?

The people there were inhospitable, and as the gods were travelling in disguise, the people took them for wayfarers.

Как были вознаграждены Филемон и Бавкида за свое гостеприимство?

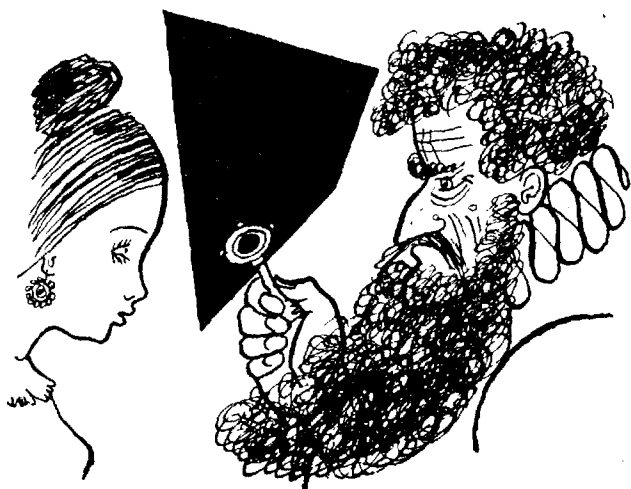
They were saved from a flood, and became priest and priestess of the temple into which the gods changed their old cottage. When they grew very old, Jupiter turned them into trees.

Встречаются ли подобные сюжеты в литературе других народов?

Similar stories are given in the fairy-tales of different countries, for instance, in the Märchen of the Grimm brothers.

A Blue Beard
(Bluebeard)

Синяя борода



A Blue Beard is a brutal husband, a merciless tyrant. It is the name of a character in a popular tale included in the collection by Charles Perrault, first printed in 1697 as *Mother Goose's Tales*.

The main character of Perrault's story is a rich castle lord. Soon after his marriage he goes away. His young wife is entrusted with all the keys of the castle, but is forbidden on pain of death to open one special room. During the absence of her lord the 'forbidden fruit' is too tempting to be resisted, the door is opened, and the young wife finds the floor covered with the

dead bodies of her husband's former wives. In terror she drops the key, which becomes indelibly stained with blood. Blue Beard, on his return, discovers that his wife has disobeyed him and threatens to cut off her head. But her brothers arrive in the nick of time, save their sister's life and put Blue Beard to death.

Pronunciation and stress:

Charles Perrault ['tʃɑ:lz 'perou], tyrant ['taiərənt],
goose [gu:s], indelibly [in'delɪbli]

Notes:

TYRANT, TYRANNY. Care should be taken to pronounce ['taiərənt] бл. [ˈtɪrənɪ].

KEY TO THE DOOR. Remember the preposition *to* which is mostly used in this phrase. The Russian students of English are tempted to say *key from the door*, that is, to give the close translation of the Russian ключ от двери, which, though correct, is much less usual.

The following sentences make up a story. Retell the story in English.

1. Выражение *синяя борода* употребляется в значении: муж, зверски обращающийся с женой. 2. Выражение возникло из сказки о рыцаре Синяя Борода, впервые напечатанной Перро в 1697 году. 3. В ней рассказывается о кровожадном владельце замка, который убил шесть своих жен за то, что они нарушили его запрет и открыли дверь в комнату, служившую для него местом убийств. 4. Только седьмая жена Синей Бороды была спасена своими братьями, прибывшими в замок как раз в тот момент, когда Синяя Борода собирался отрубить ей голову.

**A blue stocking
(Blue-stockings)**

Синий чулок

A blue stocking is used to describe a woman having or affecting literary tastes and learning. The term comes from the Blue Stocking Society, a name given in

18th century to the evening parties at the houses of Mrs. Montagu, an English letter-writer and traveller, and the ladies of her circle. These women attempted to substitute for card-playing, which then formed the principal recreation, more intellectual modes of spending the time, including conversations on literary subjects in which eminent men of letters and science often took part. The meetings were nicknamed Blue Stocking Society, from the fact that the men attending might wear the blue worsted stockings of ordinary day-time dress instead of the black silk of evening.

Now a blue stocking is a derisive nickname for a learned and very studious woman, a female pedant.

Pronunciation and stress:

Montagu [ˈmɒntəɡju:], recreation [ˌrekriˈeɪʃən], nickname [ˈmɪkneɪm], worsted [ˈwʊstɪd], derisive [dɪˈraɪsɪv], learned [ˈlɜːnɪd], studious [ˈstjuːdʒəs]

Notes:

LEARNED. The adjective *learned* [ˈlɜːnɪd] differs in pronunciation from Participle II of *to learn* spelled in the same way 'learned' [ˈlɜːnd].

WORSTED. Be careful to pronounce it [ˈwʊstɪd], contrary to the reading rule.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the statements.

1. *Синим чулком* презрительно называют женщину, всецело поглощенную книжными, учеными интересами. 2. Обычно считают, что выражение возникло в Англии в середине XVIII века. 3. Оно обозначало литературный кружок, собиравшийся по вечерам у госпожи Монтегю для бесед на литературные и научные темы. 4. Ученый Стиллингфлит, пренебрегая модой, появился в этом салоне в синих шерстяных, а не в шелковых чулках и получил прозвище *синий чулок*. 5. После этого литературный кружок стали называть обществом синего чулка.

The bonds (ties) of Hymen (Bonds of marriage)

Узы Гименей

In Greek and Roman mythology, Hymen is the name of the god of marriage (the word itself means in Greek 'a wedding hymn'). The expression *the bonds (ties) of Hymen* is the synonym for marriage. The common legend is that Hymen is the son of Apollo. No marriage took place without his sanctioning it. He was pictured by the ancients as a handsome youth crowned with flowers, holding in one hand the flame-coloured nuptial veil destined to cover the bride, and in the other the nuptial torch.

Pronunciation and stress:

Hymen ['haɪmən], Apollo [ə'pɒləʊ], destined ['destɪnd], nuptial ['nʌptʃəl]

Make up questions in English to the following sentences and using both the questions and the statements, conduct a two-way translation:

1. В древнегреческом языке слово *гименей* означало и свадебную песню и божество бракосочетания.
2. В отличие от Эроса, бога любви, Гименей охранял брак, санкционированный религией и законом.
3. Гименей обычно изображают в виде красивого юноши с факелом и свадебным покрывалом в руках.
4. Выражение *узы Гименей* является синонимом супружества.
5. В повседневном употреблении выражение имеет иронический оттенок.

Bread and circuses

Хлеба и зрелищ

The phrase *bread and circuses* is taken from a satire by Juvenal, a Roman satirical poet. During the reign of Emperor Augustus it was the demand of the Roman populace. The phrase is a translation loan of the Latin *Panem et circenses!* (bread and circus games!) The parties struggling for political influence in Rome tried to canvass supporters among the poorest but most numerous city population by arranging for

them feasts with free food and spectacular amusements, the favourite amusement being circus games. But the people did not care which party stood them free dinner, and Juvenal in his satire castigates the Roman mob for their indifference to politics.

Pronunciation and stress:

Juvenal ['dʒu:vɪnl], Augustus [ɔ:'gʌstəs], satire ['sætaɪə], circuses ['sə:kəsɪz], populace ['pɒpjuləs], emperor ['empərə], canvass ['kænvəs], spectacular [spek'tækjʊlə], castigate ['kæstɪgeɪt]

Translate into English:

Выражение *хлеба и зрелищ* заимствовано из сатиры римского поэта Ювенала. Это был лозунг римской черни при императоре Августе. Выражение является калькой с латинского.

Buridan's ass

Буриданов осел

The phrase *Buridan's ass* is used to describe a man of indecision. It derives from the name of Buridan, a French scholastic philosopher of the 14th century. He is now chiefly known through having his name attached to an illustration he is said to have used in support of his views, and known as *Buridan's ass*. He is supposed to have written in his commentary on one of Aristotle's works, "if a hungry ass were placed exactly between two hay-stacks in every respect equal, it would starve to death, because there would be no motive why it should go to one rather than to the other." This illustration, however, is not found in any of his works.

Pronunciation and stress:

Buridan ['burɪdən], Aristotle ['ærɪstɒtl], scholastic [skə'læstɪk], motive ['mɒtɪv], commentary ['kɒməntəri]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the statements.

1. Выражение *буриданов осел* применяется для обозначения нерешительного человека, неспособного сделать выбор. 2. Выражение приписывается французскому философу-схоласту XIV века Буридану. 3. В одном из своих сочинений Буридан якобы говорит о голодном осле, который находится на одинаковом расстоянии от двух вязанок сена. 4. Буридан утверждает, что осел умрет с голоду, потому что у него не будет причины предпочесть одну вязанку другой. 5. Однако такого примера в сочинениях Буридана не обнаружено.

To burn one's boats

Сжечь (свои) корабли

The phrase *to burn one's boats* means to destroy (or cut oneself off from) one's means of escape, to act so that there can be no question of retreat. The ancient Greeks and Romans sometimes set fire to their boats when they invaded a foreign country. By destroying their means of retreat they strengthened their courage for the assault. Armies were encouraged in this manner by Agathocles, tyrant of Syracuse, in his expedition against Carthage, North Africa (310—307 B. C.); by the Emperor Julian in his expedition against Persia (363 B. C.), etc.

He thought of his past, its cold splendour and insouciance. But he knew that for him there was no returning. His boats were burnt.

M. Beerbohm, *Zuleika Dobson*

Pronunciation and stress:

Agathocles [æ'gəθəkli:z], Julian ['dʒu:ljən], Carthage ['kɑ:θɪdʒ], Persia ['pɜ:ʃə], assault [ə'sɔ:lt], emperor ['empərə], tyrant ['taɪərənt], Syracuse ['saɪərəkju:z]

Notes:

DESTROY, DESTRUCTION. Following the rule of forming nouns with the suffix *-ion* from verbs (of the type *dictate—dictation, translate—translation*, etc.) students

are frequently misled into using the form *to destruct* instead of *to destroy* (by analogy with *destruction*) which is non-existent in English.

MEANS. The noun has one form for singular and plural and may agree with either singular or plural verbs according to the meaning. Cf: *every means has been tried* and *all possible means have been tried*.

Do the following two-way translation:

Do you know the expression *to burn one's boats*?

Да, конечно. Это значит сделать решительный шаг и отрезать пути к отступлению.

How did it originate?

Рассказывают, что древние греки и римляне иногда сжигали свои корабли во время захвата чужих земель.

Why on earth should they do it?

Таким образом они отрезали своей армии путь к отступлению.

I see. In this way they hoped to strengthen their courage for the assault.

Вот именно. Солдат ставили перед выбором: победить или умереть.

Who was the first to use the words, I wonder? They must have been recorded or else they would have been lost.

О происхождении этого выражения существует несколько предположений. Возможно, оно заимствовано у Плутарха. Он рассказывает, что после падения Трои троянские воины пытались спастись бегством, но троянки сожгли корабли и тем помешали бегству своих мужей.

I'd like to know something about other versions as well.

Многие связывают обычай сожжения кораблей с именем сицилийского тирана Агафокла, другие упоминают римского императора Юлиана. Так или иначе, в древности это, видимо, было распространенным приемом.

I think, it's cruel and inhuman practice.

A talent was an ancient monetary unit, a gold or silver coin. The phrase *to bury one's talent* is taken from a Gospel parable. A slave buried in the ground the money (a talent) given to him by his master. When the man returned and asked the slave what he had done with the money, the latter replied that he had hidden the talent in the ground and had it quite safe. The master reproached his slave for being lazy, adding that he could have lent the money to the traders and thus have made more money.

In the course of time the word talent changed its meaning and came to denote the natural endowments of man. *To bury one's talent means to disregard one's abilities and gifts, to make no use of them.*

He considered that it was not at all a proper place for me and declared that I should be foolish in the extreme to bury myself and, he added, my talents, in a remote West Highland glen.

A. J. Cronin, *Adventures in Two Worlds*

Pronunciation and stress:

Bury ['beri], parable ['pærəbl], course [kɔ:s], endowments [in'daʊmənts]

Notes:

TALENT. Care should be taken to spell the word correctly. In careless writing, students often change *e* into *a* through the association with the Russian word талант.

BURY. Be sure to pronounce it ['beri] contrary to the reading rule.

Do the following two-way translation:

Откуда возникло выражение *зарыть талант в землю*?

The phrase is drawn from a Gospel parable about a slave and his master.

В притче, насколько я помню, слово талант имеет значение отличное от современного.

You are right. There talent is used in its original meaning and denotes an ancient monetary unit.

Как распорядился раб деньгами, полученными от хозяина?

The slave secreted the talent in the ground and on his master's return said that he had all his money safe.

Но хозяин, кажется, вовсе не стал благодарить или хвалить его за бережливость, не так ли?

Just on the contrary. The master reproached the slave for being lazy.

А как, по мнению хозяина, раб должен был распорядиться деньгами?

The master said that the slave could have lent the money to the traders and thus could have made more money.

С течением времени слово *талант* изменило свое значение и стало синонимом природных способностей человека.

And the expression *to bury one's talent* changed the meaning accordingly. Now it means to disregard one's abilities and gifts, to make no use of them.

By (in) the sweat of one's brow

В поте лица

To live by the sweat of one's brow means to earn one's living by hard work. It is an allusion to the Bible story of Adam and Eve and the fall of man. (See *To eat of the tree of knowledge*.)

The actors rehearsed from nine to twelve, dined and went to the theatre; they left it at seven; and then, however tired, if important people wanted them, the mayor, the judge or what not, off they had to traipse and give a show. They earned their bread in the sweat of their brows.

W. S. Maugham, *Don Fernando*

Pronunciation and stress:

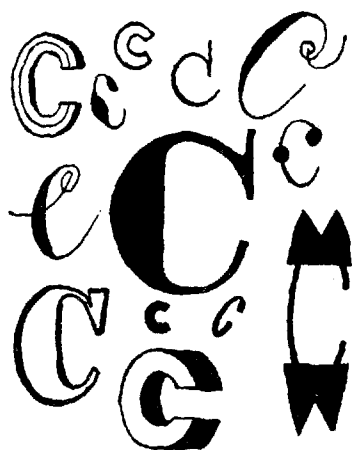
Adam ['ædəm], Eve [i:v], sweat [swet]

Notes:

HARD, DIFFICULT. To be able to discriminate between the two words, one should remember that *hard* means 'not easy to perform, requiring effort'. *Difficult* often means 'not easy to understand or deal with', and usually implies the notion of complexity, e.g. *difficult question, difficult passage in a book, difficult design, difficult writer*. When the thing is both difficult to understand and to do, either of the two may be used: *hard (difficult) language, hard (difficult) book*.

Translate into English:

Выражение *в поте лица* употребляется в значении 'усердно трудиться, тяжким трудом добывать хлеб'. Оно возникло из библейской легенды о грехопадении Адама и Евы. Изгоняя их из рая, бог проклял Адама, сказав ему: «В поте лица твоего будешь добывать хлеб свой».



Caesar's wife

Жена Цезаря

The words *Caesar's wife* are used to describe a person on whom even the shadow of suspicion must not be allowed to fall.

Julius Caesar divorced his wife on the strength of a rumour: her name was often mentioned whenever people talked about one of his men. He did not take the trouble to enquire into the matter and establish the correctness of the accusation. As Caesar's own reputation in matters of morality was not above reproach, someone asked him why he had divorced his wife on a mere suspicion. His reply was that it did not matter for Caesar himself, but a woman who got herself talked about was not fit to be Caesar's wife; Caesar's wife must be above all suspicion.

This is a Trust Fund. Anything that it supports must be Caesar's wife. We both know that there are some damn good unqualified people in this job. But there are a lot of shockers too.

N. Balchin, *Mine Own Executioner*

It mattered little if a King's passions ran away with him, but a Queen, like Caesar's wife, had to be above suspicion.

J. E. Neale, *Queen Elizabeth*

Pronunciation and stress:

Julius Caesar ['dʒuːljəs 'siːzə], guilty ['ɡɪltɪ]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation, using both the questions and the statements.

1. Выражение *жена Цезаря* употребляется шуточно в применении к людям, чья репутация должна быть столь безупречна, что на них не может пасть даже тень подозрения. 2. Выражение впервые было употреблено Юлием Цезарем. 3. По слухам, в жену Юлия Цезаря влюбился один из соратников Цезаря. 4. Цезарь немедленно разошелся со своей женой, хотя его собственная репутация была далеко не безупречной. 5. Цезарь поступил так вовсе не потому, что считал свою жену виноватой. 6. Когда Цезарю задали вопрос, почему он оставил свою жену по одному подозрению в адюльтере, он ответил, что его собственная репутация в вопросах морали не имеет значения, но жена его должна быть безупречной.

A caliph for a day

Калиф на час

A caliph for a day is a person who comes into power for a short time only. (Caliph means representative of Mahomet. Many Sultans called themselves caliphs.) The phrase is an allusion to one of the Arabian Tales. The story is told that a young man from Bagdad invited to his house a stranger, unaware of his being a caliph in disguise. The young man said that his cherished dream was to become a caliph, though for a day. The caliph gave him a sleeping drug and ordered his servants to treat the youth as if he were the caliph. But the young man's happiness was short-lived. At night he was given another dose of the sleeping drug and on awakening found himself in his old house.

Pronunciation and stress:

Arabian [ə'reɪbjən], Bagdad [bæg'dæd], Mahomet [mə'hɒmɪt], caliph ['kælɪf].

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the statements.

1. Выражение *калиф на час* возникло из арабской сказки, одной из сказок «Тысячи и одной ночи». 2. В этой сказке рассказывается о том, как молодой багдадец приглашает к себе в гости незнакомца, не подозревая, что перед ним калиф Гарун-аль-Рашид, осматривающий город под видом купца. 3. Молодой человек высказывает калифу свою заветную мечту: хоть на один день стать калифом. 4. Гарун-аль-Рашид подсыпает ему в вино снотворный порошок и приказывает перенести его во дворец. 5. Во дворце юноше оказывают почести, подобающие калифу, и это убеждает его в том, что его мечта сбылась. 6. Однако заблуждение было недолгим: вечером молодой человек снова получает вино со снотворным порошком и просыпается наутро в своем собственном доме. 7. Выражение *калиф на час* употребляется, когда речь идет о человеке, ставшем могущественным или знаменитым только на короткое время.

Castor and Pollux
(Dioscuri)

Кастор и Поллукс
(Диоскуры)

The names of Castor and Pollux have become a synonym for two inseparable friends. In classical mythology, they were the twin sons of Jupiter and Leda, who were hatched from an egg. Castor and Pollux were also known as Dioscuri — sons of god. The twins were inseparable and became renowned for their athletic abilities, Castor for horsemanship and Pollux for boxing. When Castor was slain, Pollux did not wish to outlive his brother and refused immortality in which Castor had no share. Touched by such devotion, Jupiter allowed them to remain together alternately in the heavens and in the nether world. Later he transformed them into a constellation called Gemini (meaning in Latin 'twins').

In art the twins are represented as two youths,

usually horsemen, holding spears. They wear egg-shaped helmets, symbolic of their origin, and are crowned with stars.

Pronunciation and stress:

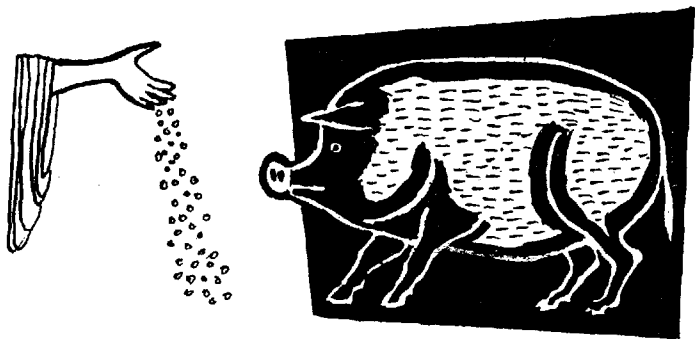
Castor ['kɑ:stə], Pollux ['pələks], Jupiter ['dʒu:pɪtə],
Dioscuri [ˌdaɪəs'kju:rɪ], athletic [æθ'letɪk], nether ['neðə],
Leda ['li:də], Gemini ['dʒemɪni:]

The following sentences make up a story. Retell the story in English.

1. В классической мифологии Кастор и Поллукс — сыновья Юпитера, близнецы. 2. Братья славились своей неразрывной дружбой. 3. Когда Кастор был убит, Поллукс отказался от бессмертия и стал умолять Юпитера, чтобы он дал ему возможность умереть. 4. Юпитер предложил ему вместе с братом проводить один день на Олимпе среди богов, другой — в подземном царстве Аида. 5. Позже Юпитер превратил их в созвездие Близнецов. 8. Имена Кастора и Поллукса стали синонимом двух неразлучных друзей.

To cast pearls before swine

Метать бисер перед свиньями



The Gospel expression *to cast pearls before swine* means to do, to offer, or to give something good to someone who is incapable of appreciating it, or who

may defile or abuse it. The phrase comes from the Sermon on the Mount: "Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet."

I don't think I could confess to a little man in thick glasses. Pearls before swine.

N. Balchin, *Mine Own Executioner*

Pronunciation and stress:

appreciate [ə'pri:ʃi:et], abuse (v) [ə'bju:z]

Notes:

OFFER, SUGGEST. Both verbs have the same Russian equivalent, probably for that reason Russian students of English are often unable to discriminate between them. It should be borne in mind that one who *offers* is prepared to perform, whereas *to suggest* does not necessarily imply this. *To offer* means 'to be ready to give', e. g. *to offer a book, to offer one's help*. *To suggest* is 'to put forward for consideration, propose', e. g. *to suggest a plan*.

Translate into English:

Выражение *метать бисер перед свиньями* заимствовано из евангелия: «Не давайте святыни псам и не бросайте бисера вашего перед свиньями, чтобы они не попрали его ногами своими». Выражение обычно употребляется в значении 'не тратьте слов на разговоры с людьми, которые не могут вас понять'.

To cast the first stone

Бросить первый камень

To cast the first stone means to take the initiative to make an attack, or bring an accusation. The expression derives from a dramatic story told in the Gospel. The Pharisees sought to compromise Jesus before his listeners by showing that he did not keep the laws and customs of their forefathers. So one day when Jesus was teaching in a temple, the Pharisees brought to him a woman taken in adultery and asked him what they should do to her. They did not forget to point out

that according to an ancient custom the sinners were punished by casting stones at them. Jesus was in a difficult position; on the one hand he could not afford to be seen breaking openly the ancient law, on the other hand, he taught that every man should love his neighbour as himself and forgive those who offend him, and that cruel practice of stoning did not agree with his doctrine. He played for time; pretending he had not heard the question, he stooped down and began writing something on the ground with his finger. The Pharisees, however, insisted that he should answer them, so he stood up and said, "He that is without sin among you, let him first cast a stone at her." And again he stooped down and wrote on the ground. The Pharisees left the temple one by one; they could not honestly call themselves "without sin", knowing their own faults and weaknesses. Jesus lifted up his head and saw that the temple was empty except for the woman; he asked her where her accusers were. On hearing that no man had condemned her, Jesus said: "Neither do I condemn you; go, and sin no more."

He had succeeded better than most men in modifying those ideals to fit the world of facts, and if love had been modified into sympathy and sympathy into compromise, let one of his contemporaries cast the first stone.

E. M. Forster, *Collected Short Stories*

Pronunciation and stress:

Pharisee ['færisi:], Jesus ['dʒi:zəs], initiative [i'niʃiətiɪv]

Translate into English:

Выражение *бросить первый камень* связано с обычаем, существовавшим в древней Иудее — побивать грешника камнями. Выражение возникло из евангелия: «Кто из вас без греха, первый брось в нее камень», сказал Иисус фарисеям, которые привели к нему женщину, уличенную в прелюбодеянии. Никто из фарисеев не отважился бросить камень первым; совесть подсказывала им, что сами они далеко не безупречны и не имеют права судить других.

To cherish as the apple of one's eye

Беречь как зеницу ока

The apple of one's eye is something very precious to one, that which is especially prized. Apple is probably the corruption of pupil which is round like an apple. (Compare the Russian: глазное яблоко.) The pupil is regarded as the most sensitive and precious part of the eye. The phrase appears in Psalms: "Keep me as the apple of the eye, hide me under the shadow of thy wings." *To cherish as the apple of one's eye* means to treat with the greatest care possible something which is very precious.

George was the apple of his father's eye. He did not like Harry, his second son, so well.

W. S. Maugham, *The Alien Corn*

Did the Law not know that a man's name was to him the apple of his eye, that it was far harder to be regarded as cuckold than as seducer?

J. Galsworthy, *In Chancery*

Win had looked forward to the child: boy or girl, she cared nothing; it was to have been her eye's apple, her heart's core, her dandling, her nestle-chick, her doted dear; later, their hope and pride.

R. Macaulay, *I Would Be Private*

Notes:

ESPECIALLY, SPECIALLY. The confusion of these two words will be avoided if the following is borne in mind: *especially* is used in combination with adjectives (sometimes with adverbs and participles) and means 'exceptionally': *an especially cold winter, something especially valuable*. In other combinations *especially* means 'particularly': *I like this place, especially in summer*. *Specially* is used to modify verbs and means 'with an intention', 'on purpose': *I came here specially to speak to you*.

PSALM. Care should be taken to pronounce it [sa:m]. In words of Greek origin beginning with the letters PS the first letter is usually mute: *psychiatry* [sa'kaɪətri],

psychology [saɪ'kɒlədʒɪ],
Psyche ['saɪkɪ]. In Russian
both the first and the second
letters are pronounced.

Translate the following ques-
tions into English and supply the
answers:

1. В каком значении упо-
требуется выражение *бе-
речь как зеницу ока*? 2. Чем
можно объяснить, что сло-
ва *зеница ока* стали упо-
трепляться для обозначения
чего-либо, имеющего очень
большую ценность? 3. От-
куда заимствовано выраже-
ние?

Colossus on the feet of clay

Колосс на глиняных ногах

The phrase *colossus on
the feet of clay* is used to
describe something weak
which, however, looks power-



ful and frightening. It comes from the Bible story
about Nebuchadnezzar, the king of Babylon. In his
dream the king saw a colossus with the head of gold,
the arms of silver and the hips of copper, only his feet
were of clay. A huge rock rolling from the mountain

hit the feet of Colossus and caused him to fall. The prophets said that Nebuchadnezzar's empire of Chaldea was doomed to fall.

One, at least, we now know of the great disciples of Theodore, one of that great band of Missionaries, who completed and made sure of the conversion of our country to Christianity, had feet of clay.

A. Wilson, *Anglo-Saxon Attitudes*

It is not surprising that to the rigid classicists of the eighteenth century this Colossus (Molière) had feet of clay. But, after all, even clay has a merit of its own: it is the substance of the common earth.

L. Strachey, *Landmarks in French Literature*

Pronunciation and stress:

Nebuchadnezzar [ˌnebjukədˈnezə], Babylon [ˈbæbɪlən], Chaldea [kælˈdi(:)ə], colossus [kəˈlɒsəs], empire [ˈempaɪə]

Render the following text in English:

Выражение *колосс на глиняных ногах* употребляется, когда речь идет о чем-нибудь величественном и мощном с виду, но по существу слабом и непрочном. По библейскому сказанию, вавилонский царь Навуходоносор увидел во сне огромного металлического истукана на глиняных ногах. Камень, оторвавшийся от горы, ударил в глиняные ноги истукана и разбил их, истукан рухнул. Прорицатели сказали царю, что сон этот предвещает падение его царства.

The Confusion of Babylon Вавилонское столпотворение

As the legend has it, three hundred years after the Flood, the descendants of Noah, journeying from the East as nomads in one huge caravan, came to the great plains of Babylonia, and settled there. But not content with building themselves a city, they decided to construct a tower so high that its top should reach up to heaven. This they did in order to make a name for

themselves: and also to prevent the citizens from being scattered all over the face of the earth. For when any had wandered from the city and lost his way on the boundless plain, he would look up and see from afar the outline of the tall tower standing up dark against the bright sky. So he would find his bearings, and guided by the landmark would retrace his steps homeward.

But the people failed to reckon with the jealousy and power of the Almighty. For while they were building away with all their might and main, God came down from heaven to see the city and the tower which men were raising so fast. The sight displeased him. Apparently he feared that when the tower reached the sky, men would swarm up it and beard him in his den. So he resolved to nip the great project in the bud. Down he went and confounded their language so that they could not understand one another's speech, and had to separate into little groups where the same tongue could be spoken.

Therefore they stopped building, and the name of the place was called Babel, that is, confusion, because God did there confound the language of all the earth.

The words *Confusion of Babylon* have come to denote an uproar. *The Tower of Babel* is a synonym for a lofty structure; it often refers to a visionary scheme.

Pronunciation and stress:

Noah ['nouə], Babylonia [ˌbæbrɪ'lounjə], Babylon ['bæbɪlən], Babel ['beɪbəl], nomad ['nɒməd], descendant [dɪ'sendənt], edifice ['edɪfɪs]

Notes:

ONE ANOTHER and EACH OTHER have practically ceased to be distinguished and are both used with regard to two or more people.

The following sentences make up a story. Retell the story in English.

1. Сначала населяющие землю люди говорили на одном языке. 2. Они занимали равнину в бассейне рек Тигра и Евфрата. 3. Земля там была необыкновенно плодородная, так что им жилось все лучше и лучше.

4. Они возгордились и решили построить такую высокую башню, чтобы верхушка ее доставала до самого неба. 5. Башня росла все выше, пока бог не встревожился и не решил посмотреть, что она собой представляет. 6. Человеческая гордыня вызвала его гнев, и он смешал языки, чтобы люди не могли между собой договориться. 7. Среди строителей башни возникло замешательство, они вынуждены были отказаться от своего замысла и рассеялись по всему свету. 8. Город, где возводили башню и где произошло смешение языков человеческих, назвали Вавилон.

Render the following text in English:

Вавилонское столпотворение

Один из них сказал:

— Давайте сотворим столп во славу Божию!

Каждый приносил камень и складывал в общую кучу. И увидел бог, что это хорошо.

— Мне это нравится, — сказал он своим архангелам. — Я сам в молодости шесть дней работал на строительстве, так что я могу понять рабочего человека.

Люди взялись дружно, и вскоре столп приблизился к небу.

— А на небе-то пусто, никого нет! И бога нет! А мы, дураки, старались!

Бог обиделся.

— Вы слышите? — сказал он архангелам. — Они говорят, что меня нет. Разве это правда? Скажите, вы меня давно знаете.

Архангелы жили на небе, пили нектар и амброзию, поэтому они верили в бога. Вернее, они верили в бога, и поэтому пили нектар и амброзию.

— Вездесущий! — сказали архангелы.

— Ну, видите! А они что твердят в один голос? Нет, видно, придется смешать им языки, чтобы у них не было такого единогласия!

Бог так и сделал, и люди сразу перестали понимать друг друга. Каждый вытащил из кучи свой камень и спрятал его себе за пазуху. И увидел бог, что это хорошо.

— Ну, теперь у них пойдет дело, — сказал он. — Что у нас дальше на повестке дня? Кажется, Содом и Гоморра?

Ф. Кривин, *Божественные истории*

The corner-stone

Краеугольный камень

The corner-stone is the stone which lies at the corner of two walls, and unites them; hence, it is used figuratively to denote something of great importance, an indispensable part. Traditionally it was a ceremonial building block, usually placed ritually in the outer wall of a building to commemorate dedication; it sometimes had a date or other inscriptions. Early customs connected with corner-stones were related to study of the stars and their religious significance. Buildings were laid out with astronomical precision in relation to points of the compass, with emphasis on corners. Corner-stones symbolized "seeds" from which buildings would germinate and rise. Until the development of modern construction, the stone was usually at a corner, possibly as the first of the foundation stones, and a real support. From this practice arose figures of speech in many languages referring to the corner-stones, or foundation stones, of character, doctrine, faith, etc. Various religious rituals and Bible references spread and perpetuated the use of the expression. Today the stone need not be a support, nor at a corner, nor even in the foundation, but the expression is used quite often metaphorically.

Pronunciation and stress:

doctrine ['dɒktrɪn], perpetuate [pə'petjuert], indispensable [,ɪndɪs'pensəbl], ritually ['rɪtʃuəli], commemorate [kə'meməreɪt], germinate ['dʒə:mineɪt], compass ['kæmpəs], emphasis ['emfəsɪs]

Notes:

FOUNDATION. When asked to give the verb from which *foundation* is derived, students frequently invent the verb *to foundate* by analogy with *to dictate*, *to translate*, etc.

ARISE, RISE. In modern speech to *arise* and to *rise* are no longer synonymous. *Arise* in the meaning of 'rise' has fallen out of use and become archaic. However, in literature *arise* is still used meaning 'to begin': *a storm arose*. In a figurative sense *arise* is used in such sentences as: *A problem has arisen*; *The question arises whether we should accept their proposition*.

The following sentences make up a story. Retell the story in English.

1. Выражение *краеугольный камень* взято из библии и в современном языке употребляется в значении 'основа, главная идея'. 2. Возникновение выражения связано с ранней техникой постройки зданий, когда так называемый *краеугольный камень* закладывался в угол наружной стены. 3. На камне иногда делались надписи, ставилась дата начала строительства. 4. Считалось, что такой камень является опорой всего здания, «семенем, из которого здание произрастает». 5. Впоследствии *краеугольный камень* перестал играть роль опоры и приобрел чисто символическое значение. 6. Упоминание *краеугольного камня* в библии и различные религиозные обряды, связанные с закладкой *краеугольного камня*, в значительной степени способствовали распространению в различных языках этого выражения, где *краеугольный камень* является синонимом основы, обозначает неотъемлемую часть чего-либо.

Crocodile tears

Крокодиловы слезы

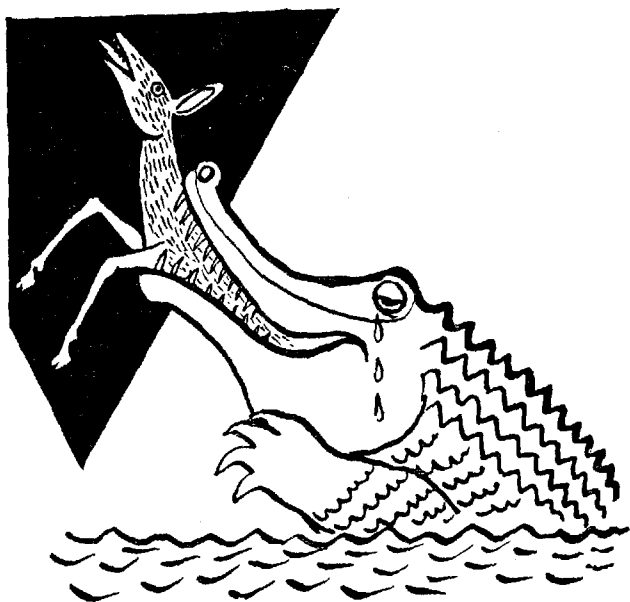
Crocodile tears are hypocritical tears or a hypocritical show of grief. The phrase is applied to a person who falsely puts on an appearance of grief. The origin of the phrase was the fabulous belief that crocodiles wept in order to attract their victims to the spot, or even shed tears over their prey while in the act of devouring it. In fact crocodiles do shed tears while swallowing their prey, but they do it for purely biological reasons.

Pronunciation and stress:

Crocodile ['krɒkədail], devour [di'vaʊə], fabulous ['fæbjuləs]

Translate into English:

Давно стало нарицательным выражение *крокодиловы слезы*. Говорят так о лицемерном человеке, притворно скорбящем о товарище, которому он причинил



зло. Что же касается крокодила, то принято считать, будто никаких слез он вовсе и не льет. Это, дескать, миф, поэтический вымысел.

Недавно шведские ученые Рагнар Фанге и Кнут Шмидт-Нильсон решили все-таки проверить, плачут ли крокодилы.

И оказалось, что крокодилы и в самом деле проливают обильные слезы. Но не из жалости, конечно, от избытка не чувств, а... солей.

Почки пресмыкающихся животных (reptiles) — несовершенный инструмент. В помощь им, для удаления из организма избытка солей, у рептилий

развились особые железы, которые помогают почкам. Железы, выделяющие растворы солей, у крокодила расположены у самых глаз. Когда они работают в полную силу, кажется, будто свирепый хищник плачет горькими слезами.

И. Акимовский, *С утра до вечера*

To Cross the Rubicon

Перейти Рубикон

To cross the Rubicon means to take a final, irrevocable step which may have dangerous consequences. It arises from the phrase said to have been used by Julius Caesar, a famous Roman general, statesman and writer of the 1st century B. C.

The Rubicon was a small stream in northern Italy which separated Cisalpine Gaul, the province of which Caesar was the governor, from Italy proper. His political rivals at Rome had passed a law ordering him to disband his army. Caesar marched to the river and stood at the bank undecided whether to cross it and thereby precipitate civil war. Then, drawing his sword and exclaiming, "The die is cast" he dashed across the river and was followed by his whole army. Since then the expression has become a proverb. When anyone has actually begun a hazardous enterprise from which he cannot draw back, they say, "He has crossed the Rubicon."

Having crossed the Rubicon, Caesar started the civil war against the Roman Senate; six months later he made himself master of the whole of Italy.

During her mother's breathless outbreak at Stephen Lumley standing courteous and surprised before her, she had crossed her Rubicon. And now with flaring words she burnt her boats.

R. Macaulay, *Dangerous Ages*

The young man now appeared to have crossed, as it were, some Rubicon in his mind and was speaking more fluently.

R. Warner, *The Professor*

"Let's look at Poppet's pictures and forget the war. Now that," he said, pausing before the Aphrodite, "that I consider good. The moustache... it shows you have crossed one of the artistic rubicons and feel strong enough to be facetious."

E. Waugh, *Put out More Flags*

Pronunciation and stress:

Rubicon [ˈruːbɪkən], Julius Caesar [ˈdʒuːljəs ˈsiːzə],
irrevocable [ɪˈrevəkəbl], disband [dɪsˈbænd], precipitate
[prɪˈsɪpɪteɪt], Cisalpine Gaul [sɪsˈælpain ˈɡɔːl]

Notes:

WHOLE, ALL; (a) A WHOLE, THE WHOLE, ALL differ in that *a whole* means 'undivided, entire': *they cooked a whole sheep for their meal. The whole* and *all* are synonyms, both imply that the object is made up of parts. *The whole* emphasizes the presence of all the parts without exception; *all*, of every individual part or component. Cf.: *It rained all the week* (it rained on Monday, on Tuesday, etc.). *It rained the whole week* (all the days of the week without exception). *It rained a whole week* (the entire period from Monday to Sunday).

(b) THE WHOLE, THE WHOLE OF. With proper nouns only *the whole of*, not *the whole* is used: *the whole of Asia*.

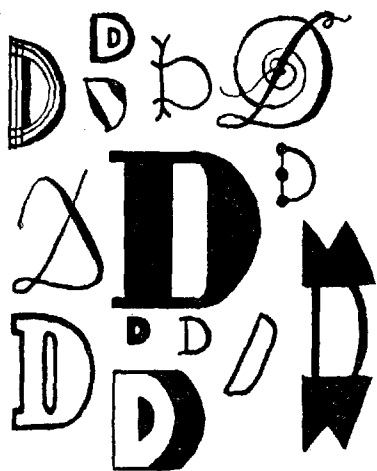
SOUTH, SOUTHERN. Take care to pronounce these words correctly. The adjective [ˈsaʊðən], unlike the noun [sauθ], has no diphthong.

BOUNDARY, BORDER, FRONTIER. A *boundary* is a line separating one area from another: *the Urals form a boundary between Europe and Asia*. *Border* and *frontier* may denote both a line that divides two countries or states, and an area near the line. *Border* usually denotes the land on both sides of the boundary; *frontier*, on one only: *the Soviet-Rumanian border*, but *France's Italian frontier*.

HISTORIAN, HISTORIC. The Russian историк is rendered in English by the word *historian*, not *historic*. Beware of the fact lest your false association might let you down.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the statements.

1. Выражение *перейти Рубикон* употребляется в значении: сделать решительный шаг. 2. Выражение заимствовано из рассказов Плутарха и других древних писателей о переходе Юлия Цезаря через Рубикон. 3. Маленькая речка Рубикон служила границей между Италией и Цизальпинской Галлией. 4. Получив в управление Цизальпинскую Галлию, Юлий Цезарь по собственной инициативе и против воли Сената завоевал также всю Трансальпийскую Галлию. 5. У Цезаря было около пяти тысяч солдат. 6. Получив распоряжение Сената распустить легионы и явиться в Рим, Цезарь после некоторого колебания не только не подчинился приказу, но перешел Рубикон и вступил в открытый конфликт с Сенатом. 7. Цезарь решил захватить Сенат врасплох, надеясь обеспечить себе этим победу. 8. Ночью, тайно Цезарь со своим войском пересек Рубикон. 9. Он захватил ключевые позиции и разгромил армию Сената. 10. В результате победы Цезарь стал диктатором Рима.



Danaides' work

Бочка Данаид

The phrase *Danaides' work* denotes futile and endless work. Danaus, in Greek mythology, was the ruler of Libya. He had fifty daughters. His brother had fifty sons whom he wanted to marry Danaus's daughters. But Danaus did not give his consent to his daughters' marriage because the oracle had foretold that he would be killed by his son-in-law. The brother of Danaus enraged at the refusal, drove Danaus out of his country. Danaus fled with his fifty daughters, the Danaides, to Argos, the home of his ancestress Io. The fifty sons of his brother followed him, and sought the hands of his daughters in marriage. Danaus consented, but on the bridal night he gave his daughters each a dagger, and urged them to murder their bridegrooms in revenge for the treatment he had received from their father. All did so, except one, who allowed her husband to escape. The furious king threw his daughter into prison, but the prophecy of the oracle came true: Danaus was killed by the son-in-law who had remained alive. The fable states that in the underworld the Danaides were compelled, as a punishment for their crimes, to pour water for ever into a bottomless vessel.



Pronunciation and stress:

Danaides [də'nendi:z], Danaus [dæ'neiəs], Libya [ˈlɪbiə], Argos [ˈɑ:gɒs], oracle [ˈɔrəkl], Io [ˈaɪou], futile [ˈfju:taɪl]

Notes:

WORK. The peculiarity of the noun is that in the meaning of labour it is subject to some limitations: it is not used in the plural and does not usually take the indefinite article. If it denotes a book, a picture, a piece of music, etc., it can take an article or the ending -s when necessary: *a work of art, the works of Shakespeare.*

FOLLOW. This is a transitive verb and takes a non-prepositional object. Influenced by their mother tongue, the Russian students of English are misled into saying 'follow after' by analogy with the Russian следовать за.

Render the following text in English:

Данаиды в греческой мифологии — пятьдесят дочерей царя Ливии Даная, враждовавшего со своим братом, сыновья которого хотели взять в жены дочерей Даная. Но отец не хотел выдавать их замуж, потому что оракул предрек, что он погибнет от руки своего зятя. Построив корабль, Данай с дочерьми тайно уехал из своей страны. Но племянники, преследуя Даная, принудили его выдать за них Данаид. Данай тайно приказал своим дочерям умертвить мужей в первую же ночь. Только одна из Данаид не послушалась отца и пощадила своего мужа. Разгневавшись на непокорную дочь, Данай приказал бросить ее в темницу.

Сорок девять Данаид за свое преступление были осуждены богами: после смерти они должны были в подземном царстве Аида наполнять водой огромный бездонный сосуд.

A deadly sin

Смертный грех

The phrase *a deadly sin* arose from the Gospel. In scholastic teaching systematized by Thomas Aquinas a deadly sin was classified as a serious transgression of the divine law, committed with deliberation, and giving rise to others. There was no way of redeeming a deadly sin, and the sinner was caused to suffer perpetual punishment for it. The traditional catalogue of the seven deadly sins was: pride, wrath, avarice, envy, idleness, lust and gluttony, the latter usually included drunkenness. In the course of time, however, the phrase lost its religious significance and came to be used ironically to denote a moral offence.

Pronunciation and stress:

Thomas Aquinas [ˈtɒməs əˈkwainəs], catalogue [ˈkætəlɒɡ], avarice [ˈævərɪs]

Render the text in English:

Выражение *смертный грех* заимствовано из евангелия. Смертный грех в религиозных представле-

ниях — грех, который нельзя искупить, он влечет за собой вечную муку. В схоластической догматике смертных грехов считалось семь: зависть, скупость, прелюбодеяние, чревоугодие, гордыня, леность и гнев. В современном языке выражения *смертный грех* и *семь смертных грехов* утратили прежнее религиозное значение и употребляются иронически.

The die is cast

Жребий брошен

The words *The die is cast* mean the decision is taken and one cannot draw back, for one's fate is irrevocably settled. The metaphor comes from playing dice, a game of chance.

The words are ascribed to Julius Caesar at the Rubicon. Plutarch tells us in his *Life of Caesar* that, when Caesar came to the fateful stream, he stood for a long time in silence, "computing how many calamities his passing that river would bring upon mankind". But finally "with a sort of passion... uttering the phrase with which men usually prelude their plunge into desperate and daring fortunes, "Let the die be cast", he hastened to cross the river." (See also: **To cross the Rubicon**)

"We must do something about it. Haven't you any plan? Are there no steps you can take?"

"Yes, yes. You're right, of course. The die is cast. Steps shall be taken. In fact not a moment shall be lost..."

C. Isherwood, *Mr. Norris Changes Trains*

Out in the street he swore deeply, quietly to himself. A spider's web, and to cut it he must use this spidery, secret, unclean method, so utterly repugnant to one who regarded his private life as his most sacred piece of property. But the die was cast, he could not go back.

J. Galsworthy, *In Chancery*

Pronunciation and stress:

Julius Caesar ['dʒʊljəs 'si:zə], Rubicon ['ru:bɪkən],
Plutarch ['plu:tɑ:k], irrevocably [ɪ'revəkəblɪ], mankind
[mæn'kaɪnd]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the statements.

1. Смысл выражения *жребий брошен* — конец колебаниям, сомнениям, нерешительности; судьба бесспорно решена. 2. Эти слова приписываются Юлию Цезарю. 3. Юлий Цезарь, живший в первом веке до нашей эры, был знаменитым полководцем, политическим деятелем и писателем. 4. Цезарь произнес слова «Жребий брошен» перед переходом его войск через реку Рубикон. 5. Это произошло в 49 году до нашей эры. 6. Переход Цезаря через Рубикон положил начало гражданской войне.

Divide and rule (Divide and govern)

Разделяй и властвуй

The formula *Divide and rule* means divide a nation into parties, or set your enemies at loggerheads, and you can have your own way. There is no universal opinion as to the source of the formula. It was known as one of the guiding foreign policy principles of the Roman emperors. Some ascribe the words to Philip of Macedonia. Others say it was a maxim of Machiavelli, a notorious Florentine statesman and political writer. The formula is often quoted in Latin: *Divide et impera*.

Pronunciation and stress:

Philip ['fɪlɪp], Macedonia [ˌmæsi'dəʊnjə], Machiavelli
[ˌmækiə'velɪ], Florentine ['flɒrəntaɪn], senate ['senɪt]

The following sentences make up a story. Retell the story in English.

1. *Разделяй и властвуй* — формула, которой руководствовался еще римский сенат. 2. Формула выражает реакционный принцип государственной власти,

согласно которому лучший метод управления многонациональным государством — разжигание национальной розни между народами. 3. Эта формула часто цитируется по латыни: *divide et impera*. 4. Автор формулы в точности неизвестен. 5. Часто эти слова приписывают Макнавелли, итальянскому политическому деятелю и историку.

A dog in the manger

Собака на сене

The metaphor *a dog in the manger* is used to describe a churlish person who refuses to let another enjoy what he himself has no use for. The allusion is to Aesop's well-known fable of the dog that, though it



had no use for the hay in the manger, growled at the horses and would not let them eat it.

There you are; the dog in the manger! You won't let him discuss your affairs, and you are annoyed when he talks about his own.

W. Cather, *The Professor's House*

"We were only married three years, and that was quite enough for me, a regular cat-and-dog life that was. If she wanted ... to go out, I wanted to stay in ... Well, that's all right, isn't it? If she wants to go out, let her go out ... Ar, but that's a man's point of view ... Had she the same fair-minded attitude, the same broad principles?" Mr. Benenden here removed his pipe to make room for a short bitter laugh. "When she wanted to go out, I'd to go out too, and when she wanted to stay in, I'd to stay in as well. That was her idea. Dog in the manger, she was, all the time, and specially on Saturdays and Sundays, just when you wanted a bit of give and take."

J. B. Priestley, *Angel Pavement*

You told me the other day that you weren't going to write anything about him yourself. It would be rather like a dog in a manger to keep to yourself a whole lot of material that you have no intention of using.

W. S. Maugham, *Cakes and Ale*

Pronunciation and stress:

Aesop ['i:sɒp], manger ['meɪndʒə], growl ['graʊl],
use(n) [ju:s]

Notes:

USE (v), USED, USEFUL, USELESS, USE(n). The past form of the verb *to use* is pronounced [ju:zd]: *I used oil for frying*. When immediately followed by the particle *to* plus Infinitive, the form *used* (meaning 'to be accustomed to, to be in the habit of, to have as one's constant or frequent practice') is to be pronounced [ju:st]: *That's where I used to live*. The adjective *used* in the sense of 'accustomed to, familiar with' is also pronounced [ju:st]: *Soldiers are used to danger*. Remember the correct pronunciation of useful ['ju:sfʊl] and useless ['ju:slɪs]. Be sure to pronounce the noun 'use' correctly [ju:s].

A doubting Thomas Фома неверный (неверующий)

The phrase *a doubting Thomas* denotes a sceptic, a person who is not easy to convince. The story of the doubting Thomas appears in the Gospel. Thomas, one of the Twelve Apostles, doubted the fact of the resurrection of Christ after the crucifixion. When told about it by Christ's disciples, he said to them: "Except I shall see in his hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side, I will not believe!"

Pronunciation and stress:

Thomas the Doubter ['tɒməs ðə 'daʊtə], Christ [kraɪst], apostle [ə'pɒsl], resurrection [ˌrezə'rekʃən], disciple [dɪ'saɪpl], sceptic ['skeptɪk]

Notes:

THOMAS. In some proper names beginning with *th* the combination *th* is pronounced [t] contrary to the rule: *Thomas, Thames, Thailand, Theresa, Thompson*, etc.

Draconian(ic) laws(code)

Драконы (драконовские) законы (меры)

Draconian laws are extremely harsh and cruel laws. The laws are called after Draco, an Athenian law-giver of the 7th century B. C. Draco devised a code of laws, which were so severe that, as a Greek orator said, they were written in human blood. Every violation of a law was made in this code a capital offence. Idleness, as well as murder, was punished with death, and when Draco was asked to give his reason for this, he replied that even the smallest crimes deserved death, and there could be no higher punishment for the greater ones.

Pronunciation and stress:

Draco ['dreɪkɒ], Draconian [dreɪ'kɒnjən], Athenian [ə'θi:njən]

Notes:

HUMAN, HUMANE. Care should be taken not to use *human* instead of *humane*. *Human* ['hju:mən] means 'belonging to, or characteristic of, mankind' (contrasted with animals), as *a human being, human nature, human affairs*. *Humane* [hju:'meɪn] means 'compassionate, treating other human beings and animals with kindness', as *a man of humane character, humane treatment of animals*.

Do the following two-way translation:

Скажите, что такое Драконовы законы? Они имеют какое-нибудь отношение к сказочному чудовищу?

Oh, no. The Draconian laws are called after Draco. The mythical dragon has nothing to do with them, as far as I know.

Видимо, Дракон был законодателем. И давно он жил?

He lived in the 7th century before our era.

Ну, конечно, опять древняя история, мое уязвимое место. Наверно, Ассирия или Вавилония?

No, Draco was an Athenian law-giver. He lived in Athens, one of the foremost cities of Greece.

И чем же особенным отличались его законы? Почему он так прославился?

It was notoriety that he earned, not fame. His laws were extremely harsh and cruel. He made every crime a capital offence. The laws set terrible penalties even for the smallest crimes.

Dragon's teeth

Зубы дракона

Dragon's teeth are causes of civil strife; whatever rouses people to rise in arms. The allusion is to the fierce dragon that guarded the well of Ares, and whose teeth sown by Cadmus are said to have sprung into armed men.

Cadmus, a hero of an ancient myth, was commanded by an oracle to follow the cow that he would see on his

way from the temple and to build a city at the place where the cow would lie down. Cadmus did as he was told and came to a well guarded by a dragon. He slew the dragon, and sowed some of the teeth in the earth. From these teeth sprang up armed men. Cadmus flung stones among them. The armed men attacked each other, and were all killed except five, who helped Cadmus to found the town of Thebes. The tale of Jason is the repetition of that of Cadmus. In the tale of Jason, we are told that, having slain the dragon which kept watch over the golden fleece, he sowed its teeth in the ground, and armed men sprang up, ready to attack him. Jason cast a stone into the midst of them; whereupon, the men attacked each other, and were all slain. Hence, *to sow dragon's teeth* means to stir up civil strife: to lay the seeds of future trouble.

By insisting on a fiercer religious persecution than ever, at the beginning of a new age that needed above all else religious toleration, Parliament sowed dragon's teeth, destined to spring up in the plots, factions and violences.

G. M. Trevelyan, *History of England*

Pronunciation and stress:

Cadmus ['kædməs], Ares ['æri:z], Thebes [θi:bz], Jason ['dʒeɪsn], dragon ['dræɡən], oracle ['ɒrəkl]

Notes:

EXCEPT, BESIDES. The two words having one and the same Russian equivalent *кроме* are to be distinguished: *except* means with the exception of, not including; *besides*, in addition to. Cf.: *they come to school every day except Sunday* and *there were three younger children in the family besides him*.

Render the following text in English:

Когда Зевс под видом быка похитил Европу, Кадм отправился на поиски сестры. Долго странствовал он по свету, всюду расспрашивая о Европе. Нако-

нец, потеряв надежду найти сестру и опасаясь вернуться домой, решил Кадм навсегда остаться на чужбине. Он отправился в Дельфы и спросил там оракула бога Аполлона, в какой стране поселиться ему и основать город. Так ответил оракул Аполлона:

— На уединенной поляне увидишь ты корову. Следи за ней, и там, где ляжет она на траву, воздвигни город, а страну назови Беотия.

Лишь только вышел Кадм за ворота, как увидел белоснежную корову, которая паслась на поляне. Кадм пошел за ней со своими верными слугами. Вдруг остановилась корова, подняла голову к небу, громко замычала и спокойно легла на зеленую траву.

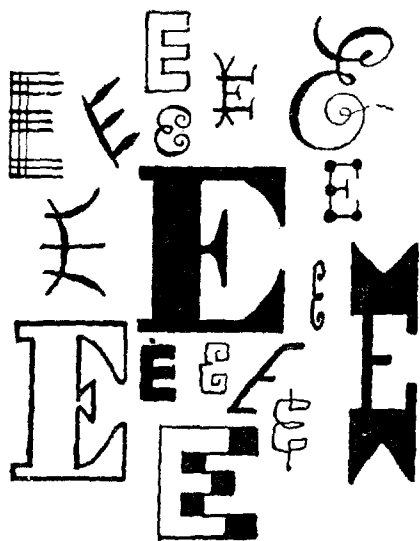
Кадм остановился и решил принести жертву Зевсу. Слуги Кадма отправились за водой для жертвоприношения. Однако, когда они подошли к источнику, появился громадный дракон и бросился на них. Погибли слуги Кадма.

Пошел Кадм по их следам и вскоре увидел растерзанные тела своих верных слуг. Схватил Кадм камень величиной со скалу и бросил его в дракона, но невредимым остался дракон. Тогда, собрав всю свою силу, Кадм вонзил копье в спину чудовища и пригвоздил его к дубу. Тогда явилась Кадму дочь Зевса Афина-Паллада. Она велела ему вырвать зубы дракона и посеять их как семена в поле.

Едва посеял Кадм зубы дракона, как из земли показались сначала острия копий, затем головы воинов со щитами, наконец вырос из зубов дракона целый отряд вооруженных воинов.

Страшная, кровавая битва началась между воинами. Они разили друг друга мечами и копьями и падали один за другим на только что породившую их землю. Их оставалось уже только пятеро. Тогда один из них по повелению Афины-Паллады бросил на землю свое оружие в знак мира. Заключили воины тесную братскую дружбу. Эти воины, рожденные из зубов дракона, были помощниками Кадма при основании города Фивы.

Н. А. Кун, *Легенды и мифы Древней Греции*



To eat of the tree of knowledge

Вкушать от древа познания

The first book of the Old Testament opens with an account of the creation of the world by God and the origin of sin in the serpent's temptation of Adam through his wife. It contains a narrative of the blissful life of Adam and Eve in the happy Garden of Eden. There every tree that was pleasant to the sight and good for food grew abundantly. There the animals lived at peace with man and with each other. There man and woman knew no shame, because they knew no ill. It was the age of innocence. But this glad time was short, the sunshine was soon clouded. The sad story is told of the fall of Adam and Eve, their loss of innocence, their expulsion from Eden, and the doom of labour, of sorrow, and of death pronounced on them and their posterity.

In the midst of the garden grew the tree of the knowledge of good and evil, and God had forbidden man to eat of its fruit saying "In the day that thou eatest thereof thou shalt surely die". But the serpent was cunning, and the woman weak and credulous: he persuaded her to eat of the fatal fruit, and she gave of it to her husband. No sooner had they tasted it than

the eyes of both of them were opened, they knew that they were naked, and filled with shame and confusion they hid their nakedness under aprons of fig-leaves: the age of innocence was gone for ever.

That woeful day God walked into the garden, as his custom was, in the cool of the evening. Adam and Eve hid behind the trees, ashamed to be seen by him naked. But he called them forth from the thicket, and learning from the abashed couple how they had disobeyed his command by eating of the tree of knowledge, he flew into a towering passion. He cursed the serpent, condemning him to go on his belly, to eat dust, and to be the enemy of mankind all the days of his life. He cursed the ground, condemning it to bring forth thorns and thistles. He cursed the woman, condemning her to bear children in sorrow and to be in subjection to her husband. He cursed the man, condemning him to wring his daily bread from the ground in the sweat of his brow, and finally to return to the dust out of which he had been taken.

Having relieved his feelings by these maledictions, the irascible deity relented so far as to make coats of skins for the culprits to replace their scanty aprons of fig-leaves, and clad in these new garments the shame-faced pair retreated among the trees, and the shadows deepened on Paradise Lost.

In modern speech the words *to eat or taste of the tree of knowledge* mean to acquire knowledge, and are used mostly ironically.

Even knowledge concerning sex is dangerous and must be kept in secret. It is indeed the tree of the knowledge of good and evil, the forbidden tree whose fruit brought about the fall of man from his state of innocence.

R. M. MacIver, *The Pursuit of Happiness*

Pronunciation and stress:

Eden [i:dn], Adam [ʼædəm], Eve [i:v], evil [i:vl], Paradise [ʼpærədəɪs], posterity [pɒs'terɪtɪ], credulous [ʼkredjuləs], narrative [ʼnærətɪv], naked [ʼneɪkɪd], apron [ʼeɪprən], thistle [θɪsl], sweat [swet], deity [ʼdi:ɪtɪ], irascible [ʼɪræsɪbl]

Notes:

KNOWLEDGE. The noun has no plural and corresponds in Russian to both знание and знания.

MANKIND. Be careful to stress the second syllable when you mean the human race, the first syllable is to be stressed to denote the male sex, men only (contrasted with women). The noun *mankind* is used without an article.

EAT OF, EAT. *Eat of* semantically differs from *eat* and means 'take a small bit, taste'.

Render the following text in English:

...Бог разрешил Адаму вкушать плоды со всех деревьев, за исключением дерева познания добра и зла, к плодам которого он запретил прикасаться под угрозой смерти... Среди зверей, которых создал бог, наибольшей хитростью отличался змей. Однажды он спросил у женщины, почему бог запретил им есть плоды с дерева познания добра и зла. И женщина ответила на это: «Чтобы мы не умерли». «Вы ни в коем случае не умрете», — уверял ее змей и доказывал, что бог не велит им есть плоды с этого дерева, опасаясь, что у людей откроются глаза и они познают добро и зло так же, как и сам бог. Женщина внимательно посмотрела на дерево познания добра и зла и увидела, как прекрасно оно и его плоды, дающие мудрость. И она сорвала запретный плод, съела его, а потом уговорила мужа, чтобы он последовал ее примеру... Бог выгнал Адама и Еву из рая, ибо не хотел допустить, чтобы они съели плоды с дерева жизни и таким путем обрели бессмертие.

З. Косидовский, Библейские сказания

The end justifies the means

Цель оправдывает средства

The end justifies the means was the motto of the Jesuits, a militant catholic order. The order of the Jesuits was founded by Ignatius Loyola with the aim of defending the Roman Catholic Church against

opposition and propagating its faith among the heathen. The order has a very strict organization, it is governed by a "General" responsible only to the Pope; its members are learned men, rigorously trained and bound to poverty, chastity and obedience. The Jesuits became very powerful politically in the 17th century.

The order of the Jesuits justified any means of attaining a political end, including homicide, fraud, espionage. It continues its activity in our days as one of the religious orders of the Vatican. The actual words *The end justifies the means* probably belong to Machiavelli, a Florentine political philosopher, author of a famous and influential treatise on statecraft *The Prince* (1513) advocating the principle that any political means, however unscrupulous, are justifiable if they strengthen the power of a State.

In the modern language the words mean 'a good purpose may justify wrongdoing'.

We do not commonly hold in private life that ends justify means. Why should they be held to justify means in Press life?

J. Galsworthy, *Castles in Spain*

The end cannot justify the means, for the simple and obvious reason that the means employed determine the nature of the ends produced.

A. Huxley, *Ends and Means*

Pronunciation and stress:

Ignatius Loyola [ig'neɪʃjəs lɔɪ'əʊlə], chastity [ˈtʃæstɪti], jesuit [ˈdʒezjuɪt], Vatican [ˈvætɪkən], homicide [ˈhɒmɪsaɪd], espionage [ˌespɪə'nɑːʒ], Machiavelli [ˌmækiə'veli], Florentine [ˈflɒrentaɪn], treatise [ˈtriːtɪz]

Notes:

CATHOLIC. Be sure to stress the first syllable [ˈkæθəlɪk]. In careless speech the stress is often shifted to the second syllable, probably by analogy with the Russian word като́лик.

Translate into English:

«Цель оправдывает средства» — девиз Ордена иезуитов. Орден иезуитов был основан Лойолой в

1534 году для защиты интересов римской церкви во времена Реформации. Мораль иезуитов оправдывала любые средства для достижения поставленной цели, вплоть до убийства. Сходные мысли высказывал итальянский писатель и политический деятель Макиавелли в трактате «Государь».

The Eternal City

Вечный город

In classic literature Rome is often called *the Eternal City*, probably because it has played an important part in human history for more than two thousand years. It reached its greatest glory in ancient times, when it became the centre of one of the world's mightiest empires.

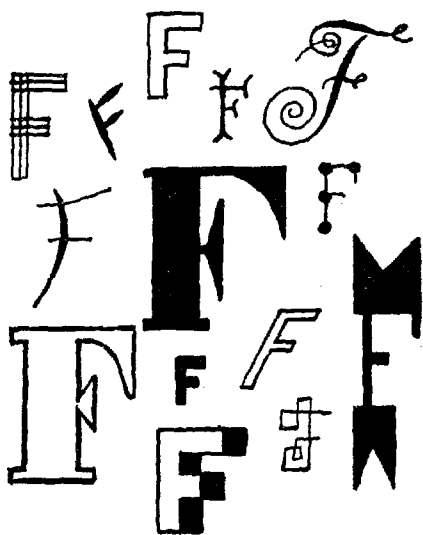
The Romans believed that their State was founded by the Trojan hero Aeneas, son of Venus, who escaped after the fall of Troy, and after long wandering reached the Tiber where he became king of the Latins. In Virgil's *Aeneid*, relating the story of Aeneas, Jupiter tells Venus that he would give an eternal empire to the Romans. The phrase in the form of *Eternal Rome* was first used in literature by Tibullus, a Roman poet of the 1st century B. C.

Pronunciation and stress:

Virgil ['væ:dʒɪl], Trojan ['trɒudʒən], Aeneas [i'ni:æs], Aeneid [i:nɪd], Jupiter ['dʒu:pɪtəl], Venus ['vi:nəs], Tibullus [tɪ'baləs], Tiber ['taɪbə], empire ['empraɪə]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the statements.

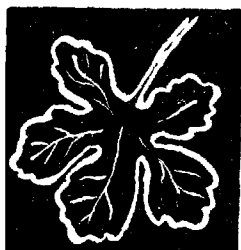
1. *Вечный город* — наименование Рима, часто встречающееся в мировой литературе. 2. Римляне считали, что город их основал троянский герой Эней, сын богини Венеры. 3. Странствия и приключения Энея описаны Виргилием в его поэме «Энеида». 4. Само выражение *Вечный город* восходит к одной из элегий римского поэта Тибулла. 5. Это название сохранилось за Римом и позднее.



A fig-leaf

ФИГОВЫЙ ЛИСТОК

A *fig-leaf* is used to denote a device for concealing what is indecorous or shameful. It appears in the Bible narrative of the fall of man. (See: **To eat of the tree of knowledge.**) The term was spread and preserved from being forgotten due to the fact that in the period from



the 16th to the 18th centuries the sculptors always applied a fig-leaf in depicting a naked body, for the realistic representation of nakedness was considered sinful by the church.

Pronunciation and stress:

Narrative [ˈnærətɪv], naked [ˈneɪkɪd], indecorous [ɪnˈdekərəs]

Notes:

NARRATIVE. Remember that the word is pronounced [ˈnærətɪv]. Students sometimes mispronounce it by analogy with the noun narration.

The flight of Icarus

Полет Икара

The phrase *the flight of Icarus* is a synonym for a daring but fruitless exploit. It comes from a legend of ancient Greece. King Minos of Crete had in his service a skilful workman, architect and sculptor named Daedalus, who built for him a labyrinth. Soon afterward he lost the royal favour and was thrown into the labyrinth with his young son Icarus. He made his escape, but could not leave the island, as the king had all departing vessels watched. He decided to make wings for himself and his son. He took a quantity of feathers and secured them with wax. When all was ready for the flight Daedalus warned his son not to fly too low, as the damp would clog the feathers, nor too high, as the sun would melt the wax. But Icarus was young and impatient to fly faster and higher than his father would permit. Exulting in his power, he soared upward as if to reach the heavens. The blazing sun softened the wax and Icarus was drowned in the sea.

The myth is related by Ovid, an ancient Roman poet, in his *Metamorphoses*.

Pronunciation and stress:

Icarus [ˈaɪkərəs], Minos [ˈmaɪnəs], Crete [kri:t], Daedalus [ˈdi:dələs], Ovid [ˈɒvɪd], labyrinth [ˈlæbəɪrɪnθ], wax [wæks], exult [ɪɡˈzʌlt], drown [draʊn], Metamorphoses [ˌmetəˈmɔ:fouzɪz]

Notes:

EXPLOIT. Mind the pronunciation of the verb *to exploit* [iks'plɔɪt] and the noun *exploit* ['eksplɔɪt]. There is a number of suchlike pairs of words in English that appeared as a result of root-formation, and equally shift their stress: *to attribute* [ə'trɪbjʊ:t] — *attribute* ['ætrɪbjʊ:t]; *to object* [əb'dʒekt] — *object* ['ɒbdʒɪkt]; *to transport* [træns'pɔ:t] — *transport* ['trænsɜ:pɔ:t]; *to record* [rɪ'kɔ:d] — *record* ['rekɔ:d].

— ARCHITECT. The word is often misrepresented by Russian students of English in translating the Russian word архитектор. They tend to add to the word *architect* the suffix *-or* by analogy with the Russian equivalent.

The following sentences make up a story. Retell the story in English.

1. Икар — в греческих мифах сын искусного механика, зодчего и скульптора Дедала. 2. Чтобы спастись от критского царя Миноса, Дедал сделал для себя и для сына крылья из птичьих перьев, скрепленных воском. 3. Несмотря на предостережения отца, Икар в полете поднялся слишком высоко и приблизился к солнцу. 4. Солнечные лучи растопили воск, и Икар утонул в море. 5. Отсюда возникло выражение *полет Икара*, употребляемое в значении: смелые, но тщетные дерзания.

Translate the following text into English:

Дедал и Икар

— Кто такой Икар?

— Это сын Дедала. Того, что изобрел крылья. Мудрый человек был Дедал. Он знал, что нельзя опускаться слишком низко и нельзя подниматься слишком высоко. Он советовал держаться середины.

Но сын не слушал его. Он полетел к солнцу и растопил свои крылья. Он плохо кончил, бедный Икар!

А Дедал все летит. Он летит по всем правилам, не низко и не высоко, умело держась середины. Куда он летит? Зачем? Это никому не приходит в голову. Многие даже не знают, что он летит — мудрый Дедал,

сумевший на много веков сохранить свои крылья...

Дедал... Дедал...

— А, собственно, кто такой Дедал?

— Это отец Икара. Того, что полетел к солнцу.

Ф. Кривин, *Божественные истории*

The Flying Dutchman

Летучий голландец

The Flying Dutchman is the name of a phantom ship said to be seen in stormy weather off the Cape of Good Hope, and thought to forebode ill luck. The legend has it that the ship is doomed never to enter a port on account of a murder committed on board; another version is that the captain, a Dutchman, homeward bound, met with long-continued head winds off the Cape; but swore he would round the Cape and not go back, if he strove till the day of doom. He was taken at his word, and there he still is, but never succeeds in rounding the point. He sometimes hails passing vessels and requests them to take letters home from him. The legend is supposed to have originated at the sight of some ship reflected from the clouds. It has been made the groundwork of a novel by Frederick Marryat *The Phantom Ship* and of Wagner's opera *Der Fliegende Holländer*.

In modern speech the phrase is used to describe permanent wanderers, and also, ironically, restless people.

Pronunciation and stress:

Frederick Marryat ['fredrɪk 'mæriət], Wagner ['vɑ:gnə], phantom ['fæntəm], legend ['ledʒənd]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the statements.

1. Выражение *летучий голландец* восходит к легенде о моряке, поклявшемся обогнуть на своем корабле мыс Доброй Надежды, хотя бы ему на это потребовалась вечность. 2. С тех пор корабль-призрак обречен на вечное плавание вдали от берегов. 3. Легенда о корабле-призраке получила распространение

в художественной литературе. 4. Знаменитый немецкий композитор Рихард Вагнер написал на этот сюжет оперу «Летучий голландец».

The forbidden fruit

Запретный плод

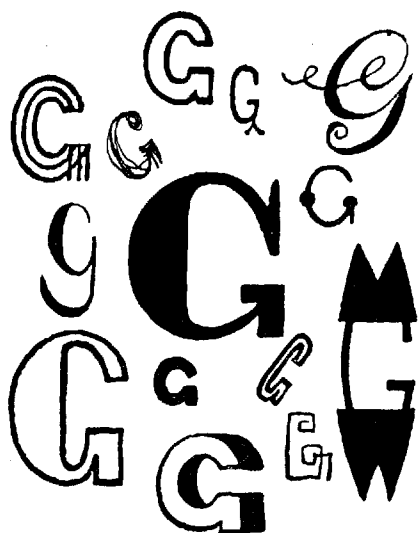
The phrase *the forbidden fruit* denotes anything coveted because it is prohibited or unattainable. It is an allusion to the fall of Adam and Eve in defiance of God's command in the Garden of Eden. (See: **To eat of the tree of knowledge**).

Pronunciation and stress:

Adam ['ædəm], Eve [i:v], Eden [i:dn], covet ['kʌvɪt]

Render the text in English:

Выражение *запретный плод* употребляется в значении: что-нибудь очень желанное, но запрещенное или недоступное. Оно возникло из библейского мифа о древе познания добра и зла, плоды которого бог запретил есть Адаму и Еве.



The Golden Age

Золотой век

The Golden Age, in Greek and Roman poetry, was the first and best age of the world, in which mankind was ideally prosperous and happy. The expression comes from *Works and Days*, a poem by Hesiod, a Greek poet of 8th century B. C. Hesiod describes four principal periods in the history of mankind: the Golden Age, the time when happiness was universal, people had everything they wanted, and Justice reigned supreme; the Silver Age, when man's childhood continued for a hundred years, but when grown, people soon perished by the will of Zeus, for they were too proud and did not sacrifice to the gods; the Bronze Age (or Copper Age), when people lived in houses of bronze, had bronze arms and armour, started wars among themselves and thus all perished; the age in which the poet himself was living he called 'The Iron Age'. The myth of the four generations was taken up by other Greek writers and also borrowed by the Romans; Ovid dealt with it in his *Metamorphoses*.

Metaphorically, *the Golden Age* is the most flourishing period, e. g. the Golden Age of Latin poetry, Gold-

en Age of Reason, etc. In ancient Greece, the Golden Age is usually ascribed to the reign of Pericles (460—429 B. C.); in Rome, to the reign of Augustus (17 B. C.—A. D. 14); in England, to that of Elizabeth I (1558—1603). (*See also: Augustan Age, Periclean Age.*)

Pronunciation and stress:

Mankind [mæn'kaɪnd], Hesiod ['hi:sɪəd], Zeus [zju:s], Ovid ['ɒvɪd], Metamorphoses [ˌmetə'mɔ:fouzɪz], Pericles ['perikli:z]

Render the following in English:

Представление греков о золотом веке наиболее подробно отразилось в поэме Гесиода «Труды и дни». Людей золотого века, по Гесиоду, создали боги, когда на небе властвовал еще Крон (или Хронос), отец Зевса. Люди не знали ни горя, ни трудов, ни старости. Они проводили жизнь в пирах и умирали, как будто засыпая. Земля сама давала обильный урожай, люди владели многочисленными стадами и трудились лишь столько, сколько хотели. . . За золотым веком следовал серебряный. . . Затем медный. . . Свой век Гесиод называет железным. Боги не дают людям передышки от трудов и несчастий, жизнь коротка, дети рождаются стариками, царят раздоры; на земле правит не закон, а сила; исчезает стыд; от зла вскоре не будет спасения. Человечество идет к гибели: Зевс истребит и это поколение. . .

Изложение этого мифа в «Метаморфозах» Овидия несколько отличается от рассказа Гесиода. В описании золотого века Овидий подчеркивает отсутствие тех черт римского быта, которые были особенно ненавистны в эпоху становления империи: не было судей и законов, люди не знали страха перед наказаниями и казнями; не было наемных войск и города не обносились стенами; никто не нуждался в пище, так как реки текли молоком и нектаром, а мед струился с дубов. . . Рисуя язвы современного ему железного века, Овидий называет в их числе и частную собственность на землю.

Мифологический словарь, сост. М. Ботвинник и др.

Мысль о золотом веке сродни всем народам и доказывает только, что люди никогда не довольны настоящим и, по опыту имея мало надежды на будущее, украшают невозвратимое минувшее всеми цветами воображения.

А. С. Пушкин, *История села Горюхина*

The Golden Fleece

Золотое руно

The story goes that Aphamans, king of Beotia, had two children by his first wife Nephela, a cloud nymph; then he deserted her and married Ino, a Theban princess. Nephela left Beotia never to return, and there was drought in the country. Ino hated her stepchildren and thought of a way to get rid of them. She made Aphamans believe, by ruse, that the curse of drought over Beotia would be revoked if Phryxos, his son, were sacrificed upon the altar of great gods. But just when everything was ready for the sacrifice, Nephela sent a cloud bearing a wonderful ram with golden fleece. The ram took the children upon his back and flew from Greece to Colchis. Little girl Hella fell off into the sea (hence the name of Hellespont, that is, Sea of Hella), but Phryxos came safely to Colchis. Here the ram was sacrificed to Zeus, and its golden fleece was hung up in the grove of the war-god, nailed to a sacred tree and guarded by a dragon.

Some time later, the following events took place in Greece: prince Jason, disinherited by his uncle, King Pelias, came to Iolcus to claim his kingdom. The cunning Pelias promised to abdicate in his favour as soon as the hero brought the Golden Fleece from overseas to Iolcus. Jason ordered a vessel to be built, and started collecting the crew. The most celebrated heroes of the age were anxious to participate in the expedition, among them Hercules, Orpheus, Castor and Pollux, etc. They were fifty all in all. The ship was called Argo, and those sailing in it came to be known as Argonauts. The journey was long and dangerous; in Colchis, the enchantress Medea, the King's daughter, helped Jason to secure the Golden Fleece.

The myth of the Golden Fleece was first related by Pindar, a Greek lyric poet. Many Greek poets appear to have taken particular delight in making it the theme of their songs. The words *the Golden Fleece* are used to denote something precious or very highly prized that one is eager to take possession of.

Pronunciation and stress:

Argonauts [ˈɑːɡənɔːts], Colchis [ˈkɒlkɪs], Jason [dʒeɪsn], Pelias [ˈpiːliəs], Iolcus [iˈɒlkəs], Hella [ˈhelə], Medea [miˈdiə], Phryxos [ˈfriksəs], Argo [ˈɑːɡou], Pindar [ˈpɪndə], hero [ˈhɪərəu], fabulous [ˈfæbjuləs], Orpheus [ˈɔːfjuːs], dragon [ˈdræɡən], Ahamans [ˈæfəməns], Beotia [biˈɔːsiə], Nephela [neˈfiːlə], Ino [ˈɪnou]

Notes:

HERO, HEROINE, HEROIC, HEROISM. These words are often mispronounced. Be careful to pronounce them [ˈhɪərəu | ˈherouɪn | hɪˈrouɪk | ˈherouɪzəm].

HANG. The two past forms of the verb, *hung* and *hanged*, are not to be interchanged: *hung* is the past form of *to hang* meaning to fix, or be fixed in a hanging position; *hanged* refers only to capital punishment, i. e. is used as the past form of *to hang* — to put to death.

Render the text in English:

В древнегреческих мифах рассказывается, что герой Язон отправился на восточное побережье Черного моря, в Колхиду добывать золотое руно, которое висело на священном дереве в роще бога войны и охранялось драконом. Язон построил корабль Арго, по имени которого участники похода были названы аргонавтами. Язон преодолел все препятствия и завладел золотым руном. Этот миф был изложен древнегреческим поэтом Пиндаром и впоследствии послужил темой многих поэтических произведений. Золотым руном называют богатство или что-либо очень ценное, чем стремятся овладеть.

The words *the Gordian knot* are used to denote a great difficulty, an almost insoluble problem. The allusion is to a story about Gordius, a peasant in ancient Phrygia, and Alexander the Great of Macedonia.

An oracle declared that disturbances in Phrygia would be ended by a waggon. So when Gordius was going past the temple of Jupiter in his waggon, he was chosen king. The peasant-king dedicated his waggon to Jupiter, placed it in the god's temple and fastened it to a beam with a rope so ingeniously knotted that no one could untie it. Later Alexander in his conquests came to Phrygia. He was told that whoever untied the knot would reign over the whole empire of Asia. To inspire his army with confidence and to frighten his enemies into the belief that he was born to conquer, he cut the knot with his sword, saying, 'It is thus we loose our knots.' Hence, *to cut the Gordian knot* means to find the way out of a difficulty, to solve a complicated practical problem by quick and drastic action.

I decided that the melancholy of Mrs. Cox was not due to jealousy, that she might even be grateful to Miss Shoemaker if that lady succeeded in loosening Mr. Cox's Gordian knot.

R. Aldington, *Soft Answers*

The work of the poet John Gower (1325—1408) is perhaps the most perfect illustration of the language dilemma of the fourteenth century writer. No less than three languages were at his disposal: Latin, French and English. 'Moral Gower' cut the Gordian knot by writing in all three of them.

V. Grove, *The Language Bar*

Pronunciation and stress:

Gordian ['gɔ:djən], Gordius ['gɔ:djəs], Phrygia ['frɪdʒiə], Alexander [ˌæliɡ'zɑ:ndə], Macedonia [ˌmæsi'dounjə], Jupiter ['dʒu:pɪtə], knot [nɒt], insoluble [in'sɒljubl], oracle ['ɔrəkl], ingeniously [in'dʒi:njəsli], conquest ['kɒŋkwɛst], empire ['empaɪə], sword [sɔ:d], drastic ['dræstɪk]

Notes:

ARRIVE IN, AT. *To arrive in* is used with regard to bigger towns and cities whereas *to arrive at* is applied to smaller towns and villages. The common error made by the students lies in the use of the preposition *to* with the verb *to arrive*, which probably results from their being familiar with *to* as a preposition of direction.

INGENIOUS, INGENUOUS. The two adjectives are frequently confused, probably through similarity of their spelling and pronunciation. Remember that *ingenious* [in'dʒi:njəs] means clever and skilful; *ingenuous* [in'dʒenjuəs] is synonymous with frank, sincere: *How ingenious of him to think of that device! The boy was too ingenuous to equivocate.*

Render the text in English:

По легенде, рассказанной древними историками, оракул повелел фригийцам избрать царем того, кто первый встретится им с телегой по дороге к храму Юпитера. Так простой земледelec Гордий был избран царем. Гордий поставил свою телегу в храме Юпитера и привязал ее таким запутанным узлом, что никто не мог развязать его. Царь Александр Македонский, заняв Фригию, увидел в храме повозку Гордия с ее удивительным Гордиевым узлом. Он спросил жителей, что означает этот узел. Жители ответили ему: «Оракул предсказал, что тот, кто распутает гордиев узел, станет властелином всей Азии». Александр вынул меч и разрубил гордиев узел. Отсюда возникло выражение *гордиев узел*, означающее: запутанное сплетение обстоятельств. *Разрубить гордиев узел* значит разрешить сложное, запутанное дело быстро и решительно.

A Greek gift (the Trojan horse)

Дары данайцев

A Greek gift or the Trojan horse is used to denote a treacherous gift; a gift that brings evil instead of good. It is an allusion to the wooden horse, by means of which Troy was betrayed.

After a siege of ten years, during which many fierce battles were fought, and the best and bravest of both armies slain, Troy was taken by the Greeks and burnt to the ground. The poets suppose that the Greeks (Danaos) made themselves masters of the city by stratagem. Their account is, that a large wooden horse was erected, filled secretly with armed men and placed at the gates of the besieged city. Then all the other Greek soldiers got into their boats and pretended to row away, as if returning home. The curiosity of the Trojans got the better of them, so they went outside and drew the wooden horse within the walls of the city. In the night, the Greek soldiers crept out and took the Trojans by surprise, while the main army, which had made a pretence of going away, came back and joined in the battle. Troy was soon in flames. Most of the citizens perished by the sword, or were carried into captivity, some fled for their lives.

The story is told by Homer in the *Odyssey*, and followed by Virgil, the Latin poet in the great poem *Aeneid*.

Aunt Ursula knew Oswald well enough to be a little suspicious of his Greek gifts, but could not help being flattered by his attention.

R. Aldington, *Soft Answers*

Pronunciation and stress:

Trojan ['trɒdʒən], Troy ['trɔɪ], Homer ['hɒmə], Virgil ['vɜːdʒɪl], Aeneid ['iːnɪd], Odyssey ['ɒdɪsɪ], treacherous ['tretʃərəs], evil ['iːvl], stratagem ['strætɪdʒəm], sword [sɔːd]

Notes:

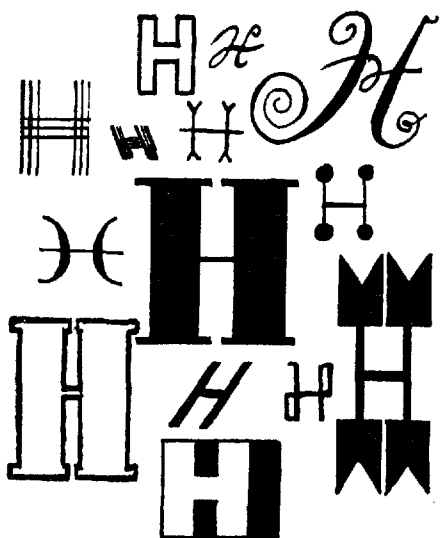
IN THE NIGHT, AT NIGHT, BY NIGHT, ON THE NIGHT OF. All these phrases mean 'during the night'. A certain difficulty in the use of the phrases is caused by the article which appears only in the first and the last of the four phrases. Besides, these two phrases somewhat differ in the shade of meaning: *in the night* means 'when it becomes dark, under the cover of darkness' and is used mainly in the Bible quotation *like a thief in the night* (русск. «яко тать в нощи»); *on the night of* denotes a particular night, as in *on the night of the first*

of *January*. The opposite of *at night* is *in the daytime*, the opposite of *by night* is *by day*.

JOIN, JOIN IN. *To join* means 'to associate oneself with something' (an institution, a company, etc.), e. g. *to join a club*, *to join the army*, and is somewhat more static than *to join in*, meaning 'to take part in'; e. g. *to join in the battle*, *to join in the work*, etc. The phrase *to join battle* had a fixed meaning to begin fighting.

The following sentences make up a story. Retell the story in English.

1. Выражение *дары данайцев* означает: дары, поднесенные с предательским умыслом. 2. Они таят в себе опасность или гибель для тех, кому они предназначены. 3. История этого выражения такова. 4. Долго и безуспешно вели греки (данайцы) осаду Трои. 5. В конце концов они решили прибегнуть к военной хитрости. 6. Они соорудили огромного деревянного коня — будто бы в знак окончания войны. 7. Греки оставили деревянного коня у стен Трои, а сами сделали вид, что возвращаются домой. 8. Троянцы, движимые любопытством, втащили коня в свой город. 9. Ночью воины-данайцы, спрятавшиеся внутри деревянного коня, вышли и ворвались в Трою. 10. Троя была захвачена и разрушена. 11. Рассказ об этом эпизоде Троянской войны можно прочесть у Гомера в его «Одиссее» и в поэме Вергилия «Энеида».



To hang by a thread
(See Sword of Damocles)

Висеть на волоске

The Hanging Gardens of Babylon

Висячие сады Вавилона
(сады Семирамиды)

The Hanging Gardens of Babylon were considered by the ancient world to be among the wonders of the world. Their construction is usually ascribed to Nebuchadnezzar, the king of Chaldea. The legend has it that the king built the gardens for his favourite wife who came to the flat plains of Babylon from a hilly land. The gardens formed a square with an area of nearly four acres, and rose in terraces, supported by arches, to a height of 75 feet. They were irrigated from a reservoir built at the top, to which water was lifted from the Euphrates. Groves of palm trees and tree-ferns were planted there, and the gardens were filled with the finest flowers of the land.

In 323 B. C. Alexander the Great with his victorious troops entered Babylon. He intended to round the Arabian peninsula and make his way to Egypt and then to Europe. But he never left Babylon. He died in the Hanging Gardens built by the Chaldean king.

Later the building of the gardens came to be attributed to Semiramis, the mythical Queen of Assyria, a woman of great beauty and wisdom, the reputed founder of Babylon and many other cities.

Pronunciation and stress:

Babylon [ˈbæbɪlən], Semiramis [seˈmɪrəmɪs], Nebuchadnezzar [ˌnebjukədˈnezə], Chaldea [kælˈdi(:)ə], Euphrates [juːˈfretiːz], acre [ˈeɪkə], terrace [ˈterəs], height [haɪt], reservoir [ˈrezəvwaː], palm [pɑːm], Assyria [əˈsɪrɪə]

Notes:

ARCH, ARC, ARK. Russian students of English easily associate these words with the Russian арка. In fact, only *arch* is used in this meaning. *Arc* is a geometrical term denoting a part of a curved line, and *ark* is used to describe the vessel in which Noah was saved during the Flood. Now it is also the name of a toy for children made in imitation of Noah's ark.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation, using both the questions and the statements.

1. Висячие сады Вавилона, или сады Семирамиды, считались в древнем мире одним из семи чудес света. 2. Сады были разбиты на террасах, поддерживаемых арками и колоннами. 3. В садах были роши, в которых росли редкие цветы и великолепные деревья и растения. 4. Сады возвышались над равниной на высоте 75 футов и на расстоянии напоминали огромную пирамиду, поросшую деревьями. 5. Создание висячих садов приписывается халдейскому царю Навуходоносор, желавшему доставить удовольствие своей любимой жене, скучавшей по своей родине, далекой горной стране. 6. Нередко висячие сады приписываются ассирийской царице Семирамиде, считающейся основательницей Вавилона.

Hannibal's vow is a firm and unshakable decision. The phrase comes from the name of Hannibal, a famous Carthaginian general, a renowned commander of his time. When Hannibal was a ten-year old boy, his father made him swear a solemn oath to fight to the end against Rome which had turned Carthage into a colony. All his life Hannibal fought against the Romans and many a time gained a brilliant victory over his enemies. In 202 B. C. Hannibal's troops were defeated by the Roman army commanded by Scipio. Unable to continue the fight, Hannibal took his own life.

Pronunciation and stress:

Hannibal ['hæni'bəl], Carthaginian [ˌkɑːθə'dʒɪniən], Scipio ['sɪpiou], vow [vaʊ], renowned [rɪ'naʊnd], solemn ['sɒləm]

Translate into English:

Древние историки рассказывают, что, когда Ганнибал был ребенком, его отец, отправляясь в поход против римлян, заставил десятилетнего сына дать торжественную клятву в том, что он всю свою жизнь будет бороться против Рима, превратившего Карфаген в свою колонию. Став полководцем, Ганнибал боролся с римлянами и не раз одерживал над ними победы. Но в 202 году до н. э. войска Ганнибала были разбиты армией римского полководца Сципиона. Убедившись в невозможности продолжать борьбу, Ганнибал покончил жизнь самоубийством.

The heel of Achilles (Achilles' heel)

Ахиллесова пята

The phrase *the heel of Achilles* is used to describe a weak or vulnerable spot. The metaphor is drawn from mythology. Achilles, the hero of Homer's epic poem the *Iliad* was the most famous of the Greek heroes in the Trojan War. According to the post-Homer legend, related by a Roman writer, Thetis, the mother of Achilles, knew of the prophecy that her son would become one of



the most celebrated heroes, but was warned that he would be killed during the siege of Troy. So she tried to make Achilles invulnerable by dipping him in the river Styx, and succeeded except that the heel by which she held him, not being immersed, remained vulnerable. In the Trojan War, Achilles was wounded by an arrow in this spot by Paris, and died of the wound.

Pronunciation and stress:

Achilles [ə'kili:z], Homer ['houmə], Iliad ['iliəd], Trojan ['trɒdʒən], Troy [trɔɪ], Styx [stɪks], Paris ['pæris], vulnerable ['vʌlnərəbl], epic ['epɪk], Thetis ['θetis]

Notes:

PROPHECY, PROPHECY. Remember the difference in the spelling and pronunciation of the two words: the noun *prophecy* ['prɒfisi] and the verb *prophecy* ['prɒfisaɪ].

VULNERABLE, INVULNERABLE. In words borrowed from Latin the negative prefix *in-* appears as *il-* before *l*, *ir-* before *r*, and *im-* before a labial, as in *illegal*, *irresolute*, *impossible*. In native words *in-* generally remains unchanged in these cases, as in *inland*, *inmost*.

The following sentences make up a story. Retell the story in English.

1. В греческой мифологии Ахиллес — один из самых сильных и храбрых героев. 2. В эпической поэме Гомера «Илиада» Ахиллес — один из героев Троянской войны. 3. Послегомеровский миф, переданный одним из римских писателей, рассказывает, что Фетида, мать Ахиллеса, знала, что сыну ее суждено стать прославленным героем, но, согласно предсказанию, погибнуть при осаде Трои. 4. Поэтому она попыталась сделать Ахиллеса неуязвимым. 5. Фетида окунула Ахиллеса в воды реки Стикс. 6. Окуная, она держала его за пятку, которой поэтому не коснулась вода, и пятка осталась единственным уязвимым местом Ахиллеса. 7. При осаде Трои Ахиллес был смертельно ранен, стрела Париса пронзила ему пятку. 8. Возникшее отсюда выражение *Ахиллесова пятка* употребляется в метафорическом значении: слабое, уязвимое место.

Translate into English:

Ахиллесова пятка

Бедный Ахиллес, пятка была его слабым местом. И даже умирая, он предостерегал своих воинов:

— Не показывайте пяток врагу!

Но воины презирали опасность. Воины шли в бой и бесстрашно показывали врагу свои крепкие, неуязвимые пятки.

Ф. Кривин, *Божественные истории*

Hell is paved with good intentions

Благими намерениями ад вымощен

Hell is paved with good intentions is a popular saying. Similar expressions occur in other languages. It is traditionally ascribed to Dr Samuel Johnson, an English

lexicographer and writer of the 18th century. In fact, Johnson did not invent the expression, but his wording is the one that has become accepted, others paved the hell with infants' skulls, with the skulls of scholars, and many had paved it with good purposes and good desires.

Pronunciation and stress:

Samuel Johnson ['sæmjʊəl 'dʒɒnsn], lexicographer
[ˌleksɪ'kɒgrəfə]

A Hercules' labour

Геркулесов труд

A Hercules' labour is a very great task. Hercules is the latinized name of the most famous Greek legendary hero, Heracles, distinguished for his prodigious physical strength.

According to the Greek myth, Heracles was the son of Zeus and a mortal woman, which fact excited the jealousy and hatred of the great goddess Hera, wife of the mighty Zeus. Even before Heracles was born, Hera planned and plotted to bring some harm upon him. She placed the brave hero into the power of Eurystheus, a sickly and cowardly king, whose orders the former had to take. Throughout his life Heracles suffered the vengeful persecution of Hera; indeed, his first exploit was the strangling of two enormous serpents which she sent to kill him in his cradle.

Heracles spent his early youth in developing his strength. He began his saga of deeds by killing the lion that was ravaging the herds of his mother's husband. Then he waged a victorious war against a king of Beotia, and married a royal princess. But he killed his own children in a fit of madness sent by Hera; as a punishment for this crime, he was obliged to become the servant of Eurystheus. The latter imposed upon Heracles the famous labours, later arranged in a cycle of twelve, as follows: (1) the slaying of the lion of Nemea, whose skin he therefore wore; (2) the slaying of the nine-headed hydra; (3) the capture of the elusive stag; (4) the capture of the wild boar; (5) the cleansing of the sta-

bles of King Augeas; (6) the shooting of the monstrous man-eating birds, (7) the capture of the mad bull that terrorized the island of Crete; (8) the capture of the man-eating mares; (9) the taking of the girdle of the queen of the Amazons; (10) the seizing of the cattle of the three-bodied giant; (11) the fetching up from the lower world of the triple-headed dog, guardian of its gates; (12) the bringing back of the golden apples kept at the world's end by the Hesperides.

The favourite hero of the ancient Greeks, Heracles was very popular with poets and sculptors. One of the most famous statues represents the hero exhausted by toil, leaning on his club; and in his left hand he holds one of the apples of the Hesperides.

Pronunciation and stress:

Hercules [ˈhækjuliːz], Heracles [ˈherəkliːz], Zeus [zjuːs], Eurystheus [juːˈrɪstʰiəs], Beotia [biˈoʊtiə], Nemea [niˈmiːə], Amazon [ˈæməzən], Hesperides [hesˈperidiːz], Augeas [ɔːˈdʒiːəs], Crete [kriːt], prodigious [prəˈdɪdʒəs], jealousy [ˈdʒeləsi], cleanse [klenz], hydra [ˈhaɪdrə]

Notes:

CLEANSE, CLEAN. The verb *to cleanse* is often mispronounced through the association with *clean*. Be sure to pronounce it [klenz].

BULL. Students are sometimes tempted to read the letter *u* in this word like [ʌ] guided by the rule of reading *u* in a closed syllable and forgetting that after the bi-labial sounds *p* and *b* the letter *u* is read like [u], as in *pull*, *put*, *bush*, *butcher*, *bulletin*, *bullet*, *bully*, and that *bus*, *bucket*, *pulse*, *puff* are exceptions to the rule.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. Геракл (в римской мифологии Геркулес) — один из самых прославленных героев мифологии. 2. Геракл был одарен необыкновенной физической силой. 3. По велению богов он должен был стать на 12 лет слугой царя Эврисфея и совершить по его поручению двенадцать подвигов. 4. Геракл очистил конюшни Авгия, убил девятиглавую гидру, похитил золотые яблоки Геспе-

рид. 5. Имя легендарного греческого героя стало употребляться для обозначения человека, обладающего большой физической силой. 6. Выражение *Геркулесов подвиг* употребляется, когда говорят о каком-либо деле, требующем необыкновенных усилий.

The Holy of Holies

Святая святых

In the Bible, *the Holy of Holies* is the name of the essential part of the sanctuary in the temple of Jerusalem, entered only by the high priest. The phrase is frequently used in modern speech to denote a sacred place hard of access, or a person's study or 'den', where he is or (should be) free from intrusion. (See also: **Abomination of desolation.**)

How could they imagine that there was a little holy of holies in her heart where she still held communion with him?

A. Huxley, *Those Barren Leaves*

Many a thinker who has started with philosophy or science has had to pass through language and art before he could come back to man and his nature and his ways. It is as though the central mystery of mysteries, the holy of holies of man's nature, were here where biology is becoming at once mentality and language.

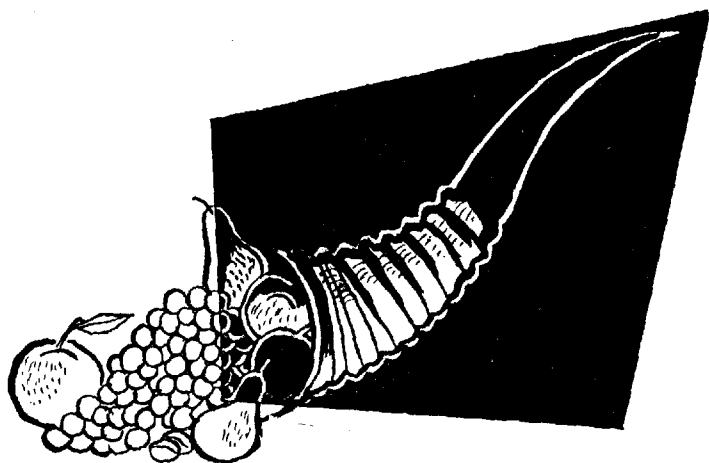
C. Laird, *Thinking about Language*

Pronunciation and stress:

Jerusalem [dʒəˈruːsələm], sanctuary [ˈsæŋktjuəri], sacred [ˈseɪkrɪd]

Translate into English:

Выражение *святая святых* употребляется в значении: что-нибудь сокровенное. Оно возникло из библии, где святая святых обозначает часть иерусалимского храма, куда мог входить только первосвященник. После захвата Иерусалима римскими войсками солдаты водрузили в этом храме свой флаг и таким образом осквернили святыню.



The horn of plenty, or cornucopia, is the symbol of abundance. According to the myth, when Jupiter was a baby he was nursed by nymphs with the milk of Amalthea, the goat. The broken horn of Amalthea filled with fruits and flowers was brought to Jupiter by one of the nymphs. Jupiter presented the horn to the nymphs promising that it would become filled with whatever they wished. On this account it was called the horn of plenty. Ceres, the goddess of the growing vegetation, is usually drawn by painters with the horn of plenty in her left hand. Sometimes the fruits and flowers are being poured on the earth from the full horn, and sometimes they are held in it as in a basket.

Pronunciation and stress:

Cornucopia [ˌkɔːnjuˈkɒpjə], Jupiter [ˈdʒuːpɪtəl], Amalthea [ˌæməlˈθiːə], Ceres [ˈsɪəriːz]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. Рог изобилия является символом богатства, изобилия. 2. Выражение заимствовано из мифологии.

3. В одном из мифов рассказывается о том, что коза Амалфея, вскормившая своим молоком младенца Юпитера, однажды сломала себе рог. 4. Одна из нимф нашла его, наполнила плодами и преподнесла Юпитеру. 5. Юпитер подарил этот рог воспитавшим его нимфам. 6. Он обещал нимфам, что из этого рога появится все, чего бы они ни пожелали. 7. Римская богиня плодородия Церера обычно изображается с рогом изобилия в руке.

The hub of the Universe

Пуп земли

The hub of the Universe is used to denote a city or any centre considered by its inhabitants to be of great importance. It is also said, ironically, of a man who imagines himself the central figure in a group or enterprise. The metaphor is derived from the Talmudic concept of the structure of the universe: the centre of Jerusalem is the temple, the centre of the temple — the Holy of Holies, and the centre of that — the sacred stone, the hub of the universe. According to the legend, it was the first stone with which God began creating the world.

The hub in its literal meaning is the central part of the wheel rotating on the axle, from which the spokes radiate.

Pronunciation and stress:

Talmudic [tæl'mudɪk], Jerusalem [dʒə'ru:sələm], axle [æksl], concept ['kɒnsəpt], Universe ['ju:nivəs]

Translate into English:

Согласно Талмуду, в центре Иерусалима находится храм, в центре храма — святая святых (алтарь), а в центре алтаря — священный камень. Считается, что именно с этого камня, который бог бросил в море, началось мироздание. Метафора *пуп земли* употребляется иронически, как характеристика человека, который воображает себя центром, основной силой чего-либо.

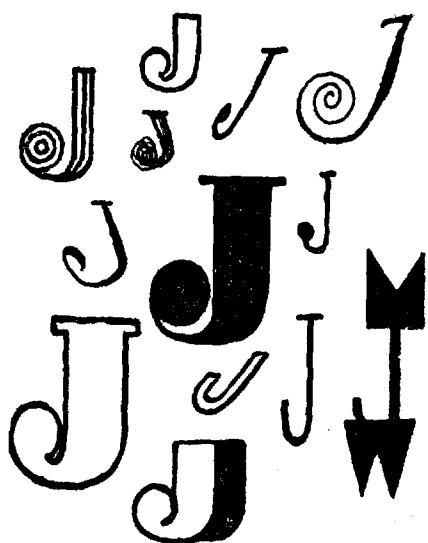
According to Greek mythology, Argus was a fabulous creature with a hundred eyes in his head or over his body; he was called all-seeing because some of his eyes were always awake.

In his *Metamorphoses*, Ovid tells us that when Zeus fell in love with Io, he changed her into a beautiful white cow to protect her from the jealousy of his wife, Hera. But Hera persuaded her husband to give her the cow as a present and set the hundred-eyed Argus to watch her day and night. Being unable to speak, Io could not tell anyone how much she suffered. To restore Io to her original form Zeus ordered his son, Hermes, to kill Argus. Hermes put Argus to sleep (according to some accounts, by playing the flute), then cut off his head. Hera placed the eyes of Argus on the tail of a peacock, her sacred bird.

The phrase *hundred-eyed Argus* is used ironically to describe an ever-watchful person, an over-watchful guardian.

Pronunciation and stress:

Argus ['ɑ:gəs], Ovid ['ɒvɪd], Zeus [zju:s], Hera ['hi:rə], Io ['aɪəu], Hermes ['hæ:mi:z], fabulous ['fæbjuləs], creature ['kri:tʃə], Metamorphoses ['metə'mɔ:fouzɪz]



Judas kiss

Поцелуй Иуды

The phrase *a Judas kiss* comes from the Gospel story about the betrayal of Jesus by one of his disciples, Judas. Judas was the twelfth apostle. Judas' object in betraying Jesus is regarded in the Gospel as due to selfishness based on avarice. The story runs thus: Judas was present with the other apostles in the room of the Last Supper. But he quitted the room before the other disciples left and made his way in great haste to the chief priests. He offered them his assistance in arresting his master without tumult, without anyone raising a cry. The chief priests eagerly embraced the offer and promised Judas to pay him thirty pieces of silver. They went through the dark streets of Jerusalem. There was to be no mistake in the darkness. "Whomsoever I shall kiss," said Judas, "that same is Jesus." When they came up to the place in the garden where Jesus was standing, Judas ran to Jesus and kissed him. The guardsmen took Jesus and led him away.

When Judas realized that his master, whom he had betrayed, might die, he hurried back to the chief priests and offered to return the money, saying that he had be-

trayed an innocent man and that he repented of his action. But the priests only said; "What is that to us?" Then Judas flung the money down into the temple, went and hanged himself. The priests could not take the money into the treasury because it was the price of blood, so they bought with it a field for a cemetery.

The expression *a Judas kiss* denotes a treacherous action disguised as kindness. The words *thirty pieces of silver* symbolize a payment for an act of betrayal.

Pronunciation and stress:

Judas ['dʒu:dəs], Jesus ['dʒi:zəs], Jerusalem [dʒə'ru:sələm], treacherous ['tretʃərəs], disciple [disaɪpl], apostle [ə'pɒsl], tumult ['tjuməlt], avarice ['ævərɪs]

Notes:

BETRAY, BETRAYAL, BETRAYER, TRAITOR. There are two nouns formed from the verb 'to betray': 'betrayal' and 'betrayer'. However, the latter is rarely used, its place being taken by the noun 'traitor' of the same Latin root.



To keep one's powder dry

Держать порох сухим

The metaphor *to keep one's powder dry* means to be prepared for eventualities, to be ready for any emergency. The phrase is attributed to Oliver Cromwell, an English general and statesman, the leader of the bourgeois revolution of the 17th century. Addressing the troops of the Ironsides that were about to cross a river and attack the army of the King of England, Cromwell is alleged to have said, 'Put your trust in God, my boys, and keep your powder dry.' These words are known as 'Oliver's Advice'.

Pronunciation and stress:

Oliver Cromwell ['ɒlɪvə 'krɒmwəl], eventuality [ɪventʃu'æliɪ], bourgeois ['bʊəʒwa:], Ironsides ['aɪən-saɪdz]

Translate into English:

Выражение *держать порох сухим* употребляется в значении: быть всегда наготове. Оно приписывается английскому государственному деятелю, вождю буржуазной революции XVII века Оливеру Кромвелю.

Кромвель будто бы употребил эти слова, обращаясь к своим войскам, которым нужно было перейти реку, чтобы атаковать королевскую армию.

To kill the fatted calf

Заклать жирного тельца

To kill the fatted calf means to prepare the best food in the house for a welcome guest, especially to welcome back one who has absented himself and returns to his old relationships and environment. The phrase is used in the Gospel parable of the Prodigal Son, "Bring hither the fatted calf, and kill it; and let us eat, and be merry." (See: **Prodigal son**.)

"And now, Mr. Simmons, will you describe what happened last?"

"We killed the fatted calf, Inspector. That is, Mitzi set her hand to making savoury pastries, Aunt Letty opened a new bottle of sherry..."

A. Christie, *A Murder Is Announced*

Her parents were equally pleased with her and her mother killed — as far as their own diminishing means and war-time restrictions permitted such a sacrifice — the fatted calf.

L. P. Hartley, *A Perfect Woman*

Pronunciation and stress:

Absent (v) [æb'sent], environment [ɪn'vaɪərənmənt], parable ['pærəbl]

Do the following two-way translation:

Do you know the phrase *to kill the fatted calf*?

Да, оно означает приготовить для желанного гостя все лучшее, что есть в доме, оказать ему самый сердечный прием.

It's borrowed from the Bible, isn't it?

Точнее, из евангелия, из евангельской притчи.

Which parable?

Из притчи о блудном сыне. В притче рассказывается, что, когда сын, расточив все

свое имущество, возвратился в родной дом, отец велел одеть его в лучшую одежду и заковать в его честь жирного тельца.

Is the expression used outside the Bible? I mean are any of your writers likely to have used it?

Оба выражения: *блудный сын* и *заклать жирного тельца* встречаются в литературе, в книгах Тургенева, Горького, Толстого. Вот, кстати, пример из романа «Война и мир». Вы, конечно, знакомы с этим произведением?

Unfortunately, I know only the screen version.

Ну, все равно, вы должны помнить князя Василия и Анну Павловну Шерер. Анна Павловна, которая недолюбливала младшего сына князя, спросила его однажды: «Вы никогда не думали о том, чтобы женить вашего блудного сына Анатоля?»

I should say the words are used in a derogatory sense.

Да, безусловно, выражение *блудный сын* содержит оттенок неодобрения.

The knight of the rueful countenance

Рыцарь печального образа

The words *the knight of the rueful countenance* appear in *Don Quixote* by Cervantes, the great Spanish novelist. In his novel Cervantes discredits through parody the "false and absurd" romances of chivalry, which for a century had exercised a hypnotic attraction on readers of all classes. Don Quixote, a modest country gentleman so hypnotized, sets out to resurrect the institution of knight-errantry. He has high ideals and is a chivalrous but very unpractical person. He is brought up against harsh reality and defeated by it.

Admirably sane in everything else, he mistakes inns for castles, windmills for giants, criminals on their way to the galleys for victims of tyranny, and sees at every turn a wrong reserved for him to right.

The knight's adventures provide both a framework and subject matter for two men talking as they travel the roads of Spain. There can be few themes current in the age that the two do not discuss: the meaning and purpose of existence, the nature of reality and of truth, the relativity of judgement and of values, and many others. The all-pervading humanity of *Don Quixote* makes it one of the world's most loved books.

Don Quixote is called the knight of the rueful countenance by Sancho Panza, his squire, a short, potbelled peasant, ignorant and credulous, but shrewd and wise.

The term *the knight of the rueful countenance* is usually applied to an enthusiastic visionary, a pursuer of lofty but impracticable ideals, a person utterly regardless of his material interest in comparison with honour or devotion.

Pronunciation and stress:

Don Quixote [ˈdɒnˈkwɪksət], Cervantes [səˈvæntɪz], Sancho Panza [ˈsæŋkouˈpænzə], romance [rəˈmæns], resurrect [ˌrezəˈrekt], chivalrous [ˈʃɪvəlɹəs], credulous [ˈkredjʊləs], absurd [əbˈsɜːd], rueful [ˈruːfʊl]

Knowledge is power

Знание — сила

The words *knowledge is power* were first used by Francis Bacon, an English philosopher, statesman and writer of the 16—17th centuries, the founder of English materialism. He came out against the scholastic teaching of the Middle Ages and stood for experimental science. His books, after the manner of the age, were written in Latin. The literal translation of the Latin phrase under consideration is, 'Even knowledge itself is power'.

Pronunciation and stress:

Francis Bacon [ˈfrɑːnsɪs ˈbeɪkən], materialism [məˈtɪəriəlɪzəm], scholastic [skəˈlæstɪk]

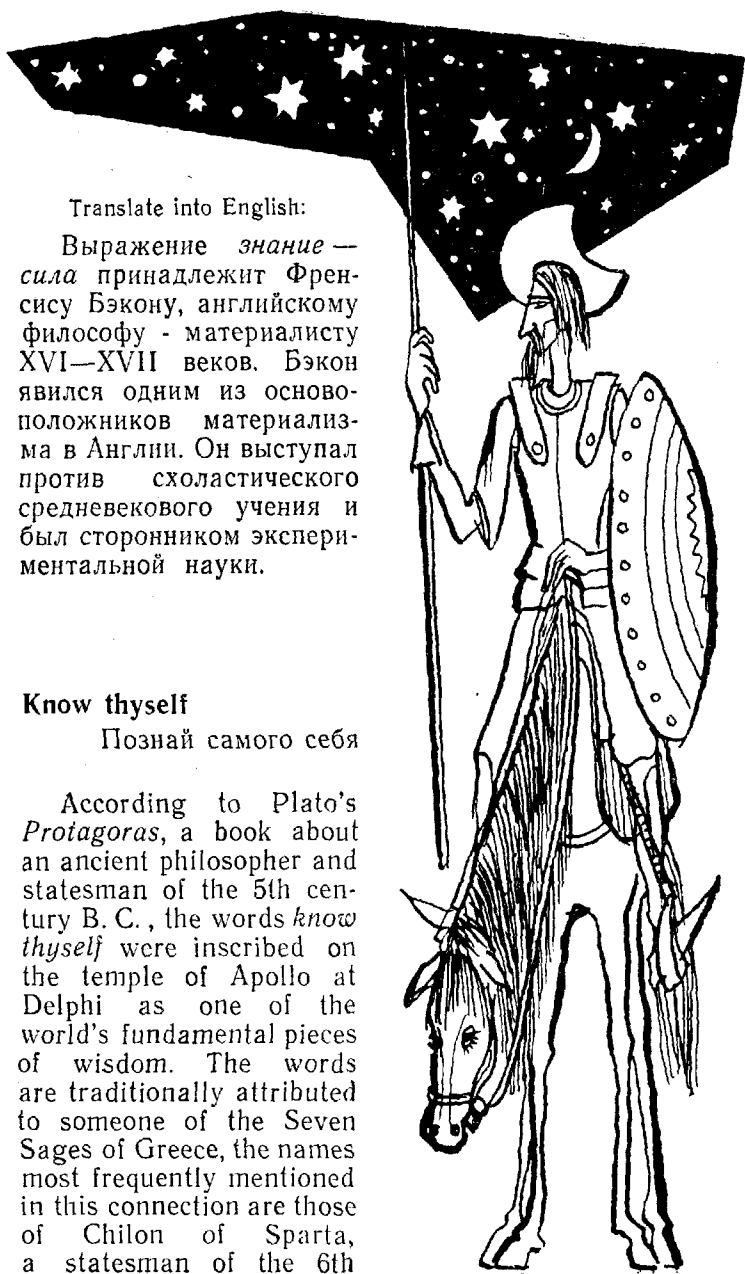
Translate into English:

Выражение *знание* — сила принадлежит Френсису Бэкону, английскому философу - материалисту XVI—XVII веков. Бэкон явился одним из основоположников материализма в Англии. Он выступал против схоластического средневекового учения и был сторонником экспериментальной науки.

Know thyself

Познай самого себя

According to Plato's *Protagoras*, a book about an ancient philosopher and statesman of the 5th century B. C., the words *know thyself* were inscribed on the temple of Apollo at Delphi as one of the world's fundamental pieces of wisdom. The words are traditionally attributed to someone of the Seven Sages of Greece, the names most frequently mentioned in this connection are those of Chilon of Sparta, a statesman of the 6th



century B. C.; Solon of Athens, a law-giver of the 6th century B. C.; and Thales of Miletus, a Greek philosopher of the 7th — 6th centuries B. C. The Seven Sages of Greece were noted for their maxims.

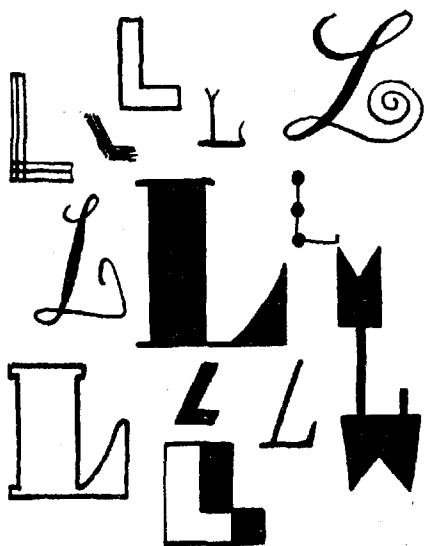
The idea of knowing oneself was advocated by Socrates, an Athenian philosopher of the 5th century B. C.

Pronunciation and stress:

Plato [ˈpleɪtəʊ], Protagoras [prəʊˈtæɡərəs], Apollo [əˈpɒləʊ], Delphi [ˈdelfaɪ], Thales [ˈθeɪliːz], Miletus [mɪˈliːtəs], Solon [səʊˈlɒn], Chilon [ˈkaɪlɒn], Socrates [ˈsɒkrətiːz], Athenian [əˈθiːnjən]

Translate into English:

«Познай самого себя» — надпись на древнегреческом храме Аполлона в Дельфах. Она приписывается одному из семи мудрецов древней Греции, прославившихся своими афоризмами. Чаще всего выражение приписывается Хилону из Спарты, Солону из Афин и греческому философу Фалесу Милетскому.



The last day of Pompeii

Последний день Помпеи

Pompeii was an ancient city of Italy, near the Gulf of Naples, destroyed by an eruption of Vesuvius in 79 A. D. Amid thunder and lightning, under blackened skies, for three days and three nights, the cindery rain fell. In the turmoil and confusion caused by the eruption the panic-stricken people had no time to escape and most of them were buried under mountains of ashes and cinders. About 2000 perished. The eruption is described by Pliny the Younger in letters to Tacitus telling of the death of the elder Pliny, a Roman writer, who perished in the city. In the middle of the 18th century, treasure seekers and students of ancient history began to dig beneath the blanket of ashes; they found the city in a fair state of preservation. The cinders and ashes sealed the town off from the air so thoroughly that the process of decay had small chance to start.

The words *the last day of Pompeii* have come to denote a state of confusion, turmoil and uproar.

Pronunciation and stress:

Pompeii [pəm'pi:ai], Naples [nerplz], Pliny ['plɪni], Tacitus ['tæsɪtəs], buried ['berɪd], thoroughly ['θʌrəli], turmoil ['tə:mɔɪl]

Notes:

GULF, BAY, BIGHT. *Gulf* and *bay* denoting a portion of the sea (the Russian: залив) differ in that a *gulf* is larger and narrower at the mouth than a *bay* and is partly surrounded by coast, while a *bay* is always wide-mouthed, hence: *the Mexican Gulf*, *the Persian (Iranian) Gulf*, *the Gulf of Guinea*, *the Gulf of Thailand* (Сиамский залив), *the Gulf of St. Lawrence* (залив Святого Лаврентия), but *the Bay of Bengal*, *the Bay of Biscay* (Бискайский залив), *the Hudson Bay*, *the San Francisco Bay* (Калифорнийский залив), *the Chesapeake Bay* (Чесапикский залив), *the Baffin Bay* (залив Баффина). A bend in the coast, forming an open bay is called a *bight*: *the Great Australian Bight* (Большой Австралийский залив), *the Bight of Benin* (Большой залив Бенин)

MOST, THE MOST, A MOST are to be clearly distinguished. *Most* (adj. and noun) means the majority of or larger part of: *most rivers fall into the sea*. The preposition *of* is placed before the definite article or pronoun (demonstrative or possessive): *in most of the regions of Afghanistan the mountains are woodless*; *He has been ill most of the term*. *The most* is always part of the superlative degree: *Egyptian culture is one of the most ancient cultures in the world*. *Most* preceded by *a* is equal to 'very, exceedingly': *Spain played a most important role in the 15—16th centuries*.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation, using both the statements and the questions.

1. В 79 г. нашей эры произошло сильное извержение Везувия и древний город Помпея (более современный вариант: Помпеи), расположенный у юго-восточного склона горы, был засыпан золой и пеплом.
2. Почти никому из жителей не удалось спастись.
3. Одним из тех, кто погиб при извержении Везувия, был римский естествоиспытатель и писатель Плиний

Старший. 4. Его племянник, Плиний Младший, в своих письмах к римскому историку Тациту, описал извержение вулкана и гибель Плиния Старшего. 5. В XVIII веке были произведены раскопки Помпеи. 6. Выяснилось, что многие здания города мало пострадали во время извержения и сохранились почти невредимыми. 7. Это произошло потому, что огромный слой золы и пепла препятствовал доступу воздуха.

The last of the Mohicans

Последний из могикан

The term *the last of the Mohicans* derives from the name of a book by F. Cooper (1789—1851), an American novelist. The Mohicans were North American Indians who lived in the valley of the Hudson River and had their encampments even in the Great North Woods of New York.

F. Cooper became famous for his stories of adventure among the Redskins. He wrote his book of the Mohicans in 1826, at a time when the Indians were still fairly numerous and often took to the warpath against the white settlers. They have practically all died out since then.

Now the phrase *the last of the Mohicans* is used metaphorically to denote the last representative of a social group or of a dying out generation.

Pronunciation and stress:

Mohicans ['mouɪkənz], Cooper ['ku:pə]

Notes:

NOVEL. This noun denoting a book of fiction, rather long and having a plot, should not get mixed up with the Russian новелла, which is a short story.

The following sentences make up a story. Retell the story in English.

1. *Последним из могикан* называют последнего представителя общественной группы или отживающего поколения. 2. Источник этого выражения — роман американского писателя Фенимора Купера. 3. В ро-

мане описывается борьба могикан, племени североамериканских индейцев, с белыми поселенцами, европейскими колонизаторами. 4. Племя, описанное в романе, в настоящее время совершенно вымерло.

The law of Lycurgus

Закон Ликурга

Lycurgus was a legendary Spartan law-giver of the 9th century B. C. The laws settled by Lycurgus arranged the lives of Spartans from birth to death as if they were parts of a machine. All deformed and weakly infants were considered useless to the state; they were taken to a near-by mountain top and left to die of cold and hunger. At seven years of age, the Spartan children were taken from their parents and placed at the public schools. They lived in barracks in the hardest and simplest way possible, and were made to endure hunger, fatigue and thrashing. At the age of twenty the youth became a soldier.

When Lycurgus had completed his laws, he is said to have gone away binding the Spartans by a solemn oath to obey his laws till his return. Never to relieve the people from their oath by returning to the city, he voluntarily starved himself to death.

In modern speech the words *the law of Lycurgus* are used as a metaphor to describe an iron code of laws. (*See also: Spartan upbringing; With the shield or on it.*)

Pronunciation and stress:

Lycurgus [laɪ'kə:gəs], barrack ['bærək], fatigue [fə'ti:g]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation, using both the questions and the statements.

1. Метафора закон Ликурга употребляется в значении: суровый, железный закон. 2. Он назван так по имени легендарного законодателя Спарты Ликурга. 3. Ликургу приписывается составление свода законов, определявших экономический и политический строй спартанцев. 4. По этим законам только сильные и здо-

ровые имели право жить. 5. Больных детей и калек отводили на вершину горы и оставляли там умирать от голода и стужи. 6. Начиная с 7 летнего возраста детей приучали к суровому образу жизни в специальных школах, напоминающих военные лагеря. 7. К двадцати годам они становились солдатами. 8. Легенда рассказывает, что, составив свод законов, Ликург покинул Спарту, предварительно взяв с жителей города торжественную клятву соблюдать законы до его возвращения. 9. Для того чтобы заставить спартанцев вечно повиноваться этим законам, Ликург так и не вернулся в Спарту. 10. Легенда утверждает, что он добровольно отказался от пищи и умер голодной смертью.

The law of the Medes and Persians

Закон мидян и персов

The term *the law of the Medes and Persians* is used to denote a law or custom which is not subject to any modification or alteration. It is an allusion to the code of laws adopted by Darius, the head of the Persian Empire, 522—486 B. C. The law of the Medes and Persians was aimed at strengthening the country.

The law of robins apparently is that, except in the actual nesting period, each robin must have one territory, and if another robin comes he or she is breaking the law of robins. This law is as unalterable as that of the Medes and Persians; it is probably much older and it has certainly lasted much longer.

E. Grey, *Fallodon Papers*

Pronunciation and stress:

Darius [də'raɪəs], empire [ˈempaɪə]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation, using both the statements and the questions.

1. В древности законом мидян и персов называли свод законов, принятый персидским царем Дарием для укрепления свсей империи. 2. Этот свод законов

не подлежал никаким, даже частичным изменениям.
3. Метафора закон мидян и персов употребляется, когда речь идет о чем-то, что нельзя изменить.

The lion's share

Львиная доля

The lion's share is the larger and better part of something. The phrase is based on one of Aesop's fables. In the fable several beasts joined the lion in a hunt, but when the spoil was divided, the lion claimed one quarter in right of his prerogative, one for his superior courage, one for his cubs. "As to the fourth, who will dispute it with me?" asked the lion. Awed by his frown, the other beasts silently withdrew.

He wants the lion's share for himself and his client. He'll condescend to let my client have 25 per cent.

E. S. Gardner, *The D. A. Calls a Turn*

Pronunciation and stress:

Aesop ['i:sɒp], based [beɪst], prerogative [pri'ɹɒɡətɪv], superior [sju(:)'piəriə], frown [fraʊn]

Translate into English:

Выражение *львиная доля* употребляется для обозначения большей, лучшей доли чего-либо, которую при дележе берет себе сильнейший. Выражение заимствовано из басни древнегреческого баснописца Эзопа о льве, который с помощью других зверей поймал оленя и угрозами заставил зверей отдать ему всю добычу.

Lot's wife

Жена Лота

In the Bible, Lot was the nephew of Abraham, the legendary ancestor of the Palestinian peoples. He separated from his uncle and went to live in the Jordan valley, in the city of Sodom. The people of Sodom offended God by their wickedness, and he sent a rain of

fire and brimstone to destroy the city. The only righteous man in Sodom, Lot, was told to take his family and leave the city at once. He was warned never to look back. Out of curiosity Lot's wife turned her head and was immediately turned into a pillar of salt.

The phrase *Lot's wife* is used ironically to speak of a woman who cannot restrain her curiosity.

Pronunciation and stress:

Abraham [ˈeɪbrəhæm], Palestinian [ˌpæləˈstɪniən], nephew [ˈnevju(:)], Sodom [ˈsɒdəm], Jordan [ˈdʒɔːdn], separate [ˈsepəreɪt], brimstone [ˈbrɪnstən], righteous [ˈraɪtʃəs]

Notes:

SEPARATE. Remember that the verb *to separate* taking a prepositional object is followed by the preposition *from*, e. g. *to separate from a friend*. Don't be misled by the Russian equivalent *разлучаться, расставаться с (кем-либо, чем-либо)*.

Translate into English:

Согласно библейской легенде, Лот узнал о том, что Содом должен быть разрушен. Он бежал из города, обреченного на гибель, захватив с собой жену и дочерей. Никто не смел оглядываться назад. Но, услышав позади оглушительный грохот, жена Лота, движимая любопытством, обернулась и тотчас же превратилась в соляной столб.

A Lucullus (Lucullean) feast

Лукуллов пир

Lucullus was a rich Roman general and consul of the 1st century B. C., noted for his wealth and self-indulgence. On his return to Rome from wars he retired from politics into leisure and luxury. On one occasion a very superb supper was prepared, and when asked who were to be his guests he replied, "Lucullus will sup tonight with Lucullus." The luxurious banquets of Lucullus are described by Plutarch.

A *Lucullus feast* is a synonym for a magnificent banquet.

Pronunciation and stress:

Lucullus [lu:'kʌləs], Lucullean [lu:'kʌliən], Plutarch
[ˈplu:tɑ:k], politics [ˈpɒlɪtɪks], leisure [ˈleɪzə], luxury
[ˈlʌksəri], luxurious [lʌgˈzjuəriəs], superb [sju(:)ˈpɜ:b],
consul [ˈkɒnsəl]

Notes:

POLITICS, POLICY. These words are often confused probably through having one and the same Russian equivalent политика. However, they are to be distinguished. Politics (used as a singular noun) means political affairs, plans, principles. Policy denotes a course of action adopted by a government, party, etc.: *to be interested in politics*, but *to pursue a policy of peace*.

LUXURIOUS, LUXURIANT. The adjectives though alike in form are different in meaning. Luxurious means splendid and comfortable, as *a luxurious hotel*; luxuriant is abundant, as *luxuriant hair*.

The following sentences make up a story. Retell the story in English.

1. Выражение *Лукуллов пир* употребляется в значении: великолепный, роскошный пир. 2. Оно происходит от имени римского полководца и консула Лукулла. 3. Лукулл прославился не столько своими военными походами, сколько своим богатством и пирами. 4. Рассказывают, что однажды он сказал: «Сегодня Лукулл ужинает у Лукулла». 5. Эти слова были ответом на вопрос о том, кого он пригласил на роскошный ужин, который приказал подать.



The mark of Cain

Каинова печать

The story of Cain and Abel, told in the Bible, runs as follows: Adam and Eve, the first people on earth, had two sons, Cain and Abel; "Abel was a keeper of sheep, but Cain was a tiller of the ground." Cain brought to God an offering of the fruit of the ground; Abel's offering was the firstlings of his flock. God was better pleased with Abel's offering, and Cain felt envious and offended. He went to talk to his brother; when they were in the field, Cain killed Abel. For his crime he was driven out to be a fugitive and a vagabond. Fearing to be killed by anyone who might meet him, he complained to God that his punishment was more than he could bear, and God set a mark upon Cain, so that anyone finding him should know that he was a murderer. *The mark of Cain* is the mark of an outlaw, the brand of a murderer.

Pronunciation and stress:

Cain [keɪn], Abel ['eɪbəl], fugitive ['fjuːdʒɪtɪv], vagabond ['væɡəbænd]

Render the following text in English:

У Адама и Евы были два сына: старший — Каин и младший — Авель. Авель пас овец, Каин обрабатывал землю. Однажды случилось так, что Каин принес в дар богу плоды земли, Авель же посвятил ему первородных ягнят от стада своего. Бог благосклонно принял дары Авеля, а на подношение Каина даже не посмотрел. Каин был разгневан и лицо его помрачнело... Снедаемый завистью, он заманил Авеля в поле и коварно убил его. Увидев, что свершилось преступление, бог обратился к Каину: «Где Авель, брат твой?» А Каин ответил: «Не знаю; разве я сторож брату моему?» Тогда бог... в великом гневе... проклял Каина и сказал ему, что будет он изгнанником и скитальцем на земле во веки вечные, и отметил его печатью (чтобы всякий, кто встретит его, знал, что он убийца).

З. Косидовский, Библейские сказания

The massacre of the innocents Избиение младенцев

The phrase *the massacre of the innocents* is an allusion to the slaughter of the children in Bethlehem by the soldiers of Herod. Herod was apprised by the wise men about the birth of Jesus, whom they called the king of Judea, and his superstitious fears caused him to see a rival in every baby born in the city.

The story has been for centuries a favourite subject with artists, especially those of the Flemish and Italian schools. Among the greatest examples are those by Tintoretto, Rubens and Breughel.

In modern speech the phrase is used to indicate a heartless treatment of children or young people, and often has a humorous colouring.

Pronunciation and stress:

Herod ['herəd], Bethlehem ['beθlɪhem], Jesus ['dʒiːzəs], Flemish ['flemɪʃ], Tintoretto [ˌtɪntə'retəʊ], Rubens

[ˈru:bənz], Breughel [ˈbrɔɪgəl], massacre [ˈmæsəkə],
superstitious [ˌsju:pəˈstɪʃəs]

Notes:

EVERY, EACH. The synonyms are often interchanged, and yet of the two words *every* is more general, *each* is applied to every one of a definite group (taken separately): *every day, every soldier, each of the children, each of us*. Unlike *each*, *every* is never followed by *of*.

FOR, DURING. These two words coincide only in denoting a period of time, in combination with nouns such as *hour, day, week, etc.*; thus *for the past two months* is synonymous with *during the past two months* (in this case *for* can be altogether dropped). *During* is also used to mean 'at the time of': *during the lesson, during his absence*. In this case it can be replaced by *at* or *in*, but not by *for*. Cf.: *at the lesson, in his absence*.

Translate into English:

Избиение младенцев.

Палач тяжело дышал.

— Сил моих нету! Прямо детский сад, а не серьезное заведение!

— Чтобы рубить головы, надо свою сохранить на плечах, — мягко улыбнулся царь Ирод.

— Трудно с ними, — всхлипнул палач. — Сушие ведь младенцы!

— Младенцы? — Ирод встал из-за стола. — Младенцы? — Ирод вышел на середину кабинета. — Запомни, палач: если думать о будущем, младенцы — это самый опасный возраст. Сегодня младенец, а завтра Иисус Христос!

Ф. Кривин, *Божественные истории*

A mess of pottage

Чечевичная похлебка

In the Bible, Esau and Jacob, the sons of a Hebrew patriarch, were twins, and, as the elder of the two, Esau was entitled to inherit all his father's property.

But Jacob managed to deprive his brother of paternal inheritance. He took advantage of Esau's hunger to buy from him his birthright for a mess of pottage. Afterwards, having dressed himself in his brother's clothes he approached the death-bed of his blind old father and received from him the blessing which was meant for his twin brother.

The expression *to sell one's birthright for a mess of pottage* means to exchange something of permanent value for material advantage, mere livelihood, or temporary pleasure.

With the help of North's votes in the Commons, the whigs forced their way back to office, at the price of losing the people's confidence. They sold their birthright for a hasty spoonful of pottage, when the whole mess would have been theirs if they had waited.

G. M. Trevelyan, *British History in the Nineteenth Century*

Think of all the young writers who had won acclaim for the promise of their genius, and then had left their promise unfulfilled because they traded their birthright for just such a mess of the world's pottage.

T. Wolfe, *You Can't Go Home Again*

Pronunciation and stress:

Hebrew ['hi:bru:], Jacob ['dʒeɪkəb], Esau ['i:sə:], patriarch ['peɪtriɑ:k]

Notes:

AS, LIKE. These two words have one Russian equivalent *kak* and are somewhat difficult to distinguish. It should be remembered that *to be* or *to do like* one means to act in a manner characteristic of that person, thus *to behave like a child* is said of a grown-up person who acts as if he were a child. *To do as* one means to act in the capacity or character of that person: *to work as an engineer, to appear on the stage as Hamlet*.

OLDER, ELDER. Both words imply being born earlier, but *elder* is limited in its use, it can be said only of two people in the same family, as *one's elder brother, son, etc.*

APPROACH. The common error made by students is the use of the preposition *to* after this verb, which is probably suggested by the Russian *приближаться к*. The English verb requires a direct object.

Render the text in English:

Выражение *чечевичная похлебка* употребляется в значении: что-нибудь ничтожное, за что отдано что-то ценное. Выражение основано на библейском рассказе о сыновьях патриарха Исаака — Исаве и Иакове.

Однажды Иаков стоял у кухонного очага и варил себе чечевичную похлебку. Вдруг пришел Исав и попросил дать ему поесть. Он устал и был голоден как волк. Весь день провел на охоте, но вернулся с пустыми руками. Когда Исав испытывал голод, ему необходимо было поесть немедленно, таков уж был у него характер. Но Иаков и не думал делиться с братом похлебкой. Исав жадно вдыхал вкусный запах и просил все настойчивее. Тогда Иаков, как бы шутя, спросил: «А ты продашь мне право первородства за чечевичную похлебку?» «Продам!» — ответил Исав не задумываясь. — «И поклянешься?» «Клянусь!» — сказал ветрогон. Конечно, он этого не принимал всерьез. Мало ли в чем он клялся, когда приходил в возбуждение! Так уж повелось у скотоводов и охотников. Обуреваемые чувствами, они не считались со словами. Для Иакова же клятва была незыблемой и священной, и он твердо верил, что приобрел право первородства. Исав с восторгом принялся за еду, не подозревая, какие роковые последствия повлечет за собой его легкомыслие.

З. Косидовский, *Библейские сказания*

Midas's ears

Мидасовы уши

Apollo, the god of music and poetry, once found himself engaged in a musical contest with Pan, the god of flocks and shepherds. Midas, king of Phrygia, was the judge of the contest, and he awarded the prize to Pan, in spite of the marked inferiority of his playing.

Apollo was so incensed by this injustice, that he determined to show his opinion of the ignorant judge by causing large-sized ass's ears to grow on either side of his head.

Greatly dismayed by these new ornaments, Midas retreated into the privacy of his own apartment, and sent in haste for a barber, who, after having been sworn to secrecy, was admitted and bidden to make a huge wig, which would hide the deformity from the eyes of the king's subjects. Before he was allowed to leave the palace, the barber was again charged not to reveal the secret, under penalty of immediate death.

But a secret is difficult to keep, and this one, of the king's long ears, preyed upon the poor barber's spirit, so that, incapable of enduring silence any longer, he went out into a field, dug a deep hole, and whispered into the bosom of the earth, "King Midas has ass's ears." Unspeakably relieved by the performance, the barber returned home.

Time passed. Reeds grew over the hole, and, as they bent before the wind which rustled through their leaves, they were heard to murmur, "Midas, King Midas, has ass's ears!" and all who passed by caught the whisper, and repeated the words, so that the secret was not a secret any longer.

The words *the ears of Midas* are used to denote ignorance and stupidity that can't be concealed.

Pronunciation and stress:

Midas ['maɪdæs], Apollo [ə'pɒləʊ], Phrygia ['frɪdʒiə], incensed [ɪn'senst], inferiority [ɪn,fɪərɪ'ɔrɪtɪ], privacy ['praɪvəsi], penalty ['penəltɪ], bosom ['buzəm]

Translate into English:

Аполлон пригласил фригийского царя Мидаса быть судьей во время его состязания с Паном. И не согласился царь с решением Муз — приятней была ему музыка фригийского сатира. Разгневался тогда Аполлон и наградил его ослиными ушами, ведь только глупец мог отдать предпочтение его сопернику.

Пришлось отныне Мидасу постоянно ходить в шапке, чтобы скрыть свои длинные уши. . Никому не известна была тайна Мидаса, кроме его цирюльника.

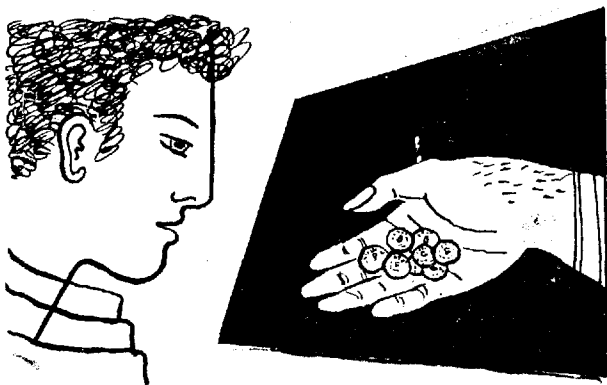
Но тому приказано было молчать. Долго крепился цирюльник и все-таки не выдержал: вырыл ямку в саду и еле слышно прошептал туда: «У царя Мидаса ослиные уши», а затем засыпал ямку землей. На этом месте вырос тростник, который и поведал об этом секрете всему свету. И до сих пор, когда хотят сказать о глупости или невежестве, которые невозможно скрыть, вспоминают Мидасовы уши.

Ф. Арский, *В стране мифов*

Money has no smell

Деньги не пахнут

The proverb *money has no smell* is ascribed to Vespasian, an emperor of Rome. Suetonius, a Roman historian, writes that the words were used by Vespasian on the following occasion. When the emperor's son Titus reproached his father for having introduced a tax on public lavatories, Vespasian told him to smell the money he was holding in his palm, and to see if the smell was foul. On being told that it was not, Vespasian remarked that the money was of the urine for it had been just paid as the tax on lavatories.



Pronunciation and stress:

Vespasian [ves'perɜʃjən], Titus ['taɪtəs], Suetonius [swi:'tounjəs], emperor ['empərə], lavatory ['lævətəri], urine ['juərɪn]

The following sentences make up a story. Translate them into English and retell the story:

1. Выражение *деньги не пахнут* приписывается римскому императору Веспасиану. 2. Как передает Светоний, слова эти были сказаны Веспасианом по следующему поводу. 3. Сын Веспасиана Тит упрекнул отца в том, что он ввел налог на общественные уборные. 4. В ответ Веспасиан поднес к его носу деньги и спросил, пахнут ли они. 5. Услышав отрицательный ответ Тита, Веспасиан сказал, что эти деньги только что поступили как налог на уборные.

My better half

Моя половина (жена)

The words *my better half* are used as a synonym for a wife, man and wife being theoretically one. The words are a translation loan from Horace and are to be found in *Arcadia*, a poem by Sir Philip Sidney published in 1580. The idea of *my better half* as a wife is anticipated in an old Oriental story of a bedouin whose wife pleaded for him in the following words: "O Great Prince, it is not my whole husband who has rendered himself guilty towards thee. It is but the half of him that has committed the insult; for am I not the other half — I who have never offended thee? Now the guilty half places itself under the protection of the innocent half and the latter cannot suffer the former to be punished."

Pronunciation and stress:

Horace [ˈhɒrəs], Arcadia [ɑːˈkeɪdʒə], Sidney [ˈsɪdni], close (adj) [klaʊs], bedouin [ˈbeduɪn], insult (n) [ˈɪnsəlɪ]

Notes:

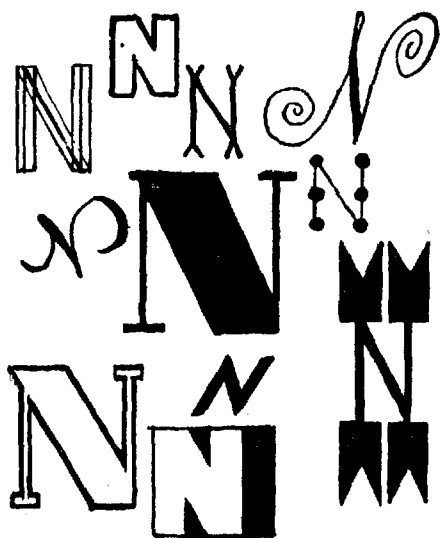
HALF, HALF OF. Both *half* and *half of* can be used to denote one of two roughly equal parts, *half* is more usual in this case: *half of the work* and *half the work*. To denote one of two quite equal parts, exactly fifty per cent, only *half* can be used: *half an hour* (30 minutes), *half a kilogram* (500 grams). Cf.: *half the book* (e.g. fifty of a hundred pages the book contains) and

half of the book (about or over, but not necessarily exactly fifty pages).

BEDOUIN. The noun is usually unchanged in the plural: *one, two, ten bedouin*.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. Слова *моя половина* употребляются шутливо, когда речь идет о жене. 2. Первоначально слова эти употреблялись для обозначения близкого друга. 3. Выражение считается калькой из Горация. 4. Известно, что это выражение встречается у английского поэта XVI века Сиднея в поэме «Аркадия». 5. В значении 'жена' выражение *моя половина*, возможно, связано с восточной сказкой о бедуине и его жене. 6. Жена бедуина умоляла своего господина простить ее мужа за нанесенное оскорбление. 7. Она говорила, что муж ее только частично виноват в содеянном, так как она и муж составляют единое целое. 8. И теперь, говорила женщина, невиновная половина вступает за виновную, умоляя пощадить ее.



Noah's ark

Ноев ковчег

The ancient Bible legend of the Great Flood runs thus: the earth was corrupt and wicked, and God decided to punish men by sending a great deluge and drowning them all. But there was a righteous man called Noah and his three sons, whom God did not like to destroy with the rest. Therefore he told Noah about the oncoming flood and ordered the man to make an ark of wood (the building instructions are dealt with in great detail in the biblical story), and of every living thing to bring into the ark two of every sort, male and female, to keep them alive. When after forty days and nights the rain had ceased, and the flood had passed away, Noah let a raven fly from the only window of the ark, and the bird soon returned, for the earth was still covered with water. Then he sent out a dove, but it also came back. Seven days later Noah let it fly again, and this time it returned bearing in its beak a leaf of olive. This meant that the bird had found a dry spot. Noah and his family, and the animals that had

been sheltered in the vessel, came out to start afresh in the world.

The phrase *Noah's ark* is used figuratively as a place of safety, a means of rescue.

Pronunciation and stress:

Noah [nouə], cease [si:s], dove [dʌv], deluge ['delju:dʒ]

Notes:

CEASE, STOP. The synonyms differ in the shade of meaning. *Cease* means 'stop doing for ever or for a very long time'. *Stop* can imply a temporary interruption of an action. Thus one's love may *cease*, but scarcely *stop*. Besides *cease* is never used as the predicate in a sentence the subject of which is expressed by a concrete noun: A train *stops* but does not *cease*; the noise it makes both *stops* and *ceases*.

Render the text in English:

Выражение *Ноев ковчег*, возникшее из библейской легенды о всемирном потопе, употребляется в значении: безопасное место, средство спасения.

Бог решил истребить все, что жило на свете, как людей, так и животных, чтобы положить конец их греховному существованию. Один только Ной, муж праведный, полюбился господу. У Ноя было три сына, которые тоже не свернули с праведного пути. По указанию бога Ной построил ковчег, в котором было только одно окно и одна дверь.

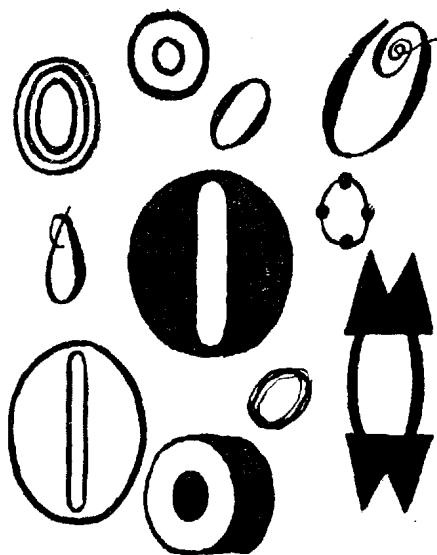
Едва бог увидел, что ковчег готов, он возвестил, что снизошлет на землю потоп. Бог решил спасти только Ноя с женой и троих сыновей с женами, а также по одной паре от всех четвероногих, пресмыкающихся и птиц. Ной согнал в ковчег зверей, погрузил всякую пищу и заперся в ковчеге вместе с семьей.

Через семь дней начался проливной дождь, продолжавшийся сорок дней и сорок ночей. Погибло все живое: люди, звери, птицы. Только Ноев ковчег держался на поверхности бескрайнего водного пространства.

Дождь наконец прекратился, но вода спадала очень медленно и в течение многих дней не было видно ни

клочка суши. Ной выпустил через окно ворона, чтобы узнать, найдет ли он сушу, но птица вскоре вернулась. Затем Ной выпустил голубку, но и она вернулась, не найдя места, где бы смогла отдохнуть. Спустя семь дней он снова ее выпустил, и тогда под вечер она вернулась, держа в клюве оливковую ветвь, и это означало, что на земле кое-где уже обнажилась суша.

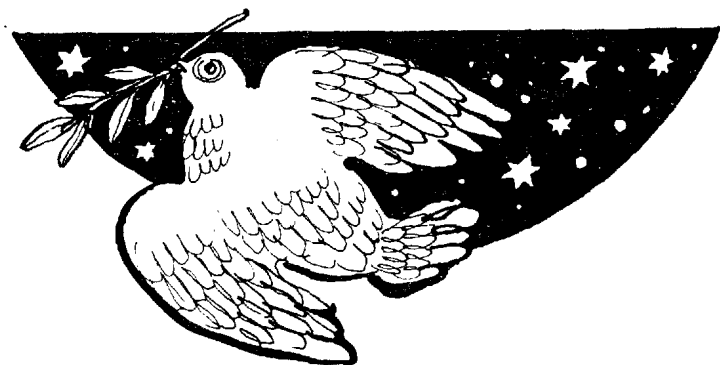
З. Косидовский, *Библейские сказания*



The olive branch

Оливковая ветвь

As a symbol of peace and security *the olive branch* is said to date from the biblical legend of the Flood, when the dove returned to Noah's ark with an olive leaf. So Noah knew that the flood had passed away. (See: Noah's ark.)



For centuries a branch of the olive-tree has been a symbol of peace. In Greece and Rome, those who desired peace used to carry an olive branch in their hand. To hold out the olive branch means to make approaches for peace or a reconciliation.

"Why did he come all the way here?"

"He wanted to see me."

"What did he want?"

"He was holding out an olive branch. He said he wanted to make some sort of settlement."

E. S. Gardner, *The Case of the Negligent Nymph*

He read his National Geographical Magazine. I read mine, and for some minutes matters proceeded along these lines. Then I thought to myself: "Oh, well, dash it," and decided to extend the olive branch.

P. G. Wodehouse, *Laughing Gas*

In short, gentlemen, I come to you bearing an olive branch. You snatch it out of my hand and start belaboring me with it.

E. S. Gardner, *The D. A. Takes a Turn Chance*

Pronunciation and stress:

Noah [nouə], dove [dʌv], reconciliation [ˌrekənˈsɪlɪˈeɪʃən]

Notes:

CENTURY, AGE. The words may be translated into Russian by one and the same word век. However, they are not synonyms. *Century* denotes a period of one hundred years; *age*, a period of time, usually a long one: *the twentieth century is the age of atom*.

The following sentences make up a story. Retell the story in English.

1. Оливковая ветвь издавна служила эмблемой мира. 2. В библейском мифе о всемирном потопе Ной, укрывшийся с семьей и животными в ковчеге, желая узнать, кончился ли потоп, выпустил ворона. 3. Ворон возвратился, так как вода еще покрывала землю. 4. Затем Ной выпустил голубку, но и она вернулась.

5. Через семь дней голубка, выпущенная вторично, вернулась в ковчег с оливковой веткой в клюве, по которой Ной узнал, что потоп кончился. 6. В древнем мире побежденный в бою, обращаясь с предложением о мире, протягивал оливковую ветвь.

One swallow does not make a spring

Одна ласточка не делает весны

The expression *one swallow does not make a spring* is drawn from one of Aesop's fables (though, of course, it is equally likely that Aesop made up the fable to illustrate an established proverb). The moral it contains is — don't make hasty conclusions. In Aesop's fable, a young spendthrift who has squandered his father's fortune sells in the end his last property — a cloak, when he sees one swallow that has returned from the south. But soon afterwards a heavy frost comes again and the young man curses the swallow which has heralded spring.

Pronunciation and stress:

Aesop ['i:səp], moral ['mərəl]

Notes:

IN THE END, AT THE END OF. These adverbial phrases differ semantically: *in the end* means finally, after all; *at the end of* — in the last part of: *In the end they reached a place of safety; Phoenix was said to rise from its ashes at the end of every five hundred years.*

Open, Sesame!

Сезам, отворись!

Open, Sesame is the magic formula mentioned in the *Arabian Nights'* tale of Ali Baba and the Forty Robbers which would open or shut the door leading into the cave of the robbers. The words denote something that unfailingly opens or admits; a key to solving a difficulty.

Mrs. Habberfield, coming to a small iron grating, exchanged some words with my companions, which produced as much effect as "Open, Sesame!" of nursery renown.

E. C. Brewer, *The Reader's Handbook of Famous Names in Fiction*

Pronunciation and stress:

Ali Baba [ˈæliˈbɑːbə], Sesame [ˈsesəmi], Arabian [əˈreɪbjən]

Notes:

MAGIC, MAGICAL The words are usually interchanged, but in some cases they can be discriminated. Cf.: *magic words, magic touch, magic formula* and *magical result, magical recovery*. In the given examples *magic* means producing wonderful effects, *magical* — achieved through magic, as if with the help of supernatural power.

Render the text in English:

Выражение *Сезам, отворись!* заимствовано из арабской сказки Али Баба и сорок разбойников. Герой сказки Али Баба идет в лес за дровами. Случайно ему удается подглядеть, как сорок разбойников направляются к пещере, двери которой раскрываются перед ними после того, как атаман произносит: Сезам, отворись! Али Баба, воспользовавшись этими словами, тоже проникает в пещеру, оказавшуюся складом награбленных разбойниками ценностей, и становится обладателем многих сокровищ. Выражение *Сезам отворись!* употребляется в значении 'заветное слово, помогающее проникнуть куда-либо, средство для преодоления любых препятствий'.



Pronunciation and stress:

Pandora [pæn'dɔ:rə], Prometheus [prə'mi:θju:s],
Zeus [zju:s], Hephaestus [hɪ'fi:stəs], Hermes ['hæ:mi:z],
Hesiod ['hi:sɪd], evil [i:vɪ], Aphrodite [æfrə'dartɪ]

Notes:

VALUABLE, INVALUABLE, VALUELESS. The adjectives *invaluable* and *valueless* are often confused in careless speech, probably through their seeming likeness: both have a negative affix and are derived from the same root. However, the two words are opposite in meaning. *Invaluable* means 'exceedingly valuable, priceless'; *valueless* is used to describe something worthless, having no value at all.

Make up questions in English to which the following Russian sentences would be answers and using both the statements and the questions, conduct a two-way translation.

1. Ящик Пандоры — источник всевозможных несчастий, неприятностей. 2. Выражение восходит к древ-

нему мифу, записанному греческим поэтом Гесиодом. 3. Прометей похитил у богов огонь и отдал его людям. 4. За это разгневанный Зевс прислал на землю Пандору — прекрасную девушку, созданную по его повелению богом огня Гефестом. 5. Пандора получила от Зевса ларец, в котором были заперты все человеческие несчастья. 6. Несмотря на предупреждение, Пандора из любопытства открыла ларец, и все человеческие несчастья вылетели оттуда. 7. Таким образом с помощью Пандоры Зевс отомстил человечеству.

Panic fear (terror)

Панический страх

In Greek mythology, Pan was the god of flocks and herds, of fields and forests. His father is generally said to be Hermes and his mother — a charming young nymph named Penelope. When his mother first saw him, she was aghast, for he was the ugliest little creature she had ever seen. His body was all covered with goat's hair, and his feet and ears were also those of a goat. Amused at the sight of this grotesque little divinity, Hermes carried him off to Olympus, where little Pan managed to please all the gods and make them laugh.

Pan was widely worshipped in old times, and the ancients decked his altars with flowers, sang his praises, and celebrated festivals in his honour. Pan is represented as more or less bestial in shape, generally having the horns, legs and ears of a goat. His activities are those of a giver of fertility, and he is vigorous and lustful.

But sometimes he liked to be by himself, and would not suffer his solitude to be broken: he generally terrified those approaching him at such a time, and made them very excited. Hence *Panic fear*, or *terror*, is sudden, extreme and groundless fear, such as Pan was supposed to cause.

Pronunciation and stress:

Hermes [ˈhæ:mɪ:z], Penelope [pɪˈneləpi], Olympus [ouˈlɪmpəs], ridicule [ˈrɪdɪkjʊ:l]

Notes:

FOREST, WOOD. The nouns differ in that *a forest* is large and *a wood* is not necessarily so; besides only *forest* may be used figuratively, as *a forest of hands*, *a forest of chimneys*, *a forest of masts*.

The pass of Thermopylae

Фермопилы

Thermopylae is a scene of the heroic defence put up by the Spartan King Leonidas and his 300 soldiers against the Persian army of Xerxes in 480 B.C. In that year, Xerxes and a great Persian army crossed the Hellespont (a narrow strait between Asia Minor and Europe, now called the Dardanelles) and threatened Central Greece. The Persians could not cut straight across the country because a ridge of mountains barred their way. The Greeks thought that the army of Xerxes would penetrate by the narrow pass of Thermopylae, or the Hot Gates, called so because of a number of springs of warm mineral water. Leonidas was sent with about 7,000 men to hold the pass against the Persian army. Leonidas repulsed the attacks of the Persians for several days; but when the Persians came by a mountain track to the rear of the Greeks, he divided his army, himself remaining in the pass with 300 Spartans. The little Greek army, attacked from both sides, was cut down to a man. Leonidas fell in the thickest of the fight; his head was afterward cut off by Xerxes' order and his body was crucified. Later the Greeks were buried where they had fallen. On this spot was set a memorial tablet with the words: "Stranger, tell the Spartans that we lie here in obedience to their laws."

Our knowledge of the circumstances is too slight to judge of Leonidas' strategy, but his heroism and devotion secured him an almost unique place in the imagination of many generations.

Pronunciation and stress:

Thermopylae [θə:'mɒpɪli], Leonidas [li(:)'ɒnɪdæs],
Xerxes ['zæ:ksi:z], Hellespont ['helɪspɒnt], Dardanelles

[,dɑ:də'nelz], bury [ˈberi], tablet [ˈtæblɪt], crucify [ˈkru:sɪfaɪ], unique [ju:'ni:k]

Notes:

ALIVE, LIVING, LIVE. The three words are similar in that they are derived from one verb 'to live'. However, they should be clearly distinguished. *Alive* — not dead — is used only predicatively, as in *to be alive*. *Living* and *live* [laɪv] are more difficult to discriminate. One should remember that *living* means contemporary, existent nowadays, still in use, as *the greatest living writer, living languages*. *Live* means not dead, not pictured, stuffed, not a toy, as *a live fish, a live crocodile, a real live buglar*.

The following sentences make up a story. Retell the story in English.

1. Фермопильское ущелье — это горный проход, соединяющий северную и центральную Грецию. 2. В 408 г. до н. э. в период греко-персидских войн персы под командованием Ксеркса пересекли Геллеспонт и тем самым создали угрозу центральной Греции. 3. Однако персидская армия вынуждена была остановиться перед горным хребтом, через который вел единственный узкий проход — Фермопильское ущелье. 4. Греческий отряд под командованием спартанского царя Леонида три дня героически оборонял Фермопилы. 5. Но все воины Леонида пали на поле битвы, и персам удалось проникнуть в центральную Грецию. 6. В современном языке *встретить свои Фермопилы* — погибнуть, отставая свои идеалы, свои убеждения.

Penelope's web

Пряжа Пенелопы

Penelope's web is work that never progresses. Penelope, a celebrated princess of Greece, was the wife of Odysseus (the Romans call him Ulysses), a king of Ithaca, famed for his cunning, wisdom and eloquence. One day Odysseus went off to take part in the siege of

Troy. The siege of Troy lasted for ten years, and ten more years the sea-god Poseidon kept Odysseus from home. All told, he was away for so long that everybody thought he must have been killed. The princes of Ithaca and many near-by islands wished Penelope to marry one of them; but Penelope, still hoping that her husband would return, rejected their proposals. To put off her suitors she told them that she could not marry again, even if Odysseus were dead, till she had finished weaving a shroud for her aged father-in-law. All day she worked at the loom, but at night she unravelled all she had woven. She had done this until one of her maids had betrayed her to her suitors, and Penelope was forced to finish her weaving. Fortunately Odysseus returned home just in time to prevent the marriage and to punish the suitors.

Pronunciation and stress:

Penelope [pi'neləpi], Odysseus [ə'disju:s], Ulysses [ju(:)'lisi:z], Troy [trɔi], Ithaca ['iθəkə], shroud [ʃraʊd], unravel [un'rævəl]

Notes:

ISLAND, ISLE. The two words are etymologically different: *island* is Anglo-Saxon, and *isle* is of Latin origin. In the modern language *island* is the more general of the two. *Isle* denotes a small island and is used in poetry, except in some proper names: *the British Isles*, *the Japanese Isles*, *the Isle of Wight*. There are cases, however, in which *island*, not *isle* is used with a proper name: *the Philippine Islands*, *the Greater Sunda Islands* (*Java, Sumatra, etc.*), *the Lesser Sunda Islands*.

Render the text in English:

Выражение *пряжа Пенелопы*, употребляющееся в значении 'нескончаемый труд', восходит к поэме древнегреческого поэта Гомера «Одиссея». Во второй песне «Одиссеи» рассказывается о том, как Пенелопа, верная жена Одиссея, старалась отвести многочисленных женихов, которые во время долгих странствий Одиссея добивались ее руки. Пенелопа заявила женихам,

что выйдет вторично замуж лишь тогда, когда закончит начатую работу. Целый день она проводила за тканьем, а ночью распускала все, что наткала за день.

The Periclean age

Век Перикла

The Periclean age is called after Pericles, a famous Athenian statesman and military commander of the fifth century B. C. During the time of Pericles Athens became the leading state of Greece and the centre of Greek civilization. It was the time when many of the finest buildings of the Acropolis were built, when many celebrated philosophers and writers lived. The glory of ancient Greek literature is in the dramatic field of tragedy; and in this field there were three great Greeks: Aeschylus, Sophocles and Euripides. Aeschylus wrote between seventy and ninety tragedies. Only seven have come down to us, among them *Prometheus Bound* and *Seven against Thebes*. Of Sophocles' numerous tragedies, also seven have been preserved; these are *Antigone*, *Oedipus the King*, etc. The best of the tragedies by Euripides are *Medea*, *Iphigenia at Taurus*, *Electra*. In the Periclean age Athens boasted of renowned thinkers, among whom was Socrates, a celebrated philosopher. Herodotes, a famous history writer, "father of history" was the author of the first Greek work to be written in prose. Phidias, the supreme sculptor of Greece, made a lot of huge statues. The two most famous are the figure of Zeus, father of the gods, set up in the temple of Olympia, and that of the goddess Athene, in the Parthenon. Both were in wood, covered with plates of gold and ivory.

Pronunciation and stress:

Pericles [ˈperɪkliːz], Periclean [perɪˈkliːən], Athens [ˈæθɪnz], Athena [əˈθiːnə], Athenian [əˈθiːnjən], Acropolis [əˈkrɒpəlɪs], Aeschylus [ˈiːskɪləs], Sophocles [ˈsɒfəkliːz], Euripides [juəˈrɪpɪdiːz], Socrates [ˈsɒkrətiːz], Herodotus [heˈrɒdətəs], Phidias [ˈfɪdiəs], Zeus [zjuːs], Olympia

[ou'limpiə], Parthenon [ˈpɑ:θinən], Prometheus [prə'mi:θju:s], Thebes [θi:bz], Antigone [æn'tigəni], Oedipus [ˈi:dipəs], Medea [mi'diə], Iphigenia [i,fidʒi'naɪə], Taurus [ˈtɔ:rəs], Electra [i'lektərə]

Notes:

GOLD, GOLDEN, GILDED. The words are close in meaning, but are not to be easily interchanged. Remember that *gold* means 'made of gold', *golden* suggests both 'made of gold' and 'looking like gold' (*gold* is more usual than *golden* in the sense 'made of gold'): *a gold (golden) ring, golden hair*; *golden* is often used metaphorically as in *a golden wedding, the golden mean* (neither too much, nor too little). *Gilded* means 'covered with gold': *a gilded pill* (in old times, a bitter pill covered with gold to make it less bitter). *Gilded* is used in some set expressions, as *gilded youth* (rich young people living a life of pleasure), *gilded chamber* (the other name for the House of Lords).

Make up questions in English to which the following sentences would be answers. Do a two-way translation using both the statements and the questions.

1. *Веком Перикла* называют век расцвета литературы, науки и искусства. 2. Перикл был известным государственным деятелем и полководцем Афин в период их расцвета. 3. При Перикле в Афинах велось широкое строительство с участием виднейших архитекторов и художников Греции. 4. При нем был построен Парфенон и другие выдающиеся памятники архитектуры. 5. Афины превратились в экономический, политический и культурный центр греческого мира. 6. При Перикле создавали свои произведения выдающиеся драматурги: Эсхил, Софокл, Еврипид. 7. Их произведения частично дошли до нас. 8. Прославленный философ Сократ и «отец истории» Геродот также жили в эпоху Перикла. 9. Замечательный древнегреческий скульптор Фидий создал статуи Афины и Зевса. 10. Статуя богини Афины находилась в Парфеноне, а статуя Зевса — в храме Зевса в Олимпии. 11. Эти монументальные статуи не сохранились.

Phoenix rising from the ashes

Феникс, возрождающийся из пепла



Phoenix rising from the ashes is the emblem of rejuvenation and immortality; that which reappears after apparent destruction. The phrase owes its origin to the story of a fabulous Arabian bird, said to have lived for five hundred years. The myth of phoenix found its way into ancient Greece. It has been much talked about and described in stories of the ancients. At the end of every five hundred years the phoenix built a fire which it fanned into a blaze by flapping its wings; there it sat on the flames, and was burnt to ashes. But while the ashes were still hot, a new phoenix sprang from them, and the fresh young bird began a new existence of five hundred years.

You're the only one here with the slightest grip. You've risen up like a phoenix from the ashes of your pride. It's quite, quite excellent — and infinitely pathetic.

N. Coward, *Easy Virtue*

"Books can be burned," croaked Black.
"They have a way of rising out of ashes,"
said Andreus.

J. Thurber, *The Wonderful O.*

Pronunciation and stress:

Rejuvenation [rɪ,dʒu:vɪ'neɪʃən], Arabian [ə'reɪbjən],
phoenix ['fi:nɪks], fabulous ['fæbjuləs]

Translate into English:

Феникс — сказочная птица с великолепным оперением, живущая в Аравийской пустыне. Миф о птице Феникс перешел в Грецию из Египта. Каждые пятьсот лет птица Феникс сжигала себя на костре и снова возрождалась из пепла. Отсюда феникс — символ вечного возрождения и бессмертия.

The Pillars of Hercules Геркулесовы столпы (столбы)

The pillars of Hercules was the name of two rocks on opposite sides of the Strait of Gibraltar, one in Europe and the other in Africa. According to the ancient myth, they were set up by Hercules and were regarded as the western boundary of the world. Hence, any impassable limit can be referred to as the Pillars of Hercules.

Pronunciation and stress:

Hercules ['hɜ:kjuli:z], Gibraltar [dʒɪ'brɔ:ltə]

Render in English:

За быками Гериона и отправил своего могучего слугу Геракла трусливый и жадный Эврисфей, когда пришла тому пора совершить свой десятый подвиг.

Долго шел покорный Геракл на запад, через те страны, где теперь лежат Франция и Испания. Он перебирался через высокие горы, переплывал бурливые реки. Наконец достиг он места, возле которого Африка отделяется от Европы узким и глубоким проливом.

Через этот пролив Геракл перебрался с великим трудом. В память о своем путешествии на обоих бере-

гах он поставил по высокой, похожей на столб скале. Мы теперь зовем эти скалы Гибралтаром и Сеутой. В древности же их называли «Геркулесовыми столбами». Они находятся так далеко от солнечной Греции, что только хвастуны и лгуны осмеливались в те времена уверять, будто и они, как Геракл, доходили до их подножий. Вот почему и посейчас, когда хотят сказать, что какой-нибудь человек много лжет и хвастается, говорят: «Ну, он дошел до Геркулесовых столбов».

В. и Л. Успенские, *Мифы Древней Греции*

Platonic love

Платоническая любовь

Platonic love denotes spiritual affection between a man and a woman, without mixture of what is usually called love. This pure affection was strongly advocated by Plato, a famous Greek philosopher, who lived in Athens about 427—348 B. C. Plato was a pupil of Socrates, one of the wisest men of his age. Plato delivered his lectures in a grove near Athens, called Academy (the grove was said to have belonged to the legendary hero Academus). This name was given to the school of philosophy founded by Plato. Later the word *academy* has come to denote a place of study, including universities. In English-speaking countries the word is generally used pretentiously or ironically of a school or of an institution between a school and a university.

The noblest kind of love is love platonical.

G. Byron, *Don Juan*

Pronunciation and stress:

Plato [ˈpleɪtəʊ], Platonic [pləˈtɒnɪk], Socrates [ˈsɒkrətiːz], Academus [ækəˈdiːməs], Athens [ˈæθɪnz], advocate (v) [ˈædvəkeɪt], Academy [əˈkædəmi]

Notes:

CALL, NAME. Both verbs are translated into Russian by means of the same verb называть. *Call* and *name* are close in meaning, but are not exactly synonyms.

Name means 'give a name to a person or thing when they come into existence': *to name the child Charley*. *Call* is not so much concerned with the name given to a person or thing at its birth, but rather with that under which it is popularly known: *His name is Richard, but everybody calls him Dick*.

Translate the following questions into English and supply the answers:

1. Какое чувство носит название *платоническая любовь*?
2. Кто проповедывал такого рода любовь?
3. Кем был Платон?
4. Когда и где он жил?
5. Кто был учителем Платона?
6. Как называлась философская школа, основанная Платоном вблизи Афин?
7. Каково происхождение слова *академия*?

A poor Job

Иов многострадаальный

A poor Job is a person of inexhaustible patience; in allusion to a legendary character in the Bible whose history is poetically treated in the Book of Job. He is said to have been a patriarch who lived near the Arabian desert. He was repeatedly ruined, deprived of all his possessions, bereaved of his children and smitten with leprosy. His wife advised him to curse everything and die. His friends gave him but critical, philosophical advice. For a time he gave way to despair; finally, however, by force of character he rose superior to circumstances, and regained health, wealth and honour.

Pronunciation and stress:

Job [dʒɔʊb], Arabian [ə'reɪbjən], inexhaustible [ˌɪnɪɡ'zɔːstəbl̩], patriarch ['peɪtriɑːk], desert ['dezət], leprosy ['leprəsi]

Notes:

ADVICE. The word is often misused. The difficulty can be probably accounted for by the analogy with the Russian word *cover* which unlike its English equivalent has both the singular and plural forms. Care should

be taken not to use the word *advice* in the plural and not to prefix it with the indefinite article. The English for хороший совет is *a piece of good advice*; хорошие советы — *good advice*.

The following sentences make up a story. Retell the story in English.

1. Выражение *Иов многострадаальный* заимствовано из библии. 2. Оно употребляется в значении: человек, безропотно переносящий бедствия. 3. В книге Иова рассказывается о патриархе Иове, жившем вблизи Аравийской пустыни и отличавшемся благочестием. 4. Бог послал Иову множество испытаний: лишил его богатства, детей, поразил проказой. 6. Иов перенес все страдания безропотно.

The Procrustean bed
(the bed of Procrustes)

Прокрустово ложе



Procrustes is a Greek word that means 'torturer' or 'stretcher'. According to mythology, Procrustes was an ancient legendary robber who lived near Athens. Under pretext of entertainment, he deluded travellers into entering his home, where he had two beds of very different dimensions — one unusually short, the other unusually long. If the unfortunate traveller were a short man, he was put to bed in the long bedstead, and his limbs were pulled out of joint to make him fit it; but if, on the contrary, he were tall, he was assigned the short bed, and the superfluous length of limb was lopped off under the same pretext.

Taking Procrustes quite unawares, Theseus gave him a faint idea of the sufferings he had inflicted upon others by making him try each bed in turn, and then to prevent his continuing these evil practices, put an end to his wretched existence.

Hence, any forcible method of reducing people and ideas to one standard is called *placing them on the Procrustean bed*.

Pronunciation and stress:

Procrustes [prɒ'kræsti:z], Procrustean [prɒ'kræsti:ən],
Theseus ['θi:sju:s], Athens ['æθɪnz], evil [i:vl]

Notes:

ON THE BED, IN BED, GO TO BED. The word *bed*, like the noun *school*, is one of those that can be used both in their concrete meaning and be part of the phrases in which their literal meaning is considerably lost. When used in their concrete meaning, these nouns take an article, but no article is to be used when the words form part of a phrase. Thus *on the bed* means 'on the blanket, pillow, mattress', etc. *In bed* suggests being asleep or unwell. *To bed* means 'in order to sleep': *to go to bed at 11 o'clock*, *to put a child to bed*. *To be at school* or *to go to school*: 'to study'; *to be in the school*: 'to be within the walls of the school building'.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. Прокруст — прозвище легендарного разбойника, о котором рассказывают греческие мифы. 2. Разбойник этот придумал особо мучительное истязание для своих жертв. 3. У Прокруста было ложе, на него заставлял он ложиться всех, кто попадал ему в руки. 4. Если ложе было слишком длинно, Прокруст вытягивал несчастного до тех пор, пока ноги жертвы не касались края ложа. 5. Если же ложе было коротко, то Прокруст обрубал несчастному ноги. 6. Разбойника Прокруста убил греческий герой Тесей. 7. Тесей повалил Прокруста самого на ложе и убил его так, как убивал злодей путешественников. 8. Выражение *Прокрустово ложе* означает: мерка, под которую насильственно стараются подогнать что-либо.

A prodigal son

Блудный сын

A dissipated man, one who spends his time in pleasure and extravagance, but afterwards repents and is forgiven, may be referred to as *a prodigal son*. The phrase comes from the Gospel parable of the Prodigal Son. It runs thus: a man divided his fortune between his two sons. The younger son left the native place and squandered his portion of the fortune. After a time of want and poverty he came back to his father's house. The old man made a feast in his honour, killed a fatted calf to welcome him home and gave him the best clothes.

The elder son who was working in the field heard the music and dancing and asked his father, "Why did you never give me anything so that I might make merrym with my friends? But as soon as your son came you killed for him the fatted calf." "You are always with me," replied his father, "and all that I have is yours. But your brother was dead, and is alive again; he was lost, and is found."

The parable was the subject of many famous pictures. The Prodigal Son is represented when leaving home, feasting, begging, returning to his father's house. The last subject was treated by Murillo and Rembrandt.

"The Return of the Prodigal Son", one of the chief glories of the Hermitage, is a supreme masterpiece of Rembrandt. (See also: **Kill the fatted calf.**)

At last he would return, like the prodigal son, gloomy, worn out, and disgusted with himself ... he would take me aside, quite spent, and begin his confession.

R. Lynd, *Books and Writers*

Aunts Juley and Hester were on their feet at once, trembling from smothered resentment, and old affection bubbling up, and pride at the return of a prodigal June!

J. Galsworthy, *In Chancery*

Pronunciation and stress:

Rembrandt [ˈrembrænt], Murillo [mjuəˈrɪlou], parable [ˈpærəbl], hermitage [ˈhəːmɪtɪdʒ] .

Promethean fire

Прометеев огонь

In Greek mythology, Prometheus was a Titan who taught men the use of fire, and instructed them in architecture, astronomy, mathematics, writing and other arts. The literal meaning of the Greek word *prometheus* is 'forethought', and forethought it the father of invention.

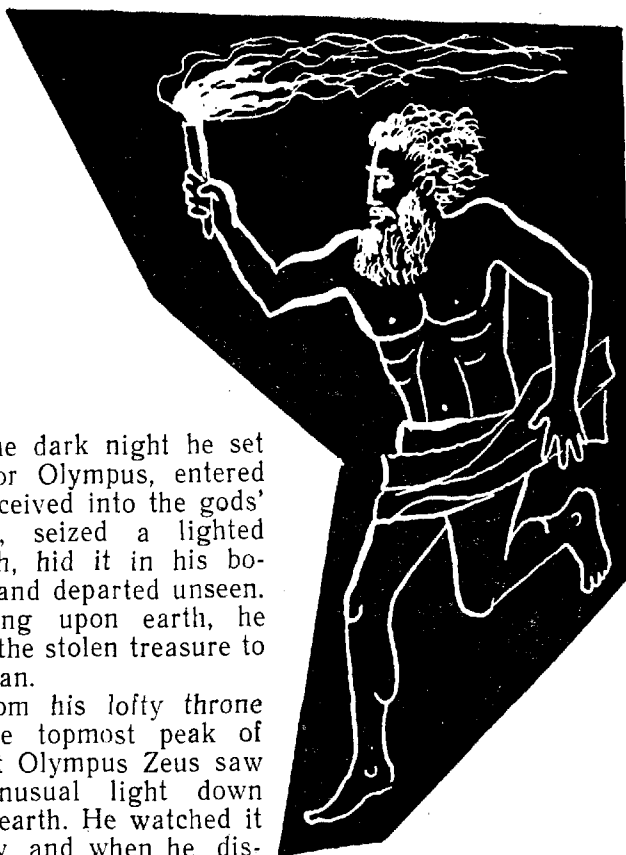
The story goes that Prometheus fashioned man from clay. He molded an image similar in form to gods, asked Eros to breathe into its nostrils the spirit of life, and Athena Pallas to endow it with a soul. Proud of his handiwork, Prometheus longed to bestow upon the man some great power, which would raise him far above all other living beings, and bring him nearer to the perfection of the immortal gods. Fire alone, in his estimation, could effect this. But fire was the special possession and prerogative of the gods. Prometheus knew they would never willingly share it with man, and that, should anyone steal it, they would never forgive the thief. Long he pondered the matter, and finally determined to obtain fire, or die in the attempt.

One dark night he set out for Olympus, entered unperceived into the gods' abode, seized a lighted branch, hid it in his bosom, and departed unseen. Arriving upon earth, he gave the stolen treasure to the man.

From his lofty throne on the topmost peak of Mount Olympus Zeus saw an unusual light down upon earth. He watched it closely, and when he discovered the theft, his anger burst forth and he solemnly swore he would revenge himself and punish Prometheus without mercy. He seized Prometheus in his mighty grasp, carried him to the Caucasian Mountains, and chained him fast to a great rock. A voracious vulture was summoned to devour his liver. He tore it by his beak and talons all day. During the night, while the bird slept, the liver grew again, and the torture had no end.

Generation after generation of men blessed Prometheus for the light he had obtained for them at such a terrible cost.

After many centuries of woe, Heracles shot the vulture, broke the chains and liberated Prometheus.



The myth of Prometheus is the subject matter of the tragedy *Prometheus Bound*, by Aeschylus.

The phrase *Promethean fire* is used to denote a sacred fire burning in the heart of a man and giving him inspiration.

Pronunciation and stress:

Prometheus [prə'mi:θju:s], Promethean [prə'mi:θjən], Titan ['taɪtən], Olympus [ou'limpəs], Heracles ['herəkli:z], Eros ['erəs], Aeschylus ['i:skɪləs], devour [di'vaʊə], liver ['lɪvə], Zeus [zju:s], Caucasian [kə:'keɪzjən], Athena Pallas [ə'θi:nə 'pæləs], endow [ɪn'dau], bestow [br'stau]

Notes:

REVENGE. Like the Russian equivalent отомстить (мстить) the verb *to revenge* requires two objects — a prepositional and a non-prepositional one: *He revenged his father's death upon the murderer* — он отомстил убийце за смерть отца. Remember that the non-prepositional object in English corresponds to the prepositional one in Russian, and vice versa. The reflexive verb *revenge* can be used with or without a prepositional object, e. g. *I shall revenge myself*.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. Прометей в греческой мифологии — один из титанов. 2. Он похитил с неба огонь и отдал его людям. 3. За это разгневанный Зевс приковал Прометея к скале. 4. Каждый день к скале прилетал огромный орел и клевал печень узника. 5. Это продолжалось до тех пор, пока Геркулес не убил орла и не освободил Прометея. 6. Подвиг и страдания Прометея явились темой известной трагедии Эсхила «Скованный Прометей». 7. Возникшее на основе этого мифа выражение *прометеев огонь* употребляется в значении: священный огонь, горящий в душе человека; стремление к достижению высоких целей.

A *Pyrrhic victory* is an empty victory, one so costly as to be almost a defeat, a victory in which the victors suffer almost as much as the vanquished. The reference is to the defeat of the Romans by Pyrrhus at Asculum in 279 B. C.

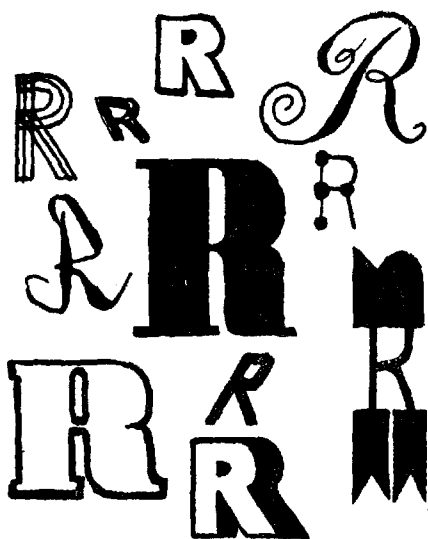
Pyrrhus was the king of Epirus, in Greece, a renowned commander of his time and kinsman of Alexander of Macedonia. He crossed over to Italy with a large army and succeeded in inflicting two severe defeats upon the Romans in 280 and 279 B. C. But in the battle at Asculum his own losses were so great that he was unable to follow up his successes. He is reported to have said to those who came to congratulate him, "Another such victory and we are done for." A year later the army of Pyrrhus was utterly routed by the Romans. Pyrrhus is said to have returned to Epirus, where he was soon slain in a street fight with Macedonians. The victories and defeats of Pyrrhus are described by Plutarch.

Pronunciation and stress:

Pyrrhus [ˈpɪrəs], Pyrrhic [ˈpɪrɪk], Asculum [ˈæskələm] Epirus [əˈpaɪərəs], Macedonia [ˌmæsiˈdouniə], Alexander [ˌæliˈɡzʌndə], Plutarch [ˈplu:tɑ:k], rout [raʊt]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. Эпирский царь Пирр был одним из крупнейших полководцев древности и участвовал во многих значительных битвах. 2. В 280 и 279 гг. до н. э. Пирр одержал победу над римлянами. 3. Но вторая победа стоила ему стольких потерь, что, увидев свои поредевшие войска, Пирр воскликнул: «Еще одна такая победа, и мы погибли!» 4. Действительно, год спустя римляне наголову разбили армию Пирра. 5. Он вернулся в Эпир с остатком своего войска и вскоре был убит в уличном столкновении с македонянами. 6. Победы и поражения греческого полководца описаны Плутархом в жизнеописании Пирра. 7. Выражение *пиррова победа* употребляется для обозначения победы, равносильной поражению.



A repentant Magdalene

Кающаяся Магдалина

A *repentant Magdalene* is a synonym for a woman who has sinned, repented and reformed. The allusion is to Mary Magdalene or Mary of Magdala who, according to a Gospel legend, was possessed by seven demons and was delivered from them by Jesus, after which she repented of her sins and became a dedicated follower of Jesus. The legend was made popular by the painters of the Italian School, in particular by Titian, Correggio, Guido Reni. The name of the repentant Magdalene was given to asylums for reformed prostitutes that came to life in the Middle Ages.

Pronunciation and stress:

Magdalene [mægdə'li:nɪ], Magdala ['mægdələ],
 Jesus ['dʒi:zəs], Titian ['tiʃiən], Correggio [kə'redʒə],
 Guido Reni ['gwi:dou 'reɪni], asylum [ə'saɪləm]

Notes:

DEVOTE, DEDICATE. The two verbs have one and the same Russian equivalent посвящать. The Russian verb is polysemantic. It means both to give up oneself, one's

life, abilities to a person or thing, and to put a person's name at the beginning of a book. These two meanings are rendered by the verbs *devote* and *dedicate*. In the first meaning both can be used, but *dedicate* always implies some serious noble or sacred purpose. *Devote* isn't limited in its use: *to devote (to dedicate) one's life to the service of one's country*, and *to devote too much time to amusement and games*. In the second meaning 'dedicate' must be used.

The following sentences make up a story. Retell the story in English.

1. Согласно евангельской легенде, Мария Магдалина была исцелена Иисусом, изгнавшим из нее семь бесов. 2. После этого она раскаялась в своих грехах и стала одной из самых преданных последовательниц Иисуса. 3. Образ кающейся Магдалины был широко популяризован мастерами итальянской живописи. 4. Следует упомянуть прежде всего Тициана, Корреджо, Гвидо Рени, которые посвятили этому сюжету свои картины. 5. По ее имени *кающимися магдалинами* стали называть публичных женщин, раскаявшихся в своей греховной жизни. 6. В средние века были созданы приюты для таких женщин, именовавшиеся приютами для кающихся магдалин.

To rest on one's laurels

Почить на лаврах

The shiny leaves of laurel shrubs were used by the Romans and Greeks as an emblem of victory, success and distinction, hence laurels often symbolize victory and honour. The metaphor *to rest on one's laurels* means to be satisfied with what one has already done or obtained, not seek further victories.

He realized that he had fallen into the habit of thinking that he could rest on his laurels. There had been much activity in the past few years ... he had begun to think he could rest for a bit.

A. Wilson, *The Wrong Set*

Wickham had been through the Boer War, and had already won a D. C. M. and Military Medal in this one. But he wasn't resting on his laurels, and having recently returned from a month's 'refresher course' at the army school, he was a complete embodiment of the offensive spirit.

S. Sassoon, *Sherston's Progress*

Pronunciation and stress:

Emblem ['embləm], laurel ['ləʊəl]

Translate into English:

Смысл выражения *почить на лаврах*: успокоиться на достигнутых успехах, победах. Лавры в древней Греции и Риме были символом славы. Лаврами увенчивали певцов, поэтов, победителей на войне и в спортивных состязаниях.

Rich as Croesus

Богат, как Крез

Rich as Croesus is said of a man of great wealth. It comes after the name of Croesus, the last king of Lydia of 6th century B.C., an extremely wealthy man.

The riches of Croesus, obtained chiefly from the river gold dust, were greater than those of any king before him, so that his wealth became proverbial. He carried his love of splendour to extravagance and thought himself the happiest of men. His capital became the brilliant centre of arts and letters. Various legends were told about Croesus by the Greeks. One of them has it that he once asked the philosopher Solon what he thought of his good fortune. "I pronounce no man fortunate until his death," was the sage's reply. Later a great army of Cyrus, king of the Persians and Medes invaded Lydia. The Lydians were conquered, and Croesus taken prisoner by Cyrus. When seated on the funeral pyre and about to be burned to death, he recalled the words of Solon, and thrice repeated his name. Cyrus demanded an explanation and, on hearing it, spared his life.

Pronunciation and stress:

Croesus ['kri:səs], Lydia ['lɪdiə], Solon ['soulən],
extravagance [iks'trævɪɡəns], Cyrus ['saɪərəs]

Translate the following questions into English and supply the answers:

1. О ком можно сказать *богат, как Крез*? 2. Кем был Крез, когда и где он жил? 3. Что было источником несметных богатств Креза? 4. Что вы можете сказать об образе жизни Креза? 5. Чем стала Лидия во времена Креза? 6. С именем какого философа связывает легенда имя царя Лидии? 7. Что ответил Крезу Солон, когда царь сказал ему, что он счастливейший из людей? 8. Что случилось впоследствии с Крезом? 9. Какую роль в жизни Креза сыграла его встреча с Солоном?

The riddle of the sphinx (the sphinx's riddle)

Загадка сфинкса

The riddle of the sphinx is a synonym for an almost insoluble riddle, something incomprehensible, enigmatic. In mythology, it was Oedipus (Aedipus) who finally guessed the riddle of the sphinx. The myth of Oedipus runs thus: Laius, king of Thebes, was warned by the Delphic oracle that his son would kill him and then would marry his own mother. He therefore had the child carried far away to a forest, and left there to die. But Oedipus (or Swollen Foot) was found by a peasant and taken to Corinth. Polybius, king of Corinth, lacking an heir of his own, adopted the child, and Oedipus believed him and his wife to be his parents. So when the Delphic oracle foretold him that in the future he was to kill his father, marry his mother, and cause great woes to his native city, Oedipus, horrified, decided to leave Corinth forever.

With a small group of followers he went to travel over Greece. Once at the crossways his men picked a quarrel with the servants of an aged man; the masters took sides of their servants, and in the ensuing

fight Oedipus killed the aged man, not knowing that it was his father Laius. Thus the first part of the prophecy came true.

In his wanderings Oedipus came to the city of Thebes which was afflicted at the time with a winged monster, half a woman and half a lion. She crouched on a rock near the city and proposed riddles to the travellers, killing those who could not answer her riddles. Oedipus was not discouraged by the alarming accounts and went to meet the sphinx on her own ground. The sphinx asked him what wondrous creature goes on four feet in the morning, at noon on two, and in the evening upon three. Oedipus replied, "Man, who in childhood crawls on hands and knees, in manhood walks erect, and in the old age with the aid of a stick." The sphinx was mortified at her riddle having been solved, and cast herself down from the rock. The road to Thebes was free. The grateful Thebans invited Oedipus to be their king instead of Laius, and Jocasta, the late king's widow, was given him to wife. Thus Oedipus unconsciously fulfilled the second part of the prophecy.

Oedipus was king for many years, and the Thebans loved him, for he was good and just. But then the gods sent down hunger and plague upon the city, and the Delphic oracle said that the misfortunes would end only when the killer of King Laius was turned out of Thebes. Oedipus swore to find the man and thus save the people; but when his active investigation was completed, he learnt the horrible truth, namely, that he himself was not only the killer of Laius, but also the son of Laius and Jocasta. Jocasta took her own life. Oedipus put out his eyes (which offended him by not recognizing his own parents) and went into exile by his will. The myth of Oedipus is rendered by Sophocles in his tragedy *Oedipus the King*.

Pronunciation and stress:

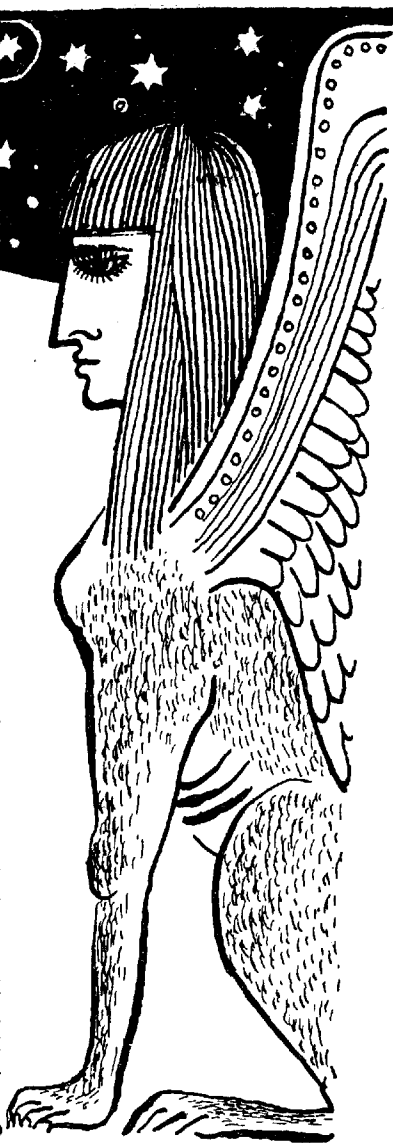
Oedipus ['i:dɪpəs], Laius [laɪəs], Thebes [θi:bz], Delphic ['delfɪk], crouch [kraʊtʃ], Corinth ['kɒrɪnθ], Polybius [pɒ'li:bɪəs], oracle ['ɒrəkl], wondrous ['wʌndrəs], mortify ['mɔ:tɪfaɪ], prophecy ['prɒfɪsi], Jocasta [dʒə-'kæstə], Sophocles ['sɒfəkli:z], plague [pleɪg], exile ['eksail]

The following sentences make up a story. Retell the story in English.

1. В греческой мифологии сфинкс — чудовище с лицом и грудью женщины, туловищем льва и крыльями птицы, обитающее на скале около Фив.

2. Сфинкс задавал путникам трудные загадки и убивал всех, кто не мог разгадать их. 3. Эдипа, сына фиванского царя, сфинкс спросил: «Кто утром ходит на четырех ногах, днем на двух, а вечером на трех?» 4. Эдип ответил: «Это—человек, который в детстве ползает на четвереньках, в зрелом возрасте передвигается на двух ногах, а в старости пользуется для опоры палкой». 5. Посрамленный сфинкс не выдержал этого и бросился вниз со скалы.

6. Отсюда выражение *загадка сфинкса* получило значение 'что-либо непонятное, трудно разрешимое'.



The root of all evil is that which causes misfortune, sorrow and distress; the source of various vices. It is derived from the Bible. The biblical legend has it that the root of all evil is the love of money and drunkenness.

He would not have thought it enough to say that money is the root of all evil; he thought the desire for money, the appetite for money, was the mainspring of human action.

W. S. Maugham, *Ten Novels and Their Authors*

As a matter of fact there was nothing of which the church disapproved more than this habit, shared by monks and nuns, of wandering about outside their cloisters; moralists considered that intercourse with the world was at the root of all evil which crept into the monastic system.

E. Power, *Medieval People*

Pronunciation and stress:

Evil [i:vl], biblical [ˈbɪblɪkəl]

Translate into English:

Библейское выражение *корень зла* употребляется для обозначения первоисточника зла. В евангелии говорится, что корень всякого зла — это страсть к деньгам и пьянство.

A round-table conference Совещание за круглым столом

A round-table conference is a formal discussion or meeting all the participants of which have perfectly equal rights. It is associated with King Arthur and his knights, the knights of the round table, so called from the large circular table round which they sat. The table was circular to prevent any heart-sore about precedence. It was given to Arthur on his wedding-day by Merlin the wizard. The knights of the round table, famed for

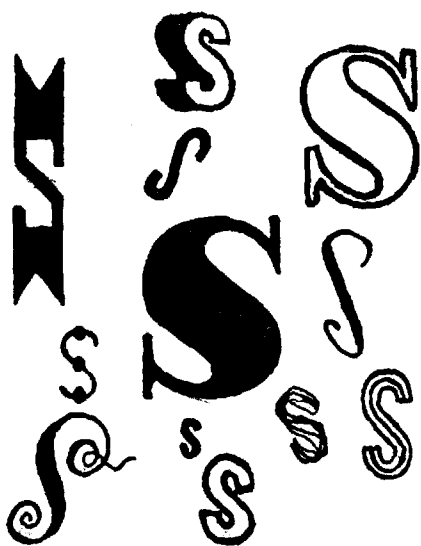
their valour, went into different countries in quest of adventures and are said to have fought to put down evil.

Pronunciation and stress:

Arthur [ˈɑːθə], evil [iːvl], participant [pɑːˈtɪsɪpənt], associate [əˈsoʊʃieɪt], valour [ˈvælə], precedence [priːˈsiːdəns], Merlin [ˈmɜːlɪn]

The following sentences make up a story. Retell the story in English.

1. *Конференцией круглого стола* называют совещание, все участники которого имеют совершенно равные права. 2. Выражение связывается с рассказами о легендарном английском короле Артуре и его рыцарях. 3. Король Артур является героем многих народных сказаний и занимает центральное место в цикле рыцарских романов, известных под названием романов круглого стола. 5. Круглый стол подарил королю Артуру в день свадьбы его друг и покровитель волшебник Мерлин. 6. Он хотел, чтобы рыцари Артура, собираясь вместе, не спорили из-за более почетного места за столом. 7. За круглым столом они были все равны, потому что каждый из них по мере своих сил боролся со злом и несправедливостью.



Between Scylla and Charybdis

Между Сциллой и Харибдой

The phrase *between Scylla and Charybdis* means between two difficulties or two dangers equally serious: if a person has escaped from one he runs into the other. In the *Odyssey* Scylla is a dreadful sea monster, with 6 heads, 12 feet and a voice like the yelp of a dog. In later authors and in art she is a mermaid, with dog's heads. She dwelt in a cave in a high rock, out of which she stuck her heads, fishing for marine creatures, and snatching the seamen out of passing ships. Within a bowshot there was another rock under which dwelt Charybdis, who thrice a day sucked in and thrice spouted out the sea water. Between these rocks Odysseus sailed, and Scylla snatched 6 men out of his ship.

In later classical times Scylla and Charybdis, whose position is not defined by Homer, were localized in the Straits of Messina, Scylla on the Italian, Charybdis on the Sicilian side. In Ovid's *Metamorphoses* Scylla appears as a beautiful maiden beloved by the sea deity Glaucus and changed by the jealous Circe into a sea monster. Another Scylla, sometimes identified with the sea

monster, was a daughter of Nisus, king of Megara. Nisus had a purple lock of hair with magic power: if preserved, it would guarantee him life and continued possession of his kingdom. When Minos besieged Megara, Nisus' daughter Scylla fell in love with him; she betrayed her city by cutting off her father's purple lock. Nisus was killed or killed himself and became transformed into a sea eagle. Minos despised Scylla and brought about her death either by dragging her, tied, after the ship or by abandoning her, so that she desperately swam after him and drowned. Scylla then changed into a sea bird, constantly pursued by the sea eagle.

Above all, we must abstain from all appearance of pedagogy. The common reader dislikes the schoolmaster, and resents any obtrusive piece of instruction. We have therefore to steer, as cleverly as may be, between Scylla and Charybdis.

E. E. Kellett, *Literary Quotation and Allusion*

Pronunciation and stress:

Scylla [ˈsɪlə], Charybdis [kəˈrɪbdɪs], Sicilian [sɪˈsɪljən], Messina [meˈsɪ:nə], Ovid [ˈɒvɪd], Circe [ˈsæ:sɪ], Minos [ˈmaɪnəs], Odyssey [ˈɒdɪsi], Homer [ˈhoʊmə], Glaucus [ˈglɔ:kəs], Nisus [ˈnaɪsəs], Megara [ˈmegərə], deity [ˈdi:tɪ], jealous [ˈdʒeləs], Metamorphoses [ˌmetəˈmɔːˈfəʊsiːz]

Notes:

AT A DISTANCE, IN THE DISTANCE. It should be remembered that *at a distance* means 'not too near, with a certain space between two places or objects': *the picture looks better at a distance*. *In the distance* means 'far away': *a ship seen in the distance*. Care should be taken always to use *a*, not *the* in the first case: *at a distance of two kilometers*.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the questions and the statements.

1. Выражение *между Сциллой и Харибдой* восходит к древнегреческим мифам. 2. Один из мифов рассказывает, что Сцилла и Харибда были чудовищами,



обитавшими в мессинском проливе. 3. Они сидели на прибрежных скалах и поджидали мореплавателей. 4. Завидев их, чудовища бросались на них и пожирали. 5. По преданию Сцилла некогда была прекрасной нимфой, которую Цирцея из ревности обратила в страшное чудовище. 6. Сцилла бросилась в море и превратилась в скалу. 7. По одному из сказаний Харибда была дочерью Нептуна. 8. Она похитила у Геркулеса часть его стада и в наказание была обращена Юпитером в страшный водоворот. 9. Сцилла и Харибда описаны Гомером в поэме Одиссея. 10. Гомер рассказывает о страшной опасности, которой подвергался корабль Одиссея, проходя между Сциллой и Харибдой. 11. Выражение *между Сциллой и Харибдой* означает 'на-

ходиться между опасностями, грозящими с двух сторон'.

Retell the following text in English:

Много всяких бед пришлось претерпеть аргонавтам, пока они добрались до родного края.

Им пришлось проходить между двумя островами... Два свирепых чудовища стерегли этот проход — Харибда и Сцилла.

Харибда жила в морской глубине. Вода кипела и кружилась над ней, и стоило живому существу приблизиться, как из воды высовывалась жадная пасть и глотала целые корабли с парусами и мачтами.

На выстрел из лука от Харибды возвышалась остроконечная скала.



В ней была пещера. В этой пещере пряталась шестиголовая двенадцатилапая Сцилла. Сцилла высовывала из пещеры свое страшное туловище, и все двенадцать лап быстро шарили вокруг, вылавливали все живое и отправляли в жадные пасти с тремя рядами острых зубов.

Покровительница аргонавтов Гера бросила между Харибдой и Сциллой свой золотой волосок и по этой дорожке, не уклоняясь ни вправо, ни влево, «Арго» миновал опасность.

В. Смирнова, *Герои Эллады*

To serve God and Mammon Служить богу и Маммоне

Mammon comes from the Syrian word *mammona* which means riches. It is believed that there was a god of that name. It also occurs in the Gospel as the personification of worldly riches. The original meaning of the phrase *to serve God and Mammon* was to try to be righteous and to worship wealth. In modern speech the expression means to be divided between two conflicting principles, to do two incompatible things at a time.

It was indeed a cause for rejoicing that in disposing of their personal enemies they had done an important service to the church. They proved thus that it was in point of fact possible to serve God and Mammon.

W. S. Maugham, *Then and Now*

Pronunciation and stress:

Mammon ['mæmən], Syrian ['sɪriən], personification [pəːsənɪfɪ'keɪʃən], righteous ['raɪtʃəs]

Notes:

WORLD, WORLDLY. The adjectives are not to be confused. *World* means 'affecting the whole world': *a world power, world politics, world movements*. *Worldly* implies material things as opposed to spiritual: *worldly*

goods (property), *worldly wisdom* (practical mind). Cf.: *world-minded* (having broad interests) and *worldly-minded* (interested in material things).

Translate into English:

Слово *маммона* употреблялось в древнесирийском языке для обозначения богатства. Первоначально выражение *служить и богу и маммоне* означало 'пытаться быть праведником и одновременно поклоняться золоту'. В современном языке выражение употребляется в значении 'заниматься двумя несовместимыми вещами одновременно'.

In the seventh heaven

На седьмом небе

To be in the seventh heaven means to be supremely happy; to be in a state of extreme happiness or satisfaction. The phrase takes its origin in the belief of the Mohammedans (recorded in the Koran) that there are seven heavens around the earth, each more blissful than its immediate inferior, the seventh heaven containing God himself and his angels.

They motored up, taking Michael Mont, who, being in his seventh heaven, was found by Winifred 'very amusing'.

J. Galsworthy, *To Let*

Duncan was in the very seventh heaven of delight when I told him about Lytton's interview with De-Lacre and the poor Frenchman's precipitable flight.

D. Garnett, *The Flowers of the Forest*

Pronunciation and stress:

Mohammedans [mou'hæmɪdənz], Koran [kɔ'ra:n], inferior [ɪn'fɪəriə]

Render the text in English:

Выражение *на седьмом небе*, означающее высшую степень радости, блаженства, счастья восходит к свя-

щенной книге мусульман — корану, согласно которому вокруг земли существует семь небес, причем седьмое, самое высокое, является местопребыванием бога и ангелов.

Seven wonders of the world

Семь чудес света

The ancients looked upon the following man-made things as the seven wonders of the world: the Pyramids of Egypt; the Hanging Gardens of Babylon (a series of terraced gardens rising three hundred feet above the ground, said to have been built by king Nebuchadnezzar to please his wife, who wearied of the plains of Babylon); the Temple of Diana at Ephesus burnt down by Herostratus who wanted to make himself famous; the Statue of Jupiter by Phidias at Olympia; the Colossus of Rhodes, a gigantic statue of bronze over one hundred feet high, and towering above the entrance to the harbour; the Mausoleum, or tomb of Mausolus, at Halicarnassus; and the Pharos (lighthouse) of Alexandria.

So much has been written about the wonders of the ancient world that it is hard to distinguish between history and fable. Only the Pyramids of Egypt still survive as wonders.

In metaphorical speech the words *one of the seven wonders of the world* are applied to something really wonderful or magnificent. The words gave rise to the phrase *the eighth wonder* which is used ironically.

Pronunciation and stress:

7-21

Egypt [ˈiːdʒɪpt], Babylon [ˈbæbɪlən], Nebuchadnezzar [ˌnebjukədˈnezə], Diana [daɪˈænə], Ephesus [ˈefɪsəs], Herostratus [hɪˈrɒstrətəs], Phidias [ˈfɪdiəs], Olympia [ouˈlɪmpiə], Rhodes [ˈrəʊdz], Mausolus [məˈsɔːləs], Halicarnassus [ˌhælikaːˈnæsəs], pyramid [ˈpɪrəˌmɪd], series [ˈsɪəriːz], terrace [ˈterəs], weary [ˈwɪəri], colossus [kəˈlɒsəs], mausoleum [ˌmɔːsəˈliəm], tomb [tuːm], pharos [ˈfɛərəs]

The following sentences make up a story. Retell the story in English.

1. *Семью чудесами света* назывались в древности семь памятников строительного искусства и скульптуры, поражавших современников своей грандиозностью и великолепием. 2. К ним относятся: египетские пирамиды, висячие сады в Вавилоне, храм Дианы Эфесской, статуя колосса Родосского, статуя Зевса работы греческого скульптора Фидия, гробница Мавсола в Галикарнасе и маяк на острове Фарос. 3. В образной речи *одним из чудес света* называют что-либо замечательное, великолепное, выдающееся. 4. Отсюда же возникло выражение *восьмое чудо света*, употребляемое в том же значении, обычно иронически.

A Sisyphean labour (task, toil)

Сизифов труд

The phrase *a Sisyphean labour* describes an endless and fruitless task. It comes from the name of Sisyphus, a character in Greek mythology. Sisyphus was a son of Aeolus, god of the winds, and the founder and king of Corinth. He surpassed all in cunning and avarice and gave offence to both Jupiter and Pluto, the god of the lower world, by trying to cheat Death.

When Death came to fetch him, Sisyphus put him into fetters so that no one died till Ares came and freed Death, and delivered Sisyphus into his custody. But Sisyphus was not yet at the end of his resources. For before he died he told his wife that when he was gone she was not to offer the usual sacrifice to the dead. So in the underworld he complained that his wife was neglecting her duty, and persuaded Hades to allow him to go back to the upper world and punish her. But when he got back to Corinth he did no such thing and lived until he died of old age.

As a consequence, he was condemned after having returned to the underworld to roll a heavy stone up a steep hill; but before it reached the top of the hill the stone always rolled down, and Sisyphus had to begin all over again.

The reason for the punishment is not told by Homer. According to some, he had revealed the secrets of the

gods to mortals; according to others, he was in the habit of attacking and murdering travellers.

The legend is told by many of the ancient poets, in particular by Homer in his poems the *Iliad* and the *Odyssey*, and by Ovid in the *Heroines*.

Pronunciation and stress:

Sisyphus [ˈsɪsɪfəs], Sisyphean [ˌsɪsɪˈfɪ(:)ən], Corinth [ˈkɒrɪnθ], Ares [ˈæriːz], Jupiter [ˈdʒuːpɪtə], Hades [ˈheɪdiːz], Homer [ˈhoumə], Iliad [ˈɪlɪəd], Odyssey [ˈɒdɪsɪ], Ovid [ˈɒvɪd], avarice [ˈævərɪs]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. Выражение *Сизифов труд* происходит от имени мифического царя Сизифа. 2. Основатель и царь города Коринфа — Сизиф отличался необыкновенной хитростью и скупостью. 3. За оскорбление богов он был осужден Зевсом на вечные страдания в царстве мертвых — Аиде. 4. Сизиф должен был вкатывать на гору тяжелый камень, который тотчас же скатывался вниз.

Render the following text in English:

С и з и ф

Он катил на гору свой камень. Он поднимал его до самой вершины, но камень опять скатывался вниз, и все начиналось снова. Тогда он пошел на хитрость. Он взял щепочку, подложил ее под камень, и камень остался лежать на вершине. Впервые за много веков он свободно вздохнул. Он вытер пот со лба и сел в стороне, глядя на дело своих рук. Камень лежал на вершине горы, а он сидел и думал, что труд его был не напрасен, и был очень доволен собой.

Один за другим проходили века, и все так же стояла гора и лежал камень, и он сидел, погруженный в мысли о том, что труд его был не напрасен. Ничто не менялось вокруг. Сегодня было то, что вчера. Завтра будет то, что сегодня. У него отекали ноги и онемела спина. Ему стало казаться, что если он еще немного так посидит, то и сам превратится в камень.

Он встал и полез на гору. Он вытащил щепочку, и камень с шумом покатился вниз, а он бежал за ним, прыгая с уступа на уступ и чувствуя прилив новых сил. У подножия горы он догнал камень и остановил его. Потом поплевал на руки и покати́л камень вверх, к вершине горы. . .

Ф. Кривин, *Божественные истории*

Sodom and Gomorrah

Содом и Гоморра

Sodom and Gomorrah are mentioned in the Bible as two of the five "cities of the plain" in the Dead Sea region. They were overthrown on account of the wickedness of their inhabitants, destroyed by a rain of fire and brimstone. In modern speech the words are used as a synonym for wickedness and disorder.

Pronunciation and stress:

Sodom [ˈsɒdəm], Gomorrah [gəˈmɒrə], depravity [dɪˈprævɪtɪ]

Translate into English:

Содом и Гоморра являются символом беспорядка, суматохи, распушенности. Согласно библейской легенде, древние города Содом и Гоморра были разрушены огненным дождем и землетрясением. На Содом и Гоморру обрушился ливень серы и огня. Вся земля сотрясалась, а города обратились в груды дымящихся развалин. Никто из нечестивых горожан не спасся. Над Содомом и Гоморрой воцарилось молчание смерти.

Solomon's judgement

Соломоново решение

The words *Solomon's judgement* are applied to a wise decision of a complicated problem. They derive from the name of King Solomon notable for his judicious decisions. In the Bible, King Solomon was a sage

whose reputation for wisdom spread to the ends of the earth. Of the proofs of Solomon's extraordinary wisdom the most celebrated is the mode by which he settled a dispute between two women for the possession of a child. Both claimed to be the child's mother. To distinguish the real from the pretended parent, Solomon ordered the infant to be cut in two and divided between the claimants. On hearing the order the real mother, whose maternal affection overmastered all other feelings begged that the child might be spared and given alive to her rival, while the pretended mother was quite ready to agree to the bisection of the baby.

Pronunciation and stress:

Solomon [ˈsələmən], problem [ˈprɒbləm], judicious [dʒu(:)ˈdɪʃəs], bisection [baɪˈsekʃən]

Notes:

BABY, BABE, INFANT. The first two words are used to describe a very young child. *Baby* is the more usual of the two, *babe* generally occurs in poetry. When used figuratively to speak of a grown-up person, *baby* implies childishness and means 'behaving like a baby, infantile'. *Babe* suggests inexperience and can be said of those who are easily deceived. *Infant* is a child under seven, thus *an infant school* is a school for children under seven.

The following sentences make up a story. Retell the story in English.

1. Выражение *Соломоново решение* означает 'мудрое решение сложного вопроса'. 2. Выражение основано на библейской легенде о царе Соломоне. 3. Царь Соломон славился своей мудростью. 4. Однажды, как рассказывает легенда, к царю Соломону пришли две женщины с просьбой разрешить их спор о том, кто из них является настоящей матерью ребенка. 5. Каждая из них утверждала, что это ее ребенок. 6. Соломон приказал разрубить младенца на две части и отдать половину одной и половину другой женщине. 7. При этом одна из женщин стала умолять не убивать ребенка, соглашаясь, чтобы он был отдан другой. 8. Тог-

да Соломон сказал, что она настоящая мать ребенка, так как не хочет его смерти, и приказал отдать младенца ей.

Spartan upbringing

Спартанское воспитание

The citizens of Sparta, an ancient Greek city, were famous for their bravery, discipline, and endurance. The lives of Spartans were arranged by iron laws to make a nation of soldiers. They were brought up by the state in the spirit of self-denial, hardship and obedience. Their sports and exercises were regulated by the severest discipline, and made up of labour and fatigue. They went about barefoot, with their heads shaved, and fought with one another naked. The Spartan men were dauntless and faced danger and hardship without flinching. The people of Sparta (ancient Laconia) learned to express themselves as briefly as possible, hence a laconic person is a man of few words.

The phrase *Spartan upbringing* is used to describe a very severe upbringing. (See also: **Law of Lycurgus**)

Pronunciation and stress:

Sparta [ˈspɑ:tə], obedience [əˈbi:djəns], fatigue [fəˈti:g], naked [ˈneɪkɪd], laconic [ləˈkɒnɪk]

Notes:

NAKED, BARE. The two adjectives mean 'not covered with clothes'. *Naked* is said of a body as a whole, *bare* — of part of a body: *naked child*, but *bare chest, shoulders, head, feet*.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. Слова *спартанское воспитание* употребляются в значении 'суровое воспитание'. 2. Так воспитывали детей в древней Спарте. 3. С семилетнего возраста детей приучали к строжайшей дисциплине, трудностям и самоограничению. 4. Вырастая, спартанские юноши ста-

новились солдатами. 5. Они славились своей выносливостью и бесстрашием и смело шли навстречу трудностям и опасностям.

Swan song

Лебединая песня

According to an old legend, a swan at the very end of its life sings one last and very sweet song. Brehm in *The Life of Animals*, summing up the legend, says that it is founded on fact for the last sounds uttered by a mortally wounded swan really resemble a song. The legend has given rise to the phrase *swan song*; this is generally applied to the last work of a poet or musician, or other farewell performance. The phrase was frequently used by ancient writers. Thus it occurs in one of Aesop's fables, in *Agamemnon*, a tragedy by Aeschylus where it is applied to the last words of the dying Cassandra, in Cicero's work *Orator* to characterize the last speech of a man who died on delivering it. One of Galsworthy's novels is given this name.

Pronunciation and stress:

Aesop ['i:sɒp], Agamemnon [æɡə'memnən], Aeschylus ['i:skɪləs], Cassandra [kə'sændrə], Cicero ['sɪsərəʊ], Brehm [breɪm], Galsworthy ['ɡɔ:lzwə:ði], Chekhov ['tʃekɒf], swan [swən], orator ['ɔrətə]

Notes:

LAST, LATEST are rendered in Russian by one word последний and probably on this account are sometimes confused. It should be remembered that *last* means coming at the end of (in a line, row, succession), while *latest* is applied to time and means most recent: *last page*, but *latest news*.

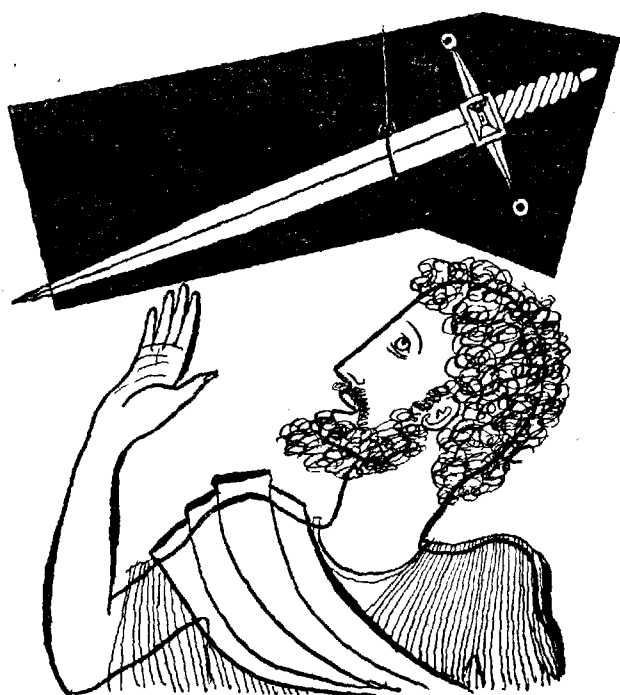
Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. Выражение *лебединая песня* употребляется в значении 'последнее произведение поэта, музыканта, художника'. 2. Выражение встречается у древнегреческих писателей Эзопа и Эсхила, у римского оратора Цицерона. 3. Роман Голсуорси носит название «Лебе-

диная песня». 4. Выражение основано на древнем поверье, будто лебеди поют перед смертью. 5. Немецкий зоолог Брем пишет, что сказание о лебединой песне очень правдоподобно, так как последние вздохи смертельно раненного лебедя действительно напоминают песню.

The sword of Damocles

Дамоклов меч



The phrase *the sword of Damocles* denotes a threatening danger. It derives from an old Greek legend retold by Cicero. Damocles was a courtier of Dionysius the Elder, of Syracuse, a cruel tyrant. Damocles envied Dionysius and often flattered him by extolling his happiness. Once he was invited by the tyrant to a splendid banquet to try felicity he so much envied. He was

placed at a table with a sword suspended over his head by a single horse hair, to impress upon him how precarious was the happiness of the great. Damocles was afraid to stir, and the banquet was a torment to him. Hence also the phrase *to hang by a thread* which means to be in a very critical condition.

John's temper was hanging by a thread behind the humorous, bantering air which he more and more used in his days of celebrity when talking to old friends or to the family.

A. Wilson, *Anglo-Saxon Attitudes*

Pronunciation and stress:

Damocles ['dæməkli:z], Dionysius [ˌdaɪə'nɪsiəs], Syracuse ['saɪərəkju:z], Cicero ['sɪsərəʊ], sword [sɔ:d], courtier ['kɔ:tjə], tyrant ['taɪərənt], banquet ['bæŋkwɪt], precarious [prɪ'keəriəs], torment ['tɔ:ment]

Notes:

IMPRESS, IMPRESSION. *To impress* is a transitive verb and hence is never used without a direct object. *His words impressed upon me* is a common error since there is no direct object after the verb *to impress*. The error may be accounted for by the fact that the noun *impression* requires a prepositional object: *the impression of the film upon the audience*.

Translate into English:

Д а м о к л о в м е ч

Дамокл поднял голову и увидел над собой меч.

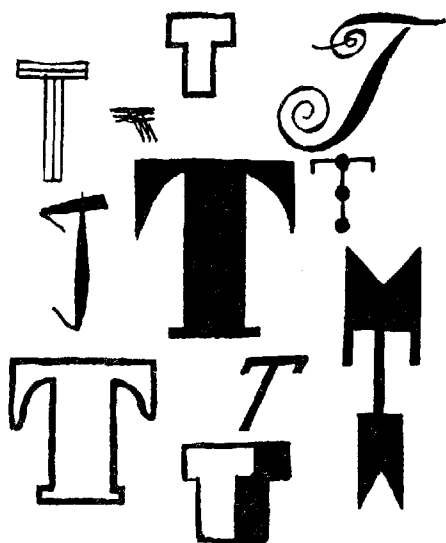
— Хорошая штука, — сказал он. — Другого такого не найдешь в Сиракузах.

— Обрати внимание, что он висит на конском волосе, — растолковывал ему тиран Дионисий. Это имеет аллегорический смысл. Ты всегда завидовал моему счастью, и этот меч должен тебе объяснить, что всякое счастье висит на волоске.

Дамокл сидел на пиру, а над его головой висел меч. Прекрасный меч, какого не найдешь в Сиракузах.

— Да, счастье... — вздохнул Дамокл и с завистью посмотрел на меч.

Ф. Кривин, *Божественные истории*



To take (bear) the palm Получить пальму первенства

To take or to bear the palm means to be the winner of the prize, victory, or supreme honour. It is an allusion to the ancient Romans among whom a branch of the palm-tree, or a garland of palm leaves, was a symbol of victory. According to the custom the victorious gladiator or the successful competitor in the games was crowned with a branch of palm.

Whales are not only the largest existing animals, but by far the largest which have ever existed, for the monstrous reptiles of the Secondary period, which are often supposed to hold the palm for size, could none of them have exceeded about fifty tons.

J. Huxley, *Man in the Modern World*

Pronunciation and stress:

Garland [ˈɡɑ:lənd], gladiator [ˈglædiətə], competitor [kəmˈpetitə]



Their name is legion

Имя им легион

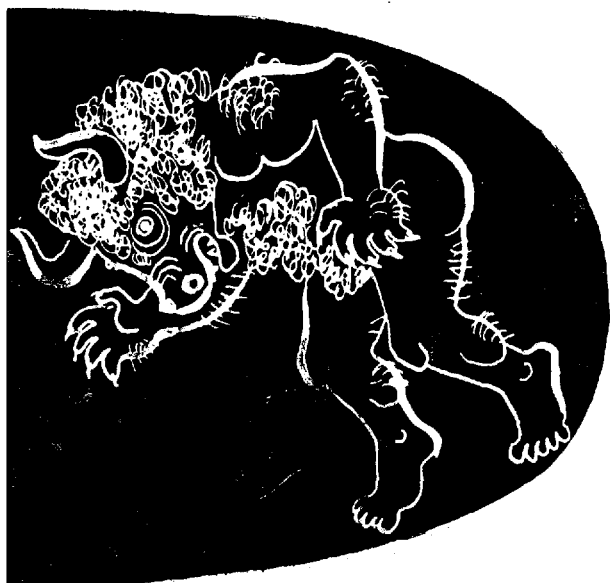
The Gospel legend declares that when Jesus asked the man possessed by demons what was his name the answer was "My name is Legion: for we are many". The man meant that he was possessed by many demons. In ancient Rome legion was a body of soldiers numbering up to six thousand warriors. The expression means they are innumerable, extremely numerous.

It is time we turned a straight light on this horde of rats, these younger Forsyte sentimentalists whose name is legion. It is sentimentalism that is stifling us.

D. H. Lawrence, *Selected Essays*

Star differs from star in glory and their numbers are beyond reckoning; every mountain, every stream has its individuality; there are over eighty different kinds of chemical elements; the number of minerals is legion.

J. A. Thompson, *Introduction to Science*



Pronunciation and stress:

Jesus ['dʒi:zəs], demon ['di:mən], legion ['li:dʒən]

Translate into English:

В древнем Риме легионом называлось подразделение армии, насчитывающее до 6.000 человек. В евангелии это слово не имеет значения определенного числа, а обозначает огромное количество. Евангельское выражение *имя им легион*, употребляющееся в том же значении, основано на легенде о разговоре Иисуса с бесноватым. На вопрос Иисуса: «Как твое имя?», тот ответил «Легион», имея в виду, что он одержим огромным количеством бесов.

Thirty pieces of silver
(See Judas kiss)

Тридцать сребренников

The thread of Ariadne
(Ariadne's thread)

Ариаднина нить

The phrase *Ariadne's thread* comes from Greek mythology. The father of Theseus was king of Athens.

When Theseus was a young man, Athens had to pay a very disgraceful tribute to Minos, King of Crete. It happened that the son of Minos was killed by the Athenians. To avenge his death, Minos demanded that seven Athenian youths and seven maidens should be sent every ninth year to Crete. The Athenian captives were always devoured by a dreadful monster called the Minotaur. The monster had the body of a man and the head of a bull, and was shut up in the Labyrinth, which consisted of so many winding passages that whoever once entered the building could never find his way out.

On his arrival at Crete, Theseus was put into the Labyrinth. But Ariadne, the daughter of Minos, having fallen in love with him, gave him a skein of thread, one end of which he fastened at the entrance. At length he met with the monster, and killed him after a violent struggle. By following back the thread he was able to find his way out.

The metaphor *Ariadne's thread* is used to describe something that helps to find a way out of a difficulty.

Pronunciation and stress:

Theseus ['θi:sju:s], Athens ['æθɪnz], Minos ['maɪnəs], Crete [kri:t], Athenian [ə'θi:njən], Minotaur ['maɪnəʊtɔ:], Ariadne [,æri'ædnɪ], monarch ['mɒnək], labyrinth ['læbərɪnθ], winding ['waɪndɪŋ], skein [skeɪn]

Notes:

ROAD, WAY. Both denote a line of communication between two places. The difference between them is that *road* is always concrete, it is wide or narrow, paved with stones or asphalt, etc. *Way* is applied to any passage from one place to another, not necessarily having the shape of a road: *a waterway, an airway, a way through a forest*, etc. It is also used figuratively: *where there's a will, there's a way*.

The following sentences make up a story. Retell the story in English.

1. Выражение *Ариаднина нить* употребляется в метафорическом значении 'путеводная нить, способ, помогающий решить трудный вопрос, выйти из затрудни-

тельного положения'. 2. Выражение происходит от имени одного из персонажей греческой мифологии — Ариадны, дочери критского царя Миноса. 3. Афиняне обязаны были по требованию Миноса каждый год отправлять на Крит семь юношей и семь девушек, которые отдавались на съедение Минотавр. 4. Минотавр, чудовищный полубык-получеловек обитал в лабиринте, откуда никто не мог выйти. 5. Дочь Миноса, полюбившая афинского героя Тезея, дала ему клубок ниток. 6. Тезей привязал конец нитки у входа в лабиринт и пошел по извилистым ходам, разматывая клубок. 7. После победы над Минотавром Тезей нашел обратный путь из лабиринта по Ариадниной нити.

To tilt at (the) windmills

Сражаться с ветряными мельницами

The phrase *to tilt at the windmills* is an allusion to an episode related in Cervantes' novel *Don Quixote* (1605—1615). Don Quixote approached thirty or forty windmills, which he declared to Sancho Panza, "were giants, two leagues in length or more". Striking his spurs into Rosinante, he drove at one of the "dreadful monsters". The lance lodged in the sail, and the latter, striking both man and beast, lifted them into the air, breaking the lance to pieces. When the valiant knight and his steed fell to the ground they were both much injured, and Don Quixote declared that the enchanter Freston, who had carried off his library, had changed the giants into windmills out of malice.

The phrase *to tilt at the windmills* is used metaphorically and means to undertake an absurd, impossible or futile task; to attack an imaginary foe.

Each century has brought forth guardians and champions of the English tongue who fought ceaseless, and sometimes meritorious, battles to save it from further foreign adulteration. But was it not altogether a fight against windmills...?

V. Grove, *The Language Bar*

"Rather eccentric, I'm afraid," said Poirot. "Most of that family are. Spoilt, of course. Always inclined to tilt at windmills."

A. Christie, *Death on the Nile*

Pronunciation and stress:

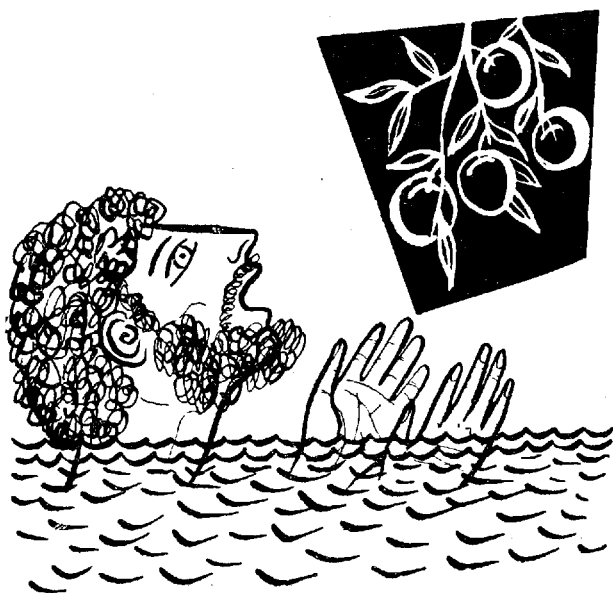
Don Quixote [dɒn'kwɪksət], Cervantes [sə:'væntɪz],
Sancho Panza ['sæŋkou'pænzə], Rosinante [rɒzi'næntɪ],
absurd [əb'sə:d], malice ['mælɪs]

Translate the questions into English and supply the answers:

1. Откуда заимствовано выражение *сражаться с ветряными мельницами*? 2. Когда и кем написан роман «Дон-Кихот»? 3. Что заявил Дон-Кихот Санчо Панса, увидев ветряные мельницы? 4. Как описывается в романе сражение Дон-Кихота с ветряными мельницами? 5. Что заявил Дон-Кихот после того, как был избит крыльями мельниц? 6. В каком значении употребляется выражение *сражаться с ветряными мельницами*?

The torments of Tantalus

Муки Тантала



Tantalus was the mythical King of Phrygia or Lydia, son of Zeus. He is said to have been punished after death by intolerable thirst and hunger. Homer in his poem *Odyssey* represents him as standing up to his throat in water, with the most delicious fruits hanging over his head. But whenever he bends forwards to quench his thirst or to appease his hunger, both water and fruits recede. Tradition does not agree as to the crime by which he forfeited the favour of Zeus, and merited perpetual punishment. According to one account, he offended Zeus by his perfidy; according to another, he stole away the nectar and ambrosia from Olympus. Untold suffering caused by the impossibility to get something highly desired which seems to be within reach, is called after Tantalus.

Pronunciation and stress:

Tantalus ['tæntələs], Phrygia ['frɪdʒiə], Lydia ['lɪdiə], Zeus [zju:s], Homer ['houmə], Odyssey ['ɒdɪsi], Olympus [ou'lɪmpəs], intolerable [ɪn'tələrəbl], forfeit ['fɔ:fɪt], perpetual [pə'petjuəl], perfidy ['pə:fɪdi], ambrosia [æm'brouzjə]

The following sentences make up a story. Retell the story in English.

1. В греческой мифологии Тантал — сын Зевса, царь Фригии (называемый также царем Лидии). 2. Тантал был любимцем богов, которые часто приглашали его на свои пиршества. 3. Но он утратил расположение богов и был ими жестоко наказан. 4. По одной версии он украл у Зевса золотую собаку. 5. По другой — похитил с Олимпа пищу богов. 6. За свое преступление Тантал был обречен испытывать вечные муки голода и жажды. 7. Как рассказывает в Одиссее Гомер, Тантал стоит по горло в воде, но вода отступает от него, как только он наклонит голову, чтобы напиться. 8. Над ним нависли ветви с роскошными плодами, но как только он протягивает к ним руки, ветви отклоняются. 9. Отсюда возникло выражение *муки Тантала*, означающее 'нестерпимые муки из-за невозможности достигнуть желанной цели, несмотря на ее близость'.

A tower of Babel (See Confusion of Babylon)

Вавилонская башня

Retell the text in English.

... Геродот, написавший о семи чудесах, побывал в Вавилоне. И больше того, он видел эту легендарную и вроде бы вовсе не существовавшую башню. Случилось это за четыре с половиной века до нашей эры. Хоть Геродот не включил ее в число чудес, но оставил ее краткое описание. Он сообщил, что башня возвышается над городом, что она восьмиэтажная и что каждый этаж меньше предыдущего.

Геродот писал, что видел башню неповрежденной. Когда через несколько десятков лет в Вавилон вошел со своими войсками Александр Македонский, он обнаружил, что башня разваливается, и приказал снести все, что осталось. Нет, он не хотел уничтожать башню. Наоборот, Александр Македонский решил восстановить ее, но не успели собраться каменщики, не успели вавилонские и греческие архитекторы приготовить папирусы с планами, как в 323 году до нашей эры Александр Великий скончался...

Вавилонская башня, вернее, вавилонский зиккурат (zikkurat) был самым большим из многочисленных зиккуратов империи. Он представлял собой семиступенчатую пирамиду, на вершине которой стоял маленький храм бога Мардука, покрытый золотом и облицованный голубым глазурованным кирпичом. Общая высота башни была такой же как и длина стороны основания — девяносто метров.

Пятнадцатиметровый храм на вершине зиккурата, сверкающий и видный за десятки километров, был настолько величественен, что бедные кочевники-иудеи почитали его за воплощение людского могущества, богатства, знатности и спеси. И, почитая так, осуждали изнеженных и богатых жителей города, говоривших на непонятном языке и презиравших скотоводов. А осуждая, мечтали о том, чтобы их бог, такой же суровый и бедный, как они, покарал и сам Вавилон, и воплощение его — зиккурат Мардука — Вавилонскую башню.

А когда очень хочешь чего-нибудь — принимаешь желаемое за действительное. Сначала была сказка

о том, как бог накажет вавилонян. А потом, когда прошли столетия и башня, пощаженная Киром, разрушенная Ксерксом и сравненная с землей Александром, перестала существовать, сказка о гибели Вавилонской башни вошла в Библию.

И. Можейко, *Другие 27 чудес*

The Trojan horse
(See Greek gift)

Троянский конь

The tub of Diogenes

Бочка Диогена

Diogenes (4th cent. B. C.) was the most famous of the Cynic philosophers. His actions were designed to show how few were man's needs. His dress, later to be cynic uniform, was that of a vagabond beggar, with a stick, a wallet for alms and a cloak, which, when doubled, served at night as a blanket. He needed no roof over his head, and is reputed to have lived in a tub feeling himself independent of the ordinary necessities of civilization. A picturesque figure, he became the centre of a legend so that it is hard to distinguish fact from fable. The story is told that once Alexander of Macedonia came up to Diogenes sitting in front of his tub. "I am Alexander the Great", said he to the cynic, "And I am Diogenes", replied the philosopher without so much as raising his head. "What can I do for you?" continued the Emperor. "Step out of my light", was the answer. Alexander is reported to have been delighted and exclaimed, "If I were not Alexander the Great I would like to be Diogenes."

The phrase *the tub of Diogenes* denotes an attempt to reduce one's needs to minimum.

Pronunciation and stress:

Diogenes [daɪ'ɒdʒɪniːz], Alexander [ælɪg'zɑːndə], Macedonia [ˌmæsi'dəʊnjə], cynic ['sɪnɪk], picturesque [ˌpɪktʃə'resk], vagabond [ˈvægəbənd], wallet ['wɒlɪt], alms [ɑːmz], reputed (v) [rɪ'pjʊːt], minimum ['mɪnɪməm]

Translate the questions into English and supply the answers:

1. Кто такой Диоген? 2. Что Диоген стремился доказать своим поведением? 3. Что нам известно об образе жизни Диогена? 4. Все ли правдоподобно в рассказах о Диогене? 5. С какими словами, как утверждает легенда, обратился к Диогену Александр Македонский? 6. Что, как рассказывают, ответил ему философ? 7. О чем попросил императора Диоген, когда тот предложил ему высказать просьбу? 8. Каково значение выражения *бочка Диогена*?

Two-faced Janus

Двуликий Янус



Janus was an ancient Roman god, primarily god of gates and doors, hence, of all beginnings and ends. January is called after Janus, as it was the first month of the later Roman calendar. Having once offered hospitality to Jupiter, Janus was endowed with the gift of knowing the past and the future. He was sometimes represented as a keeper of the heaven with a sceptre in his right hand and a key in the left, sitting on a glittering throne, but was most commonly represented as

having one head with two bearded faces, one looking forward and the other backward. He was worshipped as the sovereign disposer of war and peace. The temple of Janus faced east and west. Its gates were opened only in war time, but during the long space of seven hundred years the gates were closed only three times.

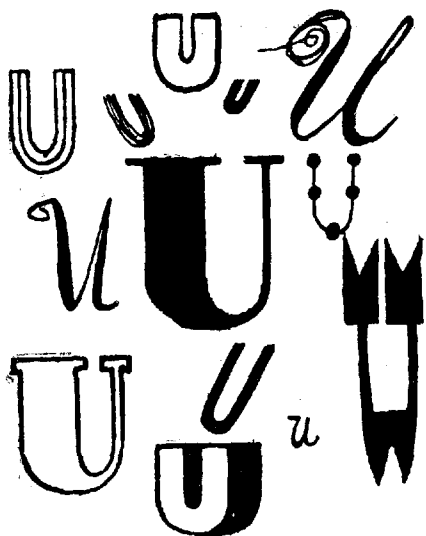
The metaphor *two-faced Janus* applied to a double-faced or hypocritical person has probably sprung from the cult of Janus as the spirit of doorways and archways, of ins and outs.

Pronunciation and stress:

Janus ['dʒeɪnəs], Jupiter ['dʒu:pɪtə], calendar ['kælɪndə], endow [ɪn'daʊ], sceptre ['septə], sovereign ['sɒvrɪn]

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. Выражение *двуликий Янус* связано с именем одного из римских богов. 2. В римской мифологии Янус считался богом входов и выходов. 3. Изображения Януса помещались у дверей и в проходах. 4. Янус изображался с двумя лицами, обращенными в противоположные стороны: одно лицо смотрело вперед, другое назад. 5. Янус считался также богом всякого начинания, привратником неба: поутру он открывал ворота Олимпа, а вечером запирал их. 6. В древнем Риме Януса почитали как верховное божество, вершившее вопросы войны и мира. 7. Храм Януса, обращенный одной стороной на восток, другой — на запад, открывался только в дни войны. 8. Интересно, что в течение семи веков ворота храма закрывались только три раза. 9. *Двуликим Янусом* называют двуличного, лицемерного человека.



Under the aegis

Под эгидой

The words *under the aegis* mean with the support or protection of. The phrase comes from mythology. Tradition does not agree as to the origin of the word *aegis*. It is most commonly believed to have been the brass shield of Zeus, made by Hephaestus, and symbolizing the god's power. When Zeus was angry he waved and shook the aegis, making a sound, by which the nations were overawed. He sometimes allowed his favoured daughter Athena to have it. So in course of time the aegis became the attribute of Zeus and Athena. According to other accounts, aegis was a cloak, made of the skin of the goat Amalthea, who suckled Zeus when he was a baby. The cloak was a garment worn by the god and therefore imbued with his supernatural power. The stout hide of the cloak could turn a blow like a buffcoat, and thus it was used as a piece of armour.

Pronunciation and stress:

Zeus [zju:s], Hephaestus [hɪ'fi:stəs], Amalthea [æməl'θi:ə], Athena [ə'θi:nə], aegis ['i:dʒɪs]

Notes:

UNDER, BELOW. The two prepositions are to be distinguished. *Below* means 'lower than', *under* — 'directly below': *below the horizon, below sea level, below zero* (about temperature), etc., but *under an umbrella, under the table, under the ground, water*, etc. The words can be interchanged in case *below* means not only 'at a lower level', but includes the meaning of *under*: *to hit a man under (below) the eye*.

FAVOURER, FAVOURITE. The words are easily confused, though they are different in meaning. The first means 'privileged', the second — 'most liked'. Thus *the favourite daughter* is not necessarily *the favoured one*.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. В мифологии древних греков эгидой называли щит верховного божества Зевса. 2. Эгиду для Зевса изготовил бог-кузнец Гефест. 3. Потрясая эгидой, Зевс наводил ужас на смертных. 4. Эгидой владела и дочь Зевса Афина. 5. По другим сказаниям, эгида была сделана из шкуры козы Амалфеи, которая своим молоком выкормила младенца-Зевса. 6. Эгида изображается в виде щита или в виде панциря. 7. Выражение *под эгидой* означает 'под защитой, под покровительством'.

An unwritten law (the unwritten law)

Неписанный закон

The Romans divided their law into unwritten law and written law. By unwritten law they meant custom, popular practice; by written law, that derived from legislation. Hence, an unwritten law is any rule that is based on custom but not precisely stated.

Pronunciation and stress:

Legislation [ˌledʒɪsˈleɪʃən], based [beɪst], precisely [priˈsaɪsli]

Notes:

PRACTICE, PRACTISE. The words have the same pronunciation [ˈpræktɪs], but differ in spelling and in

morphological characteristics: the first is a noun, the second — a verb: *piano practice*, but *to practise speaking English*.

Make up questions in English to which the following Russian sentences would be answers. Do a two-way translation using both the statements and the questions.

1. Римляне различали писанные и неписанные законы. 2. Под первыми они имели в виду официально существующие, зафиксированные в кодексе законы. 3. Под неписаными законами понимались сложившиеся в народе обычаи. 4. В этом значении выражение *неписанный закон* сохранилось и в современном языке. 5. В некоторых странах термин *неписанный закон* означает обычай, применяемый в судебной практике, не подвергать тяжелому наказанию лицо (мужа или жену), совершившее преступление из ревности.

Vanity fair

Ярмарка тщеславия

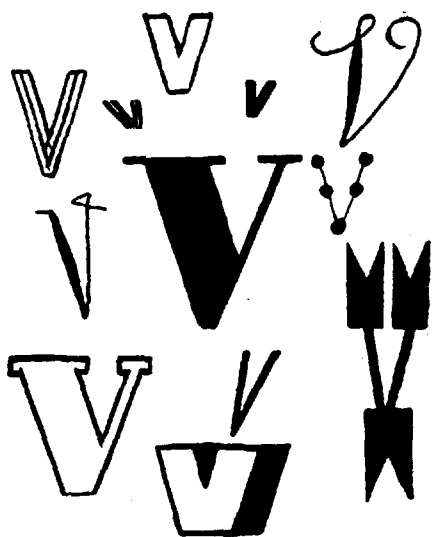
The words *vanity fair* are an allusion to the fair described in John Bunyan's allegorical book *Pilgrim's Progress* (1678). The fair was held in the town of Vanity, and lasted all the year round. Here were sold houses, lands, honours, titles, countries, kingdoms, pleasures, and delights of all sorts. It was symbolic of worldly folly, frivolity and show; hence, the world, especially a social world, or a city, society, etc. regarded as dominated by folly, frivolity and show, is sometimes metaphorically referred to as *vanity fair*. Thackeray borrowed the words to give them as the title to his satirical novel where he described the English 19th century morals.

Pronunciation and stress:

Bunyan ['bʌnjən], Thackeray ['θækəri], pursuit [pə'sju:t], vanity ['vænitɪ], morals ['mɔrəlz]

Notes:

MORAL, MORALS. It should be remembered that *moral* is the inner meaning or practical lesson of a fable, story, etc. *Morals* are standards of behaviour.



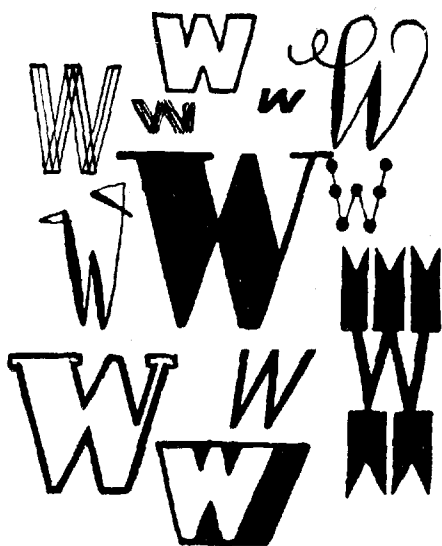
Veni, vidi, vici

Пришел, увидел, победил

Veni, vidi, vici — 'I came, I saw, I conquered'. The words are said to have been used by Julius Caesar, a famous Roman general, statesman and writer. According to Plutarch, it was thus that Julius Caesar announced to one of his friends in Rome the victory over the army of the Bosphorus kingdom in Asia Minor in 47 B. C. He brought the campaign to such a rapid end that he could sum it up in these simple words. The three Latin words with their equal number of syllables and the recurrence of their consonants, make still more striking the promptitude displayed by Caesar. The words *veni, vidi, vici* have come down to us as an expression of swift and dramatic success. They are sometimes used ironically to refer to one who boasts of his easy and quick success.

Pronunciation and stress:

Julius Caesar ['dʒu:ljəs'si:zə], Plutarch ['plu:tɑ:k], Bosphorus ['bɒspərəs], recurrence [rɪ'kærəns], promptitude ['prɒmptɪtju:d]



The wandering Jew

Вечный жид

The legend of the wandering Jew appeared in the 13th century. It is based on a story connected with the crucifixion of Jesus. The story goes that the door-keeper of the judgement-hall, in the service of Pontius Pilate, struck Jesus as he led him forth, saying, "Get on faster, Jesus", to which the latter replied, "I am going, but thou shalt tarry till I come again".

Another legend has it that Jesus, pressed down with the weight of his cross, stopped to rest at the door of one Ahasuerus, a cobbler. The craftsman pushed him away with curses. For that insult he was doomed to wander over the earth, driven by fear and remorse, never able to find a grave.

Shelley in England, Schlegel and Goethe in Germany, Sue in France, Zhukovsky in Russia have turned this legend to account.

In modern speech the words denote a restless person, a perpetual wanderer.

Pronunciation and stress:

Jesus ['dʒi:zəs], Ahasuerus [ə,hæzju'iarəs], Shelley ['ʃeli], Schlegel ['ʃleɪgəl], Goethe ['gə:tə], Sue [sju:], Pontius Pilate ['pɒntjəs 'paɪlət], perpetual [pə'petjuəl], crucifixion [,kru:sɪ'fɪksən], insult (n) ['ɪnsəlt], based [beɪst]

Render the text in English:

Выражение *вечный жид* возникло из средневековой легенды об Агасфере, обреченном на вечные скитания в наказание за то, что он отказался помочь Иисусу, когда тот шел на распятие. Трагический образ Агасфера широко использован в мировой литературе — Шелли, Шлегелем, Гете, Сю, Жуковским. Выражение обозначает вечного скитальца.

To wash one's hands (of)

Умывать руки

To wash one's hands means 'to refuse all responsibility for a matter or person'. The phrase comes from the Bible story of the trial of Jesus. Pontius Pilate, the Roman procurator of Judea, approved of the death sentence announcing that the Judeans, not he himself, insisted on the crucifixion. He said he found no fault in Jesus, but yet yielded to the clamour of the mob for his crucifixion because he could prevent nothing. Then he took water and washed his hands before the multitude, as was the custom, saying that he was innocent of the blood of that just person. Pilate has since become a symbol of hypocrisy and cruelty.

Perhaps Sam's wife'll come and take him. If not, I suppose he'll have to go to the workhouse. Anyway, it's got nothing to do with me. I wash my hands of it altogether.

W. W. Jacobs, *Light Freights*

"Very well," John got up from his chair and looked out of the window, "I wash my hands of it. If you and Larrie want to fuss over the wretched bird, do."

A. Wilson, *Anglo-Saxon Attitudes*

What else was there for me to do? You gave me a pedagogue's education and washed your hands of me. No opportunities, no openings. I had no alternative. And now you reproach me.

A. Huxley, *Antic Hay*

Pronunciation and stress:

Pontius Pilate ['pɒntjəs 'paɪlət], Jesus ['dʒi:zəs], Judea [dʒu:'diə], procurator ['prɒkjʊəreɪtə], clamour ['klæmə]

Translate the text into English:

По обычаю, существовавшему у некоторых древних народов, обвинители и судьи в доказательство своей беспристрастности умывали руки в присутствии свидетелей. Этим они показывали, что снимают с себя всякую ответственность за приговор. Отсюда возникло выражение *умывать руки*, смысл которого: устраняться от ответственности за что-либо. Возникновение метафоры обычно связывают с библейским эпизодом суда над Иисусом. Пилат, прокуратор Иудеи, умыл руки перед толпой, отдав ей Иисуса для казни.

The wheel of fortune

Колесо Фортуны

In Roman mythology, Fortuna was the goddess of fortune and also of chance and luck. Through Parcae, the three fates, she dealt with the fate of all the gods and all humans. Only the Oracles could foresee and reveal what was written in the book of Fate. The goddess is represented in literature and art with a horn of plenty, meaning that she is the sovereign of riches, and with a rudder in her hand as controller of destinies. She sometimes has a bandage over her eyes. The goddess is sitting or standing on a wheel or globe (sometimes holding it in her hand) to indicate the uncertainty of fortune. The name of the goddess as well as the phrase *the wheel of fortune* symbolize the vicissitudes of life.

Pronunciation and stress.

Fortuna [fɔ'tju:nə], Parcae ['pa:si:], sovereign ['sɒvrɪn], vicissitude [vɪ'sɪsɪtju:d], oracle ['ɒrəkl]

The following sentences make up a story. Retell the story in English.

1 Фортуна — в римской мифологии богиня судьбы. 2. Первоначально Фортуна считалась богиней слепого случая и изображалась с повязкой на глазах. 3. Изображения Фортуны помещались на монетах, печатях, бесчисленных памятниках искусства. 4. Богиню изображали с различными атрибутами. 5. Как управительница судеб она держит в руках рулевое весло, «руль жизни». 6. Шар или колесо, на котором обычно помещалась фигура богини, символизировал изменчивость счастья. 7. Рог изобилия в руке богини указывал на благополучие, изобилие, которое может подарить Фортуна. 8. Колесо Фортуны символизирует превратности судьбы.

With the shield or on it

Со щитом или на щите

The citizens of ancient Sparta were famous in history for their hardihood. The Spartan women were bold and dauntless. Every Spartan lady was bred up to be able to say to those she best loved that they must come home from battle "with the shield or on it" — either carrying it victoriously or carried upon it as a corpse. A Greek writer tells a story of a mother who sending her son to a field of battle gave him his shield with the words, "With it or on it". (See also: **Spartan upbringing; Law of Lycurgus.**)

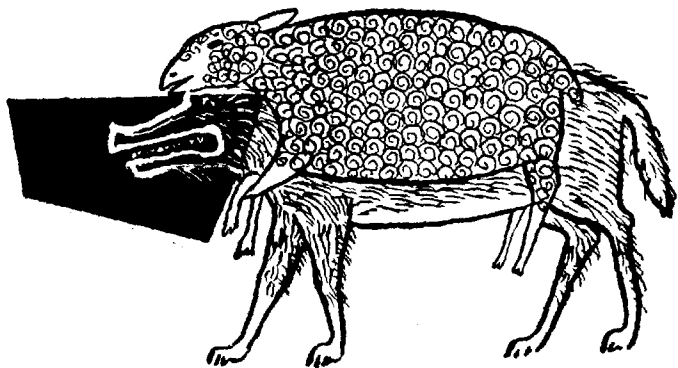
Notes:

LOVE (LIKE) BETTER/BEST (MORE/MOST). Both *better/best* and *more/most* are used with English *like* and *love*, the former being more usual with *like*, the latter with *love*.

Translate into English:

Спартанские женщины отличались смелостью и неустрашимостью. Отправляя мужчин на войну, женщи-

ны подавали им щит со словами: «С ним или на нем» — возвращайся победителем или погибни. Отсюда возникло выражение *со щитом или на щите*, имеющее значение: 'вернуться победителем или погибнуть в борьбе'.



A wolf in sheep's clothing

Волк в овечьей шкуре

A wolf in sheep's clothing is one who appears to be friendly but is really an enemy, a dangerous person who pretends to be quite harmless. The allusion here is to the fable of Aesop *A Wolf in a Lamb's Skin*. A wolf once disguised himself in a sheep's skin and succeeded in entering sheepfold. Soon a shepherd came to the fold to get the fattest sheep in the flock. In touching them to see which was the best, he found an animal with hairy ears and woolly back. The shepherd put a rope round his neck and hung the animal high up on a tree.

I know Andrews. He's a wolf who doesn't even bother to put on sheep's clothing.

J. H. Chase, *The Double Shuffle*

The kindness, so far as Peddley was concerned, was entirely whole-hearted, he was not conscious of the wolf concealed beneath his sheep's clothing. He just felt a desire to be friendly and helpful and, accidentally, chatty.

A. Huxley, *Two or Three Graces*

Pronunciation and stress:

Aesop ['i:sɒp], shepherd ['ʃepəd]

Render the following text in English:

Выражение *волк в овечьей шкуре* связано с басней Эзопа о волке, проникшем в загон для овец под видом овцы, но узнанном и схваченном пастухом. Слова *волк в овечьей шкуре* употребляются как характеристика опасного врага, скрывающего свои намерения под маской добродетели.

To worship Bacchus

Поклоняться Бахусу

In mythology, Bacchus was a god of the fertility of nature and of wine. According to the usual tradition, he was the son of Jupiter and Semele, the daughter of Cadmus. He is said to have taught men to plant the vine and to prepare wine from grapes. Bacchus was always attended by Silenus, his companion and tutor, by nymphs, the Bacchantes, young satyrs and shepherds. Great revels, the Bacchanals, were held in his honour every spring; they were characterized by wild ribaldry. Bacchus is usually represented riding on a barrel, crowned with garlands of vine.

The words *to worship Bacchus* are used as a joke to denote an excessive inclination to drinking wine.

Pronunciation and stress:

Bacchus ['bækəs], Zeus [zju:s], Semele ['semɪli], Cadmus ['kædməs], Bacchante [bə'kæntɪ], Bacchanal ['bækənəl], Silenus [saɪ'li:nəs], satyr ['sætə], shepherd ['ʃepəd], revel [revl]

Notes:

VINE, WINE. In careless speech the words are sometimes mixed up. They should never be interchanged. Though derived from one root, the words are not synonymous. *Vine* is a plant on which grapes grow, *wine* — a drink made of grapes. Be sure to pronounce *vineyard* (a plantation of grapevines) as ['vɪnjəd].

COMMENTARY

Abel ['eɪbəl], in the BIBLE the second son of ADAM and EVE, a shepherd; killed by his elder brother, CAIN.

Academy [ə'kædəmɪ], a pleasure-garden near ATHENS (said to have belonged to the legendary hero Academus) in which PLATO taught.

Achilles [ə'kɪliːz], a Greek hero of the Trojan war, son of PELEUS and THETIS; quarrelled with AGAMEMNON and 'sulked in his tent', refusing to fight until his friend Patroclus was killed by Hector whom he then slew; was killed by PARIS with a poisoned arrow; it pierced his heel where his mother had held him in infancy when she plunged him into STYX to make him invulnerable.

Acropolis [ə'krɒpəlɪs], the citadel, or the fortified part of ATHENS, situated on a hill about 250 ft high and richly adorned with sculpture and architecture.

Adam ['ædəm], in the Bible, the first man and progenitor of the human race, who lived with his wife EVE in the Garden of EDEN, but was driven from it for eating the fruit (traditionally an apple) of the tree of knowledge of good and evil.

Adriatic [ˌeɪdrɪ'ætɪk], the sea east of Italy.

Aeneas ['iːniːəs], in Greek and Roman legends, the son of Anchises [æŋ'kaɪsiːz] and APHRODITE, a Trojan hero; a legendary originator of the Roman state, and a hero of Virgil's *Aeneid*.

Aeneid ['iːniɪd], a famous epic poem by VIRGIL in 12 books of Latin hexameters relating the story of AENEAS after the fall of TROY, and his participation in the wars preceding the legendary founding of Rome.

Aeolus [i(:)oʊləs], in Greek mythology, the god of the winds.

Aeschylus [ˈiːskɪləs] (525—456 B. C.), Athenian poet regarded as the founder of the Greek tragic drama; his best known tragedies are *The Seven Against Thebes*, *Prometheus Bound*, and the *Orestes* trilogy.

Aesop [iːsɒp] (6th c. B. C.), a famous Greek teller of fables about animals, said to have been a slave in Samos, a large island in the Aegean sea.

Agamemnon [æɡə'memnən], in Greek legends, a king of Mycenae [maɪ'siːni(:)], the brother of Menelaus (who was married to HELEN, later carried off by Paris) and commander of the Greek host that besieged TROY.

Agathocles [ə'gæθəkliːz] (361—289 B. C.), the tyrant of Syracuse; his fleet sailed from SICILY to North Africa to fight CARTHAGE. Under the sovereign's orders, Sicilian warriors burnt their ships before assailing their enemies.

Ahasuerus [ə'hæzju'ɪərəs], a hero of the medieval Christian legend; he had insulted Christ on the way to crucifixion and was condemned to wander the earth 'till the second coming of Christ'. Ahasuerus is better known as the Wandering Jew.

Aladdin [ə'lædɪn], a hero of a story in *The Arabian Nights*, who acquired a magic lamp and ring, the rubbing of which brought a jinn to do the will of the owner.

Alexander of Macedonia [ælgɪ'zɑːndə əv ˌmæsi'dəʊnjə], also Alexander the Great (356—323 B. C.), son of Philip II of Macedo-

nia, educated by ARISTOTLE ['æristɒtl]. He became king in 336 B. C. and was nominated by the Greek states to conduct the war against Persia, in which he was victorious. Later he extended his conquests to Egypt and India.

Ali Baba ['æli 'bɑ:bə], in *The Arabian Nights*, a woodcutter who enters the cave of the Forty Robbers by the use of the magic password 'Open, Sesame!'

Amalthea [æməl'θiə], in Greek and Roman mythology, the nurse of ZEUS, a goat. The broken horn of Amalthea Zeus made into a horn of plenty, or cornucopia.

Amazons [æməzənz], a fabulous race of female warriors alleged by HERODOTUS to exist in Scythia (ancient region between the Carpathians and the Don).

Aphrodite {æfrə'daɪtɪ}, in Greek mythology, the goddess of love and beauty, born of the sea-foam; identified by the Romans with Venus.

Apocalypse [ə'pɒkəlips], see REVELATION.

Apollo [ə'pɒləʊ], a god, called Phoebus ['fi:bəs], and identified with the sun; he was the god of music and poetry and could foretell the future.

Apostle [ə'pɒsl], in Christian belief, a messenger, especially one of the twelve disciples sent forth by CHRIST to preach his teaching to all the world.

Aquinas Thomas [ə'kwainəs] (c 1225—74), an Italian philosopher, a Dominican friar, whose writings represent the culmination of scholastic philosophy.

Arabia [ə'reɪbjə], a large peninsula in South-West Asia, mostly desert, lying between the Red Sea and the Persian Gulf.

Arabian Tales [ə'reɪbjən 'teɪlz] (also *The Arabian Nights*), the title of *Thousand and one Nights* that originated in India and through Persia found their way to the Arabian Peninsula, which is generally considered to be the birthplace of the tales.

Arcadia [ɑ:'keɪdʒə], a prose romance by Sir Philip SIDNEY, the English 16th-century writer (Arcadia, a mountainous district in the south of Greece, was considered a symbol of happy rustic life).

Ares ['æəri:z], a god of war, the son of ZEUS and HERA, in Roman mythology, Mars.

Argo ['ɑ:gəʊ], in Greek mythology, the ship in which the ARGONAUTS sailed after the Golden Fleece.

Argonauts ['ɑ:gənɔ:ts], in Greek mythology, the heroes who accompanied JASON on board the ship ARGO on the quest for the Golden Fleece (HERACLES, Orpheus, THESEUS, CASTOR and POL-LUX and others, 50 all in all)

Argos ['ɑ:gəs], an ancient Greek city south-west of Athens; gave the name to the peninsula of Argolis.

Argus ['ɑ:gəs], in Greek mythology, a hundred-eyed monster who was set to watch Io.

Ariadne [æri'ædnɪ], in Greek mythology, the daughter of MINOS, king of CRETE; she helped THESEUS to escape from the labyrinth of MINOTAUR by providing him with a clew of thread.

Aristotle ['æristɒtl] (384—322 B. C.), a famous Greek philosopher, pupil of PLATO at ATHENS.

Arthur ['ɑ:θə], king of Britain (historically perhaps a chieftain or general of the 5th–6th centuries). According to the legend, he was brought up by Merlin the magician, became king of Britain at the age of 15, married the beautiful Guinevere, held his court in Cornwall and established a company of Knights of the Round Table; the adventures of King Arthur and his Knights of the Round Table are the subject of the popular Arthurian cycle of legends.

Asculum ['æskələm], the place where the army of PYRRHUS defeated the Romans in 279 B. C.

Athena [ə'θi:nə], in Greek mythology, a goddess of wisdom, industry and war; she sprang fully grown and armed from the brain of her father ZEUS. The Romans identified her with Minerva.

Athens ['æθinz], the leading city of ancient Greece, the capital of ATTICA; now, the capital of Greece.

Attica ['ætikə], a district in ancient Greece with the administrative centre at ATHENS.

Augeas [ɔ:'dʒi:æs], in Greek mythology, king of ELIS; he had several thousands of beautiful white oxen whose stables had never been cleaned. HERCULES cleaned the stables within a single day.

Augustus [ɔ:'gastəs] (B. C. 63 — A. D. 14), Julius Caesar Octavian, the nephew and adopted son of JULIUS CAESAR and his successor, the first emperor of Rome.

Babel ['beɪbəl], biblical name for the city of BABYLON.

Babylon ['bæbɪlən], a celebrated ancient city, the capital of BABYLONIA, on the EUPHRATES, south of BAGHDAD.

Babylonia [ˌbæbɪ'lounjə], an ancient empire in western Asia, great and powerful 4,000 years ago.

Bacchanal ['bækənəl], in classical mythology, a wild, noisy festival in honour of BACCHUS.

Bacchante [bəkæntɪ], a female attendant of BACCHUS.

Bacchus ['bækəs], in classical mythology, the god of wine.

Bacon, Francis ['beɪkən 'frɑ:nsɪs] (1561–1626), an English statesman and philosopher who introduced the inductive method into science; the author of the famous *Essays*.

Baghdad [bæg'dæd], a city in Western Asia, on the River Tigris, now the capital of Iraq; often mentioned in *The Arabian Nights*.

Balaam ['beɪləm], the biblical prophet who was rebuked by the ass he rode.

Balak ['bælək], king of MOAB, an ancient kingdom in Syria.

Baucis ['bə:sis], in Greek and Roman mythology, an aged Phrygian woman, the wife of PHILEMON; they were rewarded for entertaining ZEUS and HERMES travelling in disguise.

Beotia ['bi:ʊsiə], a district in Central Greece, with the centre at THEBES.

Bethlehem ['beθlihem], in the Bible, the birthplace of CHRIST, a town in PALESTINE near JERUSALEM.

Bible [baɪbl], the book accepted by Christians as inspired by God and of divine authority; consists of the Old and New Testament (русск. Ветхий завет и Новый завет).

Book of Genesis ['dʒenɪsɪs], the first book of the Old Testament, containing an account of the creation of the world and man (русск. Книга Бытия).

Bosporus ['bɒspərəs], an ancient state north of the Black sea in the 5th century B. C.; also a narrow strait connecting the Black Sea and the Sea of Marmora.

Brehm ['breɪm] (1829—1884), a German zoologist.

Breughel Pieter the Elder ['brʊɪgəl], a famous Flemish artist of the 16th century.

Brutus Marcus Junius ['bru:təs] (85—42 B. C.), a Roman soldier and politician; took part in the assassination of JULIUS CAESAR.

Bunyan John ['bʌnjən] (1628—1688), an English preacher, author of the allegory *Pilgrim's Progress* (which he is said to have written while imprisoned for unlicensed preaching).

Buridan Jeann ['burɪdən], a French scholastic philosopher and logician (14th century).

Cadmus ['kædməs], in Greek mythology, a prince of Phoenicia who slew a dragon and sowed its teeth; he is said to have founded the city of THEBES and introduced the alphabet into Greece.

Cain [keɪn], in the Bible, the eldest son of ADAM and EVE who killed his brother ABEL.

Carthage ['kɑ:θɪdʒ], an ancient city in North Africa; destroyed by the Romans in 146 B. C., later rebuilt by AUGUSTUS, destroyed again in 698 by the Arabs.

Cassandra [kə'sændrə], a daughter of Priam, king of TROY; APOLLO gave her the gift of prophecy on condition that she should love him; when she did not keep her word, the angered god decreed that her prophecies, though true, should not be believed.

Castor ['kɑ:stə], see DIOSCURI.

Ceres ['sɛəri:z], in Roman mythology, the goddess of the growing vegetation, identified with the Greek Demeter.

Cervantes [sə'ventɪz] (1547—1616), a famous Spanish novelist, the author of *Don Quixote*.

Chaldea [kæl'di(:)ə], an ancient state in Asia on the EUPHRATES.

Charybdis [kə'rtɪbdɪs], the legendary whirlpool off the Sicilian coast.

Chilon ['kailən] (6th c B. C.), one of the Seven Sages of Greece; he was a high official of SPARTA.

Christ [kraɪst], see JESUS CHRIST.

Cicero ['sɪsərou] (106—43 B. C.), a famous Roman orator, statesman and man of letters.

Circe ['sɜ:sɪ], in the *Odyssey*, an island sorceress who transformed all who drank of her cup into swine.

Cisalpine Gaul [sɪs'ælpain ɡɔ:l], in ancient times, a Roman province in northern Italy (*Cisalpine* meaning 'on this side of the Alps').

Colchis ['kɒlkɪs], a country at the East end of the Black Sea (now Georgia), famous in Greek legends as the destination of the ARGONAUTS and the home of MEDEA.

Cooper Fenimore ['ku:pə] (1789—1851), an American novelist, author of the *Leather Stocking* series.

Corinth ['kɒrɪnθ], an ancient city in southern Greece.

Correggio [kɔ'redʒɔ] (1494—1534), an Italian painter.

Crete [kri:t], an island in the Mediterranean Sea; belongs to Greece and is the scene of many legends connected with THESEUS, ARIADNE, MINOTAUR, DAEDALUS, etc. Crete was the seat of the

Minoan civilization which lasted approximately from 2400 to 1400 B. C.

Croesus ['kri:səs], king of Lydia (in Asia Minor) in the 6th century B. C., famous for his riches.

Cromwell Oliver ['krəmwəl] (1599—1658), an English general and statesman, the leader of the English bourgeois revolution of the 17th century.

Cynic ['sɪnik], a Greek sect of philosophers who showed contempt for ease, wealth, and the enjoyments of life. The name of cynic came to mean any person who sarcastically discredits the sincerity or goodness of human motives and actions.

Cyrus the Great ['saɪərəs], king of PERSIA (6th century B. C.), subdued the Greek cities of Asia Minor.

Daedalus ['di:dələs], in Greek mythology, a skilful craftsman, the builder of the Cretan labyrinth.

Damocles ['dæmøkli:z], a courtier of DIONYSIUS, whom the latter rebuked for his constant praises of the happiness hung by a single hair.

Danaides [də'neɪdi:z], in Greek mythology, the fifty daughters of king Danaus.

Danaus [dæ'neɪəs], in Greek mythology, the ruler of Libya, later the king of Argos.

Dardanelles [ˌdɑ:də'nelz], ancient HELLESPONT (called so in memory of the girl Hella who fell into the sea off the back of the ram with golden fleece), a narrow strait between the Sea of Marmora and the Aegean Sea.

Darius [də'raɪəs] (5th—4th centuries B. C.), king of PERSIA began the great war between the Persians and the Greeks.

Delphi ['delfaɪ], an ancient Greek town on the slope of mount Parnassus.

Delphic oracle ['delfɪk 'ɔrəkl], the oracle of APOLLO located at DELPHI in ancient Greece.

Deluge, the ['delju:dʒ], according to the Bible, the great flood in the days of NOAH.

Diana [daɪ'æna], the ancient Italian moongoddess, patroness of hunting. Later regarded as identical with the Greek Artemis.

Diogenes [daɪ'ɒdʒɪni:z] (412?—323 B. C.), a Greek CYNIC philosopher, who practised at ATHENS the greatest austerity, taking up his residence, it is said, in a large earthenware jar.

Dionysius the Elder [daɪ'ni:siəs] (430?—367 B. C.), the tyrant of SYRACUSE.

Dioscuri [daɪəs'kjʊəri], in Greek mythology, Castor and Pollux, the twin sons of ZEUS and Leda, a symbol of brotherly love. HELEN of Sparta, wife of Menelaus, was their sister.

Don Quixote [dɒn 'kwɪksət], the title hero of a novel by CERVANTES written to ridicule the books of knight-errantry.

Draco ['dreɪkəʊ], a chief magistrate at ATHENS in 621 B. C., said to have established a severe code of laws.

Eden ['i:dn], in the Bible, the delightful garden where ADAM and EVE lived before the fall of man; Paradise.

Electra [ɪ'lektərə], daughter of AGAMEMNON and Clytemnestra; she urged her brother Orestes to kill Clytemnestra and her lover, thus revenging the murder of Agamemnon (Agamemnon, having returned home after the Trojan war, was killed by Clytemnestra).

Ellis [ˈɪlɪs], a district in ancient Greece where Olympic Games were held.

Ephesus [ˈefɪsəs], an ancient Greek city on the coast of Asia Minor famous for the temple of Artemis, or DIANA that ranked among the Seven Wonders of the World.

Eros [ˈerɒs], in Greek mythology, the god of love, usually represented as the son of APHRODITE; equivalent to the Roman god Cupid.

Epirus [eˈpaɪərəs], an ancient district in Northern Greece celebrated for its cattle and horses.

Esau [ˈiːsəʊ], in the Bible, the elder son of Isaac, who sold his birthright to his younger brother JACOB for a mess of pottage.

Euphrates [juːˈfreɪtɪːz], a river in South-West Asia.

Euripides [juəˈrɪpɪdiːz] (480—406 B. C.), a great Athenian tragedian, the author of *Medea*, *The Trojan Women*, etc.

Eurystheus [juːˈrɪstʰiəs], a legendary king of Argolis, whose servant was HERACLES.

Eve [iːv], in the Bible, the first woman, the wife of ADAM.

Flemish [ˈflemɪʃ], pertaining to Flanders; the territory of this ancient countship is now divided between Belgium, France and Holland.

Flood [flʌd], see DELUGE.

Fortuna [fɔːˈtjuːnə], in Roman mythology, the Goddess of fortune.

Frederick the Great [ˈfredrɪk ðə ˈɡreɪt] (1712—1786), king of Prussia.

Gaul [ɡɔːl], see **Cisalpine Gaul**.

Gibraltar Strait [dʒɪˈbrɔːltə ˈstreɪt], the strait between Spain and Africa, from the Mediterranean sea to the Atlantic Ocean.

Glaucus [ˈɡlɔːkəs], in Greek mythology, a sea-deity who was in love with SCYLLA.

Gomorrhah [ɡəˈmɒrə], in the Bible, the city which was destroyed on account of the wickedness of the people.

Gordius [ˈɡɔːdʒəs], a legendary king of PHRYGIA.

Gospel [ˈɡɒspəl], or the four Gospels, the first four books of the New Testament in the BIBLE describing the life and teachings of JESUS CHRIST. (*Gospel* means in Old English 'good tidings'; ср. евангелие по-гречески означает 'благая весть'.)

Hades [ˈheɪdiːz], in Greek mythology, the lower world, abode of departed spirits; also the ruler of the lower world.

Halicarnassus [ˌhæɪlkəˈnæsəs], an ancient city in Asia Minor, famous for its Mausoleum, now destroyed, which was one of the Seven Wonders of the World.

Hannibal [ˈhæɪnɪbəl], a Carthaginian general and statesman of the 3-rd century B. C.; fought successfully against Rome, but was finally defeated.

Helen [ˈhelɪn], the most beautiful woman of her time, the daughter of ZEUS and Leda and wife of Menelaus, king of SPARTA. She was carried off to TROY by PARIS, and to get her back Menelaus and his brother AGAMEMNON assembled the Greek princes to make war on Troy. The war lasted for ten years and resulted in the fall of Troy.

Hellespont [ˈhelɪspɒnt], see **Dardanelles**.

Hephaestus [hɪ'fi:sləs], in Greek mythology, the god of fire and of metalworking, son of ZEUS and HERA and husband of APHRODITE.

Hera ['hi:rə], the Greek goddess of marriage, the Queen of the gods, corresponding to the Roman JUNO.

Hercules (also **Heracles**) ['hækjuli:z|'herakli:z], a hero of classical mythology, famous for his immense strength.

Hermes ['hæmi:z], son of Zeus, herald and messenger of the gods, the god of science, commerce, eloquence, etc., identified by the Romans with Mercury.

Herod ['herəd] (62?—4 B. C.), king of JUDEA; according to the legend, he ordered the slaughter of all the children of BETH-LEHEM of 2 years old and under, in order that the infant Jesus should be destroyed.

Herodotus (also **Herodotes**) [he'rɒdətəs], a famous Greek historian of the 5th century B. C.; the author of 9 books of *Histories*, the main theme of which is the enmity between Asia and Greece.

Herostratus [hɪ'rɒstrətəs], the man who set fire to the temple of DIANA at EPHESUS, one of the Seven Wonders of the World, in order to become famous.

Hesiod ['hi:sɪd], a Greek epic poet of the 8th—7th centuries B. C., author of *Works and Days*.

Hesperides [hes'peridi:z], in classical mythology, the nymphs who, with the aid of a watchful dragon, guarded the golden apples growing in a garden at the western extremity of the earth.

Homer ['houmə], (9th century B. C.), an epic poet of Greece.

Horace ['hɒrəs] (65—8 B. C.), a Latin poet, the author of odes, satires, etc. Greatly influenced European poetry, especially that of the 16th—17th centuries.

Hydra ['haɪdrə], in Greek mythology, the monster slain by HERCULES. It had seven heads any of which, when cut off, was replaced by two others.

Hymen ['haɪmən], according to Greek mythology, the god of marriage.

Hypnos ['hɪpnəs], the Greek god of sleep.

Icarus ['aɪkərəs], the legendary son of DAEDALUS who tried to fly in the air with the help of wings made of birds' feathers.

Iliad ['ɪliəd], an epic poem by HOMER.

Io ['aɪə], in Greek mythology, the maiden loved by ZEUS, after being changed into a cow, she was watched by the hundred-eyed ARGUS.

Iolcus ['ɪɒlkəs], an ancient town in north-eastern Greece.

Iphigenia [ɪ'fɪdʒɪ'naɪə], according to Greek mythology, a daughter of AGAMEMNON and Clytemnestra. She was offered by her father as a sacrifice to Artemis, who saved her and made her a priestess.

Iran [ɪ'rɑ:n], the modern name of PERSIA since 1935.

Islam ['ɪzlɑ:m], the religion of the Moslems.

Ithaca ['ɪθəkə], one of the Ionian isles in Greece.

Janus ['dʒeɪnəs], an ancient Roman deity, primarily the god of gates and doors.

Jason ['dʒeɪsn], in Greek mythology, king of IOLCUS, nephew of PELIAS, who had usurped his throne. Jason went to COLCHIS

with the ARGONAUTS in quest of the Golden Fleece, brought the Fleece to Iolcus and married MEDEA, Princess of Colchis.

Jerusalem [dʒəˈruːsələm], an ancient city in PALESTINE and the historic centre of Judaism and Christianity.

Jesus Christ [ˈdʒiːzəs ˈkraɪst], according to the Bible, the founder of the Christian religion.

Job [dʒɒb], in the Bible, a wealthy and prosperous man whose patience and piety were tried by terrible and undeserved misfortunes.

Johnson Samuel [ˈdʒɒnsn sæmjʊəl] (1709—1784), an English lexicographer and writer.

Jordan [ˈdʒɔːdn], a river in PALESTINE, flowing into the Dead Sea.

Judas [ˈdʒuːdəs], according to Christian belief, the disciple of CHRIST, who betrayed his master for thirty pieces of silver.

Judea [dʒuːˈdiə], a division of PALESTINE under the Romans.

Julian [ˈdʒuːliən] (331—363), a Roman emperor.

Julius Caesar [ˈdʒuːljəs ˈsiːzə] (100—44 B. C.), a Roman general, statesman and historian.

Juno [ˈdʒuːnou], in Roman mythology, the ancient Italian goddess of marriage, wife of JUPITER and Queen of the gods, identified with the Greek HERA.

Jupiter [ˈdʒuːpɪtə], an ancient Italian god believed by the Romans to be the greatest of the gods. Identified with the Greek ZEUS.

Koran [kəˈrɑːn], the sacred book of the MOHAMMEDANS.

La Fontaine [le ˈfɔːntən] (1621—1695), a famous French fabulist and poet.

Laius [ˈlaɪəs], in Greek mythology, king of THEBES, father of OEDIPUS, killed by his son.

Lazarus [ˈlæzərəs], in the Bible, 1) the brother of Mary, whom Jesus raised from the dead; 2) the beggar in the parable of the rich man and beggar.

Leonidas [li(:)ˈɔːndəs], king of SPARTA in the 5th century B. C.

Libya [ˈlɪbrə], the ancient Greek name for the whole of North Africa, except Egypt.

Lipari [ˈlɪpəri], a group of volcanic islands near SICILY.

Lot [lɒt], in the Bible, the nephew of Abraham, who escaped the destruction of SODOM. His wife was turned into a pillar of salt because she looked back when fleeing.

Louis XV [ˈluːi ɒə ˈfiːtiːnθ] (1710—1774), king of France (1715—1774).

Loyola, Ignatius [lɔːˈoʊlə ɪɡˈneɪʃjəs] (1491—1556), a Spaniard, the founder of the Society of the Jesuits.

Lucullus [ˈluːˈkaləs], a wealthy Roman consul famous for his banquets.

Lycurgus [laɪˈkəːɡəs], (9th century? B. C.), a Spartan lawgiver.

Lydia [ˈlɪdiə], an ancient country in the western part of Asia Minor, famous for its luxury.

Macedonia [ˈmæsiˈdɔːniə], an ancient kingdom on the Balkan peninsula, northwest of the Aegean Sea.

Machiavelli [ˈmækiəˈvɛli] (1469—1527), a noted Florentine statesman and political writer, the author of the work *The Prince* in which unscrupulous statecraft is advocated.

Magdala ['mægdələ], a town in Ethiopia, mentioned in the Bible.

Magdalene [ˌmægdəˈliːni], in the Bible, the woman who lived in MAGDALA and was healed of evil spirits by JESUS CHRIST.

Mahomet (also **Mohammed**) [məˈhɒmɪt|məuˈhæməd] (570?—632), the Arabian prophet; founder of the Mohammedan religion.

Mammon ['mæmən], a Syrian word for 'riches', used in the New Testament; medieval authors took it as a proper name of the devil of greed.

Marryat Frederick ['mæriət ˈfredrɪk] (1792—1848), an English naval captain and novelist.

Mausolus [məˈsɔːləs], king of Caria in Asia Minor, whose widow Artemisia erected in his honour the Mausoleum, a splendid tomb at Halicarnassus in 352 B. C. The Mausoleum was described by travellers as late as the 12th century. During the past century its ruins were excavated and some of its sculptures are now in the British Museum.

Mecca ['mekə], a sacred city of MOHAMMEDANS in Arabia.

Medea [miˈdiə], in Greek mythology, an enchantress, the daughter of king of COLCHIS. She helped JASON to win the Golden Fleece, restored Jason's father to youth, and brought about the death of PELIAS. When Jason deserted her for the Princess of CORINTH, she sent her rival a poisoned robe, killed her own children, set fire to the palace and fled.

Medes ['miːdz], the people of ancient Media, a kingdom in what is now north-western IRAN, which attained its greatest power in 700—500 B. C.

Megara ['megərə], a town in ancient Greece in a district between the gulfs of CORINTH and Aegina.

Mercury ['mæːkjuri], in Roman mythology, the god identified with the Greek HERMES, herald and messenger of the gods.

Messina, the Strait of [meˈsiːnə], the strait between SICILY, and Italy.

Methuselah [miˈθjuːzələ], according to the Bible, a patriarch said to have lived 969 years.

Midas ['maɪdəs], in Greek legends, a king of PHRYGIA; he was granted a request by BACCHUS, in return for his hospitality, and chose that everything he touched should be turned to gold. The wish was interpreted literally; Midas, unable to eat or drink, prayed to be relieved of the gift, and was instructed to wash in the river, whose sands turned to gold at his touch. (That river became the source of CROESUS' riches.) Another time, when Midas declared PAN a better flute-player than AROLLO, Apollo turned his ears into an ass's, and Midas tried to hide them, but failed to keep his secret.

Miletus [miˈliːtəs], the ancient city on the western coast of Asia Minor; the birthplace of THALES, a philosopher, one of the Seven Sages of Greece.

Minerva [miˈnəːvə], in Roman mythology, the goddess identified with the Greek ATHENA.

Minos ['maɪnɒs], according to Greek mythology, king of CRETE the son of ZEUS and Europa, the father of ARIADNE.

Minotaur ['mainətɔː], in Greek mythology, a monster, half man and half bull, confined in the labyrinth (built by DAEDALUS) where it devoured the periodical tribute of seven youths and seven maidens sent by ATHENS, until slain by THESEUS.

Moab ['mouəb], an ancient kingdom in Syria, east of the Dead Sea.

Mohammedans [mou'hæmɪdənz], the followers of MOHAMMED, the founder of ISLAM, a religion spread in Asia and Africa.

Mohicans ['mouɪkənz], American Indians who formerly lived near the Hudson River; all of them have now died out.

Montagu, Lady Mary ['məntəgjuː] (1689—1762), an English letter-writer and traveller.

Morpheus ['mɔːfjuːs], in Greek mythology, the god of dreams.

Murillo [mjua'rilou] (1617—1682), a Spanish painter.

Nebuchadnezzar [ˌnebjukəd'neɪzə] (c 605—562 B. C.), a Chaldean king of BABYLON.

Nemea [ni'miːə], a valley in Argolis, district in ancient Greece.

Nisus ['naɪsəs], in classical mythology, king of MEGARA, father of SCYLLA.

Noah ['nouə], according to the biblical legend, a patriarch, who built an ark to save his family and animals in the time of the FLOOD.

Octavian [ɒk'teɪvjən], see AUGUSTUS.

Odysseus [ə'dɪsjuːs], in Greek mythology, king of ITHACA one of the Greek heroes in the Trojan war, famed for his craft, wisdom, and eloquence, hero of Homer's *Odyssey*, also called ULYSSES.

Odyssey ['ɒdɪsi], the epic poem attributed to HOMER which describes the ten years' wanderings of ODYSSEUS returning home after the siege of TROY.

Oedipus (also Aedipus) ['ɪdɪpəs], in Greek mythology, the son of LAIUS and Jocasta, king and queen of THEBES.

Olympia [ou'lɪmpɪə], a town in ancient Greece where Olympic Games were held.

Olympus [ou'lɪmpəs], a mountain in Greece, the mythical home of the Greek gods.

Ovid ['ɒvɪd] (43 B. C. — 17 A. D.), a Roman poet, the author of *Metamorphoses*.

Palestine ['pælistəɪn], the name of a country in western Asia frequently referred to in the Bible.

Pan [pæn], according to Greek mythology, the god of flocks, forests, the patron of shepherds, hunters, etc. Pan was represented as having the legs and sometimes the ears and horns of a goat.

Pandora [pæn'dɒrə], in Greek mythology, the woman sent by ZEUS as punishment for the human race because PROMETHEUS had stolen fire from heaven. Zeus gave her a box enclosing all human ills, which escaped when she opened the box.

Parcae ['pɑːsiː], in Roman mythology, the goddesses of fate.

Paris Alexander ['pæris], in Greek mythology, the son of Priam, king of TROY, and Hecuba; as a baby he was left to die because of a prophecy that he would bring destruction upon Troy; but shepherds found him and brought him up. With the help of

APHRODITE he carried off **HELEN**, the wife of Menelaus, thus bringing about the Trojan War in which he was killed and Troy sacked.

Parthenon ['pɑ:θɪnən], the celebrated temple of **ATHENA** Parthenos ('the maiden') on the **ACROPOLIS** at **ATHENS**, built in the 5th century, B. C. and decorated with sculptures by **PHIDIAS** or his school.

Peleus ['pi:lju:s], in Greek mythology, the husband of **THETIS**, father of **ACHILLES**.

Pelias ['pi:lɪəs], king of **IOLCUS** dethroned by **JASON** on his return from the Argonautic expedition, as a revenge for the murder of Jason's father.

Penelope [pi'nɛləpi], according to Greek mythology, the faithful wife of **ODYSSEUS**. During his 20 years' absence, being importuned by suitors, she postponed the final decision until she finished weaving a piece of cloth. Every night she unravelled what she had woven by day.

Pericles ['perikli:z] (495—429 B. C.), an Athenian statesman who encouraged the arts, and gave his name to the Golden Age of Greek culture.

Perrault Charles ['perou 'tʃɑ:lz] (1628—1703), a French writer, the author of *Mother Goose's Tales*.

Persia ['pɜ:ʃə], the former name of **IRAN**, officially changed in 1935.

Pharisees ['færɪsi:z], an ancient Jewish sect well-known for strict observance of the traditional and written law, and pretending to be very righteous. (The modern meaning of the word *Pharisee* is 'formalist'; 'hypocrite'.)

Phidias ['fɪdɪəs] (500?—432? B. C.), a famous sculptor of ancient Greece. His masterpieces were the bronze statue of the goddess **ATHENA** in **ACROPOLIS** and the other statue of the goddess for the temple of Athena — the **PARTHENON**, and also the statue of **ZEUS** at **OLYMPIA**.

Philemon ['fɪlɪmən], in classical mythology, the husband of **BAUCIS**.

Philistines ['fɪlɪstɪnz], the ancient warlike people in South **PALESTINE**.

Phrygia ['frɪdʒɪə], an ancient country in Asia Minor.

Pindar ['pɪndə] (522—448? B. C.), a Greek lyric poet; forty-five of Pindar's odes and over three hundred fragments of other poetical works of his have come down to us.

Plato ['pleɪtə] (427—347? B. C.), an ancient Greek philosopher, a pupil of **SOCRATES** and the teacher of **ARISTOTLE**.

Pliny the Elder ['plɪni ðɪ 'eldə] (23—79), a Roman naturalist and writer, perished at Pompeii during the eruption of the Mount Vesuvius. **Pliny the Younger** ['plɪni ðə 'jʌŋgə] (62?—114?), the nephew of Pliny the Elder, a Roman writer.

Plutarch ['plu:tɑ:k] (46—120), a Greek biographer and moralist, author of *Parallel Lives* (русск. «Сравнительные жизнеописания») of eminent Greeks and Romans.

Pollux ['pələks], see **DIOSCURI**.

Pompadour, Madame de [mædəm də 'pɒmpədəʊ] (1721—1764), the mistress and political adviser of **LOUIS XV**.

Polybius [pɒ'libiəs], in Greek mythology, a king of CORINTH, the foster-father of OEDIPUS.

Pompeii [pɒm'pi:ai], an ancient city in Italy, buried by the eruption of Vesuvius in 79 A. D.

Pompey ['pɒmpi], (106—48 B. C.), a Roman general and politician. After his army was defeated by JULIUS CAESAR at Pharsalia in 48 B. C. Pompey escaped to Egypt and was killed there.

Pontius Pilate ['pɒntjəs 'paɪlət], the Roman procurator (governor) of JUDEA in the 1st century A. D. who, according to the biblical legend, gave the final verdict of crucifixion for JESUS CHRIST (because influential priests demanded him to be crucified), but he washed his hands before the crowd to show that he was innocent of Christ's blood.

Procrustes [prə'kræsti:z], the legendary highwayman of ATTICA, who tied his victims upon an iron bed, and stretched or cut off their legs to adapt them to its length.

Prometheus [prə'mi:θju:s], in Greek mythology, the TITAN who stole fire from heaven and gave it to men, for doing which he was severely punished by ZEUS: the vulture was to consume his liver until some immortal should consent to die in Prometheus's stead. This Chiron did, and HERCULES slew the vulture.

Pyrhus ['piərəs] (318?—272 B. C.), king of EPIRUS.

Rembrandt ['rembrənt] (1606—1669), a famous Dutch painter.

Renaissance [rə'neɪsəns], the revival of classical influence in the period between the 14th and 16th centuries.

Reni, Guido ['reɪni 'ɡwi:dou] (1575—1642), an Italian painter.

Revelation [revɪ'leɪʃn], the last of the canonical books of the Bible, the APOCALYPSE, prophesying the end of the world.

Rhodes [raʊdz], an island in the Mediterranean Sea.

Rosinante [rɒzi'nænti], Don Quixote's steed, lean, bony, and unsound, but regarded by the knight as incomparable.

Rubens ['ru:bənz] (1557—1640), an outstanding Flemish painter.

Rubicon ['ru:bɪkən], a small river in Italy, it formed part of the country's northern boundary under the ancient Roman republic.

Sancho Panza ['sæŋkou 'pænzə], the character from the novel *Don Quixote* by CERVANTES.

Saul [sɔ:l], according to the Bible, the first king of Israel.

Schlegel ['ʃleɪgəl] (1767—1849), A German critic, poet and orientalist.

Scipio ['sɪpiu] (237—283? B. C.), a Roman general.

Scheherazade [ʃi'hæərə'zɑ:də], the beautiful princess who told the sultan fascinating tales during a thousand and one nights and thus escaped execution.

Scylla ['sɪlə], in Greek mythology, a female sea-monster who devoured sailors when they tried to navigate the narrow channel between her cave and the whirlpool Charybdis; later legend substituted a dangerous rock for the monster and located it on the Italian side of the Strait of Messina.

Semiramis [se'mɪrəmis], a legendary Assyrian queen, noted for beauty and wisdom; she founded many cities, BABYLON among them.

Sicily ['sɪslɪ], the largest island in the Mediterranean Sea.

Sidney, Sir Philip ['sɪdnɪ] (1554--1586), an English soldier, statesman and poet, author of prose romance *Arcadia*, and of a series of sonnets known as *Astrophel and Stella*.

Silenus [saɪ'li:nəs], in Greek mythology, the woodland deity, companion of BACCHUS. Represented as a fat, drunken old man.

Sisyphus ['sɪsɪfəs], in Greek mythology, the crafty and avacious king of CORINTH, condemned in HADES to roll up a hill a huge stone, which constantly rolled back.

Socrates ['sɒkrətiːz] (469--399 B. C.), an Athenian philosopher, teacher of PLATO, Xenophon and others; he left no writings, but his method and doctrines are preserved in the *Dialogues* by Plato.

Sodom ['sɒdəm], in the Bible, the city the wickedness and destruction of which, with the neighbouring GOMORRAH, is described in the Book of Genesis.

Solomon ['sələmən] (c 970--933 B. C.), king of Israel, the son and successor of DAVID, famed for his wisdom and magnificence.

Solon ['səʊlən] (c 635--558 B. S.), an early Athenian legislator and reformer of the constitution; renowned for his wisdom.

Sophocles ['sɒfəkliːz] (496?--406 B. C.), a famous Athenian tragic poet, author of *Oedipus the King*, *Antigone*, *Electra*, etc.

Sparta ['spɑːtə], the capital of the ancient state of Laconia in Greece. The inhabitants of Sparta were noted for the military organization of their State and for their rigorous discipline, simplicity and courage.

Styx [stɪks], in Greek mythology, the chief river of the lower world, which it encircled seven times.

Sue [sjuː] (1804--1857), a French novelist.

Suetonius, Gaius Tranquillus [swiː'təʊnjəs] (c 70--160 A. D.), a Roman writer and historian. He described the biographies of Roman emperors in the book *The Lives of the Caesars*, fragments of which have come down to us.

Syracuse ['sɪərəkjuːz], an ancient Italian city in the south-east of the island of SICILY.

Tacitus ['tæsɪtəs] (55?--117), a Roman historian.

Tantalus ['tæntələs], in Greek mythology, a wealthy king, son of ZEUS. For an atrocious sin he was punished in the lower world by being placed in the water up to his chin with fruit-laden branches over his head. The water and fruit receded whenever he sought to drink or eat.

Thackeray, W. M. ['θækəri] (1811--1863), an English novelist.

Thales ['θæliːz] of Miletus, a Greek sage and philosopher of the 7th--6th centuries, one of the Seven Sages of Greece.

Thebes ['θiːbz], an ancient Greek city; its early history was subject of many legends including those of CADMUS, OEDIPUS and Antigone.

Thermopylae [θə'mɒpɪli], a passage in Eastern Greece, famous for the battle of 480 B. C., when it was defended by a few Spartans under LEONIDAS against a Persian army.

Theseus ['θiːsiːs], in Greek mythology, the chief Attic hero, son of Aegeus, king of ATHENS. He rid Attica of PROCRUSTES and

other evildoers; slew the Cretan MINOTAUR, sailed to COLCHIS with the ARGONAUTS, conquered the AMAZONS, and performed many other famous exploits.

Thetis ['θetɪs], in Greek mythology, a sea-nymph, the mother of ACHILLES.

Thomas, the Doubter ['tɒməs ðə 'daʊtə], in the Bible, one of the twelve apostles who refused to believe that CHRIST had risen from the tomb unless he could see and touch his wounds.

Tibullus [tɪ'bʌləs], a Roman poet of the 1st century B. C.

Tintoretto [tɪntə'retəʊ] (1518—1594), an Italian painter.

Titan ['taɪtən], in Greek mythology, one of the 12 gigantic children of Heaven and Earth. Chronos, a Titan, was the father of ZEUS and other Olympians. In the war with the Olympian gods the Titans were overthrown.

Titian ['tɪʃiən] (1477—1576), a well-known Venetian painter.

Titus ['taɪtəs] (40—81 A. D.), a Roman emperor.

Troy [trɔɪ], an ancient city in Asia Minor, famous as the scene of Homer's *Iliad*.

Tyrrhenian Sea [tɪ'ri:njən], part of the Mediterranean Sea, south-west of Italy.

Ulysses [ju(:)'lɪsi:z], see ODYSSEUS.

Venus ['vi:nəs], the Roman goddess of love and beauty, identified by the Greeks with APHRODITE.

Vespasian [ves'perʒjən], (9—79 A. D.), a Roman emperor.

Virgil (also Vergil) ['vɜ:dʒɪl], (70—19 B. C.), a Roman poet, the author of the *Aeneid*.

Wagner ['vɑ:ɡnə] (1813—1883), a German composer, made an important contribution to the development of opera in Europe.

Xerxes ['zɜ:ksi:z] (519?—465 B. C.), king of ancient PERSIA.

Zeus [zju:s], the chief of the Olympian gods, corresponding to the Roman JUPITER.

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Нина Михайловна Эльянова

КРЫЛАТЫЕ СЛОВА, ИХ ПРОИСХОЖДЕНИЕ И ЗНАЧЕНИЕ

пособие для студентов педагогических институтов (на английском языке)

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