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WJEC

Certificate in Latin Literature

Unit 9542

Latin Literature Narratives

Section B

Ovid, *Metamorphoses*

Student Study Book

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## **OVID selections from Metamorphoses**

### **HORTATIO\***

You may now be about to have your first encounter with a sizeable chunk of Latin written by Roman authors. It will at first seem noticeably more difficult than what you have read previously. There is a simple explanation for this. What you've read so far is mostly written by modern hacks (i.e. British schoolteachers), composing pieces of Latin whose difficulty slowly but steadily increases to match your increasing grasp of the language. Roman authors, of course, did not do anything like this; they did not automatically begin a work with the easiest bits and put the hardest bits at the end. So you are likely to feel that the level of difficulty begins by rising sharply but then settles down; your increasing experience of the language should help to make you feel steadily more comfortable.

\*hortatio : speech of encouragement, e.g. delivered by general to his troops on eve of battle.

### **INTRODUCTION**

The notes and questions in this study guide are composed particularly for students who have only a limited amount of time with a teacher. Follow your teacher's guidance over which notes to use and which questions to answer. The more time you have with your teacher, the more questions can be ignored.

Most of the texts have been divided into sections, usually about four or five lines long. The notes on each section always begin by taking you through three steps:

1. read the section (aloud if possible);
2. study the vocabulary for the section;
3. read the section again.

You do not have to stick rigidly to these steps. You may find you make better progress by repeating a particular step, or missing one out; you may want to vary your approach from one sub-section to the next. Experiment with different approaches to find the one that suits you; the aim is to prepare yourself as fully as you can for the detailed questions that follow. You will usually find it best to finish work on each section by checking that you can translate it, as recommended in the notes.

After the reading and reading, the questions generally follow a fixed pattern: a number of comprehension or similar questions designed to assist your understanding of the section, after which the section is translated, and finally a number of questions on historical or literary points, e.g. "What impression do you have of so-and-so's behaviour here, and which words give you this impression?"

Some questions ask you to analyse the grammar of a particular word or phrase. Your teacher will tell you whether or not to use these questions. If you have access to the online version of the text, you can click to check that your analysis is correct. Aim to develop your ability to do the analysis yourself (e.g., in an exam!) by getting into the habit of asking yourself, before clicking, "What case is this noun?" or "What tense is this verb?" etc. The exam will not contain grammar questions, but they are included here to help you towards an accurate translation and a fuller understanding of the text. Cambridge University Press's Cambridge Latin Grammar and/or Oxford University Press's Latin Grammar can help you to investigate the grammar in more detail.

Some questions, such as “Why do you think character so-and-so did such-and-such an action?” or “Do these lines seem serious or light-hearted?”, have more than one possible answer. They are generally marked with a dagger (†). When you answer these questions, study the text carefully and come to your own conclusion. There is no “official right answer” to such questions; an examiner will always give credit for any sensible answer, particularly when you support your answer by quoting from the Latin text.

An asterisk (\*) next to a question indicates that the question may be suitable for group discussion. It is often a good plan for you to work on such questions on your own first and then compare your answers with those of the rest of the group. Groups (or pairs) can also be used to discuss how a passage should be translated, but beware of taking over someone else’s translation without understanding how that translation was arrived at.

From time to time you will find check boxes in the notes. These encourage you to check your answer to a question. Answers can be found at the end of the notes for the particular sub-section.

References to Cambridge Latin Grammar are by page, section and paragraph number, e.g.:  
CLG p.57, 16.3 = Cambridge Latin Grammar, page 57, Section 16, paragraph 3.  
References to (A) Latin Grammar by James Morwood are by page and headings and/or numbered paragraph as appropriate, e.g: LG p.97, Purpose clauses, 5 = (A) Latin Grammar, page 97, Purpose clauses, note 5.

## OVID

Publius Ovidius Naso (“Ovid”) was born in 43BC, in Sulmo, about 90 miles east of Rome. He was sent to Rome and followed the standard education of **magister**, **grammaticus** and **rhetor**. Ovid then held one or two official posts, but rather than continuing a political career he devoted himself to the writing of poetry, especially love poetry. His work included a poem entitled *Ars Amatoria* (The Art of Love), whose first two books claimed to be a guide to seduction, for the benefit of young men, while the third book consisted of advice to girls, supposedly written at their request, on how to attract a man.

Love, in many different forms, is a frequent theme in Ovid’s vast work, the *Metamorphoses*. As you will see from the lead-in to the first extract (from Book VIII of the *Metamorphoses*), he is not afraid to relate the story of a sexual relationship which resulted in (literally) monstrous offspring.





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## Notes

1. Read lines 152-154, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) The name of the King of Crete is given in a Greek form: **Minos** is a Greek nominative singular.
  - (ii) *votum* (line 152) is a vow or promise made to the gods when asking for a favour. **votum... solvere** (lines 152-153) is to *fulfil the vow*, after the favour has been granted. (**solvere** is literally to *untie*; the promise and the person doing the promising are no longer tied together. English uses a similar metaphor, saying that a person is *bound* by his or her *promise*.)  
**vota** is a plural form. It could mean that Minos made lots of promises. But it is much more likely that Minos made only one vow, and that **vota** is what is called a 'poetic plural'. The poetic plural sometimes turns up in English, though not as often as in Latin. For example, "he crossed the seas to meet her again" might refer to a single sea, and "they set out under menacing skies" doesn't mean there was more than one sky. When you translate a poetic plural, choose whichever of singular or plural seems more appropriate in English.
  - (iii) **centum tauri** means a *hundred bulls*: **centum taurorum** means *of a hundred bulls*, i.e. *tauri* changes its ending in the usual way but *centum* doesn't. The technical term for this is that *centum* is 'indeclinable'.
  - (iv) **ut** in line 153 is being used with the indicative, not the subjunctive, leaving you to choose between *when...* and *as soon as...*
  - (v) **Curetis** (Greek accusative **Curetida**) means *Cretan*. (This is more obvious if you mentally miss out the **u** when looking at either the nominative or the accusative.)
3. In these three lines, spot one example of alliteration (same initial letter of two adjacent words, increasing their prominence) and one of internal rhyme, where a word roughly half-way through the line (in this example, the third word) rhymes with the line's final word.
4. Read lines 152-154 again.

## Crete and the Greek Islands



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## Notes

5. (i) To whom had Minos made a vow (line 152)?  
(ii) What had he promised (**taurorum corpora centum**)?  
(iii) What favour had the gods granted to him? (See the first line of the English introduction on page 00).  
(iv) Unless you happen to be a sensitive person, imagine the gruesome scene when Minos (or his priests) fulfilled his vow. The number may seem incredible, but Herodotus, relating not a myth but a historical event in the early 6th century BC, says that Cleisthenes, the tyrant (i.e. unelected ruler) of the city-state of Sicyon, sacrificed a hundred oxen on the day that he was to choose a husband for his daughter and celebrate her betrothal. (His first choice as son-in-law disqualified himself in an extraordinary way, described by Herodotus in Chapter 129 of Book VI – Herodotus wrote in short chapters.) Presumably the sacrifice ordered by Cleisthenes took place at several altars, up and down the city. A sacrifice on this scale can hardly have been common, but is mentioned enough to have a special name: *hecatomb*, from Greek *hekatón*, a hundred.
6. When did Minos carry out this action (**ut Curetida terram contigit**, lines 153-154)? If necessary, see Ia.2 (iv) for a choice of two translations of **ut**. You have a wider choice of translations for **terra** (e.g., *land, soil, ground or territory*) and for **contingere** (e.g., *touch, reach, step onto or set foot on*). It is not a case of one translation being right and the others wrong, but a case of choosing the one that seems to you to give the best impression of Ovid's words.
7. The phrase **egressus ratibus** tells you more about the time when Minos fulfilled his vow.
  - (i) Translate the participle.
  - (ii) Translate the word which tells you from what Minos disembarked. (Notice there is no preposition such as **ex** or **e**: the case of the noun is enough to indicate *from* in poetry.)
  - (iii) Minos' ship is referred to as *ratibus*. You know the usual Latin word for a ship, and it isn't **ratibus**. Strictly, **ratibus** is a small boat, but Ovid uses it here instead of **navis**, just as some English poets might use *boat, vessel, ship, schooner*, etc., interchangeably. It is a poetic plural (see above, Ia.3 (ii), on **vota**).
  - (iv) Don't be discouraged by the number of new features which you are meeting here: see the **hortatio** at the top of Page 0. It applies especially to poetry, since in many ways poets do things differently from prose writers.

Check

8. You have often met sentences in which a Latin participle+verb is suitably translated by two English verbs linked by *and*:

**leo, arenam ingressus, gladiatores statim conspexit.**

Literally: *A lion, having entered the arena, immediately caught sight of the gladiators.*

More naturally: *A lion entered the arena and immediately caught sight of the gladiators.*

Using the above example as a guide, translate this version of part of lines 153-4:

**Minos, e nave egressus. Curetida terram contigit.**

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## Notes

- \*9. Which of these three actions happened last?  
(a) the action referred to by **solvit**  
(b) the action referred to by **egressus**  
(c) the action referred to by **contigit**  
Which two actions happened very closely together?  
(Could the two verbs in fact refer to the same action, regarded from two different points of view? (†))
10. What was done to the king's palace (line 154)? What was hung up or fastened there, inside and/or outside?
11. Translate lines 152-154. You will probably need to put a comma after your translation of **vota**, and you might like to add "consisting of..." to link it with your translation of **corpora**.
- \*12. How would you describe the mood of lines 152-154 up to **contigit**? Does it change in any way in the remainder of 154? (†)
- \*13. What do you imagine the **spoliis** (line 154) were? Include some which would be easily hung or fastened up (**fixis**). For example, what pieces of armour, captured from the defeated Athenians, could be most easily and effectively displayed? (†) Such displays of captured **spolia** were a Roman custom, and Ovid imagines the Cretans doing the same thing.
14. Would somebody reading lines 153-154 aloud be able to pause for breath at the end of each line? If not, why not? Would s/he be able to take a long pause at the end of each sense-group (signalled by commas in your text)? Again, if not, why not? Does all this have any effect on the speed or flow of Ovid's story? If so, what is the effect?

The technical term for what Ovid is doing here is *enjambement*, literally *striding over*, from *jambe*, leg. (Stun your English - or French – teacher by using the word in class.) It is one of the ways in which Ovid keeps his story moving.

## Answers

- 8 *Minos disembarked and set foot on Cretan soil.*

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*The building of the labyrinth - Section Ib*

**Lines 155-158**

155

creverat opprobrium generis, foedumque patebat  
matris adulterium monstri novitate biformis;  
destinat hunc Minos thalamo remove pudorem  
multiplicique domo caecisque includere tectis.

- 155 cresco, crescere, crevi, cretus - *grow, increase*  
opprobrium, opprobrii - *scandal, disgrace*  
genus, generis - *family*  
foedus, foeda, foedum - *disgusting, vile, abominable*  
pateo, patere, patui - *be exposed, be evident, come to light*
- 156 mater, matris - *mother*  
adulterium, adulterii - *adultery*  
monstrum, monstri - *monstrosity, monster*  
novitas, novitatis - *phenomenon, novelty, strangeness*  
biformis, biformis, biforme - *two-formed (i.e. man and bull)*

- 157 destino, destinare, destinavi, destinatus - *determine, decide*  
hic, haec, hoc - *this*  
Minos, Minois - *Minos*  
thalamus, thalami - *bedroom, marriage*  
removeo, remove, removi, remotus - *remove*  
pudor, pudoris - *shame, dishonour*
- 158 multiplex, multiplicis - *having many windings, complex*  
domus, domi - *house, home*  
caecus, caeca, caecum - *dark, obscure, secret*  
includo, includere, inclusi, inclusus - *shut up, enclose*  
tectum, tecti - *house, dwelling, building*

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## Notes

Section Ib (lines 155-158) : discovery and decision

1. Read lines 155-158, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) You have often met **patere** with the meaning *to be open*, e.g. **ianua patebat**; in line 154 it is used with the meaning *to be revealed, to be exposed*.
  - (ii) **biformis** *two-formed* (i.e. half man, half bull). In another poem Ovid, who loved playing with words, described the Minotaur as:

**semibovemque virum semivirumque bovem** (*Ars Amatoria*, Book II, lines 23-24)  
*a half-bovine man and a half-human ox*

It is said that Ovid once invited his friends to choose three of his lines that they disliked, in order to delete them from his work. This line from the *Ars Amatoria* was one of them. Ovid told his friends to write down the lines without telling him their choice: Ovid meanwhile would choose and write down (without showing the friends) three lines which he would not allow to be deleted. Needless to say, when the two choices were compared...

  - (iii) **caecus** generally means *having difficulties with sight*, i.e. *blind*, but sometimes (as in 158) it means *causing difficulties with sight*, and so *dark, obscure*.
3. Read lines 155-158 again.
4. What is the tense of **creverat** (line 155)? What was it that had increased, according to Ovid? The introduction on p.0 has an effective translation of **opprobrium generis**.
5. What had caused the **opprobrium** mentioned in line 155? (See the introduction to Part I if it has slipped your memory.)
6.
  - (i) Who is referred to by **matris** in line 156?
  - (ii) What was her name? Not the most easily-pronounced name in classical mythology. The secret is to take care to pronounce all four syllables: the first and fourth syllables are long and the middle two are short, i.e. the first vowel should rhyme with *far*, the second with *dip*, the third with the start of *aha* and the last with *fiancée*: you may find the third harder than the others. This note is based on Professor Allen's recommendations in *Vox Latina*, quoted in *CLG* p.91, 31.1ff; see also *LG* pp.2-3.
  - (iii) She came from an unusual family. Her father was the sun-god Helios: her sister was the witch Circe: her niece was the enchantress Medea.
7. What is the correct translation of the phrase **foedum...matris adulterium** (lines 155-6)?
  - (a) *shameful adultery of the mother*
  - (b) *adultery of the shameful mother*How can you tell?
- \*8. How had the behaviour referred to in Ib.7 been exposed?
  - (a) Queen Pasiphaë's pregnancy had become visible
  - (b) Queen Pasiphaë had given birthIf you are uncertain, the rest of line 156 should help.

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## Notes

9. Translate the phrase which tells you by what evidence Minos learnt the full horror of his wife's behaviour (ablative noun and noun+adjective genitive phrase: look again at Ib.2 (ii) if unsure about **biformis**).
10. The remaining verbs in this Section are in the present tense, though they are clearly about past events. This is known as the historic present tense (see *CLG* p.28, 7b.3). It is commoner in spoken English than written, when a speaker wishes to be particularly vivid:  
"I was standing outside the pub, and suddenly this chap comes running round the corner and when he sees the policeman he turns and runs the other way, and the policeman catches sight of him and charges after him...", etc.  
The best plan when translating is to be consistent: either keep the narrative in the past tense, or translate each Latin present tense with an English present.
11. How does Ovid refer to the Minotaur in line 157 (two accusative words, separated). What does Minos decide to do with it?
12. What else does Minos decide to do to the Minotaur (line 158), and where is this to be done (two noun+adjective phrases)? What famous piece of building do these words refer to? If stuck, look back at the title of Part I.
13. Translate lines 155-158.
- \*14. How quickly does the mood change between Ia and Ib? Which phrase contributes most to the change? (†)
- \*15. Is **foedum** an unnecessary adjective to describe **adulterium**, or does Ovid mean that this episode was particularly **foedum**? If so, why?
16. Which word occurred earlier, with the same meaning that **pudorem** has here?
- \*17. Does **pudorem** mean  
(a) the shameful object to which Pasiphae had given birth  
(b) the shame which Pasiphae had "brought upon the royal bed-chamber"  
(c) both (a) and (b)? (†)
- \*18. Of the two adjective+noun phrases in line 158, which one stresses concealment and which one stresses the building's complicated plan?
- \*19. Why did Minos not have the Minotaur killed? (†)
- \*20. What was the purpose of the labyrinth? To prevent entry? (By whom?) To prevent people (who?) from getting out? (†)





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## Notes

Section Ic (lines 159-161) : amazing skill

- \*1. It may be useful at this point to pool any knowledge or experience which you have of mazes, from pencil-and-paper puzzles to large and complicated mazes in the gardens of stately homes. If you lay your hands on a copy of “Three Men in a Boat” by Jerome K. Jerome, you might enjoy the account (in Chapter VI) of the embarrassing experience of a certain Harris, who rashly said before going into Hampton Court Maze: “It’s very simple. It’s absurd to call it a maze. You keep on taking the first turning to the right.”
2. Read lines 159-161, aloud if possible.
3. Study the vocabulary for these lines. In particular:
  - (i) In the following example, you can see how the adjective **regalis** is formed from a noun: **rex** (genitive **regis**) **tandem intravit. omnes vestimenta regalia mirabantur.**  
*At last the king entered. Everyone admired the royal clothes or the king’s clothes.*  
Sometimes an adjective has the same form as the noun (though it may have a larger number of endings, to indicate different genders). You have often met the noun **faber**, *craftsman*. In line 158 **faber** is used as an adjective. The adjective *craftsmanly* is very unusual (dictionaries are split over whether to include it), so it is best to translate **faber** here as *of a craftsman*, or *a craftsman’s*. So **fabra ars** *a craftsman’s skill*, i.e. simply *craftsmanship*. (The explanation is complicated, but the actual translation is easy.)
  - (ii) **celeber** *famous*, giving English *celebrated*. Note for experts: English says *famous for* but Latin says *famous in...*, or *famous as a result of...* . and although **ingenio** may look like a dative, it is in fact ablative.
  - (iii) **ponere opus** literally *to place the work*. If you rightly feel this is too vague, you have a wide range of alternatives, e.g. *to construct the building*, *to build the maze*.
  - (iv) **lumen** usually *light*, here *eye*. Why is the same word used for both?  
*clue: function?*
  - (v) **ambages** derived from **ambo**, *both*, suggests not only *two*, but also that it is hard to choose between them. It is a most peculiar word: the only case of **ambages** found in the singular is the ablative, which turns up quite frequently. Which English word, related to *ambo* like *ambages*, means *having two meanings*?
  - (vi) **errare** means *to wander* and so *to stray from the truth*, *to make a mistake*. In the same way, **error** suits not only the *windings* of the path-ways, but also the *wanderings* of people in the labyrinth and the *mistakes* they make.
4. Read lines 159-161 again.
5. How is Daedalus described in line 159? (**-errimus** at the end of words like **celeber** has the same meaning as **-issimus** at the end of other adjectives.)
6. For what was Daedalus famous (**ingenio fabrae artis**)? Remind yourself of Ic.3 (i) and (ii) if necessary.
7. What does he do? (see Ic.3(iii) above)
8. How does he make it difficult for people to make their way around the labyrinth? Ovid does not say what the **notae** are – you could imagine them as words, sign-posts, arrows scrawled on the labyrinth walls, or other markers. But **turbat** makes it clear that Daedalus uses them for exactly the opposite purpose from that of ordinary signs.

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## Notes

9. How are the people's eyes described in line 160? **flexa** (literally *bending*) might suggest that the path-finders cast their eyes (**lumina**) this way and that in an attempt to pick the right course. Possible translations include searching or turning.

Check

10. By methods described in lines 160-161, what does Daedalus do to people's eyes? (**ducit in errorem**, line 161 – you could use a convenient one-word translation for **in errorem**, or an even more convenient one for **in errorem ducit**.)

11. Translate lines 159-161. A convenient way of introducing your translation of **celeberrimus** is to use a relative clause and say *Daedalus, who was very...* etc.

You may like the alliterative pattern created by using *mix up* or *muddle* for **turbare** and *marker* for **nota** in line 160. Similarly, skilful translators will be able to reproduce the word-play of **variarum...viarum** without using the following hint.

(Hint: Use one or more of (path-)ways, winding, varying or winding.)

\*12. An unwary reader might take **lumina flexa** with **turbat**, thinking that the eyes, as well as the signs, (but in a different way) are *confused*; the reader (or listener) then discovers in the next line that **lumina flexa** goes not with **turbat** but with **in errorem ducit**. Is it a coincidence that Ovid sets a little trap for the reader (or listener) just where he describes the unwary person taking a wrong turn in the labyrinth?

\*13. Read line 161 aloud. (You may need one or two practice shots. The **-um** of **variarum** should be almost swallowed up by the **am-** of **ambage**.) Is anything noticeable about the sound of the line? Is it an accident that Ovid repeats the same (or a similar) syllable in a line about pathways that look similar? Do the syllables and pathways also echo? (†) It is always worth remembering that Ovid composed his poem to be read aloud.

\*14. Why did Minos order Daedalus to construct such a complicated and confusing labyrinth? Was it to keep something (or some people) in, or out? Why should Minos wish to do this? If stuck, consider **opprobrium** in line 155 and **pudorem** in line 157 – but there are other possible reasons. In particular, the defeat of Athens, mentioned in the first line of the Introduction, resulted in a famous penalty paid by Athens to Crete, involving humans as food for the Minotaur. (†)

\*15. **tectum** (which you met in Ib, line 158) originally meant *roof*, and so means a *roofed* building (not open to the sky like a garden maze). Does the roof make the labyrinth less sinister, or more?

## Answers

10 *leads [them] astray or misleads [them]*



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*The building of the labyrinth - Section Id*

**Lines 162-166 (... aquas)**

non secus ac liquidis Phrygiis Maeandrus in undis  
ludit et ambiguo lapsu refluitque fluitque  
occurrensque sibi venturas aspicit undas  
et nunc ad fontes, nunc ad mare versus apertum  
incertas exercet aquas:

165

- 162 non - *not*  
secus - *otherwise, differently*  
ac - *and, and besides; than*  
liquidus, liquida, liquidum - *liquid, fluid*  
Phrygius, Phrygia, Phrygium - *Phrygian*  
Maeandrus, Maeandri - *Maeander, a river*  
in - *in, among*  
unda, undae - *wave, water*
- 163 ludo, ludere, lusi, lusus - *play*  
et - *and*  
ambiguus, ambigua, ambiguum -  
*changeable, varying, uncertain*  
lapsus, lapsus - *gliding, moving, course*  
refluo, refluere - *flow back*  
fluo, fluere, fluxi - *flow*
- 164 occurro, occurrere, occurri - *[with dat] run*  
*towards, meet, encounter*  
se - *himself, herself, itself, themselves*  
venio, venire, veni - *come*  
aspicio, aspicere, aspexi, aspectus - *see,*  
*look at, behold*  
unda, undae - *wave, water*

- 165 et - *and*  
nunc - *now, at this moment*  
ad - *to, towards*  
fons, fontis - *spring, source*  
nunc - *now, at this moment*  
ad - *to, towards*  
mare, maris - *sea*  
verto, vertere, verti, versus - *turn*  
apertus, aperta, apertum - *open*
- 166 incertus, incerta, incertum - *uncertain,*  
*inconstant*  
exerceo, exercere, exercui, exercitus - *keep*  
*in motion, ply*  
aqua, aquae - *water*

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## Notes

### Section Id (lines 162-166a) : the river Maeander

- \*1. Before looking at Ovid's lines, you may find it helpful to recall and if possible quote (briefly!) any English poetry you know on the subject of streams and rivers. The writer of these notes remembers lines from *The Brook* by Alfred, Lord Tennyson and *Lodore* by Robert Southey: you are more likely to recall verse of much more recent date.
2. Following the example of Homer in the *Iliad* and *Odyssey*, Ovid sometimes interrupts his story with a simile ("X was like Y"), in which the description almost turns into a short poem of its own, adding variety to the main narrative. In the simile in Sections Id and Ie, the labyrinth is compared to a piece of geography which was famous in the ancient world.
3. Read lines 162-166a (to **aquas**), aloud if possible.

Check

4. Study the vocabulary for these lines. In particular:
  - (i) **non secus ac** (literally *not differently than...* and in natural English *just as..., exactly as...*) is used with **ita** to form a simile:

**non secus ac urbs Troia olim flammis ardebat, ita mea culina ardebat!**  
*Just as the city of Troy was once blazing with flames, so was my kitchen blazing!*

Try this example:

**non secus ac parvum animal leonem timet, ita servi dominum timebant.**

To find how far the first part of Ovid's simile stretches, look ahead for the **ita...** which introduces the second part.
  - (ii) **Phrygiis** *Phrygian*. Phrygia = part of modern Turkey.
  - (iii) **Maeandrus** *the river* (or *river-god*) *Maeandrus*. The Romans thought of rivers as gods, and you will find Ovid makes use of the fact that **Maeandrus** can refer to either or both of the river and the god. English, however, usually has to make a choice, using *Maeander* for the god, but *the Maeander* for the river. These notes will therefore use "M" for both the river and the god, so that you will (like Ovid's original readers) have to make up your own minds whether Ovid is referring particularly to one, the other, or both. This is not as difficult as it sounds: where the choice matters, the answer is obvious; and where the answer is unclear, choice is unimportant.
  - (iv) What word, occurring in Ic, is related to **ambiguus**? (If you cannot recall it, try line 161.) The words *uncertain* and *doubtful* are useful in translating **ambiguus** because they can, like **ambiguus**, mean either *having doubts* (as in "I'm very doubtful about our goalkeeper") or *causing doubts* (as in "The identity of the driver is extremely doubtful").
  - (v) **...-que ... -que** *both...and...* (e.g. **filiique filiaeque** *both sons and daughters*)
  - (vi) **exercere** *to exercise (oneself, a dog, etc.)*
5. Read lines 162-166a (to **aquas**) again.

*\*Some or all of the questions on Id could be worked on in groups, or groups could convene after Section Id has been worked over by individuals or pairs.*
6. What does Ovid say M does? (Look for the first verb in lines 162-163.)
7. What do you think Ovid means by this? (When you have read further, you may wish to change or add to your answer.) (†)
8. Where, according to Ovid, does M behave in this way? (two adjectives+preposition +noun in line 162, interrupted by M; translate the preposition first).
9. What are M's other actions, according to line 163? There are various ways of translating the two verbs at the end of the line: would *ebb and flow* be seriously misleading? (Is Ovid describing tides?) Would a phrase involving *direction* be suitable? Or *this way and that*? (†)

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## Notes

10. Quote and translate the word Ovid uses to describe M's course (adjective agreeing with **lapsu**). You may find it helpful to visualise the river as seen from the air or on a map. You might also be able to quote other rivers (or stretches of rivers) which behave in a similar way to M: some parts of the Mersey, for example. The historian Herodotus, who was good at travellers' tales, describes a stretch of the river Euphrates where a boat meets the same village on three successive days. But the behaviour of M was famous, and Ovid was not the only poet to take on the challenge of describing it in words that matched its remarkable course.
- \*11. What (or whom) does M meet (pronoun in line 164)? Some people might object that *occurrens* is not strictly true; are they right? and if so, how important is this? (†)
12. What does M get a glimpse of? (future participle+noun; in this particular phrase, you could translate the future participle as a present one)
- Check 13. If you need to practise the way **nunc...nunc...**, is used, try the following example:  
**cives, flammis perterriti, nunc ad forum, nunc ad portum fugerunt.**
14. In what direction(s) does the river turn? (line 165: one plural noun, one singular noun+adjective phrase)
- \*15. How are the waters described in line 166? What does Ovid mean by this?  
(a) the water doesn't know which direction to go in  
(b) the stroller on the bank can't tell which direction it's flowing in at that point  
(c) there are so many bends that the stroller can't work out the river's general direction  
(d) none of the above: the right answer is...  
You can choose more than one answer if you wish. If stuck, look back at a similar word noted in Id.4 (iv) and again in Id.10. (†)
- \*16. What does M do to the waters? Start with a literal translation, as used in **puella canem exercebat**, then consider some of the possible explanations:  
(a) M steers the waters  
(b) M keeps the waters on the move  
(c) M is testing the waters, to see what they can do  
(d) M helps the **aquae incertae** to make up their minds (†)
17. Translate lines 162-166a, which make up the first (longer) section of Ovid's simile. (You might wish to improve your answer to Id.9.) You may find it helpful to visualise Ovid's description as you go along; also pause occasionally to remind yourself what is being compared to M. If you've forgotten, look back at line 161.
- \*18. In line 162, is the god's name placed before, after or in the middle of the noun+adjective phrase for waves? Is this a coincidence?
- Check \*19. Which consonant is particularly noticeable in line 163? Can you think of English words containing this letter (particularly as the initial letter, or in second place after **f**) and referring to the same area of subject-matter as the Latin words? You may also be able to recall Latin words (such as the Latin for *river*) with this letter either in first place or (more often) in second place after **f**.  
Both English and Latin seem to produce a remarkably large number of such words. Do you think this is just coincidence? Is this particular letter imitating a sound? Or is there another explanation?  
Is it true that repeating any letter several times in this way catches the listener's or reader's attention and so (like underlining) emphasises the subject-matter of the sentence, whatever it happens to be? (†)

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## Notes

20. A Greek writer on language, named Demetrius, working at roughly the same time as Ovid, regarded the letter *lambda* (*l*) as **gluku** (*sweet*). What do you think he meant by this? (†)

Demetrius adds that the letter *sigma* (*s*) was unpleasant if too many were used in close proximity to each other. Test this for yourself, composing an English sentence with several *s*'s close together and speaking the result.

Tennyson tried not to follow a word ending in *-s* with a word beginning with *s-*. He called the process of getting rid of *-s s-* "kicking the geese out of the boat".

21. The river Maeander is in Asia Minor (modern Turkey). It is fed by a great number of streams, some very distant from its eventual mouth, and it winds its way, much as Ovid describes, through the Roman provinces of Phrygia and Caria before reaching the sea at Miletus. A map of classical Asia Minor or modern Turkey may help you to check Ovid's description. The river's modern name is the **Büyük Menderes** – the original name **Maeandrus** remains visible in the modern one. Wikipedia has a helpful article under *Maeander*, with a map showing the extraordinary way in which the river has altered the coastline.

Check 22. Some English words which were originally people's names or titles have turned into nouns and verbs such as *cardigan* and *boycott*. In the same way, the river Maeander has (with the loss of one letter) passed into English as a verb, meaning to do what the Maeander does. What is the verb?

\*23. Is the repetition **undas...undis** at the same point of the line (lines 162 and 164) sloppy writing, or has Ovid done this deliberately, to suit the **recurrent** appearances of the river? (†)

24. If you are good at art (or even if you are not), draw an illustration for lines 162-166a. Include labels, – in Latin if ambitious? or numbers with a key? An aerial view? matchstick people on the banks, or on/in the river?

## Answers

4 (i) *Just as a small animal is afraid of a lion, so were the slaves afraid of the master.*

13 *The citizens, terrified by the flames, fled, now to the forum, now to the harbour.*

19 The letter *l*: lake, liquid, lap (with which of its many meanings?), liquor (in both languages), flow, float, fluent, etc. and in Latin **flumen**, **fluere**, **fluctus** (wave), **fluidus**, **liquidus**, **liquare** (melt), and **liquamen**, whose meaning is uncertain but might be a sort of fish sauce rather like **garum**.

22 meander





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## Notes

Section Ie (lines 166b-168) : the labyrinth completed

1. Read lines 166b (from **ita Daedalus...**) - 168, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) **error** again. *Oxford Latin Dictionary*, when listing the different ways in which **error** is used, quotes from lines 166-7, defining **error** here as *the devious and perplexing course of a labyrinth or sim.* Perhaps *complication* is a suitable translation.
  - (ii) **fallacia** *deceitfulness*, a noun formed from **fallax** (genitive **fallacis**), *deceitful*. A Roman swindled by a Briton might exclaim, among other things, "**quam fallaces sunt Britanni!**" ("*How deceitful the Britons are!*") But he might exclaim, perhaps more dramatically: "**quanta est fallacia Britannorum!**" Translate the sentence, and try reading it aloud in a suitable way.
  - (iii) **tectum** singular form here, plural in line 158, but both refer to the same building. See Ia.2(ii) on poetic plurals.
3. Read lines 166b (from **ita Daedalus...**) - 168 again.
4. In line 166 **ita...** (*Thus...* [i.e. *as has just been described*]) introduces the second part of the comparison which began with **non secus ac...** in 162. You may feel (rightly) that after such a long first part, you need something a bit heavier than **so** for **ita**; the glossary suggests helpful alternatives.
5. What does Daedalus create (adjective+noun phrase, line 167)? As he creates them, what does he do to them (**implet...errore**, lines 166-167)? Find an earlier line, or pair of lines, which described this particular process.
6. Who must **ipse** (line 167) refer to?
7. In lines 166-167, Daedalus is somewhere inside the labyrinth, perhaps at the centre, putting the finishing touches to it. You can perhaps guess what happened next. Look at the end of line 167 and beginning of line 168 to see if you were partly – or completely – right.
8. You have often met result clauses like this:  
**tantus erat fragor ut omnes Pompeiani fugerent.** (**fugerent** subjunctive)  
*So great was the crash that all the Pompeians fled.*  
But the same idea could be expressed by two short sentences and no subjunctive:  
**omnes Pompeiani fugerunt: tantus erat fragor.**  
*All the Pompeians fled: the crash was so great or so great was the crash.*  
Translate this example: **cives regem expulerunt: tanta erat superbia (arrogance) eius.**  
*The citizens expelled/drove out the king: so great was his arrogance or his arrogance was so great.*
9. In line 168, **tanta est fallacia** is explaining an event just mentioned. What event is it explaining and what explanation does it give?
10. Translate lines 166b (from **ita Daedalus...**) - 168. After a string of historic present tenses ending in **implet**, the story switches to a past tense (**potuit**), best translated by an English past tense, then back to a historic present for the final verb (**est**).

## Answers

- 2 (ii) "*How great is the deceitfulness of the Britons!*"
- 5 lines 160-161, especially 161 which contains the keyword **errorem**
- 8 *The citizens expelled/drove out the king: so great was his arrogance or his arrogance was so great.*

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## Notes

- \*11. Look again at the comparison between the Cretan labyrinth (158-161, 166b-168) and the Phrygian river (162-166a).
- In what way(s), according to Ovid, are the labyrinth and river similar?
  - Add any other similarities you can think of.
  - Some people feel that similes are effective because we can agree with a poet that X is like Y in one way while knowing that in many other ways X is not at all like Y. The simile *Mary ran like the wind* works because we are holding two very different ideas together in our mind: in most ways Mary is not the least bit like a wind. Remind yourself of two ways in which the labyrinth and river in lines 159-168 are different; if possible, include one non-obvious way. (†)
12. Crete has a long history, but many historians have been particularly interested in the flourishing civilisation dated roughly between 2000 and 1000 BC. It was the first of the great “thalassocracies” (Greek **thalassa** sea, **cratos** power); you have already met a reference to one successful naval invasion by Cretans in mythological times (see Introduction to *The Building of the Labyrinth* if it has slipped your mind). The archaeologist Sir Arthur Evans named this civilisation “Minoan”, for reasons which you will quickly guess. He uncovered a number of palaces, most notably the one at Cnossos (often spelt Knossos). Cnossos and other sites were badly damaged during (roughly) the period 1500-1450, probably by earthquake and fire and possibly also by invaders, but Cnossos recovered in later centuries.
- \*13. An enormous amount of images for Minoan Crete is available on the internet. If you explore these images, you need two “health warnings”:
- First, much of what you see of the palace is a modern reconstruction based on guesswork (not that there’s harm in guessing, provided you don’t regard guesswork as fact). The same is true of the excellent model, which will show you (amongst other things) why some historians (not all) have thought that the story of the labyrinth originated from the complicated system of stairs and corridors in the Cnossos palace.
- Second, there are more images available than you could view properly in under a week! Careful study of a few images is better than a hasty look at dozens. One approach is to search online for *Knossos palace* followed by a particular item e.g. *snake goddess*, *bull’s head rhyton*, *labrys*, *Arthur Evans*, *model of palace*, *map of palace* and the famous *bull leaping fresco*.
- The *bull leaping fresco* shows an acrobat or dancer performing on the back of a bull, possibly as part of a religious or magical ceremony. The acrobat on the bull’s back is coloured in black but the onlookers are drawn in white— this may indicate that the person on the back is a slave, perhaps a prisoner-of-war. Archaeologists in Crete have found numerous “bull images” on frescoes and vases and in sculpture; and of course bulls are mentioned in the first line of the Ovid text you are studying. Perhaps this is part of the origin of the Minotaur story.
- The double-headed axe (**labrys** in Greek), often drawn on the interior Palace walls, is probably a religious emblem. It is tempting to link **labrys** with **labyrinthus**, but scholars disagree over this point.
14. If you search *Theseus* online you will find an account of what happened to the Minotaur, and the role played in the story by Minos’s daughter Ariadne. You might enjoy Mary Renault’s *The King Must Die*, in which the story is told in the first person by Theseus; Book IV deals with the Cretan part of the myth.
15. Ovid had just finished the *Metamorphoses* when the great blow fell. He was banished from Rome to Tomis, on the Black Sea, where he spent the last eight years of his life. He was punished for two offences which he describes as **carmen et error** – *a poem and a mistake*. The **carmen** was clearly the *Ars Amatoria*, which was a very unsuitable poem to write when the emperor Augustus was trying to reform the Romans’ sexual behaviour. The mistake is more puzzling – Ovid describes it not as something he did, but as something he saw and should have reported; it may be connected with the scandalous behaviour of the Emperor’s granddaughter Julia, who was exiled at about the same time. He constantly begged – sometimes in verse - to be pardoned and freed from exile, but neither Augustus nor his successor Tiberius granted Ovid’s requests. He continued to write poetry – some of his appeals to the emperor were in verse – and even learnt the local language and wrote a poem in it, for which the local government exempted him from taxes.



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## Section II - Daedalus and Icarus (Met. 8.183-235)

For many years the Minotaur - fed on the flesh of Athenian youths - remained hidden but secure, until the secret of the labyrinth was penetrated by the young Athenian prince Theseus. Helped by the king's daughter Ariadne, he succeeded in killing the Minotaur and then escaped with her. Daedalus was blamed for all this, and he and his son now became Minos' prisoners.

Daedalus and Icarus - Section IIa

### Lines 183-187

Daedalus interea, Creten longumque perosus  
exilium, tactusque loci natalis amore,  
clausus erat pelago. 'terras licet' inquit 'et undas  
obstruat, at caelum certe patet; ibimus illac!  
omnia possideat, non possidet aera Minos.'

183	Daedalus, Daedali - <i>Daedalus</i> interea - <i>meanwhile</i> Crete, Cretes - <i>Crete</i> longus, longa, longum - <i>long</i> perodi, perodisse, perosus sum - <i>hate</i> <i>greatly, detest</i>	186	obstruo, obstruere, obstruxi, obstructus - <i>close off, block</i> at - <i>but, yet, at least</i> caelum, caeli - <i>sky</i> certe - <i>certainly, surely</i> pateo, patere, patui - <i>be open, be accessible,</i> <i>be available</i> eo, ire, ii - <i>go</i> illac - <i>by that route</i>
184	exilium, exilii - <i>exile</i> tango, tangere, tetigi, tactus - <i>touch, affect, move</i> locus, loci - <i>place</i> natalis, natalis, natale - <i>of birth, native</i> amor, amoris - <i>love, desire</i>	187	omnis, omnis, omne - <i>all, every</i> possideo, possidere, possedi, possessus - <i>possess, control</i> non - <i>not</i> possideo, possidere, possedi, possessus - <i>possess, have</i> aer, aeris - <i>air, atmosphere, sky</i> Minos, Minois - <i>Minos</i>
185	claudio, claudere, clausi, clausus - <i>shut in, imprison</i> pelagus, pelagi - <i>sea</i> terra, terrae - <i>land</i> licet - <i>although (+ subjunctive)</i> inquit - <i>he says</i> et - <i>and</i> unda, undae - <i>wave</i>		

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Section Ila (lines 183 – 187) : only one way out

Link between lines 168 and 183

\* Read the summary of lines 169 – 182 printed in your text. These lines are not part of the exam prescription, and you should follow your teacher's guidance over whether to study the following point:

- (i) Lines 169 - part of 177 (i.e. almost nine lines) relate the Minotaur's feasting on Athenian victims, the slaying of the Minotaur by Theseus with the help of Ariadne, their escape, Theseus' desertion of Ariadne and her rescue by the god Bacchus.
- (ii) The rest of line 177 up to the end of line 182 (i.e. five lines and a bit) tells how Bacchus took the crown from Ariadne's head and placed it as a constellation in the sky.

Why is one part of the story described so much more fully than the rest? Consider the following explanations:

- (a) To avoid monotony in a poem of 12,000 lines, Ovid wants lots of variety, including variety of pace, so some events he relates in detail, others he merely mentions.
- (b) Ovid only deals at length with stories which appeal to him.
- (c) Theseus' desertion of Ariadne is in some ways similar to an episode (with a different man and girl) described at length earlier in Book VIII: Ovid does not want to repeat himself.
- (d) The change from crown to constellation suits the poem's title.

You might wish to choose more than one of these explanations. (†)

## Notes

1. Read lines 183-187, aloud if possible.

2. Study the vocabulary for these lines. In particular:

- (i) **Creten** Greek accusative of *Crete*: nouns in the first two declensions in Greek normally have accusative singulars ending in **-n**, just as Latin accusative singulars often end in **-m**.
- (ii) **perosus**: the explanation of this word is more complicated than the translation. It comes from a peculiar verb, which has perfect endings **perodi**, **perodisti**, etc. but present meanings: *I detest*, *you detest*, etc. In addition, its participle **perosus** behaves as if it belonged to a deponent verb, with an active meaning: *detesting*.
- (iii) **locus natalis**: i.e. (for Daedalus) Athens.
- (iv) **tactus** perfect passive participle of **tango**, literally [*having been*] *touched*, but often with a stronger meaning, as here, e.g. *overcome*, *moved*.
- (v) Ovid uses the plural **terras**. The phrase *land and sea* is so common that you could use the singular to translate **terras**; or if you prefer, you could keep the plural to match a plural translation of **undas**.
- (vi) You have met **licet** previously used with an infinitive in such sentences as **vobis licet discedere** *It is permitted to you to go*, i.e. *you may go*. **licet** can also be used with the subjunctive, meaning *although*:  
**licet me hic manere iubeas, tibi non parebo.**  
*Although you (may) order me to stay here, I will not obey you.*  
What would be the meaning of this sentence? **licet lacrimetis, vos non liberabo.**  
English occasionally uses *granted* in the same way, i.e., meaning *although*:  
"Granted [that] you were tired, (= Although you were tired,) you still shouldn't have given up."
- (vii) If insecure over **ibimus**, see CLG p.40, 9.1 future or LG p.57 under **eo**.
- (viii) **illac** short for **illac via**, by *that way*
- (ix) **aera** Greek accusative of **aer**: later you will meet another Greek word with the same meaning and ending.

3. Read lines 183-187 again.

4. What were Daedalus' feelings towards Crete? What else did he regard in this way (two-word phrase, lines 183-184)?

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## Notes

5. Of these two translations of **Creten longumque...exilium** (lines 183-184), which one is literal and which one is in more natural English?
- (a) Crete and his long exile
  - (b) his long exile in Crete
- If you feel that it is cheating to ignore **–que**, look at another common Latin phrase: **vi et armis**. *By force of arms* is a more natural translation than *By force and by arms*.
- Creten longumque...exilium** and **vi et armis** are examples of a way Latin can use two words linked by **et** or **–que** to convey a single idea rather than two separate items. Similarly, in English, “pass me the bread and butter” isn’t usually a request for two separate things, but it’s what we say rather than “buttered bread”. There is a technical term for this: *hendiadys*, meaning *one [idea] by means of two [words or phrases]*, but it is more important to understand how the phrase works than to remember the technical term.
6. By what other emotion was Daedalus affected (ablative noun + genitive noun + genitive adjective, line 184)? Is Ovid referring to patriotism, or homesickness?
7. Where was his locus natalis? [See IIa.2 (iii) if it has slipped your mind.]
8. Why was he unable to escape (line 185: see also map on p.00)?
9. Who is the important person whose powers are referred to in in lines 185-186? See the introduction (or line 187!) if stuck. In what two “areas” can he cut off the escape of Daedalus and Icarus (**terras... et undas obstruat**, lines 185-186)?
10. What is the only available way of escape left (line 186)? Translate Daedalus’ decision, expressed in the last two words of the line.
11. Ignore the first two words of line 187 for a moment: what does Ovid say about Minos in the rest of the line?
12. **possideo** is a 2<sup>nd</sup>-conjugation verb like **doceo** (CLG pp. 28ff.) and **moneo** (LG pp.38-9). Is **possideat** (first half of 187) the “ordinary” (indicative) present tense or the present subjunctive? How should the first two words of line 187 be translated?
- (a) He controls...
  - (b) He may control...
  - (c) Let him control...
- In each translation, *he* or *him* might be replaced by *Minos*, mentioned at the end of the line. One of (a) (b) and (c) is wrong: both of the others are suitable. Which is the odd one out?
- \*13. Should **omnia** (line 187) be translated as *everything else*? (†)
14. Translate lines 183 - 187.
15. Refer to the map of Greece on p.3 and note the locations of Crete and Athens.
16. Why was escape to Athens made difficult by (i) the geography of Crete (see line 185 and map) and (ii) the forces available to King Minos (in both myth and history - see Ie.12)?
- \*17. Why does Ovid mention land-power at all, since Minos’s sea-power is enough to prevent Daedalus and Icarus from leaving the island? Is **terras** included to prepare for a third word contrasting with both **terras** and **undas**? (†)
18. What is noticeable about the word order of line 187?  
*Clue: Where has Ovid placed the two verbs?*

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## Notes

\*19. Scan line 187, then read it aloud. Aim not to pause except at the comma. If you are unfamiliar with scansion, you may find it difficult at first, but a little practice makes a lot of difference. If you already have some knowledge of scansion, consider which words should be emphasised - the repeated words, or the contrasted words? (You may need to experiment by trying both ways.) Then read the line again, with appropriate emphasis. (†)

The exam will not require you to scan a line, but general questions about the way in which a poet achieves his effects will often give you an opportunity to display a basic understanding of metre.

## Answers

2 (vi) *Although you (may) weep, I shall not release you.*



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## Notes

### Section IIb (lines 188 – 192) : the making of the wings

Line 190 has been omitted. Scholars disagree about the wording and many think that the line is not by Ovid at all.

1. Read lines 188 - 192, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) **clivus** a *slope* – e.g. an imaginary line joining the tops of a row of objects (e.g. bottles) whose height steadily increases
  - (ii) **crescere** *grow* (hence *crescent moon*): **crevit** *it has grown*. In line 191 the emphasis is very much on growing naturally, growing in accordance with nature.
  - (iii) **sic** *thus* or *in the same way*
  - (iv) **quondam** here has an unusual meaning: *sometimes*
  - (v) **fistula** grammatically a singular noun and generally translated as *pipe*. But lines 191-192 make it clear that Ovid is talking about *Pan-pipes* or *pipes of Pan*, i.e., several hollow reeds fastened together. So you could treat it as a plural: *pipes*.
3. As you read, or listen to others reading, you may be able to pick out adjectives separated by either three or two words from the nouns they describe. Lines 188-192 contain three examples in which the adjective comes first (as often), then the phrase is “interrupted” by either three or two other words before the noun. In one example, the adjective is separated from the noun it describes not just by a word but by a line-break.)
4. Read (or listen to others reading) lines 188-192.
5. (i) Which one of these is the literal translation of **dixit et** (line 188)?
  - (a) so he spoke and
  - (b) he said this and
  - (c) so saying
  - (d) he said and
  - (e) with these words(ii) Bearing the end of Section IIa in mind, which do you think is the most suitable of the non-literal translations? (You might prefer a version of your own to all of the above.) (†)
6. From this point until line 195, Ovid uses the “historic present” tense. See Ib.10 for explanation if necessary, together with suggestions for translating. These notes and questions will use a present tense, but you do not have to do the same.
7. (a) In line 188, find a verb which tells you what Daedalus does, together with an accusative singular. Translate both words.

You have now met several sentences in which an adjective (or similar word) is separated by at least one word from the noun it describes. For example:

**splendidam rex togam gerebat.** *The king was wearing a splendid toga.*

(b) What would be the meaning of this sentence? **hanc Sextus venit ad urbem**  
(c) In line 188, in what direction does Daedalus turn his mind? (Look for an adjective separated from the noun it describes.)
8. How does Ovid sum up Daedalus’ achievement at the start of line 189?
9. Visualise the way in which Daedalus goes to work. What does he use to make wings? How does he arrange them?

Check

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## Notes

10. For reasons given at the beginning of Section IIb, line 190 has been omitted from your text. It is not part of the exam. It may originally have been an explanation of Daedalus' method of working (written by someone other than Ovid), and it begins with a phrase which you might find rather helpful: **a minima coeptas**, *beginning with the shortest*. Unfortunately, it is unclear what the words in the rest of the line are, let alone what they mean.
11. (i) Check on endings: what is indicated by the ending of **putes** in line 191?  
(a) Ovid is expressing his own thoughts ("I...").  
(b) Ovid is addressing an imaginary listener or reader ("You...").  
(c) Ovid is referring to Daedalus ("He...").
- (ii) To decide between "think" (ordinary present) and "would think" (present subjunctive), compare the present indicative and present subjunctive of **porto** (CLG p.28, 7b.1 and p.32, 7d.1) or **paro** LG pp.36-37)
- \*12. Compare these two examples:
- (i) (a) **"eheu! omnes captivi effugerunt!"** "*Oh no! The prisoners have escaped!*"  
These could be the words of a guard who finds the cells empty.  
(b) **custos credit omnes captivos effugisse.**  
Natural translation of (b): *The guard believes that all the prisoners have escaped.*  
Note the literal translation of (b): *The guard believes all the prisoners to have escaped.*  
**effugisse** is a perfect active infinitive, whose literal translation is underlined above. It is formed by taking the 1<sup>st</sup> person singular perfect of a verb (here **effugi**) and adding **-sse**.
- (ii) Using (i) (a) and (i) (b) as a guide, translate these two examples:  
(a) **"Caesar heri periit."**  
(b) **"caudex! ego Caesarem hodie vidi! cur credis Caesarem periisse?"**
13. Daedalus has collected feathers and carefully placed them in a "wing" formation. What would an onlooker think about them (**clivo crevisse**)?  
(a) that they all came from the same bird  
(b) that they had naturally grown in that order  
(c) that the line of the feathers' tips was parallel to the line of their bases  
You may feel that more than one of these answers is correct.
14. To what musical instrument (two-word phrase crossing the break between lines 191 and 192) does Ovid compare the wings constructed by Daedalus?
15. Visualise the instrument. What does it do, or seem to do, either while being made or when finished (adverb+verb, line 192)? What is it made from (ablative plural noun+adjective)?
16. Translate lines 188-9, 191-2.
17. Which word in line 188 emphasises that Ovid is a pioneer?
- \*18. How could you tell, without even knowing the words' meaning, that the short sentence **naturam novat** (line 189) was an important idea?
19. What does **naturam novat** suggest? Danger, adventure, wickedness, pioneering or none of these?  
(†)
- \*20. In what way does a wing resemble a **fistula rustica**? If you (or someone in your group) can draw a **fistula rustica** and a "wing" made out of feathers, you can consider how similar they are. And if you search online for *pan flute* (the god Pan seems to have lost his capital letter early on), you will find many helpful illustrations.

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## Answers

7 (a) *He directs or applies his mind*

(b) *Sextus came (or comes) to this city.*

(c) *to unknown arts*

12 (ii) (a) "Caesar died yesterday."

(ii) (b) "Fat-head! I saw Caesar today! Why do you believe that Caesar has died?"

Notice the literal translation of the second half of (ii) (b):

"...Why do you believe Caesar to have died?"

18 alliteration



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## Notes

Section IIc (lines 193 – aves 195) : further construction work

1. Read lines 193 - aves 195, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) **medias...imas** i.e., **medias pennas...imas pennas**
  - (ii) Which of the four listed verbs is a deponent verb, with passive endings but an active meaning?
3. Read lines 193 - **aves** 195 again.
4. What materials does Daedalus use (line 193)?
5. What does Daedalus do to the feathers? At what part(s) of the feathers does he NOT do this?
  - (a) tip
  - (b) middle
  - (c) base
6. Which of these translations of **compositas** (line 194) is the literal one, and which is the natural one?
  - (a) having been put together
  - (b) having put (them) together
7. What does Daedalus then do to the constructed wings? (Remember that *by*, *from*, *with* and *in* are all possible translations of the ablative.) At this point is Ovid talking about the edge, or the surface?
8. What is his purpose in doing this (line 195)?
9. Translate lines 193 - **aves** 195. Does **lino** apply only to **medias**, and **ceris** apply only to **imas**, or do both words apply to both adjectives? Is one material used to fasten the feathers together, and another to attach the wings to the aeronaut's body? (Some would say such questions are irrelevant since the story is fantasy; others would say Ovid is taking some care to encourage his listeners to visualise. Who do you agree with?) (†)
10. Draw a labelled diagram of one of Daedalus' wings, labelling **pennae imae**, **pennae mediae**, **cera**, **linum**.
11. Conduct a survey to discover how many of your teaching group know how the story ends. (If some do not know, it may be a good idea if the others don't enlighten them – discussion after the end of the story would allow the two groups to compare their reactions to the way the story unfolded.)
12. Find an adjective in this Section which uses contrast to remind the listener that the journey of Daedalus and Icarus is not a natural one.



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## Notes

Section IId (lines 195 **puer** – **opus** 200) : games

1. Read lines 195 **puer** – **opus** 200, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) Pick out four verbs in the imperfect tense, all at the same point in the line: note their vocabulary meanings and translate them all, beginning each translation with “he...”. If you look at line 195 you will discover (if you have not already guessed) who “he” was.
  - (ii) **periculum** is shortened here to **periculum**. Only one letter has gone, but its removal makes the word much more convenient from the point of view of metre.
  - (iii) Study the nominative and genitive endings of **lusus** listed in the glossary, together with its ablative singular in line 199. What declension must it belong to?
  - \*(iv) You’ve now met a number of examples in which an adjective is separated by one word or more from the noun which it describes and you can perhaps say (referring to the text of IId if you wish) which is the usual order, adjective+noun or noun+adjective. There are five examples in IId, four of which follow the normal word order: in three examples the adjective and noun have identical endings, and the last one is definitely the hardest. How many of the pairs can you find? Can you also find a noun and present participle, agreeing with each other and not separated?
3. Read lines 195 **puer** – **opus** 200 again.
4. How is Icarus described in line 195?
5. What was he doing (adverb + verb in lines 195-196)?
6. (i) Translate **Icarus periculum tractabat**.  
(ii) Study the sentence: **Icarus erat ignarus se periculum tractare**.  
What was Icarus failing to realise?
7. In line 196, **pericla** is short for **pericula**: singular or plural?
8. When Icarus was handling dangerous things, to whom were they dangerous? (Notice **sua** describing **pericla**.)
9. Which repeated word in lines 197-199 introduces each of Icarus’ activities?
10. Translate the two-word ablative phrase in line 197 which makes it clear Icarus was enjoying himself. (Choose a suitable way of dealing *with* the ablative: *by*, *from*, *with* or *in*?)
11. Look ahead to the beginning of line 198 to find out the first way in which Icarus was amusing himself.
12. Why were the feathers no longer lying neatly where Daedalus had put them (line 197)?
13. How did Icarus amuse himself at other times (**flavam...mollibat**, lines 198-199?). One scholar compares Icarus to “... a child at primary school messing around with plasticene”. (Rudd, in *Ovid Renewed* p. 23: for fuller details of *Ovid Renewed* see the acknowledgement on p.2 of these notes).
14. Both **cera** and **mollire** will reappear at a crucial point in the story.
15. Is Icarus being naughty? Does Daedalus rebuke him? If not, why not?
16. What was the result of Icarus’ activities (**lusuque...opus**, lines 199-200)? You will find it helpful to begin with a verb, then sort out two adjective-and-noun pairs, one in the accusative case and the other in the ablative.
17. Translate lines 195 **puer** – **opus** 200.

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## Notes

- \*18. "Every father has had that experience [i.e. the nuisance described in lines 199-200], whether his miraculous work is bashing a typewriter or papering the kitchen wall" (Rudd, p.23). Recall occasions when one of your parents has been harassed in this way, while working, by your little brother or sister or other small brat (even conceivably by you, in your younger days...?).
- \*19. (i) Recall the translation of an example which occurred earlier in these notes:  
**Icarus erat ignarus se periculum tractare.**
- (ii) Translate a second example:  
**Icarus ludebat: Daedalus erat anxius quod sciebat eum periculum tractare.**
- (iii) Explain in your own words why the word for "he" is se in (i) but eum in (ii).
- \*20. Is this Section serious or comedy? (†)
- \*21. Judging from lines 195-200, does Icarus understand at all what is going on, or think it's a game? What age do you imagine him to be? (†)?
22. An advanced point: Sooner or later, thoughtful Latin students (yourself, for example?) wonder how the Romans coped with separations of adjective from noun, like those you have been meeting. The explanation is that they didn't hear words separately in isolation but naturally grouped them together, just as you yourself hear or read a phrase like "down in the dark forest" not as five separate words but as a single item. And of course the Romans' elaborate system of case-endings helped them to link an adjective correctly with the noun it described even if the words were quite widely separated.
- It is worth bearing in mind that the Romans were generally used to listening rather than reading, not only in their day-to-day life but also in their experience of literature. Even when alone, they normally read aloud: Saint Augustine was amazed to see Saint Ambrose reading silently.





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## Notes

Section IIe (lines 200 **postquam** – 205) : testing and briefing

1. Read lines 200 **postquam** - 205, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) Study the phrase **manus ultima** in line 200. Which of these is the literal translation and which one is the natural one?
    - (a) the final touch
    - (b) the last hand
  - (ii) Who is the **opifex** referred to in line 201?
    - (a) Daedalus
    - (b) Icarus
3. Read lines 200 **postquam** - 205 again.
4. In what state are the wings, by the end of the clause **postquam...est**?
  - (a) awaiting the final touch
  - (b) hardly begun
  - (c) nearly finished
  - (d) complete in every detail
5. Find the nominative word in lines 201-2 which describes the **opifex**. It is a word often attached to parts of **suus**, as if by a magnet: you will meet another example in about a dozen lines' time.
6. You may by now be developing the knack of quickly spotting adjective+noun pairs, often rhyming, with the adjective roughly half-way through the line and the noun at the end. Find the separated adjective+noun pair (strictly speaking, a participle+noun pair) in line 202.
7. What did Daedalus balance (line 202)?
  - (a) his body
  - (b) the wings
8. The last three words in 202 make it clear whether a take-off has been achieved. Was it? Is it a trial take-off, or has the journey begun?
9. Where did Daedalus hover? **aura** could be translated by *breeze* again or by *air*. **mota**, describing **aura**, is literally *having been moved*, but is translated more naturally as *moving*. It is best to take it as a reference to the wings' effect on the air, though opinions differ over the type of movement: Hollis in his commentary interprets it as "violent beating of the air" but it could equally mean controlled steady motion. (From an examination point of view, both explanations are acceptable.)
- \*10. Does Daedalus remain airborne or return to ground level? Ovid does not tell us, but you may feel that a poet does not have to spell out every detail: if he says that Kate ate her breakfast, he doesn't have to tell us first that she sat down. It may be relevant that in a few lines' time Daedalus is putting wings onto Icarus, which would be difficult if he were simultaneously moving his own wings.
  - . Ovid might have been highly amused by these efforts to treat his narrative as an account of a real event. You may feel his next lines are more serious.
11. (i) You might be puzzled by **et**'s position in the sentence. Either translate as *and*, as if it had been postponed like – **que**, or treat it as *also*, like **etiam**. (The Romans, of course, didn't have to choose.)
  - (ii) What does Daedalus do next (first half of 203)?

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## Notes

12. Study the following sentence:

“I intend” said the policewoman “to discover the culprit.”

A normal English speaker would have no difficulty with the three-word interruption to the sentence “I intend to discover the culprit”.

If you look at the punctuation of lines 203-4, you will see that Daedalus’ first sentence, as reported by Ovid, seems to be full of interruptions. Why would the Romans have less trouble with the sentence than us, apart from the fact that it was their native language?

13. After dealing with **instruit et natum**, the easiest way to sort out lines 203ff. is to translate the two words or part-words which are not in inverted commas, i.e. **–que** and **ait**, before starting Daedalus’ speech.
14. Who does Daedalus address? In lines 203-205, find and translate the 1<sup>st</sup> person singular verb in which Daedalus says what he is doing.
15. What does Daedalus advise Icarus to do (**medio...ut limite curras**, line 203)? The usual meaning of **currere** is ludicrous here!

16. Notice a useful way of translating comparative adjectives and adverbs:

“**avus meus unum vitium habet: loquacior est.**”

“*My grand-father has one fault: he’s too talkative.*” (**loquacior** literally *more talkative* [*than he should be*])

Translate this example:

“**tu in flumen cecidisti quod celerius currebas.**”

17. What is the first way in which Icarus might go wrong, and what might be the disastrous result? (lines 204-205)
18. What is the second way in which Icarus might go wrong, and what might be the result?
19. Translate lines 200-205.

## Answers

- 12 They used an elaborate system of verb-endings and noun-endings *or similar answer*
- 16 “You fell in the river because you were running too fast.” (**celerius** literally *faster* [*than you should*])





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## Notes

Section III (lines 206 - 209): further instructions

1. Read lines 206 - 209, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) Study the four listed parts of **stringo**: what is the translation of **strictus**?
  - (ii) Can you recall, without looking back, where **ignotas** (line 209) occurred previously?
3. Read lines 206 - 209 again.
4. Which word in line 206 refers to **unda** and **ignis** in the previous line? What is Icarus told to do about them?
5. Find and translate a 1<sup>st</sup>-person singular verb in line 207.
6. Who is referred to by **te**? (line 206)
7. What does Daedalus not tell Icarus to do, in spite of the fact that it was sometimes essential for travellers to do so (**spectare Booten aut Helicen... strictumque Orionis ensem**, lines 206-207)?
8. How will Icarus know which way to go, if he's to ignore the usual signs? (**me duce**, line 208)
9. What does Daedalus tell Icarus to do (**carpe viam**)?
10. Study these examples:

**ars amandi** *the art of loving*

**instrumenta navigandi** *equipment of sailing i.e., equipment for sailing*

**cupido effugiendi** *desire of escaping i.e., desire for escaping*

In each example, the second word is in the genitive case of the gerund, and so is literally translated as *of ...-ing*, but often a different translation such as *for ...-ing* is more natural.

What does Daedalus give or hand over in lines 208-209? (**praecepta volandi/tradit**: use the above examples as a guide)

At first sight, the translation *...-ing* might suggest that **volandi** is a present participle: but this would require **volantis** and a noun in the genitive case, e.g., **alae pueri volantis** *the wings of the flying boy.*)

For more examples of gerunds, in other cases besides the genitive, see:

CLG p.35, 7f.12 and p.82, 26.1 or

LG foot of pp. 37, 39, 41, 43 and 45, and pp. 108-110.

11. What else does Daedalus do while giving rules for flying (line 209)? Whose shoulders are referred to by **umeri**?
12. Translate lines 206-209.
13. Find and translate a previous instruction which is repeated in different words by **inter utrumque vola!** Why does Daedalus tell Icarus things twice? Does Ovid mean to give the impression Daedalus is a fuss-pot? Is repetition an essential part of instruction? (Ask your teacher about the last point, if unsure.) Should a repeated instruction vary the wording as Daedalus' instruction does? (†)
- \*14. Why does Daedalus go into such detail about what Icarus is NOT to look at?
  - (a) He is contrasting what Icarus is not to look at with what he is to look at (i.e. his father).
  - (b) He is concerned that there is a real danger that Icarus might be distracted. (†)
- \*15. Is there a danger that by going into such detail Daedalus might accidentally be encouraging Icarus to look, out of sheer curiosity? (†)

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## Notes

16. Which word in line 209 (and also met earlier) emphasises the dangers of the intended flight?
17. Orion is only visible for two winter months and appears in the south, so would not be much use to the north-bound Daedalus. Does Daedalus intend a winter flight, looking in the wrong direction? And are both sun and stars likely to be visible? An ingenious explanation is provided by J E Sharwood Smith (in *Greece and Rome* Vol.XXI, No.1, 1974) who points out that Orion, the Ox-driver and the Great Bear are exactly the three constellations by which the nymph Calypso told Odysseus to be guided (Homer, *Odyssey* V.271-275). Ovid was writing for listeners who were (mostly) thoroughly familiar with Homer's poems, so this gives us a third, witty explanation: Daedalus (who supposedly lived centuries before the days of Homer!) is saying to Icarus "I know you've read your Homer and know about watching Orion and the others, but you'd better forget all that stuff...!" (†)

## Answers

- 2 (i) [*having been*] drawn, [*having been*] unsheathed



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*Daedalus and Icarus - Section IIg*  
**Lines 210-216**

inter opus monitusque genae maduere seniles, 210  
et patriae tremuere manus. dedit oscula nato  
non iterum repetenda suo, pennisque levatus  
ante volat comitique timet, velut ales, ab alto  
quae teneram prolem produxit in aera nido;  
hortaturque sequi, damnosaque erudit artes, 215  
et movet ipse suas et nati respicit alas.

210	inter - <i>between</i> opus, operis - <i>work</i> monitus, monitus - <i>warning, advice</i> gena, genae - <i>cheek</i> madesco, madescere, madui - <i>become moist, become wet</i> senilis, senilis, senile - <i>aged, of an old man</i> et - <i>and</i>	214	qui, quae, quod - <i>who, which, that</i> tener, tenera, tenerum - <i>delicate, immature, young</i> proles, prolis - <i>offspring</i> produco, producere, produxi, productus - <i>lead forth, bring forth</i> in - <i>into</i> aer, aeris - <i>air</i> nidus, nidi - <i>nest</i>
211	patrius, patria, patrium - <i>of a father, paternal</i> tremo, tremere, tremui - <i>tremble, shake</i> manus, manus - <i>hand</i> do, dare, dedi, datus - <i>give</i> osculum, osculi - <i>kiss</i> natus, nati - <i>son, child</i>	215	hortor, hortari, hortatus sum - <i>encourage, urge</i> sequor, sequi, secutus sum - <i>follow</i> damnosus, damnosa, damnosum - <i>destructive, fatal</i> erudio, erudire, erudivi, eruditus - <i>instruct, teach</i> ars, artis - <i>skill, art</i>
212	non - <i>not</i> iterum - <i>again, for the second time</i> repeto, repetere, repetivi, repetitus - <i>seek again, repeat</i> suus, sua, suum - <i>his, his own</i> penna, pennae - <i>feather, wing</i> levo, levare, levavi, levatus - <i>lift, support, raise</i>	216	et - <i>and</i> moveo, movere, movi, motus - <i>move, stir, agitate, set in motion</i> ipse, ipsa, ipsum - <i>he, she, it; self, very, identical</i> suus, sua, suum - <i>his, his own</i> et - <i>and</i> natus, nati - <i>son, child</i> respicio, respicere, respexi - <i>look back at, watch</i> ala, alae - <i>wing</i>
213	ante - <i>in front, before</i> volo, volare, volavi - <i>fly</i> comes, comitis - <i>companion</i> timeo, timere, timui - <i>fear, be afraid</i> velut - <i>just as, just like</i> ales, alitis - <i>bird</i> ab - <i>from</i> altus, alta, altum - <i>high</i>		

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## Notes

Section IIg (lines 210 - 216) : further instructions

1. Read lines 210 - 216, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) Is **opus** (line 210) masculine like **servus** and **dominus** or neuter like **tempus** and **litus**?  
(clue: look at its genitive singular, or look back at its accusative in line 200)
  - (ii) **monitus** is 4<sup>th</sup>-declension like **manus** and **gradus**, here used in the accusative plural, with **u** long (as in **luna**). Say it for practice.
  - (iii) **tremuere** is an alternative form for **tremuerunt**, very useful to poets because easier to fit into a line. Find another example of this form in the same sentence.
3. Read lines 210 - 216 again.
4. Study the meanings of **opus** and **monitus**, (line 210). Which word refers to Sections IIb-IIc, and which to Sections IIe-IIf?
5. What signs of emotion did Daedalus show while speaking to Icarus (210-211)?
6. What was his last action before the journey began (**dedit oscula nato...suo**, lines 211-212)? Would he ever be able to ask Icarus to do the same for him in return (**non iterum repetenda**, line 212)?
7. Find and translate the word in the ablative case in line 212 which tells you by what means Daedalus is lifted up.
8. Who flies in front, Daedalus or Icarus? Which words in line 213 tell you this?
9. How is Icarus referred to, and what are Daedalus' feelings, as far as Icarus is concerned? (You may need to check the case of the crucial noun.)
10. What is Daedalus compared to as he sets out (lines 213-214 **velut...nido**)? (Identify the tense of the verb - **produxit**, not **producit** - then decide whether to use "has" in your translation.)
11. How are the nest and the bird's offspring described? (One adjective is in line 213, the other in 214.)
12. What does Daedalus encourage Icarus to do (line 215)? What does he do to him as they go?
13. Who is **ipse** in line 216? What does he do? (There are two actions, involving two pairs of **alae**.)
14. Translate lines 210-216.
- \*15. What caused Daedalus' agitation in lines 210-211?

\*16. In what ways is the comparison in 213-214 appropriate? (†)

Ornithologists may dispute the details of Ovid's comparison (e.g. birds are not fearful for their young unless a threat appears), but Ovid is writing poetry, not ornithology.

17. In what important way is the comparison inappropriate?

*Hint: Which pair is in a natural situation?*

18. Does Ovid in any way(s) suggest that the journey will end in disaster?

## Answers

- 16 Both are flying, both parent-and-child, elder leads way, looking back at weaker member and demonstrating; you may have thought of further similarities

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*Daedalus and Icarus - Section IIh*  
**Lines 217-220 (... deos)**

hos aliquis tremula dum captat harundine pisces,  
aut pastor baculo stivave innixus arator  
vidit et obstipuit, quique aethera carpere possent  
credidit esse deos.

220

- 217 hic, haec, hoc - *this*  
aliquis, aliquid - *someone*  
tremulus, tremula, tremulum - *trembling,*  
*quivering*  
dum - *while*  
capto, captare, captavi, captatus - *try to*  
*catch*  
harundo, harundinis - *fishing rod*  
piscis, piscis - *fish*  
218 aut - *or*  
pastor, pastoris - *shepherd*  
baculum, baculi - *stick, staff*  
stiva, stivae - *plough-handle*  
innitor, inniti, innixus sum - *lean on*  
arator, aratoris - *ploughman, farmer*

- 219 video, videre, vidi, visus - *see, look at,*  
*behold, observe*  
et - *and*  
obstipesco, obstipescere, obstipui - *gape*  
*wide, be amazed, be astounded*  
qui, quae, quod - *who, which, that*  
aether, aetheris - *upper air, heaven, sky*  
carpo, carpere, carpsi, carptus - *take, use*  
possum, posse, potui - *be able, can*  
220 credo, credere, credidi - *believe, think*  
sum, esse, fui - *be*  
deus, dei - *god*

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## Notes

Section IIIh (lines 217 – deos 220) : on the ground

1. Read lines 217 – deos 220, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) Ovid uses **hos** (literally *these people*) with the same meaning as **eos**, *them*. Latin can place an accusative at the front of the sentence, because the ending shows how the word fits into the sentence: it indicates people to whom something is done. But the effect is odd in English, and it is better to leave **hos** untranslated until you have reached **vidit et obstipuit**.
  - (ii) **aethera**, taken into Latin from a Greek word, can be either a Greek accusative singular or a Roman plural just as we can talk about *sky* or *skies*, *heaven* or *heavens* (any of these four words would be a suitable translation). You met another Greek word with the same meaning in an earlier section.
3. Read lines 217 – **deos** 220 again.
4. What was the person in line 217 trying to do (verb)? Using what (ablative adjective+noun phrase)?
5. Who were the other two people, described in 218?
6. On what was the first person in line 218 leaning? And the second person?
7. What did each of the three do (first verb in line 219, plus [at last!] your translation of **hos** from 217 = **vidit eos**)? How did they react (second verb in 219)?
- \*8. What did they believe about Icarus and Daedalus (line 220) and why did they think this (second half of line 219)?
9. Visualise the scene, taking account of all five characters. Four of them will appear again in these notes, in connection with a famous painting.
10. Translate lines 217 – **deos** 220. You may find it convenient to translate **dum** before translating **aliquis**, and to treat **captat** as if it were a past tense. (It is one of **dum**'s oddities that it is often used in the present tense when referring to past time.)
11. Ovid describes the three people separately, linked by **aut** and **–ve**, not by **et...et**, so the three verbs are singular, not plural (as if his emphasis was on “each of them” as individuals, rather than “all of them”). You may be glad to know that this doesn't affect the translation.
- \*12. Why did the fishing-rod in line 217 quiver?
  - (a) there's a struggling fish on the end of it
  - (b) the amazed fisherman has just caught sight of the aeronauts, as described later in the sentence (†)Hollis leaves the question open, but you may feel it more natural to link the phrase with **captat** in the same line than with **vidit** two lines later. From an exam point of view, either answer is acceptable.
13. Memory test: at what important moment has Ovid already used **carpere** in the same sense as in line 219?
- \*14. Why does Ovid switch the listener's attention away from Daedalus and Icarus? (†) Why does he fill these lines with a description of ordinary life? (†)
15. There are two reasons why **possent** in line 219 is subjunctive: can you spot both? If necessary, see CLG pp. 98-99, 2a and 2m or LG p.126 and pp.83-4, paragraph 5.
16. Would the reaction of the observers in line 220 suggest to a Roman that the journey will go well? Give a reason.

*Hint if stuck: Is it a good thing for a mortal to (seem to) behave like a god?*

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*Daedalus and Icarus - Section III*  
**Lines 220-225** (*et iam ... iter*)

et iam lunonia laeva 220  
parte Samos (fuerant Delosque Parosque relictæ),  
dextra Lebinthos erat fecundaque melle Calymne,  
cum puer audaci coepit gaudere volatu  
deseruitque ducem, caelique cupidine tractus  
altius egit iter. 225

220 et - *and*  
iam - *now, already*  
lunonius, lunonia, lunonium - *belonging to Juno*  
laevus, laeva, laevum - *left, left hand*  
221 pars, partis - *part, side*  
Samos, Sami - *Samos, an island in the eastern Aegean Sea*  
Delos, Deli - *Delos, an island of the Cyclades*  
Paros, Pari - *Paros, an island in the Cyclades*  
relinquo, relinquere, reliqui, relictus - *leave behind, leave*  
222 dexter, dextra, dextrum - *on the right hand side, to the right*  
Lebinthos, Lebinthi - *Lebinthos, an island in the Sporades*  
sum, esse, fui - *be*  
fecundus, fecunda, fecundum - *fruitful, abundant*  
mel, mellis - *honey*  
Calymne, Calymnes - *Calymne, an island in the Aegean Sea*

223 cum - *when*  
puer, pueri - *boy, son*  
audax, audacis - *bold, daring, audacious*  
coepio, coepere, coepi - *begin*  
gaudeo, gaudere, gavisus sum - *be pleased with, revel in, enjoy*  
volatus, volatus - *flying, flight*  
224 desero, deserere, deserui, desertus -  
*abandon, desert, leave*  
dux, ducis - *leader, guide*  
caelum, caeli - *heaven, sky*  
cupido, cupidinis - *love, desire*  
traho, trahere, traxi, tractus - *draw, attract*  
225 altus, alta, altum - *high*  
ago, agere, egi, actus - *drive, take*  
iter, itineris - *journey, route*



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## Notes

Section III (lines 220 *et iam* – *iter* 225) : further – and higher

1. Read lines 220 **et iam** – **iter** 225, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) The temple of Juno on the island of Samos was famous. From the earliest times, Samos had worshipped her as goddess of marriage and protector of women (originally under her Greek name of Hera).
  - (ii) All the names in lines 220-222 are in the nominative case. Ovid has used Greek forms, with 2<sup>nd</sup> declension nouns ending in – **os** corresponding to Latin 2<sup>nd</sup> declension nouns ending in – **us**.
3. Read lines 220 **et iam** – **iter** 225 again.
4. While reading these lines, you will find it helpful to follow the flight of Daedalus and Icarus on the map. It contains some surprises.
5. How is the island of Samos described?
6. Where was Samos by now (**iam**) in relation to the aeronauts (lines 220-221)?
  - (a) on their port (left) side?
  - (b) straight ahead?
  - (c) on their starboard (right) side?
7. Where were the islands of Delos and Paros now (line 221)?
  - (a) they were being left behind
  - (b) they were left behind
  - (c) they had been left behind
8. Where was the island of Lebinthos in relation to the aeronauts ? What other island was on the same side of the aeronauts as Lebinthos and how is it described (line 222: note the case of **melle**)? Find the point reached by Daedalus and Icarus (at 222) on the map.
9. How is Icarus referred to in line 223?
10. What feelings did Icarus begin to have (**coepit**+infinitive), and by what were these feelings stirred (ablative adjective+noun, separated)?
- \*11. How is Daedalus referred to in line 224?
12. What did Icarus do to Daedalus at this point?
13. Find and translate the perfect passive participle which describes Icarus.
14. What drew Icarus onwards so powerfully (line 224)?
15. What did he do as a result (line 225)? To a Roman, a comparative adverb such as **celerius** could mean both *more quickly* and *too quickly* (see Ile.16 if necessary for the explanation). When translating **altius**, you have to choose one way or the other; but when Ovid recited these lines, his listeners could have both meanings in their minds. You may feel that in line 225 both are appropriate.
16. Translate lines 220 **et iam** – **iter** 225.  
You could translate **fuerant relictæ** in line 221 as *had been left far behind*, to correspond to the “double pluperfect” (i.e. pluperfect of **sum** combined with perfect participle **relictæ**).
- \*17. The take-off and first stage of flight were described in lines 212-216, but by line 220 the aeronauts are out over the Aegean. Has Ovid suggested a lapse of time? If so, how?  
*Clue: Has Ovid been describing the aeronauts throughout Section IIh?*

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## Notes

\*18. Why does Ovid spend two-and-a-half lines on geography?

- (a) to pin-point the place where catastrophe happened
- (b) to describe the place as if what happened was historical, not myth
- (c) to add variety to his account
- (d) to build up gradually to the crisis

You might feel that none or all of these reasons are relevant. (†)

Check

19. How does Ovid draw the listener's attention to the crucial line 224?

\*20. Why (apart from alliteration) is Daedalus referred to by the word **ducem**? Why not **patrem** (which Ovid in fact wrote in his earlier version of the story, in *Ars Amatoria*)? (At what key moment of the story has part of **dux** already appeared?)

\*21. Why did Icarus not obey his father's instructions? Does this behaviour fit with what we already know about him?

22. **deserere ducem** could be a capital offence: and this could apply not just to a coward running away but also to an excited soldier going forward and engaging the enemy contrary to orders, as indicated by a grim story about Titus Manlius Torquatus (consul 340 BC), Livy *Ab Urbe Condita VIII. 7*.

23. **tractus** is a strong word, suggesting an irresistible pull (though Hollis prefers **tactus** –cf. line 184 **tactusque loci natalis amore**: in both 184 and 224 there is disagreement over which of the two words Ovid wrote).

\*24. What was it that so powerfully drew Icarus on? What does **caeli cupidine** mean?

- (a) Icarus wanted to get to heaven
- (b) Icarus wanted to be like the gods
- (c) Icarus wanted to get as high as a mortal can go
- (d) Icarus felt the **caelum** was a challenge (†)

For a possible parallel to (c) and (d), compare the famous reply by G H Mallory to someone who asked him why he wanted to climb Mount Everest.

## Answers

19 double alliteration



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*Daedalus and Icarus - Section IIj*  
**Lines 225-230** (*rapidi ... illo*)

rapidi vicinia solis 225  
mollit odoratas, pennarum vincula, ceras.  
tabuerant cerae; nudos quatit ille lacertos,  
remigioque carens non ullas percipit auras.  
oraque caerulea patrium clamantia nomen  
excipiuntur aqua, quae nomen traxit ab illo. 230

- 225 rapidus, rapida, rapidum - *scorching, consuming*  
vicinia, viciniae - *nearness, proximity*  
sol, solis - *sun*
- 226 mollio, mollire, mollivi, mollitus - *soften, make soft, weaken*  
odoratus, odorata, odoratum - *sweet-smelling, fragrant*  
penna, pennae - *feather, wing*  
vinculum, vinculi - *bond, link*  
cera, cerae - *wax*
- 227 tabesco, tabescere, tabui - *melt, melt away*  
cera, cerae - *wax*  
nudus, nuda, nudum - *bare*  
quatio, quaterere, -, quassus - *shake, flap, beat*  
ille, illa, illud - *he, she; it; that; the well-known; the former*  
lacertus, lacerti - *arm*

- 228 remigium, remigii - *oarage, propulsion, (here) wings*  
careo, carere, carui - *be without, miss, lack (+ abl.)*  
non - *not*  
ullus, ulla, ullum - *any*  
percipio, percipere, percepi, perceptus - *catch, get a purchase on*  
aura, aurae - *air, breeze*
- 229 os, oris - *mouth, face*  
caeruleus, caerulea, caeruleum - *dark blue*  
patrius, patria, patrium - *of a father, paternal*  
clamo, clamare, clamavi - *shout, call*  
nomen, nominis - *name*
- 230 excipio, excipere, excepi, exceptus - *catch, receive, take*  
aqua, aquae - *water, sea*  
qui, quae, quod - *who, which, that*  
nomen, nominis - *name*  
traho, trahere, traxi, tractus - *draw, take*  
ab - *from*  
ille, illa, illud - *he, she, it; that*

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## Notes

Section IIj (lines 225 **rapidi** – 230) : *catastrophe*

1. Read lines 225 **rapidi** – 230, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) **rapidus consuming**: think of **rapio grab**, rather than speed.
  - (ii) **cera wax**: the plural is so unusual in English that it would be wrong to use anything but a singular when translating. In Latin, however, the plural is, like the singular, very common (you may have met it years ago meaning wax tablets): can you work out why Ovid uses it here?
  - (iii) It may be helpful to spot the three separations of noun from adjective (or participle) in lines 229-230. Ovid's links are normally not as complicated as this one – usually just one word or two separates the words to be linked. And he seldom intertwines more than two adjective+noun phrases: but at the climax of his story he intertwines three and adds a simple tail-piece.
3. Read lines 225 **rapidi** – 230 again.
4. The tenses in this Section vary, and it is probably best to translate each tense quite literally. Most of them are “historic present”. It is also a good idea to consider the effect of these variations: Ovid doesn't chop and change his tenses “just to make it scan”!
5. What causes trouble to Icarus (line 225; account for all three Latin words)?
6. What does the heat do (verb in 226), and what does it affect (end of line)? Has Ovid made any earlier mention of this process?
7. Translate the adjective which describes the wax.
- \*8. How are the pieces of wax described (genitive+accusative phrase)? Is this an important reminder or an unnecessary repetition?
- \*9. What had happened by the beginning of 227? Does Ovid's choice of tenses suggest the speed (or the slowness) with which things happen?
10. Who is **ille**?
11. Translate the adjective describing Icarus's arms.
- \*12. What does Icarus do at this point of the story? Does he do this to attract attention, or to stay airborne? (†)
- \*13. What does Icarus lack at this point (line 228)? By using **remigium**, what comparison is Ovid suggesting? (Mention both of the two things being compared.)
14. What is Icarus unable to do? (line 229)
15. What part of Icarus' body is mentioned at the beginning of line 229? If you are bothered by the fact that the word is plural, look back at IIh.2 (ii).
16. Find the present participle which describes the mouth of Icarus.
17. Was Icarus already dead when he hit the water? How do you know?
- \*18. Was the shout “**Daedale! o Daedale!**” or “**pater! o pater!**”?
19. What happens to the mouth in line 230? (Remember you are looking for a plural verb: and notice whether it is active or passive.)
20. Translate the word early in 229 which describes the water in 230.

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## Notes

21. Who is meant by **illo** (line 230)? What does Ovid say the water has done? What is the name of the sea? Find the sea's name on the map (if by any chance you have not already noticed it).
- \*22. Before translating lines 225 **rapidi** – 230, consider two preliminary points:
- (i) Which is the important word in **nudos quatit ille lacertos**, emphasised by unusual position? How would you reflect this in your translation?
- (a) he shakes his bare arms
  - (b) the arms he shakes are bare
  - (c) bare are the arms he shakes
  - (d) none of the above (†)
- If you choose (d), state your preferred translation.
- (ii) What is the tense of **traxit** (line 230)? What is the most suitable translation of **quae nomen traxit**?
- (a) which derives its name
  - (b) which has derived its name
  - (c) which derived its name
  - (d) none of the above (†)
- If you choose (d), state your preferred translation.
23. Translate lines 225 **rapidi** – 230.
- \*24. Why are the wax fastenings described in line 226 (but not previously) as **odoratas**? (If baffled, think of scented wax candles: is their scent strong before being lit?)
- \*25. In what way(s) is the comparison between oars and wings appropriate? Imagine not a canoe but a great warship or galley with a bank of oars along each side.
- \*26. Is the description of Icarus's desperate cries, ceasing only as he drowns, effective or overdone? How easily can you imagine the scene? (†)

## Answers

- 2 (ii) because the wax joins the lower feathers together at several points, as described in line 193.



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*Daedalus and Icarus - Section III*

**Lines 231-235**

at pater infelix nec iam pater 'Icare', dixit,  
'Icare', dixit 'ubi es? qua te regione requiram?  
Icare', dicebat; pennas aspexit in undis,  
devovitque suas artes corpusque sepulcro  
condidit, et tellus a nomine dicta sepulti.

235

231 at - *but, yet*  
pater, patris - *father*  
infelix, infelicis - *unfortunate, unhappy*  
nec - *nor, and not*  
iam - *now, any longer*  
pater, patris - *father*  
Icarus, Icaris - *Icarus*  
dico, dicere, dixi, dictus - *say, call*  
232 Icarus, Icaris - *Icarus*  
dico, dicere, dixi, dictus - *say, call*  
ubi - *where?*  
sum, esse, fui - *be*  
quis, quid - *who? which? what?*  
tu - *you (sing.)*  
regio, regionis - *place, locality, location*  
requiro, requirere, requisii, requisitus - *seek, search for*

233 Icarus, Icaris - *Icarus*  
dico, dicere, dixi, dictus - *say, call*  
penna, pennae - *feather, wing*  
aspicio, aspicere, aspexi, aspectus - *see, catch sight of*  
in - *in, on*  
unda, undae - *wave, sea*  
234 devoveo, devovere, devovi, devotus - *curse*  
suus, sua, suum - *his, his own*  
ars, artis - *skill, art, cunning, artifice*  
corpus, corporis - *body, corpse*  
sepulcrum, sepulcri - *grave, tomb*  
235 condo, condere, condidi, conditus - *lay to rest, place, bury*  
et - *and*  
tellus, telluris - *land, country*  
a - *from*  
nomen, nominis - *name*  
dico, dicere, dixi, dictus - *say, call*  
sepelio, sepelire, sepelivi, sepultus - *bury*

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## Notes

### Section Ilk (lines 231 – 235) : Daedalus learns the truth

1. Read lines 231-235, aloud if possible.
2. Study the vocabulary for these lines. In particular:  
**qua** goes with **regione**: *In what place...?*
3. Read lines 231-235 again.
4. How is Daedalus described in line 231 and how does Ovid correct himself?
5. In his distress, whom did Daedalus repeatedly address (lines 231-2)? What did he ask him (first half of line 232)?

6. What else did he ask, in an expanded version of **ubi es**? If uncertain, read through the rest of Ilk.6, then return to the second half of line 232.

Daedalus' question is a *deliberative* question, i.e. one where the speaker is *deliberating* what to do, e.g., **quibus verbis tibi respondeam**? *With what words am I to reply to you?* See CLG p.47, 11.7 and p.97, 33.1.1a, or LG p.34.

Deliberative questions are commoner than you might think: "What on earth are we to do now?", "Ian wondered whether to do his Maths homework before his Geography."

7. What was Daedalus continuing to do (first half of line 233)? How did he learn what had happened (second half of 233)?

\*8. What was Daedalus's reaction (first half of line 234)? Explain why he did this.

9. What did Daedalus do to the body (lines 234-235)?

10. Notice the literal meaning of the participle **sepultus** (line 235)

"the having-been-buried person", i.e., "the one who was buried [there]"

11. What name was given to the burial place? Either work out the answer from Ovid's statement in 235 (**dicta = dicta est**) or find the place on the map, using the place-names in 221-222 as clues.

Check

12. Translate lines 231-235.

NB Follow your teacher's guidance over which of the following questions to consider, and when. Your teacher may wish to postpone consideration of some questions and to ignore others altogether.

- \*13. Ovid's readers have disagreed over the description of Daedalus as **pater nec iam pater** in line 231. Some find it a sympathetic picture of bereavement; others feel it is a showy and inappropriate piece of word-play. Or the words can be taken as "dramatic irony" – i.e., Daedalus (until line 233) believes he is still the father of a living son but we, the listeners, know better.

It would help if we knew how Ovid himself read out line 231 to an audience at a **recitatio**: quietly and sadly, or loudly and emphatically? How do you think the line should be read? (†)

- \*14. Do Daedalus's repeated questions suggest that (in spite of line 216) he did not see the fall or hear the cries? (†)

- \*15. Explain the change of tense (**dixit...dicebat**) in lines 232-233.

- \*16. Why did Daedalus stop asking at the end of 233?

- (a) emotion robbed him of speech
- (b) he had seen the answer to his question

17. Which is the important word in **pennas adspexit in undis** and how does Ovid emphasise it?

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## Notes

- \*18. Memory test! In line 235 Daedalus cursed his **artes**; which of the following adjectives has Ovid used previously to describe the **artes** of Daedalus? All are listed here in the form of their nominative plural.
- (a) **ignotae**
  - (b) **mirabiles**
  - (c) **audaces**
  - (d) **damnosae**
  - (e) **compositae**
19. The aeronauts' route (turning *east-* or *north-eastwards* after leaving Crete, whereas their destination at Athens lay north) is now explained: Icarus has to fall into the Icarian Sea, and has to be buried on the island of Icaria. Since Icarus is a character in myth, not a historical person, it is likely that the sea and island got their names for quite different reasons, and the myth grew up to explain the names. It is an *aetiological* (!) *myth*: if you look the word up, you will see it is more straightforward than you might expect. You may be able to quote the title of a collection of aetiological stories by Rudyard Kipling.
20. (for experts) Rudd (p.24) is attracted by the suggestion that in an earlier version of the myth Icarus fell into the sea when approaching Attica (the part of Greece containing Athens). There was a district of Attica called Icaria, in which Icarus was the local hero: Rudd suggests that in the tenth or eleventh century BC, colonists crossing the sea from Attica named the island Icaria and the sea Icarian after their original home, and the fall of Icarus had therefore to be relocated. Rudd admits that his theory involves guesswork, but rightly claims that he has tried to make sense of what is otherwise a very peculiar story.
- \*21. Why do we use “high” for pleasant feelings and “low” for unpleasant ones, e.g. “high-spirited” and “low-spirited”, “on a high” (colloquially) and “down-hearted”? (†)
- \*22. Should either character be blamed for the disaster? (†)
- \*23. “Not a tragedy which moves our emotions, but rather an entertainment.” Is this a fair description of Ovid's narrative? (†)
- \*24. Did you know the story before? If so, did this spoil it for you? (Probably most of Ovid's listeners knew the story already, but would be interested in hearing how he re-told the familiar tale.)
- \*25. A good writer can make use of the fact that a listener or reader knows something of which a character is unaware (“Little does he know...”). Find an example in Section IId.
- \*26. The many artists who have been attracted to the Daedalus and Icarus myth include a vase-painter more than five hundred years before Ovid (only a small fragment survives, showing winged boots and the name Icarus), an anonymous wall-painter in Pompeii, the 17<sup>th</sup>-century Francesco Allegrini and the painter and sculptor Michael Ayrton, who was endlessly fascinated by the myth. *The Fall of Icarus* by Pieter Bruegel includes the shepherd, ploughman and fisherman from lines 217-218 but reduces Icarus to a tiny detail, thus in turn inspiring the second part of a poem by W H Auden, *Musée des Beaux Arts*. Bruegel even includes a second corpse, lying beneath a hedgerow, emphasising his allusion to the proverb *aucune charrue ne s'arrête pour un homme qui meurt* - “No plough stops just because a man dies.” All these works of art are worth investigating, as are many others: in particular, the sculptures by Michael Ayrton might interest, delight or baffle you. If you are able to look at several works of art, you might consider which you find the most/least appealing.

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## Notes

27. There was, of course, no “official version” of the myth. In many treatments, Icarus is not a **puer** but a **iuvenis**; you may like the idea of an adventurous adolescent exhilarated by an exciting experience and disregarding the advice of a wise parent. But you may feel it would have been a pity to lose Ovid’s picture of the small child getting in the way in his father’s work-shop.

\*28. What impression do you have of the different personalities of the two travellers? (†)

\*29. Why has this story appealed to so many artists and been retold so often? (†)

\*30.(an advanced point) Did you admire and/or sympathise with Daedalus? Do you think Ovid’s original audience would have responded differently? How would they have reacted to such phrases as **naturam novat** (line 189) and **credidit esse deos** (line 220)? Would they have thought Daedalus’ activities were impious? If so, would they nevertheless felt sorry for him? (†)

Even sea-travel is at times referred to disapprovingly in ancient literature; and on air-travel the poet Horace, writing one generation before Ovid, had a very definite opinion: **expertus vacuum Daedalus aera/pennis non homini datis** *Daedalus made an attempt on the empty air with wings not given to Man*. Ovid himself, narrating the story in an earlier poem, makes Daedalus pray: **da veniam coepto, Iuppiter alte, meo** *Give your forgiveness, lofty Jupiter, to my venture*.

The advance of science repeatedly raises questions of right and wrong, from test-tube babies to atom bombs. Ovid might have relished Michael Flanders’ comment: “If God had intended us to fly, He would never have given us the railways.”

31. The writer of these notes greatly enjoyed Carol Ann Duffy’s poem *Mrs Icarus* in *The World’s Wife*. Ovid would surely have smiled at it; so, perhaps, would Breugel? Helena Bonham Carter’s delightful reading of the poem is on the internet.

Does Ms Duffy have the same attitude to the aeronauts as Ovid? (†)

Ought the title to be Mrs Daedalus? (†) (Which name is more familiar to the general reader? And which of the two deserves the abuse in the last line?)

## Answers

11 Icaria

18 See lines 188 and 215.

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### Section III - Pygmalion (Met. 10.243-297)

In this story, Pygmalion is king of Cyprus. Some of the women of this island had become the first to sell their services as prostitutes. Disgusted by their immoral behaviour, Pygmalion made up his mind to have nothing to do with any women.

*Pygmalion - Section IIIa*

#### Lines 243-246

quas quia Pygmalion aevum per crimen agentes  
viderat, offensus vitiis, quae plurima menti  
femineae natura dedit, sine coniuge caelebs  
vivebat thalamique diu consorte carebat.

245

243 qui, quae, quod - *who, which, that*  
quia - *because*  
Pygmalion, Pygmalionis - *Pygmalion*  
aevum, aevi - *time, life*  
per - *through, for, for the sake of*  
crimen, criminis - *crime, scandal, immorality*  
ago, agere, egi, actus - *act, do, spend (time)*  
244 video, videre, vidi, visus - *see, observe,*  
*understand*  
offendo, offendere, offendi, offensus - *offend,*  
*upset, disgust*  
vitium, vitii - *fault, vice, wickedness*  
qui, quae, quod - *who, which, that*  
plurimus, plurima, plurimum - *very much,*  
*very many*  
mens, mentis - *mind, thought*

245 femineus, feminea, femineum - *of a woman,*  
*feminine*  
natura, naturae - *nature*  
do, dare, dedi, datus - *give*  
sine - *without*  
coniunx, coniugis - *wife, spouse*  
caelebs, caelibis - *unmarried, single,*  
*bachelor*  
246 vivo, vivere, vixi - *live*  
thalamus, thalami - *marriage, marriage-bed*  
diu - *for a long while*  
consors, consortis - *partner*  
careo, carere, carui - *be without, lack (+ abl.)*

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## Introduction

Study the following translation of *Metamorphoses* Book X, lines 238-242. These lines are not part of your set text but may be a useful preparation for it. They come from a group of tales in *Metamorphoses* Book X narrated by the singer Orpheus and they describe the offence and punishment of a group of women of Cyprus known as the Propoetides:

“But the foul daughters of Propoetus had the impertinence to deny that Venus was a goddess. In punishment for this, it is said that as a result of the goddess’s anger they were the first women to have prostituted their bodies, together with their reputation. As their sense of shame departed from them, and the blood in their faces hardened, no more than a small change was needed to turn them into unyielding flint.”

## Notes

### Section IIIa (lines 243 -246) : “women? – no!”

1. Test your understanding of the translation of lines 238-242 by answering the question: Why were the Propoetides punished?

- (a) they prostituted themselves
- (b) they said that Venus was not a goddess
- (c) they had no shame

Roman gods and goddesses could be very touchy, and Ovid’s listeners might well have felt that the Propoetides were asking for trouble. Their career as prostitutes and their metamorphosis into stone would then be regarded as the natural result of their original offence.

2. Read lines 243-246, aloud if possible.
3. Study the vocabulary for lines 243-246. In particular:
  - (i) **aevum agentes** is conveniently translated as *spending their lives*.
  - (ii) You may find the most natural translation of **per** (line 243) is *in*.
4. Read lines 243 – 246 again.
5. Find a name in these lines, then translate the word in line 244 which tells you what he did or had done.
6. Latin often uses parts of **qui**, rather than parts of **is**, **ea**, **id**, as a linking-word.

Check

For example:

**duo servi effugerunt. quos si ceperitis, ad me ducite.**

*Two slaves have escaped. If you catch them, bring them to me.*

The literal translation: *Whom if you catch, bring to me* is not English!

Translate this example, avoiding a literal translation:

**nuntius atrium intravit. quem cum rex vidisset, iratissimus erat.**

Similarly in line 243 the plural word **quas** is conveniently translated as *them*: you can probably work out the gender from the ending (or of course cheat by looking at the Introduction).

7. According to line 243, how were they spending their time when Pygmalion had observed them? (If you have forgotten the sordid details, refer to the Introduction.)
8. What emotion did Pygmalion feel when he saw the women’s behaviour? You may find it helpful to translate literally the participle in line 244 which tells you this.
9. By what, according to line 244, was Pygmalion’s emotion caused? Look for an ablative plural noun leading on to **quae** (neuter; see CLG p.21, 5.7 or LG foot of p.7).

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## Notes

10. Who or what (according to line 245) has given or bestowed the faults which upset Pygmalion, and on whom were they bestowed (two-word dative phrase, straddling lines 244 and 245)?
11. What decision did Pygmalion take about his life-style, described in lines 245-246 (**sine coniuge... vivebat**) and again in line 246 (**thalamique...consorte carebat**)? The genitive case of **thalami** is caused by **consorte**; Latin says *partner of...* but English says *partner in...*
12. Translate lines 243-246, beginning with a word in line 243 which these notes have ignored up to now. You may find it helpful to translate a key-word in line 244 as *in very great numbers*.
- \*13. When reading these lines aloud, would it be possible to pause for breath at the end of any line without interrupting the sense? The punctuation (modern, but based on the sense of the words) should give you a clue. You may have met the technical term for this “over-running” of line endings (*enjambment*).  
Read this Section again, aloud, taking breaths if necessary at commas, but not at line-endings.
- \*14. Ovid is normally far more sympathetic to women than he is in line 245 – indeed he claims he wrote Book III of the *Ars Amatoria* at their request, giving them advice on how to attract men. The explanation for the comment in lines 244-245 may be that the story is being told by Orpheus, who had narrowly failed to bring his wife Eurydice back from the dead and had sworn never to (re-)marry. The women in Thrace were pestering Orpheus to change his mind.
- \*15. What is heavily emphasised in lines 245-246, and how does Ovid give it an extra emphasis, which might be noticed even by someone who does not know Latin but knows a bit about poetry?  
*Clue: Last two words of line 245 and line 246?*
- \*16. Does Ovid suggest that Pygmalion greatly enjoyed the life-style described in lines 245-246? Give a reason for your answer. (†)
17. Does any word in lines 245-246 hint that Pygmalion’s solitary state might eventually come to an end?
18. Miller (*Some Versions of Pygmalion*) p.280, note 11 describes Pygmalion’s behaviour as “strange and negative” and adds “When one considers that the story is set on Aphrodite’s own island and that as a goddess she represents generation and fertility, Pygmalion’s behaviour appears all the more unsatisfactory.” Do you agree, or is her comment too harsh? (Is the story of the Propoetides relevant here?)

## Answers

- 6     *A messenger entered the hall. When the king saw/had seen him, he was very angry*



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*Pygmalion - Section IIIb*  
**Lines 247-252 (... sua)**

interea niveum mira feliciter arte  
sculpsit ebur formamque dedit, qua femina nasci  
nulla potest, operisque sui concepit amorem.  
virginis est verae facies, quam vivere credas  
et, si non obstat reverentia, velle moveri:  
ars adeo latet arte sua.

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- 247 interea - *meanwhile*  
niveus, nivea, niveum - *snow-white*  
mirus, mira, mirum - *wonderful, astonishing*  
feliciter - *fortunately, luckily, happily*  
ars, artis - *skill, art*
- 248 sculpo, sculpere, sculpsi, sculptus - *carve, sculpt*  
ebur, eboris - *ivory*  
forma, formae - *form, figure, shape, beauty*  
do, dare, dedi, datus - *give*  
qui, quae, quod - *who, which, that*  
femina, feminae - *female, woman*  
nascor, nasci, natus sum - *be born*
- 249 nullus, nulla, nullum - *not any, no*  
possum, posse, potui - *be able, can*  
opus, operis - *work, work of art*  
suus, sua, suum - *his, his own*  
concipio, concipere, concepi, conceptus -  
*conceive, develop*  
amor, amoris - *love, desire*

- 250 virgo, virginis - *girl*  
sum, esse, fui - *be*  
verus, vera, verum - *true, real, genuine*  
facies, faciei - *look, appearance*  
qui, quae, quod - *who, which, that*  
vivo, vivere, vixi - *live, be alive*  
credo, credere, credidi - *believe, think*
- 251 et - *and*  
si - *if*  
non - *not*  
obsto, obstare, obstiti - *stand in the way, hold back, hinder*  
reverentia, reverentiae - *respect, deference, modesty*  
volo, velle, volui - *want, wish, desire*  
moveo, movere, movi, motus - *move, rouse, wake up*
- 252 ars, artis - *skill, art*  
adeo - *so much, so far, to such a degree*  
lateo, latere, latui - *lie hidden, escape notice*  
ars, artis - *skill, art*  
suus, sua, suum - *his, his own*

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## Notes

Section IIIb (lines 247 -252 **sua**) : the perfect female

1. Read lines 247-252 (...**sua**), aloud if possible.
2. Study the vocabulary for lines 247-252. In particular:
  - (i) You may find *beauty* the most convenient translation of **forma**.
  - (ii) **nasci** *to be born* (as opposed to **fieri** *to be made*)
  - (iii) **opus** *handiwork* (hence *Opus* [often abbreviated to *Op.*] when numbering a composer's works); contrast with **labor**, which means *work* in the sense of *toil, effort*.
  - (iv) **concipere amorem** literally *to conceive love*, i.e., *to fall in love*
3. Read lines 247 – 252 (...**sua**) again.
4. What activity did Pygmalion take up (line 248) and what “raw material” did he use (adjective in line 247, noun in line 248)? In real life, this raw material would only be suitable for small-scale carving, such as miniatures or the flesh parts of larger statues, but since this is not a real-life story, Ovid is free to imagine a life-size statue from a single piece of ivory. You, too, may find it helpful to imagine such a thing. Think of ivory in its natural state (you have almost certainly seen an elephant!), then imagine it being used to make the statue of an attractive girl.
5. Did Pygmalion succeed in what he intended to create (adverb in line 247)?
6. Quote and translate the ablative phrase (line 247) which refers to the quality of Pygmalion's workmanship.
7. What was the subject of Pygmalion's sculpture (line 248) and what was the quality which Pygmalion bestowed (**dedit**) on it?
8. Work out the case of **qua** (line 248) and select the correct translation from this list:
  - (a) of which
  - (b) to which
  - (c) with which
9. According to lines 248-9, how many girls naturally possess the beauty of Pygmalion's artificial girl?
  - (a) none
  - (b) few
  - (c) many
  - (d) all
10. Put together a literal translation of ...**formamque dedit qua femina nasci/ nulla potest** (lines 248-249), beginning ...*and he gave it ...* (see IIIb.8 above for **qua**).
11. What was Pygmalion's reaction when he looked at his work (line 249)? If necessary, look back to IIIb.2 (iv).
12. What does the statue possess (**virginis...verae facies**, line 250)?

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## Notes

13. What would “you” believe (end of line 250)? Ovid is addressing his listener directly.
14. What else would you believe about the ivory girl (end of line 251)?
15. What (supposedly) prevented the girl from carrying out her wishes?
16. In line 252, what is concealed by what? You may find it helpful to look at the saying **ars est celare artem** (“*Skill consists...*”), or at the following comment on a great actor, especially the second sentence:  
“If he continues to amaze and delight,... it is because at his best nowadays he does not seem to be acting at all. The skill lies in letting it seem that there is no skill.”  
(Alan Bennett, *Writing Home*, p.301, referring to Sir John Gielgud)
17. For those who enjoy conundrums: does line 252 mean that the statue did, or did not, look like a skilful work of art? *Hint if stuck: Did it look like a work of art at all?*
18. Before translating the whole of lines 247-252, you may find it helpful to decide on your translation of the awkward phrase [**formam**] **qua femina nasci/ nulla potest** (lines 248-249). Start with a literal translation (you will have done this already if you answered IIIb.10) then adjust it to produce natural English.  
You might change “*a beauty which no woman can be born with*” into:  
“*...such beauty as...born with*”  
or you could re-cast the sentence more violently, e.g. by ending:  
“*...can possess by birth*”.
19. Translate lines 247-252 (...**sua**).
- \*20. What was the colour of the ivory, according to Ovid? With which of the following qualities do you associate that colour?  
(a) boldness  
(b) purity  
(c) friendliness  
(d) confidence
21. James (*Pygmalion’s Myth on Screen*) p.18 points out that “ivory is not naturally ‘snow white’ but, unlike cold grey marble, has a flesh-like tone.” As the story develops, you may feel this becomes increasingly appropriate.
- \*22. (an advanced but important point) What noun occurred in Section IIIa, is naturally contrasted with **ars** and is closely linked to a key verb in line 248? (If you need a clue, look at the 3<sup>rd</sup> principal part of the key verb.)
- \*23. Explain why someone looking at the statue of the woman would feel that modesty was preventing her from moving. (†)
24. For a parallel to Ovid’s comment in line 251, search online for Windmill Girls and note the famous catch-phrase associated with them, beginning “If it moves...”.
- \*25. Why did Pygmalion choose to sculpt a girl and not (for example) a tree or an animal? (†)
- \*26. What does Ovid say about (a) the appearance and (b) the personality of the girl? In your opinion, why did Pygmalion choose to sculpt a girl with these particular qualities? Might the Propoetides have had anything to do with his choice?(†)

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## Notes

- \*27. Some believe that alliteration of particular letters conveys particular ideas, e.g. the letter *r* for “roughness”: *Round and round the rugged rocks the ragged rascal ran*. But the view followed in these notes is that alliteration acts like underlining, i.e., it draws attention to key words. Which words are stressed in this way in lines 250-251, and what aspect(s) of the statue do the words emphasise: beauty, brains, verisimilitude or some other quality? (†)
- \*28. A favoured type of statue in the classical world was the so-called **Venus pudica** (*bashful Venus*), whose apparently modest gestures call attention to the parts they conceal. Does line 251 suggest that Pygmalion’s statue was of this type? If you study examples of **Venus pudica**, you might consider whether the girl’s apparent modesty (**reverentia**, line 251) makes the description of the statue less erotic, or more. (†)

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*Pygmalion - Section IIIc*  
**Lines 252-258** (*miratur ... artus*)

miratur et haurit  
pectore Pygmalion simulati corporis ignes.  
saepe manus operi temptantes admovet, an sit  
corpus an illud ebur, nec adhuc ebur esse fatetur.  
oscula dat reddique putat loquiturque tenetque,  
et credit tactis digitos insidere membris,  
et metuit pressos veniat ne livor in artus.

255

- 252 miror, mirari, miratus sum - *wonder at, be amazed at, admire*  
et - *and*  
haurio, haurire, hausi, haustus - *drink in, take in, absorb*
- 253 pectus, pectoris - *breast, soul, heart*  
Pygmalion, Pygmalionis - *Pygmalion*  
simulo, simulare, simulavi, simulatus - *imitate, copy, pretend*  
corpus, corporis - *body*  
ignis, ignis - *fire, passion, passionate feeling (for)*
- 254 saepe - *often, frequently*  
manus, manus - *hand*  
opus, operis - *work, work of art*  
tempto, temptare, temptavi, temptatus - *try, attempt, try out, test*  
admoveo, admovere, admovi, admotus - *move, bring near, lay on*  
an - *whether, or*  
sum, esse, fui - *be*
- 255 corpus, corporis - *body*  
an - *whether, or*  
ille, illa, illud - *that*  
ebur, eboris - *ivory, ivory statue*  
nec - *nor, and not*  
adhuc - *still, yet*  
ebur, eboris - *ivory, ivory statue*  
sum, esse, fui - *be*  
fateor, fateri, fassus sum - *admit, acknowledge*

- 256 osculum, osculi - *kiss*  
do, dare, dedi, datus - *give*  
reddo, reddere, reddidi, redditus - *give back, return*  
puto, putare, putavi - *think, believe*  
loquor, loqui, locutus sum - *speak, talk*  
teneo, tenere, tenui, tentus - *hold, embrace*
- 257 et - *and*  
credo, credere, credidi, creditus - *believe, think, be of the opinion*  
tango, tangere, tetigi, tactus - *touch*  
digitus, digiti - *finger*  
insido, insidere, insedi, insessus - *sink into*  
membrum, membri - *limb*
- 258 et - *and*  
metuo, metuere, metui - *be afraid, fear*  
premo, premere, pressi, pressus - *press*  
venio, venire, veni - *come, arise*  
ne - *that not, lest*  
livor, livoris - *bruise, bruising*  
in - *to, into*  
artus, artus - *limb*

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## Notes

Section IIIc (lines 252 **miratur** - 258) : *ivory or flesh?*

1. Read lines 252 **miratur** - 258, aloud if possible.
2. Study the vocabulary for lines 252-258. In particular:
  - (i) Study the listed endings of the verbs in this vocabulary list and pick out the three deponent verbs (i.e. verbs with active meanings but passive endings).
  - (ii) Translate literally the last of the four forms for **simulare**. When you move on to choosing a natural translation, you may find *make-believe* and *counterfeit* useful. Pick out the word described by **simulati** in line 253.
  - (iii) For the meaning of **opus**, refer to IIIb.2 (iii) if necessary.
  - (iv) Pick out two contrasted nouns in line 255.
  - (v) Lines 254 and 258 each contain a 4<sup>th</sup>-declension noun, recognisable in the vocabulary because the genitive singular seems identical to the nominative. The two cases are pronounced differently: in the nominative singular *u* is short, like the **u** in **dominus**; but in the genitive singular (and in the accusative plural in lines 254 and 258) the **u** is long like the **u** in **luna**. When you have identified the 4<sup>th</sup>-declension nouns in 254 and 258, practise saying their accusative plurals aloud and compare them with the pronunciation of their nominative singulars.
3. Read lines 252 **miratur** – 258 again.
4. What is Pygmalion's reaction on completing his work (line 252)?
- \*5. Which of these translations of **haurit pectore ignes** (lines 252-253) is literally correct, and which is the most natural?
  - (a) he absorbs fires with his breast
  - (b) he takes feelings of love in his heart
  - (c) his heart is filled with passion
  - (d) he draws fiery feelings into his breast
6. Which word in line 253 emphasises that the body which attracted Pygmalion was not a real one?
7. Where does Pygmalion place his hands (**operi**, line 254) and what is he trying to find out (lines 254-255)?
8. What two words are contrasted in line 255?
9. What does Pygmalion refuse to admit? Why won't he admit it?
- \*10. How does he show his feelings towards the statue and what does he think (first part of line 256)?
11. In what two further ways does Pygmalion treat the statue as a person?
12. What does he believe (accusative and infinitive, line 257, leading to a dative)?
- \*13. **tactis** is a participle: you may find it helpful to begin by translating it literally, then identify the noun it describes, then translate it naturally, perhaps with one of the following phrases:
  - (a) *while being touched*
  - (b) *while touching*
  - (c) *when touching*
  - (d) *after being touched*
  - (e) *at his touch*      (†)
14. What does Pygmalion fear (line 258)? Deal with **pressos** in the same way as **tactis** in the previous line: if unable to locate a noun for it to agree with, see IIIc.2(v).  
You may find it useful to translate **veniat** as *come up* (and **in** as *on*.)

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## Notes

15. Translate lines 252 **miratur** - 258. Some suggestions:

- (i) You may find it helpful to omit *at* when translating **miratur**;
- (ii) *probing to discover* may be a wordy but useful translation of a key-word in line 254;
- (iii) **corpus** turns up twice in this Section: use your judgement each time over whether to use *body* or *living body*. (When **corpus** appears in a later section, you are unlikely to be in any doubt over which translation to use.)

\*16. What amazes Pygmalion (line 252)?

- (a) the beauty of the statue
- (b) his own skill ("I didn't know I could do that!")
- (c) both (a) and (b) (†)

\*17. Which of these comments explain Pygmalion's behaviour?

- (a) he is lonely
- (b) he wants to practise his sculpture
- (c) he wants to create a perfect work of art
- (d) he wants to use his art to create his ideal woman
- (e) other

Choose any or all or none of the above. (†)

\*18. A: "How can he expect the statue to be 'real'? He himself sculpted it!"

B: "Yes, but is this story history or myth? Anyway, don't people ever fantasise about their ideal man/woman? Do they never represent an imaginary partner in words or paint?"

A again: "Some small girls treat their dolls as real people; little children sometimes invent imaginary friends. But Pygmalion is a grown man, for goodness sake."

Discuss the above comments. You may find that either or both of the speakers say things you disagree with. (†)

19. If you are interested in art, you might like to look at Henry Moore's sculptures of the ideal woman (abstract rather than strictly representational).

\*20. Is Pygmalion in doubt because he wants to be in doubt? (†)

\*21. What is the connection between **haurire** as used in such sentences as **servus vinum hausit**, and **haurire** as used in the metaphor in line 252?

Note for experts: there is a metaphor in **ignes** as well! Does it clash with the metaphor in **haurit**? (Perhaps when **ignes** was obviously used with the meaning *passion* or *love*, the word's literal meaning wouldn't come into the listener's head at all.)



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*Pygmalion - Section III d*

**Lines 259-265**

et modo blanditias adhibet, modo grata puellis  
munera fert illi - conchas teretesque lapillos 260  
et parvas volucres et flores mille colorum,  
liliaque pictasque pilas et ab arbore lapsas  
Heliadum lacrimas. ornat quoque vestibus artus,  
dat digitis gemmas, dat longa monilia collo;  
aure leves bacae, redimicula pectore pendent. 265

- |     |   |     |  |
|-----|---|-----|--|
| 259 | et - <i>and</i><br>modo - <i>now, sometimes</i><br>blanditia, blanditiae - <i>flattery, charm</i><br>adhibeo, adhibere, adhibui, adhibitus - <i>offer, use</i><br>modo - <i>now, sometimes</i><br>gratus, grata, gratum - <i>agreeable, pleasing</i><br>puella, puellae - <i>girl</i> | 263 | Heliades, Heliadum - <i>the Heliades, daughters of Helios, who were changed into trees and shed tears of amber</i><br>lacrima, lacrimae - <i>tear</i><br>orno, ornare, ornavi, ornatus - <i>adorn, dress, decorate</i><br>quoque - <i>also, too</i><br>vestis, vestis - <i>garments, clothes</i><br>artus, artus - <i>limb</i> |
| 260 | munus, muneris - <i>gift</i><br>fero, ferre, tuli, latus - <i>bring, carry</i><br>ille, illa, illud - <i>he, she, it, that</i><br>concha, conchae - <i>shell</i><br>teres, teretis - <i>smooth, rounded</i><br>lapillus, lapilli - <i>little stone, pebble</i>                        | 264 | do, dare, dedi, datus - <i>give</i><br>digitus, digiti - <i>finger</i><br>gemma, gemmae - <i>jewel, gem</i><br>do, dare, dedi, datus - <i>give</i><br>longus, longa, longum - <i>long</i><br>monile, monilis - <i>necklace</i><br>collum, colli - <i>neck</i>  |
| 261 | et - <i>and</i><br>parvus, parva, parvum - <i>little, small</i><br>volucris, volucris - <i>bird</i><br>et - <i>and</i><br>flos, floris - <i>blossom, flower</i><br>mille - <i>thousand, thousands, innumerable</i><br>color, coloris - <i>colour</i>                                  | 265 | auris, auris - <i>ear</i><br>levis, levis, leve - <i>smooth, polished</i><br>baca, bacae - <i>pearl</i><br>redimiculum, redimiculi - <i>headband with ribbons falling down</i><br>pectus, pectoris - <i>breast, chest</i><br>pendeo, pendere, pependi - <i>hang down</i>   |
| 262 | lilium, lillii - <i>lily</i><br>pictus, picta, pictum - <i>painted, decorated</i><br>pila, pilae - <i>ball</i><br>et - <i>and</i><br>ab - <i>from</i><br>arbor, arboris - <i>tree</i><br>labor, labi, lapsus sum - <i>fall down, drop</i>   |     |  |
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## Notes

Section III d (lines 259 - 265): presents

1. Read lines 259-265, aloud if possible.
2. Study the vocabulary for these lines. You may find it helpful to visualise each of the nouns as you work your way through the list.

**Heliadum lacrimas** (line 263): Ovid mentioned the **Heliades** (daughters of the Sun-god) earlier in *Metamorphoses*, in Book II. Their brother Phaethon rashly asked to be allowed to drive his father's chariot on its daily journey through the sky from east to west. He could not control the chariot's horses, and so the sun went careering wildly across the sky until Jupiter was forced to kill Phaethon with a thunderbolt. Phaethon's sisters wept for him and were turned to poplar-trees; their tears were changed to amber (a fossilised tree resin, emerging through the bark of trees and found in a variety of colours but particularly associated with the colour of the middle traffic light).

3. Read lines 259-265 again.
4. What is the first way in which Pygmalion aims to please the maiden (first part of line 259)
5. How else does he seek to please her (first part of line 260) and how are the **munera** described (second part of line 259)?
6. What are the **munera**, listed in lines 260-263 (up to **lacrimas**)? When dealing with the final **munus**, you will find it helpful to translate **Heliadum lacrimas** (line 263) before translating the phrase **ab arbore lapsas** (line 262) which describes **lacrimas**.
7. How does Pygmalion treat the statue's limbs (line 263)...?
8. ...and fingers (line 264)...?
9. ...and neck (obviously)?
10. What objects hang from the statue's ears... (line 265)?
11. ...and over the statue's bosom?
12. Translate lines 259-265.
- \*13. Which (if any) of the following adjectives apply to the "presents" which Pygmalion gives to the statue?  
expensive      attractive      useful      amusing      miscellaneous  
                         charming      feminine      suitable for a statue  
You may prefer an adjective of your own choice and/or different adjectives for different gifts.      (†)

- \*14. In *Ars Amatoria*, Ovid gave the following advice to the lover:

**nec dominam iubeo pretioso munere dones:**

**parva, sed e parvis callidus apta dato.**

*Nor do I order you to present your mistress with an expensive gift:*

*Give small gifts, but from small gifts be clever and give suitable ones.*

Does Pygmalion do what Ovid recommends? (†)

15. Ovid and the other writers of love poems like to present themselves (truthfully or not) as poor, by contrast with **divites amatores**, unpleasant (but perhaps imaginary) rivals who try to gain the favour of girls by showering them with expensive presents.
- \*16. Do the gifts in lines 259-262 (up to **pilas**) seem suitable for the same age-group as the gifts in lines 262-265? Is Ovid (or Pygmalion) changing his mind about the age of the maiden? (†)

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## Notes

- \*17. Ovid's list is rather similar to that of the slightly earlier poet Propertius, who praises the "good old days" when "apples, nuts, bright-coloured blackberries, lilies, violets, grapes or a many-coloured bird" were the usual presents (Book III, poem XIII, lines 27-32). Do you feel there is an odd one out in this list? (†)
- \*18. Ovid's **parvas volucres** and Propertius's "many-coloured bird" may perhaps be echoing an older poem. If you have read any poems by Catullus, you have probably read one or both of the poems he composed about his girl-friend's **passer** (traditionally translated – wrongly - as *sparrow*; whatever else it was, it wasn't a sparrow). Ovid was very familiar with the work of previous poets; if you have read Catullus's poem about his girl-friend's bird, you might consider (it can only be a guess) whether Catullus's **passer** was at the back of Ovid's mind when he composed line 261. (†)





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## Notes

Section IIIe (lines 266 - 269) : decoration or companion?

1. Read lines 266-269, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) Spot a noun+participle phrase in line 267, with a noun+adjective phrase inside it.
  - (ii) **stratis** literally plural (*bed-clothes*) but can be translated as singular *bed* or *couch*.
  - (iii) In Section III d, **concha** referred to a shell, but in line 267 it refers to the shell-fish; the purple dye extracted from the shell-fish of Tyre and Sidon was extremely costly.
  - (iv) Spot the adjective+noun phrase, interrupted by a preposition, in line 269.
3. Read lines 266-269 again.
- \*4. Consider the clothing, jewellery and other gifts which Pygmalion bestowed on the statue in Section III d: which of the following comments do you think is closer to Ovid's summing-up (**cuncta decent**, line 266)?
  - (a) "The overall effect is terrific!"
  - (b) "She looks great in anything!"You may feel one of these comments leads almost inevitably to Ovid's next (mischievous) remark.
5. What does Ovid say of the appearance of the statue without these gifts (line 266)?
  - (a) more beautiful than when clothed and adorned
  - (b) no less beautiful when clothed and adorned
  - (c) less beautiful when clothed and adorned
6. What word is used in line 267 with the same meaning as **eam**?
7. Where does Pygmalion place the statue and how is it described? (If unsure, make use of your answer to IIIe.2(i) above.)
8. What does Pygmalion call the statue (genitive+accusative phrase, line 268)?
9. What does Pygmalion then do to the statue, in particular to her neck? (**colla mollibus in plumis... reponit**, lines 268-269)?
- \*10. Pick out the participle describing the statue's neck in 268. Of the following translations, which is the literal one and which is the most natural? Bear in mind your translation of the rest of the sentence.
  - (a) so that it rested
  - (b) having been leant
  - (c) having reclined
  - (d) reclining
  - (e) while resting

You may feel it is cheating to treat a perfect participle in this way. The explanation is that the participle is being used to describe the result of the verb **reponit**, rather than something that happened before it. Study some English examples:

"Fill my glass full, Hannah." The glass is not full until Hannah has carried out the order.

"We've lost!" he shouted to the horrified listeners. (Were they horrified before he shouted?)

There is a technical word for this use of an adjective or participle to describe a future event as if it has already happened. The word is *prolepsis*. John Keats uses a startling prolepsis in his poem *Isabella*:

"So the two brothers and their murder'd man  
Rode past fair Florence..."

The man may be riding with the brothers, but we know what they are soon going to do to him.

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## Notes

11. Which is the literal translation of **tamquam sensura** (line 269), and which is the most natural?
- (a) as if it felt
  - (b) as if it had felt
  - (c) as if it was feeling
  - (d) as if about to feel
  - (e) as if it could feel
12. Translate lines 266-269.
13. Does anything in the earlier part of the story help to explain Pygmalion's behaviour? If stuck, see Introduction, together with Section IIIa.
14. (for the ambitious) Quote in Latin a phrase which you met much earlier in the story of Pygmalion, with a very similar meaning to **tori sociam** (line 268).
- \*15. It is sometimes suggested that the statue carved by Pygmalion was a statue of Venus. You might consider whether what we have been told about the statue (e.g. in 250) matches what you know about Venus. If unsure, look up references to Venus (the wife of Vulcan) in connection with Mars, Adonis and Anchises, for example.
16. In Ovid's version of the story, Pygmalion places the statue on the bed, calls it his **tori sociam** (line 268), kisses and caresses it, but goes no further. In earlier versions of the story, before Ovid, Pygmalion does go further – an idea which you may find unpleasant.
- \*17. For those who have done some work on metre:  
Do the sense and metre from the start of 268 to the end of 269 give the reciter much chance of pausing for breath? (NB metre requires that the **-am** at the end of **sociam** is "elided" ["swallowed up" almost totally] by **adclinataque**.) If you are able to work out the scansion of these two lines, read them aloud and notice the effect of the elision halfway through line 268, together with the *enjambment* at the end. If you then try to read the whole of Section IIIe as if to a group of listeners, projecting your voice (as Ovid did when reciting to his audience) and pausing only briefly, where the sense allows, you should be able to form an impression of Ovid's powers of breath control and the speed or slowness with which he keeps the narrative moving.



Pygmalion - Section IIIf

Lines 270-276

270 festa dies Veneris tota celeberrima Cypro  
venerat, et pandis inductae cornibus aurum  
conconsiderant ictae nivea cervice iuvencae,  
turaque fumabant, cum munere functus ad aras  
constitit et timide 'si, di, dare cuncta potestis,  
sit coniunx, opto' - non ausus 'eburnea virgo'  
275 dicere, Pygmalion 'similis mea' dixit 'eburnae.'

270 festus, festa, festum - *festal, of a festival*  
dies, diei - *day*  
Venus, Veneris - *Venus, goddess of love*  
totus, tota, totum - *all, the whole of, entire*  
celeber, celebris, celebre - *famous, crowded*  
Cyprus, Cypri - *Cyprus*  
271 venio, venire, veni - *come, arrive*  
et - *and*  
pandus, panda, pandum - *curved*  
induco, inducere, induxi, inductus - *spread,*  
*cover with (+ acc.)*  
cornu, cornus - *horn*  
aurum, auri - *gold*  
272 concido, concidere, concidi - *fall down, be*  
*killed, die*  
icio, icere, ici, ictus - *hit, strike*  
niveus, nivea, niveum - *snow-white*  
cervix, cervicis - *neck*  
iuvenca, iuvencae - *young cow, heifer*  
273 tus, turis - *incense*  
fumo, fumare, fumavi - *smoke*  
cum - *when, as soon as*  
munus, muneris - *duty, function*  
fungor, fungi, functus sum - *perform, carry*  
*out, discharge a duty (+ abl.)*  
ad - *towards, near, at*  
ara, arae - *altar*

274 consisto, consistere, constitui - *stand*  
et - *and*  
timide - *fearfully, timidly, nervously*  
si - *if*  
deus, dei - *god*  
do, dare, dedi, datus - *give*  
cunctus, cuncta, cunctum - *all, every*  
possum, posse, potui - *be able, have power,*  
*can*  
275 sum, esse, fui - *be*  
coniunx, coniugis - *wife*  
opto, optare, optavi, optatus - *choose, wish*  
*for, desire*  
non - *not*  
audeo, audere, ausus sum - *dare*  
eburneus, eburnea, eburneum - *made of*  
*ivory*  
virgo, virginis - *girl*  
276 dico, dicere, dixi, dictus - *say, declare,*  
*express*  
Pygmalion, Pygmalionis - *Pygmalion*  
similis, similis, simile - *like, resembling,*  
*similar to*  
meus, mea, meum - *my, mine*  
dico, dicere, dixi, dictus - *say*  
eburnus, eburna, eburnum - *made of ivory*

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## Notes

Section IIIf (lines 270 - 276) : “the hinge on which the story turns”

1. Read lines 270-276, aloud if possible.
2. Study the vocabulary for these lines. The following five words and phrases are important:
  - (i) **celeberrima** (line 270), superlative of **celeber** (*involving many people* and so *crowded* or *famous*: the English translator has to choose, but to the Romans it could mean both); *attended by great crowds* is one way of indicating the superlative here.
  - (ii) Which word in line 272 occurred in an earlier line, and what did it describe on that occasion?
  - (iii) **tus** (used in plural **tura** in 273, translation unaffected!) (frank)incense, whose burning plays a part in the ritual of several religions. Its fragrance, when lit, rose upwards and in classical times was felt by some to give pleasure to the gods above, who might be further impressed by its high cost (“a financial sacrifice”, in fact).

In Aristophanes’ comedy *Birds*, the birds get the upper hand over the gods by intercepting the smell from the cooking of sacrificed animals before it reaches heaven.
  - (iv) **fungor munere** (deponent verb used with the ablative) *I carry out my duty*, especially an official and/or religious duty: ablative because literal meaning of **fungor** is *I busy myself (with)*.
  - (v) **similis** (translate as *like, resembling* or *similar*) is used with the dative case.
3. In lines 274-276, the narrative is interwoven with a speech made by Pygmalion, together with two words which he did not dare to utter. If (but only if) your teacher permits, you could use a pen of one colour to highlight the words Pygmalion dared not say, and a pen of another colour to highlight what he did say, leaving all the narrative uncoloured. But you will need to get it right first time, and not let the highlighting stray beyond the right words, or the result will be a horrible mess. If two of you are adventurous, you might then read lines 274-276 aloud, one reading the narrative and the other reporting Pygmalion’s speech or thoughts. You will probably need to work out the scansion first.
4.
  - (i) (a general knowledge question, not based directly on Section IIIf) Where was Venus born? (For Botticelli’s famous painting of her birth, search online.)
  - (ii) What land was nearest to her birth-place? (If you don’t know, you may well be able to guess.)
  - (iii) Of what was she the goddess?
5.
  - (i) At the point where this Section begins, what festival had arrived?
  - (ii) One of this goddess’s festivals in Cyprus fell on April 1st (rather disconcertingly to a modern UK reader); perhaps this is the date Ovid has in mind: a spring festival celebrating the prospect of new life in plants and animals (and humans?)
- \*6. How well attended was it (superlative adjective describing *festival*) and where had the people come from (ablative adjective+noun phrase)? Would you expect the festival of this goddess to be solemn, or cheerful?
7. Postponing (for the moment!) line 271, study line 272. What part of the festival does Ovid say had taken place at this point?
  - (a) prayer
  - (b) hymns
  - (c) sacrifice
  - (d) a procession
8. What were the **iuvencae** and what had they done (pluperfect verb)? Find and translate the perfect passive participle in line 272 which explains why they did so.
9. Whereabouts on their body were they struck (adjective+noun, next to each other)?
10. Return to line 271 and translate another perfect participle describing the **iuvencae**, followed (as indicated in the vocabulary) by an accusative noun.

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## Notes

\*11 What parts of the **iuvencae** were decorated in this way (two-word adjective+noun phrase)? Why was such care taken over animals that were about to be killed?

Check

12. Why were heifers sacrificed, rather than bulls?

13. What further sacrifice does Ovid refer to at the start of line 273 (see IIIf.2(iii) if puzzled)?

14. Who has carried out an official duty? He is not named in this Section until line 276, but he is the only person mentioned so far who could be referred to by the masculine singular participle **functus** or the verb **constitit**.

Check

15. Why was it his official duty (**munus**) to preside over this sacrifice?

16. Where (line 273) did Pygmalion stand (**constitit**)? **aras** is grammatically plural but can refer to a single altar, like *seas* instead of *sea* or *skies* referring to a single *sky*.

**ad aras** could be linked either with **munere functus** or with **constitit**; this note links **constitit** to **ad aras**, with *enjambment*. (**constitit** on its own is a bit colourless: **constitit ad aras** gives a more interesting picture, with **ad** meaning *at*.)

17. You will probably find it helpful to add *said* when translating **timide**, even though the word **dixit** does not appear for some time. (Ovid is about to tell his listeners what Pygmalion didn't say, as well as what he did.)

18. Whom did Pygmalion address, and what was his manner (line 274)?

19. What are his first words to them?

Check

20. In line 275, the subjunctive of **est** (**sit**, *let there be*) is short for **sit mihi** (*let there be to me*) i.e., *Let me have...* Study this example:

**sit mihi servus...Vermiculus!** *Let me have as my slave...Vermiculus!*

Translate the prayer Pygmalion would like to make:

**sit mihi coniunx eburnea virgo.**

Check

21. But he didn't make that prayer, and in line 276 the word **non** followed by a participle tells you why he didn't. Translate **non** together with the participle.

22. What did he not dare to do (infinitive in line 276)?

Check

23. What did he not dare to say (end of line 275)? If stuck, look back at your answer to IIIf.19.

24. What sort of **virgo** did Pygmalion therefore ask for instead (second part of line 276)? (Disregard **mea** if you are including it already in your translation of **coniunx**, and disregard **dixit** because it is not part of Pygmalion's speech.)

25. Whether or not you experimented with reading aloud by two people, as suggested in IIIf.3, you may now like to try (or repeat) the suggestion made there.

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## Notes

26. Translate lines 270-276. You could include Pygmalion's name in front of your translation either of **functus** or of **constitit**.

It is worth reminding yourself of a point in Ild.22: the Romans of course didn't move backwards and forwards in a sentence in the way that an English translator sometimes needs to. Latin was their native language, and they automatically grouped words together exactly as you group English words together. When you hear the sentence: *The man who threw the bomb was quickly caught by one of the security guards*, your mind is likely to react not to 15 words but to three groups of words. It was the same with the Romans, and although Latin word order may seem more complex than English, their system of word-endings helped them to group the right words together, in the right relationship to each other.

English can also interrupt direct speech with narrative just as Ovid does in lines 274-276, e.g.:

"The winner of the Needlework Prize..." said the Mayor "is..." (he paused dramatically) "Angela Shufflebottom."

Provided that you keep Pygmalion's two prayers clearly in your mind, (what did he want to ask for but not dare, and what did he ask for?), you are likely to steer your way successfully through lines 275-276.

\*27. Why did Pygmalion make his request timidly (line 274), and not dare (line 275) to ask for what he really wanted? (†)

\*28. Which of these adjectives best describes Pygmalion's prayer?

- (a) tentative
- (b) optimistic
- (c) despairing
- (d) laid-back

29. The group of words "**si...potestis...**" (line 274) "does not express doubt of the gods' omnipotence; it reminds them of it in hope that they will use it on this occasion" (Anderson commentary).

\*30. Why did Pygmalion choose this particular day for making his request? (†)

\*31. (i) Do you think the sacrifice of the heifers (lines 271-272) took place inside the temple, or outside?  
(ii) Do you think Pygmalion made his personal prayer (lines 274-276) outside the temple, or inside?  
(iii) Where was the sacrifice of incense (line 273) made?

Ovid, of course, is composing a poem, not writing a police report, and can be vague about such questions as (iii). He leaves you and me free to imagine such details for ourselves if we wish – for example, there could have been a public offering of incense outside the temple, followed by a private sacrifice by Pygmalion inside.

## Answers

12 Female animals for a female deity, in accordance with usual procedure.

15 He was the King.

20 *Let me have as my wife the ivory girl.*

21 *not having dared* or in more natural English *not daring*

23 to say "the ivory girl".





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## Notes

### Section IIIg (lines 277 - 279) : a sign from Venus

1. Read lines 277-279, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) **sentio** can refer to physical feeling, e.g. **frigus hibernum sentio**, *I feel the winter cold*, but also (as here) to realisation, e.g. **sensi quare anxia esset**, *I realised why she was worried*.
  - (ii) **illa** those, i.e., those just mentioned.
  - (iii) **volo** in 278 signifies "I mean" (short for **dicere volo**, cf. French *vouloir dire*.)
  - (iv) **accendi** is *to blaze up* or *flare up* (literally *to be made to blaze up*, passive of **accendere**)
  - (v) **ducere** here is *to describe something* (e.g., a circle) by movement, e.g., *the toboggan described a series of zig-zags*. Or you could settle for *draw* or *form*.
3. Read lines 277-279 again.
4. What important character does Ovid say was present (a name, described by two other words, in line 277)? The adjective linked to the name is the Latin translation of a Greek adjective used by Homer to describe Aphrodite (Greek equivalent of Venus).
5. At what was she present (adjective+noun phrase, separated)? You might take a hint from the vocabulary and translate the adjective emphatically.
6. Translate the verb in line 277 which states what Venus did.
7. What did she realise (line 278)?
8. In the phrase **illa vota**, whose prayers are being referred to? What had he prayed for? What had he really meant (as Venus realised)? Gods, of course, know everything: they can spot a hypocrite and they can tell what somebody wants even if (like Pygmalion) he or she is too shy to mention it.
9. The phrase in the second half of line 278 explains the event which follows. Translate the phrase, introducing it with "as" if you find this helpful. Don't translate the phrase until you are sure of the case of **amici numinis**.
10. What then happened on the altar, and how many times (line 279)?  
See IIIg.2 (iv) for a suggested translation of expressing the passive of **accendo**.
11. When the flame from Pygmalion's incense flared up, what shape did it take or describe?
12. Translate lines 277-279.
13. What does Ovid mean by saying that Venus "was present" at her own festival? Gods and goddesses, of course, can be anywhere they choose, visible or invisible, and can be in more than one place at once. But many prayers say **adsis**, *Be thou present*, as if the worshipper were seeking an active presence, especially when asking the god for a favour.  
Some scholars believe that **aurea Venus** (line 277) refers to the statue of Venus which would certainly have been in her temple. Others believe that in a story about the statue carved by Pygmalion the effect is weakened if a second statue is introduced into the narrative.
14. "A tongue of fire" is a very useful translation of **apicem** (line 279), but you need to visualise it. It extends from the **tus**, upwards to a tip, perhaps like a pointed halo. "Tongues of fire" were said in the New Testament to have appeared on the apostles' heads during the feast of Pentecost.

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## Notes

15. More important than the shape of Venus's signal is its meaning. If the **flamma** in line 279 is from incense offered by Pygmalion, Venus is using the **tura** to send him a reply (just as the **haruspices** interpreted entrails for the person who sacrificed an animal). Pygmalion has to decide (just as you do) the meaning of the triple flicker of flame in Venus's response: is it negative ("no, you can't have a wife like the ivory girl")? or neutral ("message received")? or positive ("yes!")? Ovid (or Orpheus as narrator) can tell us in line 278 that the **numen** was **amicum**; Pygmalion has to use his intelligence.
- \*16. **ter** *thrice* or *three times*. The number three, in various languages, is often treated as "special". It occurs in magical rituals, religious ceremonies and children's games. The witches in *Macbeth* chant "Thrice to thine and thrice to mine, and thrice again to make up nine". Christian rituals include the repetition *Holy, holy, holy*. In Virgil's *Aeneid*, Aeneas says **magna manes ter voce vocavi** ("I called the spirits of the dead man three times in a loud voice"). You may be able to suggest similar situations in which the number three is important.



Pygmalion - Section IIIh

Lines 280-286

ut rediit, simulacra suae petit ille puellae 280  
incumbensque toro dedit oscula: visa tepere est.  
admovet os iterum, manibus quoque pectora temptat:  
temptatum mollescit ebur, positoque rigore  
subsedit digitis ceditque, ut Hymettia sole  
cera remollescit tractataque pollice multas 285  
flectitur in facies, ipsoque fit utilis usu.

- 280 ut - *when, as soon as*  
redeo, redire, redii - *go back, return*  
simulacrum, simulacri - *likeness, image, statue*  
suus, sua, suum - *his, his own*  
peto, petere, petii, petitus - *make for, seek*  
ille, illa, illud - *he, she, it; that*  
puella, puellae - *girl*
- 281 incumbo, incumbere, incubui - *lie on, recline on*  
torus, tori - *couch, bed*  
do, dare, dedi, datus - *give*  
osculum, osculi - *kiss*  
video, videre, vidi, visus - *see; (in passive)*  
*appear, seem*  
tepeo, tepere, tepui - *be warm*
- 282 admoveo, admovere, admovi, admotus -  
*move, bring near*  
os, oris - *mouth, face*  
iterum - *again, for the second time*  
manus, manus - *hand*  
quoque - *also, too*  
pectus, pectoris - *breast, chest*  
tempto, temptare, temptavi, temptatus -  
*handle, feel, test*
- 283 tempto, temptare, temptavi, temptatus -  
*handle, feel, test*  
mollesco, mollescere - *soften, become soft*  
ebur, eboris - *ivory, ivory statue*  
pono, ponere, posui, positus - *lay aside, put*  
*aside*  
rigor, rigoris - *stiffness, hardness*
- 284 subsido, subsidere, subsedi - *give way to*  
digitus, digiti - *finger*  
cedo, cedere, cessi - *yield*  
ut - *as, just as*  
Hymettius, Hymettia, Hymettium - *of*  
*Hymettus, a mountain famed for its honey*  
sol, solis - *sun, sunlight, heat of the sun*
- 285 cera, cerae - *wax*  
remollesco, remollescere - *grow soft, soften*  
tracto, tractare, tractavi, tractatus - *handle,*  
*manipulate*  
pollex, pollicis - *thumb*  
multus, multa, multum - *much, many*
- 286 flecto, flectere, flexi, flexus - *bend, curve, mould*  
in - *into*  
facies, faciei - *form, shape, appearance*  
ipse, ipsa, ipsum - *selfsame, very, that very*  
fio, fieri, factus sum - *become*  
utilis, utilis, utile - *useful, usable*  
usus, usus - *use*

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## Notes

### Section IIIh (lines 280 - 286): the metamorphosis!

1. Read lines 280-286, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) **simulacra** is grammatically plural, but refers to a single statue (see IIIf.15 for similar examples in English).
  - (ii) **Hymettia** from *Mount Hymettus* (a mountain a few miles east of Athens, whose hillside vegetation attracted bees, producing a famous aromatic honey)
  - (iii) Find a verb that occurs twice in this Section,
3. Read lines 280-286 again.
4. What happens to the pace of the story at this point? How many words does Ovid take to move Pygmalion out of the temple and back in his house? How does the metre of the line add to the effect?
5. Who is **ille** (line 280)? If you are unsure why Ovid adds this pronoun, look back at Section IIIg – was Pygmalion mentioned there at all?
- \*6. Translate the verb that refers to Pygmalion's first action on returning. What does it indicate about his feelings at this point – does it suggest eagerness, joy, anxiety or none of these? (†)
7. What does he make for?
- \*8. Why? (Ovid doesn't state Pygmalion's motive; you may feel that by now he hardly needs to.)
9. In line 281, where is Pygmalion lying down?
10. What did he do at this point? (Ovid moves into the past tense just for line 281.)
11. What change seemed to have happened?
12. What previous action does Pygmalion repeat (line 282)? What else does he do?
13. What happens to the ivory (line 283)? What has triggered this (end of line 282 and beginning of line 283)?
14. Translate the ablative absolute phrase in line 283, first literally then more naturally.
15. What does the "ivory" (hardly ivory by now!) do at this point (two verbs in first half of line 284, with a dative in between)?
16. What is it compared to? (lines 284-285: you may prefer to translate **cera** as *beeswax* in this simile. See note on **Hymettia** in glossary.)
17. What happens to the beeswax from Hymettus (first part of line 285) and what causes this (ending of line 284)?
18. What additional treatment does the beeswax receive (line 285)?
19. What then happens to the beeswax (lines 285-286, **multas...facies**)?
20. What adjective does Ovid use to sum up the change in the wax and what causes the change? (second part of line 286: *actual* is a possible translation of **ipso**)?
21. Translate lines 280-286.
- \*22. How rapidly does the transformation take place? Is it instantaneous? Is Pygmalion simply an observer of the change?
- \*23. What triggers off each stage in the statue's transformation? Does each successive stage in the statue's shape cause a corresponding change in Pygmalion, or vice versa? (Or is this like asking "Which comes first, the chicken or the egg"?)

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## Notes

- \*24. In what way(s) does the changing wax resemble the changing statue? (colour? flexibility?) (†)
- \*25. Does Pygmalion's behaviour correspond in any way to the behaviour of the craftsman handling the wax? (†)
- \*26. Do you think **pollice** in line 285 refers only to the *thumb* or is Ovid using it as short-hand for "thumb and fingers"?
- \*27. Is the comparison an appropriate one? Does anything in the "statue" part of the simile correspond to the sun in the "craftsman" part? (How was Venus described in line 277?) (†)
- \*28. Find two lines in this Section where the first line ends in a verb and the next line begins with the perfect participle of that verb. What is the effect?
- (a) it suggests that the next event (after the one described by the participle) happened immediately
  - (b) it suggests that the next event was caused or triggered by the verb at the end of the first line
  - (c) it suggests a pause before the next event
- Choose either one or two of the above. (†)
29. Study lines 283-286; ideally read them aloud when you are clear about their metre and meaning. Is it possible to pause at the end of any of lines 283, 284 or 285 without wrecking the grammar?
30. How does Ovid's choice of verbs emphasise the similarity between the change in the ivory and the change in the wax?
- Hint if stuck: mollescit in 283 (change in ivory), remollescit (change in wax)*
31. Can you recall an earlier occasion in *Metamorphoses*, when **cera** was handled by **pollex**?



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*Pygmalion - Section IIIi*

**Lines 287-289**

dum stupet et dubie gaudet fallique veretur,  
rursus amans rursusque manu sua vota retractat:  
corpus erat! saliunt temptatae pollice venae.

287 dum - *while, as long as*  
stupeo, stupere, stupui - *be stunned, be astonished*  
et - *and*  
dubie - *hesitantly, uncertainly, doubtfully*  
gaudeo, gaudere, gavisus sum - *rejoice, be glad, be pleased*  
fallo, fallere, fefelli, falsus - *cheat, deceive, disappoint*  
vereor, vereri, veritus sum - *fear, be afraid*

288 rursus - *again, once more*  
amo, amare, amavi, amatus - *love*  
rursus - *again, once more*  
manus, manus - *hand*  
suus, sua, suum - *his, his own*  
votum, voti - *prayer, object of prayer, desire, hope*  
retracto, retractare, retractavi, retractatus - *touch again*  
289 corpus, corporis - *body*  
sum, esse, fui - *be*  
salio, salire, salii - *throb, pulse*  
tempto, temptare, temptavi, temptatus - *handle, feel*  
pollex, pollicis - *thumb*  
vena, venae - *vein*

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## Notes

Section IIII (lines 287 – 289) : can he believe it?

1. Read lines 287-289, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) the passive of **fallo** often means *to be mistaken*.
3. Read lines 287-289 again.
4. What does Ovid tell us in line 287 about Pygmalion's thoughts and feelings? Do the two words of the phrase **dubie gaudet** contradict each other?

The technical term for phrases like **dubie gaudet** is *oxymoron*, literally *sharp-blunt*. Tennyson used a multiple oxymoron to describe Sir Lancelot's deep and loving faithfulness to somebody else's wife:  
"His honour rooted in dishonour stood  
And faith unfaithful kept him falsely true." (!)  
Ovid's oxymoron may seem quite tame compared to Tennyson's.
5. What does Pygmalion repeatedly do in line 288? You may find it helpful to translate the present participle in this line in the usual way but add *-ly* at the end to turn it into an adverb.

Study this example: **tua vota** can mean both *the prayers that you make* and *the things that you pray for*, but is conveniently translated as *the object of your prayers*.  
How might **sua vota** in line 288 be conveniently translated?
6. What does Pygmalion finally realise in line 289? What convinces him of the truth?
7. As in line 285, you have a choice between *thumb* and *thumb-and-fingers* for **pollice**. (Nurses are trained to use fingers, not the thumb, to feel a pulse; Ovid, of course, was not writing a first aid manual.)
8. Translate lines 287-289. NB "It was a body!" won't do as a translation of **corpus erat!** (It sounds like the last sentence of Chapter 1 in a detective story.) A possible alternative was mentioned in IIIc.14(iii).
9. Memory test: **retractare** in line 288 is a compound of **tractare**: how quickly can you recall Ovid's previous use of **tractare** (in the form of its perfect participle)? If you are on form, you might be able to quote an earlier example of a verb being used once in its simple form and once with **re-** in front of it.
- \*10. Why does Pygmalion repeat his action so often (**rursus...rursusque**)?
- \*11. When does Pygmalion fully realise what has happened and how does Ovid signal this important moment? You might consider:
  - (i) sentence-length;
  - (ii) Ovid's choice of a tense not used in the previous seven lines nor in the next three;
  - (iii) obviously, Ovid's use of a noun which was contrasted with **ebur** many lines ago.
- \*12. How convincing is Ovid's stress on the gradual nature of Pygmalion's belief? Does Pygmalion's final realisation come suddenly? (†)
- \*13. Memory test: Find a perfect participle in this Section. Find it also in an earlier section, together with the 3<sup>rd</sup> person singular form of the verb's present tense. If that is too easy, find the present participle of the verb in a much earlier section.
- \*14. Is this Section comedy or drama? Are we meant to laugh, smile or neither? (†)



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## Notes

### Section IIIj (lines 290 – 294) : *thanksgiving and awakening*

1. Read lines 290-294, aloud if possible.
2. Study the vocabulary for these lines, especially the following key words.
  - (i) **Paphius** of *Paphos* i.e. of *Cyprus*: strictly speaking, Pygmalion couldn't be described in this way till nine months after the metamorphosis. The explanation will appear at the end of Section IIIk.
  - (ii) **concipere** *to produce*, here meaning *to produce* or *utter* words, in particular words addressed to the gods, e.g. in praise or thanksgiving. So it can be conveniently translated as *to utter*, but bear in mind that it doesn't refer to ordinary everyday talk.
  - (iii) **grates ago** has the same meaning as **gratias ago**. **grates** is used especially of thanks given to the gods, but if you have done any work on metre you may spot Ovid's additional reason for not writing **gratias**.  
explanation: It is metrically impossible to fit a word like **gratias** (a short syllable sandwiched between two long ones) into a hexameter.
  - (iv) How should **os** (lines 291-292) be translated? Do we use "lips" or "mouth" when referring to a kiss?
  - (v) **lumina** (line 293) grammatically plural, conveniently translated as *daylight*.
  - (vi) **lumen** grammatically singular, more naturally translated as plural *eyes* - or *gaze*.  
Playing word-games with **lumen** can be regarded as a harmless amusement, especially when you have cracked the problem and reached a simple translation, but you can perhaps see why the great teacher Quintilian said sternly (and rather humourlessly?) that Ovid was **nimium amator ingenii sui** *too fond of his own cleverness!*
3. Read lines 290-294 again.
4. How is Pygmalion referred to in line 290 (adjective+noun)? It is the nearest Ovid ever gets to mentioning that he was king of Cyprus.
5. What is Pygmalion's first reaction on finding the girl's pulse beating (290-291)?  
**plenissima verba** literally means "very full words", but full of what? Latin can omit, but normal English needs to include. Natural translations include *a speech (or prayers) full of eloquence (or full of gratitude)*.
6. To whom does Pygmalion wish to give thanks (line 291)?
7. Is **agat** indicative or subjunctive? (See CLG p.28, 7b.1 and p.32, 7d.1, *third conjugation* or LG pp.40-41.) How might the phrase **quibus grates agat** be translated? If you find it difficult to produce natural English, you could try translating **quibus** as if it were **ut** (This is not cheating: see CLG p.68, 23.2, example 2 or LG p.97, paragraph 5.)
- \*8. Which is the more suitable place for the translation of **tandem**?
  - (a) at last he presses the lips, no longer false
  - (b) he presses the lips, at last no longer false (†)This is more of a problem for the English translator than for Ovid's listeners, who did not need to choose.  
Both translations treat **non** as "no longer". You may feel this is justified because **tandem** in the same sentence suggests the idea of a long wait; it is also more difficult to produce natural English if you translate **non** here as "not".
9. How is the changed statue referred to in line 292?
10. What did the newly-created girl become aware of (**sensit**, line 293)? The answer (in line 292) is the accusative plural of a neuter noun.

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## Notes

- \*11. What is (i) the literal translation, and (ii) (†) the most natural translation of **data**?  
(a) having been given  
(b) given  
(c) bestowed  
(d) that were bestowed on her  
(e) other (if so, what?)
12. How did the girl react (line 293)? Does this agree with Ovid's description of the statue in 251?
13. Was the girl standing, sitting or lying down (see lines 268-269 if necessary)? In line 281, where was Pygmalion?
14. In the phrase **ad lumina lumen adtollens** (lines 293-294), what was the girl raising? Towards what? See Illj.2(v) and (vi) if unsure.
15. What are the first two things that we are told she saw?
16. Translate lines 290-294.
- \*17. To whom did Pygmalion originally make his prayer (bonus mark for answering without looking back)? But whom does he now wish to thank? Why does he single out this particular god(dess)? (†)
- \*18. Why was the girl embarrassed? (†) She is newly-created; is she knowledgeable enough to understand the situation she's in? (†)
- \*19. Does the **caelum** "frame" the girl's lover? If so, does it mean he is her "sun"? (†)
20. The girl's modest blush, contrasted with the normal colouring of her skin (still **niveum**?) produces red-and-white - a combination much admired in the classical world. Modern enthusiasm for sun-tan would have baffled middle-class Romans, who would associate a sun-tanned complexion not with holidays and sun-bathing but with those who worked mainly out of doors, such as farmers, sailors and many slaves.
21. The following lines are from Ted Hughes's retelling of the Pygmalion story. It is NOT a translation. Ted Hughes has written his own poem, using Ovid's words as a starting-point. The result is a partnership between a very good poet and a great one.

Then Pygmalion's legs gave beneath him.  
On his knees  
He sobbed his thanks to Venus. And there  
Pressed his lips  
On lips that were alive.  
She woke to his kisses and blushed  
To find herself kissing  
One who kissed her,  
And opened her eyes for the first time  
To the light and her lover together.



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*Pygmalion - Section IIIk*  
**Lines 295-297**

coniugio, quod fecit, adest dea, iamque coactis  
cornibus in plenum noviens lunaribus orbem  
illa Paphon genuit, de qua tenet insula nomen.

295

- 295 coniugium, coniugii - *marriage, wedding*  
qui, quae, quod - *who, which, that*  
facio, facere, feci, factus - *make, do, cause*  
adsum, adesse, adfui - *be near, be present at*  
dea, deae - *goddess*  
iam - *now, already*  
cogo, cogere, coegi, coactus - *contract, come together*  
296 cornu, cornus - *horn, horn of the moon*  
in - *into*  
plenus, plena, plenum - *full, whole*  
noviens - *nine times*  
lunaris, lunaris, lunare - *lunar, of the moon*  
orbis, orbis - *disc, circle, orb*

- 297 ille, illa, illud - *he, she, it; that*  
Paphos, Paphi - *Paphos, daughter of Pygmalion*  
gigno, gignere, genui, genitus - *bear, bring forth, produce*  
de - *from, after*  
qui, quae, quod - *who, which, that*  
teneo, tenere, tenui, tentus - *hold, keep, possess*  
insula, insulae - *island*  
nomen, nominis - *name*

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## Notes

Section IIIk (lines 295 – 297) : *nine months later*

1. Read lines 295-297, aloud if possible.
2. Study the vocabulary for these lines. In particular:
  - (i) **coniugium facere** (line 295) *to cause or bring about a wedding*
  - (ii) **cogo** (**co-** + **ago**) *bring together*: in passive, *come together* (literally *be brought together*).
  - (iii) Pick out three words in the ablative plural in lines 295-296: a participle, a noun and an adjective, forming an ablative absolute phrase. Translate it literally. It will be easier to wait until you have sorted the rest of the sentence before working out a natural translation.)
3. Read lines 295-297 again.
4. Who is present at the wedding? Name her. Why is she an appropriate guest (relative clause in line 295, describing **coniugio**)? What was the previous occasion on which Ovid described her as “being present”?
5. What did the horns of the moon do, how many times, and what shape did they form (lines 295-296)?
6. Human pregnancy is normally regarded as 280 days i.e. nine solar or ten lunar months – Ovid here oddly seems to mix the two.
7. Who is **illa** (line 297)?
8. What happened after nine months? What was the gender? What geographical feature was (according to Ovid) named after the child?
9. **Paphos** normally refers to a city in Cyprus, off whose shores the goddess Venus arose; a famous temple of Venus was built there. Ovid is the only writer known to us who uses **Paphos** (or **Paphia**) as the name of the whole island, and line 297 is the only place where he does so.
10. Translate lines 295-297.
11. Can you name anyone else (besides Pygmalion’s daughter) who gave their name to an island? You may have met one example recently.
- \*12. Did Pygmalion deserve his good fortune or was he just plain lucky? Why did Venus grant his prayer? (†)
- \*13. Does the metamorphosis of the ivory girl exactly reverse the metamorphosis of the Propoetides?
- \*14. What happens in Bernard Shaw’s play *Pygmalion*, and what is the explanation of its title? You may have come across Shaw’s play either in its original form or in its rather sugary adaptation as the musical *My Fair Lady*.
15. One Victorian dramatist composed a comic version of the Pygmalion story, at more or less the same time as the start of his famous partnership with the composer Arthur Sullivan. His Galatea statue is only alive for twenty-four hours but in that time she causes plenty of mayhem.
- \*16. Some scholars think that the statue is a statue of Venus. Do you think this is highly appropriate to the story? Or would this create problems when the statue comes to life? (Would it create two Venuses?) (†)
17. During the period 1868-1878, the painter Edward Burne-Jones produced two versions of a series of four paintings showing the metamorphosis of Pygmalion’s statue. If you have access to photos of the paintings (e.g. in James *Pygmalion’s Myth on Screen*, pp.15-16), you might consider how the paintings should be described: spiritual or earthy, realistic or idealistic, stained-glass window or cartoon? (It seems a shame to add that the model for the statue was Burne-Jones’s mistress.)

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## Notes

- \*18. In the Burne-Jones paintings:
- (i) find the Propoetides in their metamorphosed state;
  - (ii) identify Venus from the birds at her feet;
  - (iii) what birds were they, and why were they associated with Venus?
  - (iv) do you agree with James, *Pygmalion's Myth on Screen* (p.26), that in the second series, "Venus steadies the statue which looks rather precipitate, lurching forward from the plinth"?
  - (v) in Burne-Jones' paintings, is Pygmalion's statue clearly a statue of Venus herself?
- \*19. As a contrast to Burne-Jones, you might look at a reproduction of Honoré Daumier's cartoon. **quot pictores, tot Pygmaliones?**
- \*20. Did Venus say "yes" to the prayer Pygmalion made, or to the prayer he didn't make?
- \*21. Why did Venus say "yes" to Pygmalion? (†)
- \*22. Could any other god(dess) have appropriately caused this miracle?
- \*23. How seriously does Ovid want us to take this story? Is he writing in praise of art? to illustrate the power of prayer? to entertain his friends with a saucy erotic story? none of these? (†)
- \*24. Quote (in Latin and from memory, of course) the short sentence that finally indicated that the metamorphosis was complete. Can you also quote the three-word sentence that indicated that a metamorphosis might be beginning?
25. The idea of statues coming to life has appealed to a variety of writers and artists. In the final scene of Shakespeare's *The Winter's Tale*, a "statue" of the supposedly-long-dead queen turns out to be the queen herself, unexpectedly revealed as living after all. The story is hardly a very probable one, but the gradual change as the "statue" slowly and silently stirs and walks down from her podium, accompanied by music, can create an utterly magical moment in the theatre.
- \*26. Has Pygmalion, as well as the statue, undergone a metamorphosis? Is his personality the same at the end of IIIk as at the beginning of IIIa? (†)
27. After telling the story of Pygmalion, Orpheus continues his tales till the end of *Metamorphoses* X. Then, however, he is torn to pieces by the frenzied women of Thrace, who are furious that he has shown no interest in them. But in the Underworld he is once more re-united with his wife Eurydice, and the two of them are admitted to Elysium, where the "souls of the Blessed Ones" live. If you are a musician, you may have met the lovely *Dance of the Blessed Spirits* in Gluck's opera *Orfeo* (Orpheus).
28. If you have access to the following books, you may find their comments on the myth, together with Ovid's treatment of it (and its afterlife from Ovid to the present day) interesting and helpful:
- Some versions of Pygmalion* by Jane Miller in *Ovid Renewed*, edited by Charles Martindale. Whereas the notes you are reading have tended to regard Galatea as the result of Pygmalion's search for a perfect woman, Miller's account stresses the erotic nature of the story. \*You might discuss the question "Is Ovid's Galatea a Sex Object rather than an Ideal Woman?" (†)

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## Notes

*Pygmalion's Myth on Screen*, by Paula James, has a helpful account, beginning with Ovid, then dealing with Shaw's play and the musical, together with some less well known parallels to Ovid's story, such as April the robot in *Buffy the Vampire Slayer* (a teenage cult TV series from 1997 to 2003). Similar narratives include Mary Shelley's *Frankenstein* (the basis of several horror films).

*Ovid's Metamorphoses*, Books 6-10, edited with introduction and commentary by William S. Anderson.

- \*29. Do you feel Daedalus deserved his bereavement and Pygmalion deserved his success? From what you know of Roman attitudes to the gods, do you think the typical student in the **rheto**r's class would have agreed with you? (†)
- \*30. "In the stories of Daedalus & Icarus, and Pygmalion, the events are incredible but the characters behave like real people." Do you agree? Back up your opinion by referring to the text. (†)

