

Version 1.01 6<sup>th</sup> February 2014

**Ovid, *Metamorphoses* 8.152-168, 183-235; 10.243-297**

The first two sections of the selection tell the story of Daedalus: the building of the labyrinth and the flight of Daedalus and Icarus. The third section is the story of Pygmalion.

The three extracts do not have to be read and studied in any particular order, as each is self-contained. However, the description of the building of the labyrinth (8.152-68) is linguistically very challenging, so many teachers might feel that one of the other two extracts would be a gentler introduction to Latin poetry. The Daedalus and Icarus story has a strong narrative drive, and lends itself to a quick first reading which may boost the confidence of students. Since teachers' decisions about the order to read the extracts will vary, there is some overlap in the notes on each section on topics such as similes, historic present tense, etc.

**Metre:** dactylic hexameter.

**Further reading**

*Commentaries*

Peter Jones, *Reading Ovid: Stories from the Metamorphōsēs* (Cambridge University Press, 2007)

*Translations*

Arthur Golding, *Ovid's Metamorphoses* (1565, Penguin Classics, 2002)

A.D. Melville, *Ovid, Metamorphoses*, with an introduction by E.J. Kenney (Oxford World's Classics, 1986)

David Raeburn, *Ovid, Metamorphoses: a New Verse Translation*, with an introduction by Denis Feeney (Penguin Classics, 2004)

**Reading and initial investigation**

Three key aims are:

- understanding what the Latin means
- translating the Latin into correct, natural English
- appreciating the poetry.

It is often useful to adopt the following tripartite approach before attempting a translation.

1. Read aloud - to emphasise phrasing and stress word groups.
2. Break up complex sentence into constituent parts for comprehension and translation.
3. Comprehension questions.

Initially, it will be advisable to maintain a brisk pace and concentrate on establishing the narrative, postponing detailed exploration of the text until students have become more used to Ovid and his language.

Teachers can guide students towards understanding that translation is a two-stage process. First, translate the words literally. Then, produce a polished version in natural English, aiming for a style that is as close to the structure and vocabulary of the original Latin as possible while being expressed in correct and idiomatic English. Sometimes this may require a degree of paraphrase to avoid contorted 'translationese'.

As a final consolidation, it is good practice for students or the teacher to read aloud a passage which has been translated and explored.

A smartboard is useful for marking up or highlighting parts of the text, e.g. split noun/adjective phrases, uses of the ablative.

### **About the Teacher's Notes**

Within these Teacher's Notes, the prescribed text has been broken up into short sections. The notes on each section are sometimes followed by a *Discussion* and *Questions*. The notes concentrate on matters of language and content, but do include some comment on style and literary effects. The *Discussion* and *Questions* focus mostly on literary appreciation and interpretation.

Throughout the notes, use is made of rhetorical and technical terms. Some of these may be unfamiliar to teachers new to teaching Latin literature.

### **Language and style**

This may well be the first experience students have of reading Latin poetry and some of the features, particularly word order, will be unfamiliar. Split phrases, in which an adjective or participle is separated from the noun it qualifies and noun + adjective phrases are juxtaposed or intertwined with each other, will cause some difficulty. In dealing with these, the class will be helped by careful phrasing when the teacher reads the passage aloud, and by periodic reminders that each phrase or sentence must be read through to the end.

The range of uses of the ablative is a feature of Latin verse with which students need to become familiar; this familiarisation is inevitably fairly slow and gradual. It is better at this stage not to draw up lists of different ablative usages, which may dishearten students by opening up an apparently infinite field of possibilities. Instead, encourage them to use the context as a guide to the required meaning, and prompt them with comprehension questions.

Discuss the variety of usage only when they have encountered many more examples. As a rule of thumb, students can be advised to start by translating

the ablative as 'in, on, by, with, from, at', then rephrase it in better English once they have grasped the idea being conveyed by the ablative.

***Metamorphoses* 8.152-168, 183-235: Introduction**

The set text falls into four parts: the building of the labyrinth, the making of the wings, the flight, Icarus' fall. The class could be told some of the earlier parts of the story, such as Pasiphae's infatuation with the bull and the birth of the Minotaur. King Minos' refusal to allow Daedalus to leave was a punishment for facilitating Pasiphae's union with the bull. The killing of the Minotaur by Theseus is the subject of the omitted lines, 169-82, which could be read in translation.

Ovid uses ingenious digressions and transitions to include several stories which do *not* contain a metamorphosis (such as the present episode of Daedalus and Icarus, unless one regards it as a tale of metamorphosis from man to bird).

When the extract opens, Minos has just returned from Athens, following his attempt to capture it. Minos' son, Androgeos, had been brought up in Athens. The King of Athens, Aegeus, became suspicious of Androgeos' ambitions, and sent him to kill the bull of Marathon. Androgeos was unsuccessful in this task - the bull killed him. Minos therefore decided to avenge his son by attacking Athens. He besieged the city, and lifted the siege only when the Athenians agreed to send an annual tribute of seven young men and seven girls to Crete as food for the Minotaur.

The map on the following page (and near the start of the Student Study Book) should be used to establish some basic data: that Crete was an island, that Daedalus' home town was Athens, etc.

## People and Places

### People

Daedalus	an Athenian, exiled to Crete for the murder of his nephew Perdix; famous as a skilled craftsman
Icarus	Daedalus' son
Minos	King of Crete
Pasiphae	wife of Minos

## Crete and the Greek islands



## Notes

### Lines 8.152-158

*Minos returns to Crete and decides to imprison the Minotaur*

#### *Language and content*

**152 vōta Iovī ... taurōrum corpora centum:** there are two ways of interpreting this:

- (i) take **vōta** as a noun and **taurōrum corpora centum** in apposition to it;
- (ii) take **vōta** as a perfect participle agreeing with **corpora**: 'the bodies ... which he had vowed'.

(i) is simpler and preferable.

Before going to Athens Minos had promised that he would make a sacrifice to Jupiter if he returned successfully from his campaign to punish the Athenians for their treatment of his son Androgeos.

**Iovī:** Jupiter (Greek: Zeus) was the recipient of the sacrifice because, as well as being the powerful King of the Gods, he was the father of Minos and was closely associated with Crete because, in mythology, he had been born there.

**taurōrum corpora centum:** a sacrifice of one hundred oxen was known as a hecatomb (Greek *hekatōn* = 100, *bous* = oxen). It was a particularly impressive sacrifice, offered on important occasions.

**taurōrum corpora:** lit. 'bodies of bulls' = 'bulls'. The periphrasis emphasises the physicality and size of the bulls.

**153 ut:** here = 'when'. Note that the verb (**contigit**) is indicative.

**ratibus:** plural for singular. Latin poets often use singular forms for plural and *vice versa*.

**Cūrētida:** Greek accusative, agreeing with **terram**. **Cūrētis** is an adjective meaning 'Cretan'. The Curetes were an ancient Cretan people.

**154 spoliīs ... fixīs:** it was a Roman custom to hang up spoils of war, such as weapons, at home, as well as in a temple. Ovid attributes this Roman custom to the Cretans. Notice the word order: the split noun/participle phrase is a common feature of poetry.

**155 crēverat :** the usual order of words has been inverted, for emphasis; an example of hyperbaton. Placing the verb first, before the subject, emphasises the problem; in Minos' absence, the Minotaur has grown up and could therefore no longer be hidden.

**opprobrium generis:** the Minotaur.

**patēbat:** the imperfect tense describes the present situation. Pasiphae's adultery was now in the open.

**155-6 foedumque ... adulterium:** the split noun/adjective phrase my cause difficulty for students. Teachers can help them reach understanding by careful phrasing when reading aloud and comprehension questions e.g. 'What

is described as **foedum**? The effect of separating the adjective from the noun, and placing the adjective first, is to emphasise **foedum**.

**156 mātris adulterium:** **mātris** refers to Pasiphae, the mother of the bull. The phrase economically encapsulates Pasiphae's double wrongdoing; she has betrayed her husband, Minos, by committing adultery, and her lover is a bull.

**mōnstrī novitāte bifōrmis:** notice the word order; the adjective and noun phrase is split by the noun it depends on.

**mōnstrī ... bifōrmis** is the Minotaur: two-formed because it is part man and part bull.

**novitāte:** ablative to explain the means by which the adultery was revealed. Teachers can help students grasp the force of the ablative by asking: 'How did Pasiphae's adultery become known?'

**157 dēstinat:** historic present tense. Roman writers often use the present tense for events that occur in the past. The effect is to make events more exciting and vivid. Teachers may wish to discuss with students the relative merits of a present tense or past tense translation in English. Ovid uses the historic present tense frequently and it will not be commented on again in the notes on this section.

**dēstinat ... Mīnōs:** inversion of subject and verb (hyperbaton) emphasises Minos' determination. The position of **dēstinat** at the beginning of the line adds to the emphasis.

**hunc ... pudōrem:** split noun/adjective phrase. **pudōrem** refers to the Minotaur.

**thalamō:** the ablative is used without the preposition (**ē**); this is characteristic of poetic style. The concrete **thalamō** (bedroom) is used for the abstract (marriage); an example of metonymy.

**158 multiplicīque domō caecisque inclūdere tēctīs:** the second phrase (**caecisque ... tēctīs**) amplifies the first (**multiplicīque domō**), with the addition of the detail **caecīs**. Hexameters of this kind, where the second half of the line repeats the idea contained in the first half are typical of Vergil, but rare in Ovid.

**caecīs:** **caecus** means 'blind', but is extended to mean 'unseeing' and 'dark', thence 'hidden' and 'treacherous'. Teachers could explore the merits of 'dark', 'concealed' and 'treacherous' (the connotations of all of these are present in the Latin) in this context with the class before deciding on a translation.

**tēctīs:** plural for singular, as often in poetry.

### *Discussion*

Some students may ask why Minos wanted to build a labyrinth instead of just killing the Minotaur, or locking him in a room that was not a labyrinth. The story provides no explanation; the only answer is that it is part of the

myth. Over the years there has been some speculation that the myth may originate in the labyrinthine layout of the palace at Knossos.

This might be a good time to pull together some examples of split noun/adjective (or participle) phrases e.g **spoliis ... fixis** (line 154), **foedumque ... adulterium** (lines 155-6), **mōnstrī ... bifōrmis** (line 156), **hunc ... pudōrem** (line 157), **caecisque ... tēctis** (line 158). Examples can be picked out and highlighted on the whiteboard for the class to study, read aloud or retranslate. Ask students to identify the case and sometimes note the effect achieved by the phrase, e.g. highlighting the key word **foedum** in line 155.

### *Questions*

Pick out some words and phrases that emphasise the shame that Minos feels for his family.

### **Lines 159-168**

*Daedalus builds the labyrinth*

#### *Language and content*

**159 ingeniō fabrae celeberrimus artis:** a difficult phrase. Lit. 'very famous because of his talent, consisting of the craftsman's skill' i.e. 'famed for his talent as a skilled craftman'. The ablative **ingeniō** expresses what Daedalus is famous for. The genitive **artis** defines the area in which the talent is displayed. **fabrae ... artis:** split noun/adjective phrase.

**160 ponit opus:** 'constructs the labyrinth'.

**turbatque notās: notae** are the marks or signs that might have helped people find their way in the maze. Daedalus muddles up the markers or signs.

**lūmina:** the meaning 'eyes' is common in poetry, but will probably be unfamiliar to students.

**160-1 lūmina ... viārum:** lit. 'he leads the eyes into error by the tortuous twisting of the various paths', i.e. he led the eyes [of the beholder] astray ...'. The intricate arrangement of nouns and adjectives will require careful handling. One approach would be to start with comprehension questions. Teachers could ask:

- What does Daedalus do to the eyes?
- How does he do this?
- Which adjective describes the twists and turns (**ambāge**)?
- Which adjective describes the paths?

Alternatively, the teacher could first write the sentence on the board without the adjectives (**lūmina dūcit in errōrem ambāge viārum**) and ask students to translate before asking questions to fit in the adjectives.

**flexā ... ambāge:** meaning shows that **flexā** must be taken as ablative singular qualifying **ambāge**. Initially students may assume it qualifies **lūmina** because of word order. By now, however, they should be growing used to Ovid's tendency to split nouns and adjectives. Metre does not solve the ambiguity, but careful reading aloud by the teacher, stressing the final long **ā**, will help students identify the case.

**ambāge:** the second question above will help students understand the use of the ablative without a preposition here. It may be helpful to tell students that an ablative can often be first translated literally by 'in, on, by, with, from, at'.

**162 nōn secus ac:** 'not otherwise than', i.e. 'just as'; introduces a simile.

**162-6 liquidīs ... aquās:** Ovid is comparing the twists and turns of the labyrinth to those of the River Maeander and its god. The simile is discussed in more detail below.

**162 Phrygiīs:** Phrygia was an area comprising central and western Asia Minor, modern Turkey.

**Maeandrus:** Maeander is the name of both the river and its god. Students need to be clear about this from the start if they are to grasp Ovid's picture of the god playing in his own river. The winding course of the river gave its name to the Greek meander pattern.

**163 lūdit ... lāpsū refluitque fluitque:** notice the alliteration of *l* in this line. Liquid *l* sounds are often associated with running water. The repetition of sound in **refluitque fluitque** mirrors the way the river flows back on itself. The reversal of the natural order may be for metrical convenience. Polysyndeton (**-que ... -que**, 'both ... and') adds to the sense of repetitive behaviour.

**ambiguō lāpsū:** the ablative describes how the river flows, 'in an uncertain course'.

**164 occurrēnsque sibi ventūrās aspicit undās:** the idea is that the god Maeander is playing in the river of the same name, so he can go to meet himself and see his own waters about to approach him.

**165 fontēs:** here, the source of the river. Plural for singular, as often in poetry.

**ad mare versus apertum:** notice the word order. The participle is sandwiched between the noun and adjective.

**166 incertās exercet aquās:** notice the word order. The verb is sandwiched between the adjective and noun.

**exercet:** here = 'keeps [his waters] moving', 'plies'.

**ita:** marks the end of the simile and return to the narrative, with the point of comparison.

**167 innumerās errōre viās:** notice the word order. Adjective and noun are separated by the dependent ablative noun.

**ipse:** Daedalus.

**168** *tanta est fallācia tēctī*: a neat summing up of the deceptiveness of the labyrinth to close this section of the narrative.

### *Discussion*

Discussion is likely to focus on the simile. Elaborate similes, often extended over several lines, are a feature of epic poetry: sometimes they are known as epic similes. One way to approach a simile is first of all to establish the main point of comparison, then continue the exploration by looking for other similarities and differences in the details. Here the main point of comparison is the tortuous and deceptive course of both river and labyrinth. Students could be asked to pick out from the simile and surrounding context words and phrases applicable to both river and labyrinth. Perhaps they could be presented in a table on the whiteboard:

Simile	Narrative
<b>ambiguō lapsū</b> (line 163)	<b>multiplicī</b> (line 158)
<b>refluitque fluitque</b> (line 163)	<b>errōrem</b> (line 160)
<b>incertās</b> (166)	<b>flexā ... variārum ambāge viārum</b> (lines 160-1)
	<b>errōre</b> (line 167)
	<b>fallācia</b> (line 168)

The similarities are clear: the river, like the labyrinth, is deceptive and uncertain in its course (line 163, cf. lines 160, 167, 168). The next point to consider might be Ovid's idea of the god Maeander himself playing in the river. The parallel in the narrative would be someone wandering in the labyrinth, turning this way and that (lines 163, 165 cf. lines 160-1, **lūmina ... dūcit in errōrem**), as well as Daedalus himself, almost unable to find his way out (lines 167-8), but, like the god, in control. Students could then be asked to identify discontinuities between the simile and the surrounding narrative. They might notice that Ovid adds a geographical detail (**Phrygiīs**, line 162) for authenticity and to provide an exotic note. The idea of play (**lūdit**, line 163) might be considered inappropriate to the situation of imprisoning the Minotaur. Some students might suggest that, overall, a river and a labyrinth are unlike, since, however tortuous its course, a river flows from source to mouth (line 165), whereas a labyrinth has only one entrance and exit. It could be concluded that Ovid develops the conceit of the god playing in the river partly for its own sake, as a clever idea. The effect of the simile is, in the end, impressionistic - the tortuousness of the language mirrors the idea of a twisting, labyrinthine course.

### Questions

Look closely at the simile in lines 162-6. What is the point of comparison? How appropriate do you think the simile is? What do you think it contributes to the poem?

### Lines 169-82 (omitted)

The story jumps ahead about eighteen years. Theseus kills the Minotaur and escapes from Crete with Ariadne, the daughter of King Minos.

### Daedalus and Icarus (*Met.* 183-9, 191-235)

#### Text

The obscure and probably corrupt line 190 has been omitted.

#### Notes

##### Lines 183-7

*Daedalus decides to escape from Crete through the sky.*

#### Language and content

**183** **intereā:** the story of Daedalus is resumed from line 168, the building of the labyrinth, after the digression in which Theseus kills the Minotaur.

**Crētēn:** Greek accusative form.

**183-4** **longum ... exilium:** notice the word order, a split adjective/noun phrase.

**184** **locī nātālis:** Athens

**185-6** **clausus erat pelagō... undās obstruat:** not only is Crete an island, but also Minos has many ships at his command.

**185** **inquit:** postponement of **inquit** (or other verb of saying) is typical and sometimes causes difficulty. Draw students' attention to the punctuation (telling them that it has been added by the English editor).

**185-6** **licet ... obstruat:** **licet** + subjunctive = 'although'. **obstruat** is present subjunctive.

**187** **possideat:** present subjunctive, in the jussive sense, 'let him own'.

**āera:** Greek accusative.

#### Discussion

Initially it will be advisable to maintain a brisk pace and concentrate on establishing the narrative, postponing detailed exploration of the text until students have become more used to Ovid and his language. Focus on Daedalus' wish to escape, his reasons for choosing to escape by air, and, in the next section, the making of the wings.

**Lines 188-194**

*Daedalus makes the wings.*

*Language and content*

**188 dixit et:** encourage the class to discard literal renderings in favour of 'So he spoke, and ...' or 'When he had said this, he ...', etc.

**dīmittit:** historic present tense. Roman writers often use the present tense for events that occur in the past. The effect is to make events more exciting and vivid. Teachers may wish to discuss with students the relative merits of a present tense or past tense translation in English. Ovid uses the historic present tense frequently and it will not be commented on again in this section.

**ignōtās ... artēs:** the split noun/adjective phrase, with the adjective placed first, throws emphasis onto the key word **ignōtās**.

**189,191:** these two lines are a good example of how Ovid uses alliteration to link words together, thus making it easier for the listener to follow.

Alliteration of *n* in **nātūramque novat** emphasises these significant words. Additionally, notice **pōnit ... pennās** and **clīvō crēvisse**.

**190** This line is obscure and probably corrupt, so has been omitted. The omitted line is:

**ā minimā coeptās, longam breviōre sequenti**

'starting from the smallest [feathers], with a shorter [feather] following a long one.

**191-2 ut clīvō crēvisse putēs:** a difficult phrase, 'so that you would think that [the feathers] had grown naturally in a slope,' i.e. in order of ascending length. Understand **pennās** as the subject of the infinitive.

**clīvō:** the ablative is used without a preposition (**in**); this is characteristic of poetic style..

**sīc:** introduces a simile.

**rūstica ... avēnīs:** the pan-pipes (**fistula**) were named after Pan, god of the countryside, who was said to have discovered them. Shepherds and herdsmen played them to accompany their songs. The pan-pipes were made of reeds of gradually increasing length bound together.

**193 līnō mediās et cērīs adligat īmās:** understand **pennās** with both **mediās** and **īmās**. **adligat** is to be taken twice over: 'Daedalus ties [the feathers] together in the middle and at the bottom'. Daedalus uses thread and wax to fix the feathers together, but exactly how he does this is unclear. There are two possible interpretations.

(i) Both ablatives qualify both accusatives. On this interpretation, Daedalus binds the feathers together at the middle and at the bottom with both wax and thread.

(ii) **līnō** qualifies **mediō** and **cērīs** qualifies **īmās**. On this interpretation, Daedalus ties the feathers together at their centre with thread, and uses wax

to fix the feathers at their base. Jones, in his note *ad loc.*, suggests that the quills of the feathers are stuck into 'a long bar or arm of wax'.

### *Discussion*

Comprehension questions, such as those below, can highlight the precision of Ovid's account in lines 189-192.

Guide the class to visualise the arrangement of feathers in order to interpret the difficult phrase **ut clivō crēvisse putēs** ('the feathers seem to have grown naturally (**crēvisse**) in order of ascending length (**clivō**)' (Hollis). If they are puzzled, use the simile that follows for clarification. After **avēnīs** (line 192) invite volunteers to draw both wings and pipes on the board. This diagram can be elaborated after reading lines 193-4, with a student marking in the wax and thread at appropriate points. Encourage students to consider the merits of each interpretation of line 193 before deciding on a translation. Be clear that either translation is acceptable.

This might be a good time to pull together some examples of split noun/adjective phrases e.g. **longum ... exilium** (lines 183-4), **ignōtās ... artēs** (line 188), **rūstica... fistula** (lines 191-2), **disparibus ... avēnīs** (line 192), **vērās ... avēs** (line 195). Examples can be picked out and highlighted on the whiteboard for the class to study, read aloud or retranslate. Ask students to identify the case and sometimes note the effect achieved by the phrase, e.g. highlighting the key word **ignōtās** in line 188.

### *Questions*

1. What was the first thing Daedalus did with the feathers?
2. In what order did he arrange them?
3. What appearance would they have to an onlooker?
4. What exactly is the point of similarity between the wings and the Pan-pipes?
5. What materials did Daedalus use to fasten the feathers together? Where did he fasten them? What did he then do with the wings?
6. What was bent, the wings' edge or their surface?

### Lines 195 (puer Icarus) - 202.

*Icarus watches his father work. Daedalus finishes making the wings and puts them on.*

#### *Language and content*

**195-200** **puer ... opus**: this long, complex sentence will need to be broken down before any attempt at translation is made. First, the teacher should read the sentence aloud with careful phrasing, then several comprehension questions can be used to elicit the meaning.

**196** **ignārus ... sē tractāre**: students will not be familiar with the use of **ignārus** to introduce an indirect statement. A comprehension question (What was Icarus failing to realise?) could be used to establish the meaning. Then the teacher could ask students the case of **sē** and form of **tractāre** to elicit the recognition of the accusative and infinitive construction. Ovid's comment anticipates the tragic end of the story, with which many listeners, ancient and modern, would be familiar, injecting pathos into the homely description.

**sua ... perīcla**: **perīcla = perīcula**; 'the cause of danger to himself', lit. 'his own dangers'. Notice the split adjective/noun phrase.

**197-8 modo ... modo**: 'now ... now', 'sometimes ... sometimes'.

**quās**: the antecedent is **plūmās**.

**captābat**: **captāre** is the frequentative form of **capiō**, 'catch at frequently or eagerly, try to catch'.

**199 mollībat**: archaic form of **mollīēbat**, used for metrical necessity.

**197-9** Ensure students know the meaning of **modo ... modo**, then ask: 'What were the two things Icarus was doing? Which feathers was he trying to catch? What was he doing to the wax? How is the wax described?'

**199-200 lūsūque ... opus**: again, use a comprehension question to elicit meaning, 'What was the effect of Icarus' play?'

**200 manus ultima**: 'the final touch', lit. 'the last hand'.

**200-2 postquam ... aurā**: The wings are now complete; now Daedalus carefully executes a trial run.

**201-2 geminās... corpus**: the word order is challenging and students may not initially see that the object of **librāvit** is **corpus**. Teachers can guide them by asking a pair of questions, 'What did Daedalus balance?' and 'What did he balance it on?' Then ask, 'How are the wings described?' to draw attention to the split noun/adjective phrase **geminās... ālās**.

**201 geminās opifex librāvit in ālās**: notice the word order. The noun/adjective pair **geminās... ālās** encloses the subject and verb, mirroring the way Daedalus balances himself between the two wings.

**202 ipse suum**: **ipse** refers to **opifex**. The juxtaposition of **ipse** and **suum** reinforces the idea that Daedalus first tries out the wings himself.

**mōtāque ... in aurā**: direct students to seeing that **mōtā** goes with **aurā** by asking a comprehension question, e.g. 'What happened to the air?'

Discussion of how the air was moved will lead from the literal translation ('he hung in the having been moved air') on to a more natural translation of the participle, e.g. 'he beat the air and hovered there'.

### *Discussion*

Ovid's description of Icarus playing is noteworthy not only for its homely and sympathetic realism, but also because the characterisation of Icarus paves the way for the eventual tragedy, and lends it plausibility; there is pathos, too, for those who are aware (as presumably all Ovid's original listeners were aware) that Icarus is doomed. Questions 2 and 3 can be used to elicit the idea that Icarus is too young to be expected to behave responsibly - and is therefore more of a risk on the journey. Students could be asked to pick out phrases which make it clear that to Icarus his father's activity is simply a new and agreeable game, e.g. **ore renidentī** (line 197), **lūsū ...suō**, **mīrābile** (line 199). Question 7 seeks to establish that Daedalus has finished constructing the wings, and is now carefully executing a trial run. If students are asked to describe his actions in detail this will help them to recognise the vividness and tension of Ovid's narrative. The moment when Daedalus puts his whole weight on the wings (**lībrāvit in ālās**, line 201), the beating of the air (**mōtā**, line 202) and the hovering (**pependit**) are described crisply and economically.

### *Questions*

1. In line 196 what was Icarus failing to realise?
2. Judging from lines 197-200, what age do you imagine Icarus to be?
3. Does Ovid suggest that Icarus is being naughty? Why does Daedalus not rebuke him?
4. Does Icarus understand at all what is going on? Pick out some words and phrases to support your answer.
5. How does Ovid make his description of Icarus vivid and realistic?
6. How does Ovid create sympathy for Icarus?
7. What actions of Daedalus are described in lines 200-2 (**postquam ... aurā**)? Has the journey begun at this point?

### **Lines 203-209**

*Daedalus instructs Icarus how to fly.*

### *Language and content*

**203** **īnstruit et nātum**: **et** is postponed. The inversion of object and verb puts emphasis on the verb, stressing the importance of Daedalus' instructions. **203-4** '**mediō'que** '**... moneō**': the interweaving of direct speech and narrative and the displacement of **ut** may cause difficulty. **-que** follows the first word of the direct speech; the direct speech is then resumed and the verb of saying follows. This is a common word pattern in Ovid. **moneō** is placed after the

indirect command which it governs. The teacher could read the sentence right through to **moneō** and then ask 'What advice did Daedalus give?'

**mediō... limite**: the ablative is used without the preposition (**in**); this is characteristic of poetic style.

**204-5 nē**: introduces two purpose clauses, with present subjunctive verbs, **gravet** and **adūrat**.

**dēmissior, celsior**: the comparative adjectives here = 'too low', 'too high'.

**sī celsior**: understand **ībis**.

**ignis adūrat**: understand **pennās**. **ignis** refers to the heat of the sun.

**206 Boōtēn**: Greek accusative of **Boōtēs**. Bootes is a constellation, the Ox-driver or Herdsman..

**207 Helicēn**: Greek accusative of **Helicē**. Helice is a constellation, the Great Bear.

**strictumque Ōrionis ēnsem**: Orion is a prominent constellation. The split participle/noun phrase unifies the picture of Orion.

**206-7 nec ... ēnsem**: Daedalus will navigate the journey by the stars, like a sailor. Bootes and Helice indicate the north, Orion the south. Daedalus is telling Icarus not to look at the stars: navigating is his father's job. In mythology Orion was a hunter: hence the sword, which adds a touch of colour, and perhaps danger, to the warning. The triad of named constellations, the final one expanded with colourful detail, stresses the importance of not looking at the stars. Icarus is to keep his eyes fixed on his father.

**208 mē duce**: ablative absolute phrase, lit. 'with me [being] leader'.

Students could be encouraged to suggest less literal translations, e.g. 'with me as your guide', 'under my guidance'.

**praecepta volandī**: 'instructions for flying'. lit. 'of flying'; the genitive form of the gerund will probably be unfamiliar to students.

**209 ignōtās ... ālās**: the split noun/adjective phrase emphasises the key word **ignōtās**, hinting at the danger to come. Compare line 188, **ignōtās ... artēs**.

**umerīs**: Icarus' shoulders. Daedalus has already put on his own wings.

### *Discussion*

Students can be encouraged to visualise the scene. Daedalus is already wearing his own wings and, while giving these instructions, he is fitting the wings to Icarus. The repeated imperatives (**vola**, line 206; **carpe**, line 208) and the first person verbs (**moneō**, line 204; **iubeō**, line 207) give a sense of urgency. Daedalus' advice is detailed and repetitive ('**mediō ... limite**, line 203; **inter utrumque**, line 206). One effect of this is to characterise Daedalus. Some students may see him as a fussy old man. Or is he shrewdly aware of the importance of repetition in giving instructions? Is he desperately trying to

explain a highly risky situation to someone too young to understand it? Is the danger being emphasised because Ovid is preparing the reader (or listener) for the story's eventual climax?

### Questions

1. What advice did Daedalus give to Icarus?
2. What were the dangers of going too low or too high?
3. How would Icarus know which way to go?
4. What else was Daedalus doing while giving this advice?
5. Which word in line 209 highlights the idea of danger?
6. How does Ovid give a sense of urgency to Daedalus' words?

### Lines 210-216

*The flight begins.*

### Language and content

**210** **maduēre**: alternative for **maduērunt**. This form of the 3rd plural perfect indicative is common in poetry.

**211** **tremuēre**: alternative for **tremuērunt**.

**210-11** **genae ... manūs**: a good example of Ovid's patterned word order. The two clauses balance and mirror each other. Each comprises a split noun/adjective phrase, separated by a verb. The arrangement of the two clauses is chiasmatic: in the first clause the noun precedes the adjective; in the second clause, this order is reversed. The effect is to highlight the two central adjectives, **senīlēs** and **patriae**: Daedalus' relationship with Icarus - he is the elder and the father - is thus stressed. The two clauses are further held together by rhyme: **genae maduēre, patriae tremuēre**.

**211-12** **ōscula nātō/ nōn iterum repetenda suō**: notice the patterned word order: noun 1 (**ōscula**), noun 2 (**nātō**), adjectival phrase 1 (**nōn iterum repetenda**), adjective 2 (**suō**).

**212** **nōn iterum repetenda**: 'never to be repeated', 'never to be sought again'. The whole phrase qualifies **ōscula**. Students will probably be unfamiliar with this use of the gerundive. Again Ovid foreshadows the disaster (cf. line 196).

**213** **comitīque timet**: 'he feared *for* his companion'. **timeō** used with the dative will be unfamiliar to students. Attention to the context, and to the case of **comitī**, should make the meaning clear.

**velut**: introduces a simile.

**213-4** **ab altō/ quae ... nīdō**: the long separation of adjective and noun and the postponed relative pronoun may cause difficulty. Careful phrasing by the teacher when reading aloud, followed by questions, will help students grasp the structure.

214 **āera**: Greek accusative.

213-6 **velut āles ... ālās**: discuss the simile itself (**velut ... nīdō**) in the context of the lines that precede and follow. Elaborate similes, often extended over several lines, are a feature of epic poetry: sometimes they are known as epic similes. This particular example is comparatively short and unelaborated, but deserves to be explored in detail as an example of the way Ovid uses similes in his narrative. One way to approach a simile is first of all to establish the main point of comparison, then continue the exploration by looking for other similarities and differences in the details. Here the two main points of comparison between Daedalus and Icarus and the birds are that both pairs are flying and both pairs are parent-and-child. Further points of comparison can be teased out. There is a physical resemblance in the situation: the elder leads the way, looking back continually at the weaker member (**teneram**) and demonstrating the art of flight; there is a hint of danger in **altō**. There is a similarity of emotion: **comitīque timet** (line 213) applies both to Daedalus and to the mother bird. Students should be asked to look for not only the similarities but also differences; a significant difference is that the situation of the bird and nestling is a natural one, whereas that of Daedalus and Icarus is not.

213-4 **quae**: the relative pronoun is postponed. Careful phrasing by the teacher when reading aloud will help students grasp the structure.

214 **teneram**: the adjective is in an emphatic position before its noun. Students could discuss which is the more appropriate translation here, 'delicate' or 'young'; the former hints at danger and inexperience.

215 **damnōsāsque ... artēs**: the split noun/adjective phrase throws emphasis on the key word **damnōsās**. **artēs** is plural for singular. Latin poets often use plural forms for singular and *vice versa*.

216 **mouet ipse suās et nātī respicit ālās**: **ālās** is the object of both **mouet** and **respicit**.

### *Discussion*

The questions below focus on three areas for discussion:

- the way in which Ovid shows Daedalus' emotion by describing what Daedalus does rather than telling the reader/listener what he feels (the exception is **timet** in line 213)
- the simile
- the intimations of disaster

The simile has been discussed in the note above on lines 213-6. Overtones of disaster can be picked out easily by students: **ōscula ... nōn iterum repetenda** (lines 211-12), **damnōsāsque ... artēs** (line 215), and perhaps **teneram** (line 214).

### Questions

1. What do you think caused Daedalus' agitation in lines 210-11?
2. How does Ovid show Daedalus' emotion? Pick out some words and phrases to support your points.
3. In what ways is the simile in lines 213-4 appropriate? Are there any details that you think are not appropriate?
4. Does Ovid suggest in any way that the journey will end in disaster? Pick out some words and phrases to support your point.

### Lines 217-220 (**deōs**)

*Witnesses to the flight are amazed.*

**217-220 hōs ... deōs:** the sudden shift in focus and the complexity of the sentence will require careful handling. After the glossary has been studied and the lines read aloud by the teacher, one way of proceeding is to put questions to the class about the scene described by Ovid. Such questions can both help to establish the surface meaning and add to the students' appreciation of the poetry. For example:

- Who are the three people mentioned here?
- What are they doing? What does Ovid say about the fisherman? *Or*, how is the fisherman's rod described?
- Why was the rod quivering?
- What are the other two people doing?
- Does **innīxus** refer to the shepherd, the ploughman, or both?
- Why are they leaning on the staff and plough-handle? Does the next line help you to decide?

**217 hōs:** Daedalus and Icarus. The pronoun is separated from the two verbs of which it is the object, **vīdit et obstipuit** (line 219). The inversion of subject (**aliquis**) and object may cause problems - perhaps remind students that the first noun or pronoun in a sentence is not necessarily the subject.

**tremulā ... harundine:** split noun/adjective phrase. **tremulā** is in an emphatic position, drawing attention to this colourful and lively detail. It may anticipate the fisherman's amazement when he sees the pair flying, or, perhaps more likely, he is catching a fish.

**captat: captāre = 'try to catch'.**

**218-9 innīxus ...vīdit:** the order of perfect participle and perfect verb suggests that the shepherd and ploughman were already leaning on their stick/plough before they saw the pair flying, i.e. they had stopped to take a rest.

**219-20 quīque aethera carpere possent crēdidit esse deōs:** understand **eōs** as the antecedent of **quī** and translate in the order **crēdidit [eōs] quī aethera carpere possent esse deōs**. Comprehension questions will help students reach

a correct translation, e.g. What did the witnesses to the flight think of Daedalus and Icarus and why?

**219 aethera:** Greek accusative.

**220 crēdidit esse deōs:** this has ominous implications. In the world of classical mythology it is ill-advised for mortals to usurp the attributes of gods.

### Questions

1. Show how Ovid describes this scene with vividness and precision.
2. Is there anything here that adds to the sense of impending disaster?

### Lines 220 (et iam) - 230

*Icarus flies too close to the sun and falls to his death.*

### Language and content

**220-22 Samos ... Dēlos ... Lebinthos ... Calymnē:** names of islands in the Aegean Sea. These lines will need to be read in conjunction with the map on page 4 (also at the start of the Student Study Book). After reading the lines aloud, the teacher could ask students to find the point reached by Daedalus and Icarus in lines 220-22. Comprehension questions will help, e.g.

- On which side of Daedalus and Icarus was Samos?
- What are we told about Delos and Paros?
- On which side were Lebinthos and Calymne?

Some students may remember that Daedalus was originally aiming to return to Athens (line 184), and wonder why the pair have veered off-course. They started their journey flying north from Knossos on Crete, but after passing Paros and Delos, instead of turning west they have turned to the east. At this point it will be enough to tell students that they will find out the reason later in the section. Ovid does not give any explanation for the change in direction; all that can be said is that he was constrained by the story - the Icarian Sea, where Icarus falls, and the island of Icaria, were off the south-west coast of Asia Minor. Samos is about 200 miles from Crete, so they are making good progress.

**220 Iūnōnia:** there was a celebrated cult of Hera (Roman: Juno) on Samos.

**220-2 Iūnōnia ... Samos ... fecundaque melle Calymnē:** Ovid, like other Roman poets, often adds epithets to give colour and variety to a string of names.

**223 cum ... coepit: cum** (= when) with an indicative verb, rather than the usual subjunctive, because the main idea of the sentence is expressed in the subordinate temporal clause (inverse **cum**).

**audācī ... volātū:** separation of adjective and noun, throwing the emphasis on to the ominous adjective.

**224 dēseruitque ducem: patrem** fits the metre here, and this is in fact what Ovid has in his earlier version of the story in *Ars Amatoria* 2.84. One effect of

referring to Daedalus here as **ducem** is to remind the reader/listener of Daedalus' warning to his son in line 208, **mē duce**. Another effect is the alliteration of *d* in **dēseruitque ducem**, used, as often by Ovid, to mark a key moment in the story.

**caelīque cupīdine**: alliteration again to draw attention to this significant moment.

**225 altius**: this key word is given emphasis by its position at the beginning of the line. The reader/listener will remember Daedalus' warning in line 205, **celsior**. Teachers could ask students which is the more appropriate translation of **altius** here, 'higher' or 'too high'. The Latin has an ambiguity that cannot be reproduced in English.

**rapidī**: often used of fierce heat or the sun in the sense of 'consuming', 'scorching'. The adjective has overtones of violence and destruction. The split noun/adjective phrase puts emphasis on the adjective.

**226 mollit**: recalls **mollībat** in line 199, a reminder that the wax was easily softened.

**odōrātās, pennārum vincula, cērās**: notice the patterned word order, first an adjective, then a phrase in apposition, then the noun.

**odōrātās ... cērās**: plural for singular, as often in poetry. Students could be asked what they think is the point of the adjective **odōrātās**. Is it merely ornamental? Hollis *ad loc.* says that the adjective is 'proleptic - the smell of the wax is brought out as it melts in the sun'. The smell is a warning sign, with a subtle shift in focus to Icarus' point of view - it is Icarus who smells the melting wax.

**pennārum vincula**: a reminder of the significance of the wax, but the appositional phrase has the further function of extending the description of the softening wax so that it occupies the whole line. Ovid is dwelling on the significant moment - the melting of the wax.

**227 tābuerant**: the pluperfect tense and the short, spare sentence show the rapidity with which the wax melts. Ovid's narrative is economical. The melting is emphasised by the position of the word at the beginning of the line and by the inversion of subject and verb.

**nūdōs ... lacertōs**: separation of adjective and noun, with the adjective first, again puts emphasis on the adjective. Ovid's economical narrative moves swiftly from the melting of the wax to the destruction of the wings - he does not linger on a description of the feathers falling off. Hollis *ad loc.* calls this 'a flippant phrase'. Do students agree?

**228 rēmigiōque carēns**: 'oarage', i.e. 'wings'. The metaphor is based on the similarity of oars and wings; they are both methods of propulsion, but through a different medium. Hollis *ad loc.* compares the movement of a bank of oars beating the water to the movement of wings beating the air. There may also be irony in Ovid's choice of 'oars' as a metaphor for wings; oars (and a boat) are very much what Icarus now needs.

**ōraque ... illō:** students will probably find these lines difficult, partly because of the intertwining of nouns and adjectives, and partly because Ovid is combining two points: the description of Icarus shouting, until his cries are stifled in the water, merges into the explanation of the name for the Icarian Sea. Comprehension questions will help students work out the meaning:

- Where did Icarus fall?
- Was he already dead when he hit the water?
- How do you know?
- What was he doing as he fell?
- What adjective describes the sea?

Follow this with:

- What was the name of the sea where he fell?

Further study of the map should now clear up the puzzle about the route taken by Daedalus and Icarus, which was left unresolved at lines 220-22.

**ōra:** plural for singular, as often in poetry.

**229 patrium ... nōmen:** Icarus calls out '**pater**', not '**Daedale**'.

**231 nec iam:** 'no longer'.

**pater ... nec iam pater:** this can be interpreted as a poignant reminder that Daedalus is no longer a father (Jones *ad loc.*) or artificial word play that undercuts the pathos (Hollis *ad loc.*).

**231-3 'Īcare', dīxit,/ 'Īcare', dīxit... Īcare', dīcēbat:** the repetition of '**Īcare**', **dīxit** at end and beginning of consecutive lines, followed by the change from abrupt perfect to longer imperfect tense is elegant and emotional. At Roman funerals the name of the deceased was called out three times. Students should note the difference between the perfect tense (single cries) to the imperfect (repeated cries).

**233** Notice the metre. The caesura after **dīcēbat** marks the pause between Daedalus' cries and his seeing the feathers in the water.

**234 dēvōitque suās artēs:** compare line 215, **damnōsāsque ... artēs**.

**234-5 corpusque sepulcrō condidit:** Ovid's narrative technique is economical. He moves straight from the sighting of Icarus' body to the burial, passing over the recovery from the sea and Daedalus' landing.

**234 sepulcrō:** the ablative is used without the preposition (**in**).

**235 tellūs ā nōmine dicta sepultī:** the island was named Icaria, after Icarus.

**dicta:** add **est**. See the map on page 4.

**sepultī:** 'the one who was buried'; genitive singular masculine of the perfect passive participle.

### *Discussion*

Discussion of this section could concentrate on Ovid's narrative technique and the depiction of the two characters. One way of approaching this is to ask students to divide the extract into sections and give each one a title. This will enable students to analyse which moments Ovid chooses to elaborate and

which he passes over silently or briefly. First, the detailed account of the journey, occupying more than two lines at the beginning of the sentence (lines 220-222), has the effect of assuring the reader/listener that the journey is going well, before the sudden interruption of **cum**, which signals a change of mood. Now Ovid turns his attention to Icarus' feelings and behaviour - his delight in flying and the ominous, emphatically placed **audācī** and **altius** (lines 223-5). Ovid lingers over the description of the melting wax (lines 225-7). The brief **tābuerant cērae** is the turning point. Next he describes Icarus' fruitless attempts to continue flying and his fall into the sea; he conveys emotion through action, especially in the pathetic image of the sea covering Icarus' mouth as he is in the act of calling out to his father. Finally, the focus switches to Daedalus. Direct speech marks this moment of emotional intensity. Daedalus' desperation is conveyed through the urgent direct questions and the threefold repetition of Icarus' name. Ovid concentrates on Daedalus' initial panic, then concludes the episode succinctly with the simple statement of Daedalus' self-blame and the burial of the body. Students could be asked whether they think Icarus' behaviour here is consistent with what we have been told about him previously. They will probably agree that his irresponsible adventurousness here fits well with the playfulness displayed earlier. However, some may think that there has been a shift in Ovid's presentation of him from young child to older boy.

Another point for discussion is the role of myth in the explanation of place names and Ovid's interest in aetiology.

### *Questions*

1. Examine the way that Ovid tells the story here. You could consider: which incidents he focuses on and which he passes over quickly, the use of direct speech, the extent to which Ovid's writing enables the reader/listener to visualise the scene.
2. To what extent do you feel sympathy for the characters? Do you think that Ovid's cleverness and verbal play undercut the pathos of the scene at all?

### *General questions on lines 183-235*

Before tackling the general questions, the whole extract might be rapidly re-read, with the teacher perhaps doing most of the translation but requiring regular contributions from the class. In answering the questions, students should be reminded that they should always support their ideas and opinions with specific examples from the text.

Question 2 may prompt various responses. Some students may see Icarus as a rash fool; others may find Daedalus' cautious attitude irritating, no less so when justified by the event. Some may see the characters as types - the

cautious father and impetuous son. The teacher could ask further questions:

- Why does the boy reject the fruits of his father's greater experience?
- Is this far-fetched or is it like real life?
- Would it be better if youth always listened to the cautious advice of older generations?

*Question 3* might be answered by referring to the indications of Icarus' impetuosity in lines 223-4 or to Daedalus' self-recrimination in line 234 (**dēvōvitque suās artēs**, cf. **damnōsāsque ... artēs**, line 215), and the hints in lines 210-11 that he foresaw the tragedy.

*Question 4* might prompt students to suggest several possible morals: do not tamper with nature; the danger of new technologies; always obey your father; do not challenge the gods. Or some students may prefer not to find any moral in the story at all. The myth of Daedalus and Icarus can be interpreted as a symbol of man's ingenuity and aspirations, and of youthful folly. Teachers could note that Ovid's narrative seems to reflect the conventional attitude of the ancient world to tampering with nature: **ignōtās ... artēs** (line 188), **ignōtās ... ālās** (line 209) and **nātūramque novat** (line 189). There are also hints of the hubris (arrogant ambition) involved in challenging the gods (**crēdidit esse deōs**, line 220).

1. After reading the story, what impression do you have of the different personalities of Daedalus and Icarus?
2. Do you sympathise with one character more than the other?
3. Should either Daedalus or Icarus be blamed for the accident?
4. Do you think it is possible to draw a moral from this story?

#### *Suggestions for further work*

1. Ovid's text could be considered from the point of view of a director making a film of the episode. The class could draw up their own scripts, describing their choice of successive shots with notes and/or sketches, considering:
  - Which moments might be treated by long-range shots, and which by close-ups? Consider various shots: 'zooming' shots, fade-outs and fade-ins, and special visual effects.
  - How can the similes in lines 191-2 and 213-4 be effectively realised on screen?
  - How should the geographical details in the final section be visually indicated?
  - Musical accompaniment.
2. The class could make a cartoon strip of the story using Latin quotations as captions and speech bubbles.

## *Metamorphoses* 10.243-297: Pygmalion

### Introduction

Pygmalion was traditionally king of Cyprus, but also (rather surprisingly) a talented sculptor. In Ovid's version, however, we are not told that he is a king. Shocked by the promiscuous behaviour of the Propoetides, the first women to act as prostitutes, Pygmalion decides to avoid women and marriage. He makes a sculpture of a beautiful woman, with which he falls in love. Venus brings the statue to life. Pygmalion and the statue then have a daughter, Paphos, after whom the island (or its main town) was named.

### Lines 243-253

*Pygmalion makes a statue of a beautiful woman, and falls in love with it.*

#### *Language and content*

**243-4** Word order and the promotion of the causal clause may cause difficulties for students in the first part of this sentence. Comprehension questions could be used before attempting a translation, such as:

- Who had Pygmalion seen?
- What were they doing?
- How did this make Pygmalion feel?
- How does **quia** fit in?

**243** **quās ... agentēs**: object of **vīderat**.

**quās = et eās**: connecting relative pronoun, referring to the Propoetides, the prostitutes whose behaviour had disgusted Pygmalion.

**agere** here has the sense of 'spend [time]'.

**per crīmen**: 'in immorality', 'in wicked behaviour'.

**244-5** **quae ... dedit**: first establish that the antecedent of **quae** is **vitia**, then ask:

- What does Ovid say about nature and vices?

The idea that women lacked control in sexual matters was prevalent in antiquity. The sentiment here could be interpreted as Pygmalion's opinion or a generalisation.

**245** **coniuge caelebs**: notice the alliteration of *c*. The effect is to reinforce the main idea, that Pygmalion will be celibate, by connecting the two key words by sound.

**246** **thalamīque diū cōnsorte carēbat**: this restates the previous clause, for emphasis. The alliteration of *c* is continued in **cōnsorte carēbat**, with the sound echo intensified by the repetition of the initial syllable, **con-**. **diu**, however, contains a hint that the situation may change.

**247** **intereā**: picking up the idea in **diu** that the celibacy is temporary.

**247-8** **niveum mīrā fēlīciter arte sculpsit ebur**: poetic word order. One noun/adjective phrase is placed inside another:

**niveum** *mīrā* *fēliciter* *arte* *sculpsit* **ebur**

**fēliciter**: 'with happy result', 'successfully'.

**ebur**: ivory, from elephant tusks or hippopotamus teeth, was a very expensive material, imported by the Romans from North Africa and the eastern Mediterranean. It was used for the flesh parts of cult statues, such as Pheidias' chryselephantine (gold and ivory) statue of Athena in the Parthenon at Athens. Statues were generally made from marble or bronze.

248 **quā**: 'with which'; the antecedent is **formam**.

249 **concepit amōrem**: **amōrem concipere** = 'to conceive love for', i.e. 'to fall in love with' + genitive.

250 **est**: historic present tense. Roman writers often use the present tense for events that occur in the past. The effect is to make events more exciting and vivid. Teachers may wish to discuss with students the relative merits of a present tense or past tense translation in English. Ovid uses the historic present tense frequently and it will not be commented on again in the notes on this section.

250 **virginis ... vērae ... vīvere**: alliteration of *v* stresses the key words, putting the emphasis on the fact that the statue is realistic and lifelike.

**crēdās**: Ovid is addressing the reader; an example, of apostrophe. The effect is to invite the reader to agree. The verb is present subjunctive 'you would believe'.

251 **sī nōn obstet reverentia**: a difficult phrase to interpret. Students may need to be told that the statue is naked. Nakedness was acceptable in a work of art, but not in a living (moving) woman.

**velle movērī**: the subject is the statue (**quam**). The passive infinitive **movērī** is used like a reflexive form.

252 **ars adeō latet arte suā**: the paradoxical expression is typical of Ovid. Naturalism was highly valued in ancient art. The epigram interrupts the flow of the verse, and is thus isolated and stressed.

252-3 **mīrātur et haurit ... Pygmalion**: inversion of verbs and subject; the word order emphasises Pygmalion's reaction to the statue.

**haurit pectore ... ignēs**: lit. 'has his fill of passion in his heart'.

Translate: 'his heart was filled with/inflamed with passion'.

253 **ignēs**: plural for singular, as often in poetry. **ignis** is used metaphorically here to refer to the flames of love. A good translation would be 'passion' or 'passionate feelings'.

**simulātī corporis**: objective genitive, dependent on **ignēs**, 'passion for the counterfeit/simulated body'.

### Questions

- Study lines 247-52 (**intereā ... suā**). Quote and explain some Latin words and phrases to show how Ovid emphasises:
  - how unusual the statue was;

- (ii) how skilful Pygmalion's carving was;
  - (iii) the exceptional beauty of the statue.
2. Read aloud lines 250-1 (**virginis ... movērī**). What sound effects do you notice? How does sound reinforce sense?
  3. Look at lines 252-3 (**haurit ... ignēs**). Quote and explain the three Latin words with which Ovid emphasises the strength of Pygmalion's emotion.

### Lines 254-269

*Pygmalion touches and kisses the statue. He gives it gifts, dresses it and puts it to bed.*

**254 operī**: dative with **admovet**.

**254-5 temptantēs ... an ... an**: **temptantēs** introduces a double indirect question. Lit. 'testing whether ... or ...'. Translate: 'testing to see whether ...'.

**an sit corpus an illud ebur**: the word order may be a stumbling block to students. Translate in the order: **an illud corpus sit an ebur**. **illud** refers to **operī**.

**256 reddīque putat**: add **ōscula**, **reddīque [ōscula] putat**, 'he thinks that his kisses are returned'.

**257 tāctīs ... membrīs**: poetic word order; the participle and noun are separated. Encourage students to translate the participle into natural English, e.g. 'when [the limbs] are touched'.

**258 metuit pressōs veniat nē livor in artūs**: the word order is intricate; the postponement of **ne** may cause particular difficulty. The word order can be compared with the previous line: **pressōs ... in artūs** repeats the structure of **tāctīs ... membrīs**. Students can be guided to the meaning by comprehension questions, e.g.

- What was Pygmalion afraid might happen?
- Where might the bruise come?
- When might a bruise come?

**259 grāta puellīs**: take these two words closely together, qualifying **munera**, 'gifts pleasing to girls'.

**260-3 conchās ... lacrimās**: the list of simple, inexpensive gifts (shells, stones, birds, flowers and balls) is extended and given colour and variety by the adjectives and descriptive phrases applied to most of the items. Polysyndeton (repeated **et** or **-que** to join the items on the list) furthers the impression of a profusion of gifts. The final item on the list, amber, seems out of place. Although Ovid presents it, like most of the other gifts, as something from the natural world, during the Roman empire amber was a fashionable luxury, imported from the Baltic.

**261 volucrēs**: for pet birds one could compare Lesbia in Catullus 2 and 3.

**262 līliaquē**: the *e* of **-quē** is long here; this is rare

**263 Hēliadum lacrimās**: periphrasis for amber. The Heliades were the daughters of Helios, the Sun god. Their tears were made of amber. The

Heliades were turned into poplar trees when their brother Phaethon was killed trying to drive the chariot of his father, the Sun. As they wept, their tears, oozing from the trees, hardened into amber. Ovid tells the story earlier in the *Metamorphoses* (2.340ff.)

**263-6** **ōrnat ... vidētur**: the gifts become more expensive and personal - clothes and jewellery.

**264** **monīlia**: necklaces, necklets or chokers. Often they were woven or linked chains, sometimes with a pendant.

**265** **aure, pectore**: the ablatives are used without prepositions (**ex aure, in pectore**), as often in poetry.

**bacae**: pearls were imported from the Red Sea and Persian Gulf. They were a favourite among the Romans for earrings and other types of jewellery. Juvenal (*Satire* 6.459) criticised large pearl earrings for their vulgarity: a woman's pearl-drop earrings are so huge that they distend her earlobes; these, in contrast, are light, **levēs**.

**redimīcula**: a **redimīculum** was a headband, usually attached to the back of a woman's headdress, with ribbons falling down on either side of the face to the shoulders.

**267-9** Finally, he lays the statue on a couch.

**267** **hanc**: 'her'. Understand **statuam**.

**strātis**: probably bedcovers rather than a couch, although **strāta** (neuter plural) can refer to either; it is more likely that the covers, rather than the couch itself, would be dyed purple, and Ovid mentions the couch (**torī**) in the next line. The ablative is used without a preposition (**in**) to indicate place.

**conchā Sīdōnide**: purple dye was extracted from a shellfish (**concha**, more often known as **mūrex**). Sidon in Phoenicia (modern Lebanon) was one of the main centres of the industry. The dye was expensive and purple was associated by the Romans with status and wealth.

**strātis conchā Sīdōnide tinctis**: notice the word order. The noun/participle phrase is separated by the ablative phrase dependent on it.

**268** **appellatque torī sociam**: understand **eam**, 'he calls her his bedfellow'.

**colla**: plural for singular.

**268-9** **adclīnātaque colla ... repōnit**: comprehension questions will be helpful before attempting a translation, e.g. 'What is Pygmalion doing here?' might elicit an answer on the lines of, 'Putting pillows under the statue's head?' His precise actions can then be examined more closely. 'What was the first thing that happened?' might be answered with 'Her neck was leant against the pillows'. 'What did Pygmalion do next?' could then elicit the answer 'He put her back down on the bed'. Once students have understood the sequence of actions - Pygmalion lifts up the statue's head, rests it on the pillow, then puts it back down again - they can be asked for a more natural translation of **adclīnātaque colla**. Encourage students to translate the perfect participle here as a main verb, 'He rested her neck on the pillows, then placed it back'.

**269 mollibus in plūmīs:** notice the word order; the preposition is sandwiched between adjective and noun.

**sēnsūra:** the future participle refers to **colla**.

### *Discussion*

The description becomes more physically intimate in 263-6 as each gift is matched with a part of the body.

### *Questions*

1. Study lines 254-258 (**saepe ... artūs**). Trace how Pygmalion's attitude to the statue changes in these lines.
2. In lines 259-265 (**et modo ... pendent**) Ovid gives a long list of the presents Pygmalion gives to the statue. What is the effect of this? For example, does it add to your enjoyment of the poem, or do you find it goes on too long?
3. Do you think Pygmalion really believes the statue is alive? Give reasons for your answer.

### **Lines 270-279**

*Pygmalion prays to Venus for a wife like the statue.*

### *Language and content*

**270 fēsta diēs:** 'festival'.

**Veneris:** Venus, goddess of Love (Greek: Aphrodite), was, in one mythological tradition, born in Cyprus, and the island was the home of some of her most famous cults. Festivals of Venus were attended by huge crowds of worshippers.

**tōtā ... Cyprō:** the ablative is used without a preposition (**in**), to denote place. Cyprus is an island in the eastern Mediterranean. Note the feminine gender.

**celeberrima:** 'most crowded', i.e. 'attended by huge crowds', qualifying **fēsta diēs**.

**271-2 pandīs ... iuvencae:** the intricate word order and the syntax is difficult. Start with comprehension questions to establish what is going on before moving on to the details. For example:

- What had the heifers done?
- What had caused them to fall?
- Where were they struck?
- What two things are we told about their horns?
- What adjective describes their necks?

Teachers will use their judgement to decide the extent to which the syntax needs to be explained to students.

**271 pandīs inductae cornibus aurum:** 'their curved horns covered in gold'. Lit. 'having been covered with gold over their curved horns'. **induō** = 'put

(accusative) on (ablative), i.e. 'cover with (accusative) over (ablative)'. **aurum** is a retained accusative after a passive verb. The active form would be **induxit aurum cornibus**, 'he put gold on the horns' i.e. 'he covered the horns with gold'. Here the accusative **aurum** is retained even though the verb is passive. Gilding the horns of the sacrificial cattle indicates an important sacrifice.

**272-3 conciderant ictae**: notice the word arrangement. The action of the heifers as they are struck and fall is made vivid by the inversion of verb and subject (**conciderant ... iuvencae**) and the placement of the participle before the noun and separated from it by the ablative phrase.

**272 ictae niveā cervīce iuvencae**: poetic word order; the dependent ablative phrase is enclosed within the participle/noun phrase.

**niveā cervīce**: singular for plural. The ablative is used without a preposition (**in**). White cattle were sacrificed to gods of the upper world, black to the gods of the underworld.

**iuvencae**: female animals were sacrificed to female gods, male animals to male gods.

**273 tūraque**: plural for singular. Frankincense, an aromatic gum extracted from trees in southern Arabia, was burnt on the altar at religious ceremonies. When heated it released a fragrant odour.

**mūnere fūctus**: the phrase probably means that Pygmalion made an offering, possibly of incense, rather than that he performed a duty, such as being a priest. Romans would offer a gift to the gods before making a request.

**ad ārās**: **ad** = 'at' or 'near'; **ārās** is plural for singular.

**273-4 functus ... cōstitit**: the subject is Pygmalion.

**274-6 sī ... eburnae**: teachers can help students' comprehension by reading aloud with careful phrasing, then breaking the lines into short phrases with questions. For example:

- Who is speaking?
- Whom is he addressing?
- Why does he think the gods can answer his prayer?
- What is his prayer about?
- What did he not dare to say?
- What did he actually say about his hoped-for wife?

**274 dī**: vocative plural = **deī**.

**275 sit**: present subjunctive of **esse**, to express a wish: 'may she be'.

**ausus**: lit. 'having dared', but translate as 'daring'. Sometimes it is appropriate to translate a perfect participle as present for the sake of natural English.

**276 mea**: nominative singular feminine, so goes with **coniunx**. This is an extreme separation of noun and adjective.

**eburnae**: understand **virgini**. **eburnus** is a variant spelling of **eburneus**; both mean 'made of ivory'.

**277 ut**: with indicative verb here = 'as, since'.

**sēnsit:** the subject is Venus.

**suīs ... fēstīs:** separation of adjective and noun.

**Venus:** although Pygmalion has addressed his prayer to the gods in general (**dī**, line 74), it is Venus who replies. This is appropriate, as she just happens to be present at her own festival, and she is the goddess of love and sexuality, and therefore associated with marriage.

**aurea:** 'golden' is a traditional poetic epithet of Aphrodite/Venus (Homer *Iliad* 3.64; Vergil *Aeneid* 10.16). It has connotations of great splendour and beauty.

**278 vōta quid illa velint:** indirect question with **quid** postponed. **velint** here = 'mean'.

**278-9 ōmen:** 'as a sign'; in apposition to the whole of the next line, **flamma ... dūxit**. Venus sends a sign, a flame flaring up on the altar where Pygmalion has just placed his offering.

**279 āera:** Greek accusative.

### Questions

1. Study lines 274-6 (**timidē ... eburnae**). In what tone of voice does Pygmalion utter his prayer? Which words does Ovid use to tell us this?
2. Read aloud lines 274-6 (**sī ... eburnae**). Explain how Ovid conveys Pygmalion's feelings in these words.

### Lines 280-97

*The statue comes to life.*

### Language and content

**280 ut:** with indicative verb, here = 'when'.

**rediit:** the subject is **ille**, Pygmalion.

**simulācra:** plural for singular.

**281 vīsa ... est:** the subject is the statue.

**282 positōque rigōre:** ablative absolute. This phrase repeats and emphasises the idea of **mollescit** by stating its opposite.

**284 subsīdit ... cēditque:** repetition for emphasis again.

**ut:** introduces a simile. Elaborate similes, often extended over several lines, are a feature of epic poetry: sometimes they are known as epic similes. Similes are often used at significant and dramatic moments in the narrative. One way to approach a simile is first of all to establish the main point of comparison, then continue the exploration by looking for other similarities and differences in the details.

**284-5 Hymētta ... cēra:** Mount Hymettus, south-east of Athens, was famous for its honey; since bees produce wax as well as honey, it is associated by Ovid with wax. Latin poets often use epithets derived from proper names to give colour and specificity to their descriptions.

**sōle:** the ablative expresses the instrument, 'by'. A possible translation would be 'in the sun'.

**285 remollescit:** the idea is that the wax has grown hard, but has been softened again by the heat of the sun.

**285-6 multās ... in faciēs:** adjective and noun are separated by the preposition they depend on.

**286 ipsōque fit ūtilis ūsū:** typical Ovidian clever word play and paradox; the wax becomes useful by being used. Translate **ipsō** here as 'actual'.

**287 dubiē gaudet:** 'rejoices doubtfully', i.e. he rejoices while still in doubt.

**288 amāns:** 'lover'. The present participle of **amō** is used as a noun.

**sua vōta:** lit. 'his prayers', i.e. the object of his prayers. Plural for singular.

**289 corpus:** 'flesh' would be a suitable translation here.

**corpus erat:** the short, simple sentence dramatises Pygmalion's amazement and sudden realisation.

**saliunt:** a vivid verb for the sudden throbbing of the veins as they fill with blood. The dramatic word choice is emphasised by the inversion of verb and subject, **vēnae:** an example of hyperbaton.

**temptātae:** students have now seen several examples of perfect participles which are best translated as finite verbs, so should be able to produce a natural-sounding version, such as 'when they were touched' or 'when he touched them'.

**290 Paphius ... hērōs:** periphrasis for Pygmalion. Paphos was a town on Cyprus where there was a famous temple of Venus. According to legend, Venus was born out of the sea near Paphos. **hērōs** is a Greek nominative form.

**290-1 Paphius plēnissima concipit hērōs verba:** interwoven poetic word order. The two adjectives and two corresponding nouns frame the verb.

**plēnissima concipit ... verba:** lit. 'forms very full words', i.e. 'begins to speak at length', 'poured forth a torrent of words'.

**291 quibus ... grātēs agat:** the relative pronoun with a subjunctive verb expresses purpose. Lit. 'with which he might give thanks' i.e. 'to give thanks'.

**291-2 ōraque ... ōre:** translate the plural (**ōra**) as 'lips' and the singular (**ōre**) as 'mouth'.

**293 lūmina lūmen:** Ovid is playing on two senses of **lūmen**, 'light' and 'eye'. Paradoxically, he inverts singular and plural: **lūmina** (plural) = 'light' and **lūmen** (singular) = 'eyes'.

**295 coniugiō:** ablative, 'at the marriage'. If students have problems construing the ablative, the teacher could ask, 'Where was Venus present?' and/or remind them to translate an ablative as 'in, on, by, with, from, at'.

**fēcit:** 'made', i.e. 'brought about'.

**295-6 coāctīs cornibus in plēnum noviēns lūnāribus orbem:** a poetic periphrasis for 'nine months later'. Lit. 'the horns of the moon having been

brought together nine times into a full orb', i.e. after nine full moons, the period from conception to birth.

**297 illa:** 'she', i.e. the statue.

**Paphon:** Greek accusative of Paphos.

**dē quā tenet īnsula nōmen:** the child gave her name to the town of Paphos on Cyprus. Strictly it is the town which is called Paphos; the island is Cyprus. The Roman interest in the origin of place names (a branch of aetiology) is seen also at the end of the Daedalus and Icarus story.

### *Questions*

1. Study the simile in lines 284-286 (**ut ... ūsū**). How appropriate do you think it is? Give your reasons.
2. Read lines 287-288 (**dum ... retractat**). What are Pygmalion's feelings here? Pick out and translate any items of vocabulary which you think convey Pygmalion's mood.
3. Read aloud line 289. Which words do you think are emphasised? How?
4. Study lines 292-294 (**dataque ... amantem**). How does Ovid portray the young girl's shyness? Consider vocabulary and sound effects.
5. Look at lines 295-6 (**iamque ... orbem**). Instead of saying 'nine months later' Ovid uses a lengthier expression. Do you find this approach successful or not? Explain your opinion. You could consider what Ovid gains and/or loses by expressing the idea of the passing of time so elaborately.
6. Consider lines 280-87. How much interest does Ovid show in the girl and her feelings?

### *General questions*

1. Do you find Ovid's depiction of being in love in the Pygmalion story convincing?
2. What do you think is Ovid's attitude to Pygmalion and the story he is telling? Does he take it completely seriously?
3. What do you think Ovid's purpose was in telling the story of Pygmalion? Try to think of as many possibilities as you can here. It may help to think about his attitude to the subject matter and what aspects of the subject he is interested in.

### *Final questions on Daedalus and Pygmalion.*

1. What did you enjoy or not enjoy about Ovid's version of the stories of Pygmalion and/or Daedalus?
2. Which qualities make Ovid a good storyteller?

### *Activities*

Compare various translations of some short passages.

*Version tracking*

Version 1.01 (6<sup>th</sup> February 2014) interprets **Paphon** in line 297 as the daughter, rather than the son, of Pygmalion. Thus the third note on line 297 changes to 'gave her name to' rather than 'gave his name to'.