Humans and Nature

Demonstration workbook

Dagualus Gleates the will82		
Daedalus intereā Crētēn longumque <u>perōsus</u>	1	textbook page 62
exilium tāctusque locī <u>nātālis</u> amōre	2	
<u>clausus erat pelagō</u> . 'terrās <u>licet</u> ' inquit 'et undās	3	
obstruat: at caelum certē patet; ībimus illāc:	4	
omnia <u>possideat</u> , nōn <u>possidet</u> <u>āera</u> Mīnōs.'	5	
dīxit et <u>ignōtās</u> animum <u>dīmittit</u> in artēs	6	
nātūramque <u>novat</u> . nam pōnit in ōrdine <u>pennās</u>	7	
ā minimā coeptās, longam breviōre sequentī,	8	
ut <u>clīvō</u> <u>crēvisse</u> putēs: sīc <u>rūstica</u> quondam	9	
<u>fistula disparibus</u> paulātim surgit <u>avēnis</u> ;	10	
tum <u>līnō</u> mediās et <u>cērīs</u> <u>adligat</u> <u>īmās</u>	11	
atque ita compositās parvō <u>curvāmine</u> <u>flectit</u> ,	12	
ut vērās <u>imitētur avēs</u> . puer Īcarus ūnā	13	
stābat et, <u>ignārus</u> sua sē <u>tractāre</u> perīcla,	14	
ōre <u>renīdentī</u> modo, quās <u>vaga</u> mōverat <u>aura</u> ,	15	
captābat plūmās, flāvam modo pollice cēram	16	
mollībat lūsūque suō mīrābile patris	17	
impediēbat opus. postquam <u>manus</u> <u>ultima</u> <u>coeptō</u>	18	
imposita est, geminās opifex lībrāvit in ālās	19	
ipse suum corpus mõtāque <u>pependit</u> in <u>aurā</u> .	20	

perōsus detesting
nātālis of his birth

claudō I enclose, imprison

pelagus sea

licet + subjunctive although, even if obstruo l make impassable

pateō I lie open illāc that way

5 possideō I possess, am master of

āēr (pl. āera) air

ignōtus *unknown, unfamiliar*

dīmittō I direct

novō I renew, change

penna feather
clīvus slope
crēscō, crēvī I rise in height

10

15

20

rūsticus rural, rustic quondam at one time fistula panpipes dispār unequal avēna straw, pipe līnum thread cēra Wax I bind adligō īmus **lowest** curvāmen bend flectō 1 curve imitor *I imitate* bird avis

ignārus not knowing, unaware

tractō I handle

renīdeō I am bright, I smile

vagus wandering aura breeze

captō I snatch, chase
plūma feather
flāvus golden yellow
pollex thumb

pollex thumb
molliō I soften
lūsus game

manus ultima finishing touch coeptus undertaking geminus twin-

opifex workman, artist lībrō l balance

āla wing

pendeō I am suspended

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intereā: this word indicates that Ovid is moving on to focus on a different story in his poem: the *Metamorphoses* contains many separate episodes.

Crētēn: the -**n** ending is a Greek accusative singular. Crete is the largest of the Greek islands, and is separated from Athens by over 170 miles of sea.

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- 2 **locī nātālis**: these words are in agreement.
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undās: here used to refer to the sea as a whole – an example of the common poetic device of *synecdoche*, where a word for a part of something (e.g. *waves*) is used to refer to the whole of it (e.g. *the sea*).

- **at**: the word here perhaps has the sense of *but at least*.
- omnia possideat, non possidet āera: notice the *chiasmus* (A-B-B-A structure) here, with **possideat** and **possidet** surrounded by **omnia** and **āera**.
- 7 nātūramque novat: alliteration on the letter n draws attention to this phrase. Should Daedalus be doing this? What evidence is there in these lines that Daedalus is not respecting the limits of human nature? pennās: this word is picked up by coeptās in line 8, mediās and īmās in line 11, and compositās in line 12
- 8 **breviore sequenti**: ablative absolute.
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perōsus	detesting	crēscō, crēvī	I rise in height	renīdeō	I am bright, I smile
nātālis	of his birth	rūsticus	rural, rustic	vagus	wandering
claudō	I enclose, imprison	quondam	at one time	aura	breeze
pelagus	sea	fistula	panpipes	captō	I snatch, chase
licet + subj.	although, even if	dispār	unequal	plūma	feather
obstruo	I make impassable	avēna	straw, pipe	flāvus	golden yellow
pateō	I lie open	līnum	thread	pollex	thumb
illāc	that way	cēra	Wax	molliō	l soften
possideō	l possess, am	adligō	I bind	lūsus	game
	master of	īmus	lowest	manus ultima	finishing touch
āēr (pl. āera)	air	curvāmen	bend	coeptus	undertaking
ignōtus	unknown,	flectō	l curve	geminus	twin-
	unfamiliar	imitor	I imitate	opifex	workman, artist
dīmittō	I direct	avis	bird	lībrō	I balance
novō	I renew, change	ignārus	not knowing,	āla	wing
penna	feather		unaware	pendeō	I am suspended
clīvus	slope	tractō	I handle		

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avis

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Daedalus creates the wings

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perōsus	detesting
nātālis	of his birth
claudō	I enclose, imprison
pelagus	sea
licet + subj.	although, even if
obstruo	I make impassable
pateō	I lie open
illāc	that way
possideō	l possess, am master
	of
āēr (pl. āera)	air
ignōtus	unknown, unfamiliar
dīmittō	I direct
novō	I renew, change
penna	feather
clīvus	slope
crēscō, crēvī	I rise in height
rūsticus	rural, rustic
quondam	at one time
fistula	panpipes
dispār	unequal
avēna	straw, pipe

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tum <u>līnō</u> mediās et <u>cērīs</u> <u>adligat</u> <u>īmās</u>	11	līnum	thread
		cēra	Wax
atque ita compositās parvō <u>curvāmine</u> <u>flectit</u> ,	12	adligō	I bind
acque la compositas parvo <u>carvamino</u> <u>nectic</u> ,	12	īmus	lowest
	•••••	curvāmen	bend
ut vērās <u>imitētur</u> <u>avēs</u> . puer Īcarus ūnā	13	flectō	l curve
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stābat et, <u>ignārus</u> sua sē <u>tractāre</u> perīcla,	14	ignārus	not knowing,
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ōre <u>renīdentī</u> modo, quās <u>vaga</u> mōverat <u>aura</u> ,	15	tractō	I handle
ore <u>remuenti</u> modo, quas <u>vaga</u> moverat <u>aura,</u>	13	renīdeō	I am bright, I smile
		vagus	wandering
<u>captābat plūmās, flāvam</u> modo <u>pollice cēram</u>	16	aura	breeze
		captō	I snatch, chase
	•••••	plūma	feather
mollībat lūsūque suō mīrābile patris	17	flāvus	golden yellow
		pollex	thumb
	10	molliō	l soften
impediēbat opus. postquam <u>manus ultima</u> <u>coeptō</u>	18	lūsus	game
		manus ultima	a finishing touch
imposita est, <u>geminās opifex lībrāvit</u> in <u>ālās</u>	19	coeptus	undertaking
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	•••••	opifex	workman, artist
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		āla	wing
		pendeō	I am suspended

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1	Daedalus	see the introduction on page 62	8	breviōre	ablative absolute
		of the textbook to find out about		sequentī	
		this individual and the situation	9	clīvus	slope
		in which he finds himself as this		crēscō, crēvī	I rise in height
		extract begins.		putēs	notice how Ovid involves the
	intereā	this word indicates that Ovid		•	reader of the poem by addressing
		is moving on to focus on a			them through this use of a second
		different story in his poem: the			person singular verb.
		Metamorphoses contains many		sīc avēnis	Ovid here offers a simile to
		separate episodes.			help the reader form a mental
	Crētēn	the - n ending is a Greek accusative			picture of the wings Daedalus
		singular. Crete is the largest of the			is putting together. Does it help
		Greek islands, and is separated			you understand what Daedalus is
		from Athens by over 170 miles of			doing?
	porācus	Sea.	4.0	rūsticus	rural, rustic
	perōsus	detesting; this participle is from	10	fistula	panpipes
		the verb perōdī . The prefix per -,		dispār	unequal
		as here, often intensifies the		avēna	straw, pipe
		meaning of the verb, so perōdī is	11	līnum	thread
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2	nātālis	of his birth; locī nātālis : these		adligō	l bind
_	Hatans	words are in agreement.		īmus	lowest
3	claudō	l enclose, imprison	12	curvāmen	bend
	pelagus	sea		flectō	l curve
	licet + subj.	although, even if	13	imitor	l imitate
	undās	here used to refer to the sea		avis	bird
		as a whole – an example of		puer Īcarus	notice how Ovid immediately
		the common poetic device of			characterizes Icarus as youthful.
		synecdoche, where a word for a			How does he develop that sense
		part of something (e.g. waves) is	4.4	:	in lines 14–18?
		used to refer to the whole of it	14	ignārus	not knowing, unaware
		(e.g. the sea).		tractō	I handle
4	obstruat	make impassable, the subject is		perīcla	a poetic contraction of the word
		Mīnōs (line 5).			perīcula . The word here hints at the disaster that awaits Icarus in
	at	the word here perhaps has the			
		sense of but at least.			the future, as there is no danger to him at present.
	pateō	I lie open	15	renīdeō	l am bright, I smile
_	illāc	that way	.5	modo modo	notice this repetition, used to
5	possideō	I possess, am master of		111000 111000	indicate at one moment at another
	āēr (pl. āera)	air			moment.
	omnia	notice the <i>chiasmus</i> (A-B-B-A		vagus	wandering
	possideat,	structure) here, with possideat		aura	breeze
	•	and possidet surrounded by omnia and āera .	16	captō	I snatch, chase
6	āera ignōtus	unknown, unfamiliar		plūma	feather
6	dīmittō	l direct		flāvus	golden yellow
7	novō	Trenew, change		pollex	thumb
,		alliteration on the letter <i>n</i> draws	17	molliō	l soften
	nātūramque novat	attention to this phrase. Should		lūsus	game
	Hovat	Daedalus be doing this? What	18	manus ultima	finishing touch
		evidence is there in these lines		coeptus	undertaking
		that Daedalus is not respecting the	19	geminus	twin-
		limits of human nature?		opifex	workman, artist
	penna	feather. pennās : this word is		lībrō	I balance
	Lemma	picked up by coeptās in line 8,		āla	wing
		mediās and īmās in line 11, and	20	pendeō	I am suspended
		compositās in line 12.			I · · · · ·
		•			

textbook page 62

Daedalus creates the wings

Daedalus interea Creten longumque <u>perosus</u>	1
exilium tāctusque locī <u>nātālis</u> amōre	2
<u>clausus erat pelagō</u> . 'terrās <u>licet</u> ' inquit 'et undās	3
obstruat: at caelum certē <u>patet</u> ; ībimus <u>illāc</u> :	4
omnia <u>possideat</u> , nōn <u>possidet</u> <u>āera</u> Mīnōs.'	5
dīxit et <u>ignōtās</u> animum <u>dīmittit</u> in artēs	6
nātūramque <u>novat</u> . nam pōnit in ōrdine <u>pennās</u>	7
ā minimā coeptās, longam breviōre sequentī,	8
ut <u>clīvō crēvisse</u> putēs: sīc <u>rūstica</u> quondam	9
<u>fistula disparibus</u> paulātim surgit <u>avēnis</u> ;	10
tum <u>līnō</u> mediās et <u>cērīs adligat īmās</u>	11
atque ita compositās parvō <u>curvāmine</u> <u>flectit</u> ,	12
ut vērās <u>imitētur</u> <u>avēs</u> . puer Īcarus ūnā	13
stābat et, <u>ignārus</u> sua sē <u>tractāre</u> perīcla,	14
ōre <u>renīdentī</u> modo, quās <u>vaga</u> mōverat <u>aura</u> ,	15
<u>captābat plūmās, flāvam</u> modo <u>pollice</u> <u>cēram</u>	16
<u>mollībat lūsū</u> que suō mīrābile patris	17
impediēbat opus. postquam <u>manus</u> <u>ultima</u> <u>coeptō</u>	18
imposita est, <u>geminās opifex</u> l <u>ībrāvit</u> in <u>ālās</u>	19
ipse suum corpus mõtāque <u>pependit</u> in <u>aurā</u> .	20

OUESTIONS

- 1. How is Ovid's word order effective in line 5?
- 2. What do you notice about the tense of the verbs **dīmittit** (line 6), **novat** (line 7), **pōnit** (line 7), **adligat** (line 11), and **flectit** (line 12)? What is the effect of Ovid's choice of tense?
- 3. Ovid uses imperfect tense verbs for Icarus' actions in lines 14–18: what is the effect of this choice?
- 4. How might the word order of the phrase **mōtāque pependit in aurā** (line 20) help support its meaning?
- 5. **ut vērās imitētur avēs** (line 13): why do you think that Ovid chose to include the word **vērās** in this phrase?
- 6. How does Ovid suggest in this extract that Daedalus and Icarus' flight will end badly?
- 7. Consider the phrase **nātūramque novat** (line 7). Should Daedalus be doing what he is doing? What evidence is there in this extract that Daedalus is not respecting the limits of human nature?
- 8. Does the simile in lines 9–10 help you understand what Daedalus is doing?
- 9. How does Ovid develop a sense of Icarus' youth in lines 13–18?

begins. intereā this word indicates that Ovid is moving on to focus on a different story in his poem: the Metomorphoses contains many separate episodes, the -n ending is a Greek accusative singular. Crete is the largest of the Greek islands, and is separated from Athens by over 170 miles of sea. Jerošus detesting; this participle is from the verb perdoff. The prefix per-, as here, often intensifies the meaning of the verb, so perdoff is literally? Jerošus detesting this participle is from the verb perdoff. The prefix per-, as here, often intensifies the meaning of the verb, so perdoff is literally? Jerošus detesting this participle is from the verb perdoff. The prefix per-, as here, often intensifies the meaning of the verb, so perdoff is literally? Jerošus detesting this participle is from the verb perdoff. The prefix per-, as here, often intensifies the meaning of the verb, so perdoff is literally? Jerošus detesting this participle is from the verb perdoff. The prefix per-, as here, often intensifies the meaning of the verb of the original profit per justice of the sea of pelagus are in agreement. Jerošus, mprison Jerošus detesting this participle is from the verb perdoff the prefix per-, as here, often intensifies the meaning of the verb perdoff. The prefix per-, as aveina strow, pipe dispara unequal aveina dispara unequal a	1	Daedalus	see the introduction on page 62 of the textbook to find out about this individual and the situation in which he finds himself as this extract	8 9	breviōre sequentī clīvus crēscō, crēvī	ablative absolute slope I rise in height
Crêtên the neding is a Greek accusative singular. Crete is the largest of the Greek islands, and is separated from Athens by over 170 miles of sea, detesting; this participle is from the verb perôdit. The prefix per-, as here, often intensifies the meaning of the verb, so peròdi file prefix between the thoroughly or I very much hate. of his birth; loci nătălis: these words are in agreement. 2 nătălis Industria Industr		intereā	begins. this word indicates that Ovid is moving on to focus on a different			notice how Ovid involves the reader of the poem by addressing them through this use of a second person
Free Figure 170 miles of sea. Athers by over 170 miles of sea. Ather broughly or Ivery much hate. Ather broughly or Iver much hate. Ather subj. Ather broughly or Iver much hate. Ather subj. Ather br		Crētēn	the - n ending is a Greek accusative		sīc avēnis	Ovid here offers a simile to help the reader form a mental picture of the
verb perodit. The prefix per, as here, often intensifies the meaning of the verb, so perodit is literally / hate thoroughly or / very much hate. of his birth; locī nātālis: these words are in agreement. I enclose, imprison pelagus sea licet + subj. undās here used to refer to the sea as a whole – an example of the common poetic device of synecdoche, where a word for a part of something (e.g., wazes) is used to refer to the whole of it (e.g. the sea). At obstruat make impossoble, the subject is minos (illic open lillic open lillic open air omnia possidet sturounded by omnia and āera. I gnōtus dimittò / direct in the word here hints and aera. I gnōtus dimittò / direct in the word possidet surrounded by omnia and āera. I gnotus dimittò / direct in draws attention to this phrase. penna attention to composităs in line 8, mediăs and line 11, and composităs in line 8, mediăs and line 11, and composităs in line 8, mediăs and line 11, and composităs in line 8, mediăs and line 11, and composităs in line 8, mediăs and line 11, and composităs in line 8, mediăs and line 11, and composităs in line 8, mediăs and line 11, and composităs in line 8, mediăs and line 11, and composităs in line 8, mediăs and line 11, and composităs in line 8, mediăs and line 11, and composităs in line 8, mediăs and line 11, and composităs in line 8, mediăs and line 11, and composită in line 8, mediăs and line 11, and composită in line 8, mediăs and line 11, and composită in line 11, and composită in line 11, a		perōsus	Athens by over 170 miles of sea.	10	fistula	panpipes
2 nātālis hate thoroughļy or I very much hote. of his birth; locī nātālis: these words are in agreement. are in agreement. 12 curvāmen flectō I bind 3 claudō I enclose, imprison 12 curvāmen flectō I curve 4 bere used to refer to the sea as a whole – an example of the common poetic device of synezdoche, where a word for a part of something (e.g. waves) is used to refer to the whole of it (e.g. the sea). 13 imitor I imitote avis I handle 4 obstruat Minōs (line 5). perīcula. The word here hints at the disaster that awaits lcarus in the future, as there is no danger to him at present. 4 the word here perhaps has the sense of but at least. 15 renīdeō nadlīgō I bind 4 obstruat make impossable, the subject is Minōs (line 5). perīcula. The word here hints at the disaster that awaits lcarus in the future, as there is no danger to him at present. 4 obstruat the word here perhaps has the sense of but at least. 15 renīdeō nodo modo modo modo modo indicate at one moment at another moment a			verb perōdī . The prefix per -, as here, often intensifies the meaning	11	avēna līnum	straw, pipe thread
claudo lenclose, imprison pelagus sea licet + subj. undās here used to refer to the sea as a whole - an example of the common poetic device of synecdoche, where a word for a part of something (e.g., waves) is used to refer to the whole of it (e.g., the sea). Windows (line 5). at make impossable, the subject is pateō lile open li	2	nātālis	hate thoroughly or I very much hate. of his birth; locī nātālis : these words		adligō īmus	I bind
pelagus licet + subj. although, even if undās here used to refer to the sea as a whole – an example of the common poetic device of synecdoche, where a word for a part of something (e.g. waves) is used to refer to the whole of it (e.g. the sea). The word here perhaps has the sense of but at least. at Minōs (line 5). The word here perhaps has the sense of but at least. pateō illāc that way 5 possideō l possess, am master of āër (pl. āera) omnia possideat, notice the chiasmus (A-B-B-A nōn possidet, notice the chiasmus (A-B-B-A nōn possidet, notice the chiasmus (A-B-B-A nātūramque novat penna	3	claudō	l enclose, imprison	12		
licet + subj. undās here used to refer to the sea as a whole – an example of the common poetic device of synecdoche, where a word for a part of something (e.g. waves) is used to refer to the whole of it (e.g. the sea). 4 obstruat Minōs (line 5). at the word here perhaps has the sense of but at least. pateō lie open iillāc that way 5 possideō lposssess, am master of āër (pl. āera) omnia possideat, notice the chiasmus (A-B-B-A non possidet a aera posside surrounded by omnia and dimittō direct 6 ignōtus unknown, unfamiliar dimittō direct 7 novō I renew, change nātūramque novat pennās this word is picked up by coeptās in line 11, and compositās in lisi mitor limitor bird bird in wois is picked up by coeptās in line 11, and compositās in 14 ignārus 14 ignārus 15 renīdeō lamale a poetic contraction of the word pericula. The word here hints at the disaster that awaits lcarus in the future, as there is no danger to him at present. 15 renīdeō lambigarus 16 ignātus vagus wandering aura breeze 16 captō I snatch, chase pollex thumb 17 molliō I soften lūsus game 18 manus ultima 19 geminus twin- opifex workman, artist lībrō I balance a poetic contraction of the word perīcula. The word here hints at the disaster that awaits lcarus in the future, as there is no danger to him at present. 10 at present. 10 at present. 11 at way vagus wandering aura breeze I aura			•			
whole – an example of the common poetic device of synecdoche, where a word for a part of something (e.g. waves) is used to refer to the whole of it (e.g. the sea). 4 obstruat Minōs (line 5). at Minōs (line 5). at the word here perhaps has the sense of but at least. pateō I lie open illāc that way possideō I possess, am master of air omnia possideat, notice the chiasmus (A-B-B-A nön possidet surrounded by omnia and āera. 6 ignōtus unknown, unfamiliar dimittō I direct dimittō I direct 7 novō I renew, change nātūramque alliteration on the letter n draws novat penna fire feather. pennās: this word is picked up by coeptās in line 8, mediās and īmās in line 11, and compositās in line 11		licet + subj.	although, even if	13		
poetic device of synecdoche, where a word for a part of something (e.g. waves) is used to refer to the whole of it (e.g. the sea). 4 obstruat		undās		11		
a word for a part of something (e.g., waves) is used to refer to the whole of it (e.g. the sea). Minōs (line 5). at Minōs (line 5). at the word here perhaps has the sense of but at least. pateō Ilie open illac that way possideō I possess, am master of air (pl. āera) omnia possideat, notice the chiasmus (A-B-B-A) omnia possideat, aēra possidet surrounded by omnia and dimittō I direct for novō I renew, change novo attention to this phrase. ponna feather that awerd for a part of something (e.g., waves) is used to refer to the whole of it (e.g. the sea). mower that way function is the subject is future, as there is no danger to him at present. I am bright, I smile notice this repetition, used to indicate at one moment at another moment. vagus wandering aura breeze vagus wandering aura breeze 15 captō I snatch, chase plūma feather flāvus golden yellow thumb flāvus golden yellow thumb 17 molliō I soften lūsus game 7 novō I renew, change nātūramque alliteration on the letter n draws penna feather. pennās: this word is picked up by coeptās in line 8, mediās and lībrō I balance ilbrō I balance wing				14	-	_
waves) is used to refer to the whole of it (e.g. the sea). Minos (line 5). at he word here perhaps has the sense of but at least. pateo illac that way possideo l possess, am master of āera possidet surrounded by omnia and āera possidet surrounded by omnia and dimitto l direct l fight of the sense on the letter n draws penna l feather. Pennas: this word is sin line 11, and composităs in line 11, and composităs in line 11, and composităs in line 11, and composităsi in line 2, the disaster that awaits the disaster that awaits the disaster that awaits the disaster that exist the disaster that awaits the disaster that avaits the future, as there is not apresent. I am bright, I smile not publicate at present. I am bright, I smile not publicate at one morent at present. I am bright, I smile in publicate at one in present. I am bright present. I am bright present. I am bright present. I am bright present.						
dobstruat make impassable, the subject is make impassable, the subject is at the word here perhaps has the sense of but at least. pateo I lie open illac that way possideo I possess, am master of āer (pl. āera) omnia possideat, notice the chiasmus (A-B-B-A) aera possidet surrounded by omnia and āera. fignotus dīmitto I direct novo I renew, change notwat penna feather. penna feather it (e.g. the sea). make impassable, the subject is Mīnōs (line 5). the word here perhaps has the sens. It was present. the disaster that awaits lcarus in the future, as there is no danger to him at present. I at present. I am bright, I smile modo modo notice this repetition, used to indicate at one moment at another moment. vagus wandering aura breeze Vagus wandering aura breeze I snatch, chase plūma feather flāvus golden yellow pollex thumb I soften lūsus game I soften lūsus game I soften lūsus da veika da vei					p 0. 10.0.	
4 obstruat						•
at Mīnōs (line 5). the word here perhaps has the sense of but at least. pateō Ilie open Iliac that way possess, am master of āēr (pl. āera) omnia possideat, notice the chiasmus (A-B-B-A nōn possidet āera possidet surrounded by omnia and āera. fignōtus unknown, unfamiliar Idirect Idirect	4	obstruat				future, as there is no danger to him
sense of but at least. pateō illāc that way possideō āēr (pl. āera) omnia possideat, nōn possidet āera possidet surrounded by omnia and āera. flignotus dīmittō l direct novō notice this repetition, used to indicate at one moment at another moment. wandering aura breeze laura breeze laura aura breeze laura laura breeze laura breeze laura breeze laura laura breeze laura laura breeze laura laura breeze laura laura breeze laura breeze laura laura laura laura breeze laura lau			Mīnōs (line 5).		-1 -	
pateō I lie open indicate at one moment at another illāc that way moment. 5 possideō I possess, am master of aura breeze		at		15		
illāc that way possideō I possess, am master of āēr (pl. āera) air omnia possideat, notice the chiasmus (A-B-B-A nōn possidet āera possidet structure) here, with possideat and āera possidet surrounded by omnia and āera. 6 ignōtus unknown, unfamiliar dīmittō I direct novō I renew, change nātūramque alliteration on the letter n draws novat attention to this phrase. penna feather. penna feather. pennās: this word is picked up by coeptās in line 8, mediās and īmās in line 11, and compositās in vagus wandering vagus wandering laura breeze I snatch, chase plūma feather plūma feather plūwus golden yellow pollex thumb I soften lūsus game 18 manus ultima finishing touch coeptus undertaking vagus wandering I snatch, chase plūma feather plūwus golden yellow pollex thumb I soften lūsus game I smanus ultima finishing touch coeptus undertaking I balance iībrō I balance iāla wing					modo modo	
possideō possess, am master of air (pl. āera) air omnia possideat, notice the chiasmus (A-B-B-A nōn possidet āera possidet surrounded by omnia and āera possidet surrounded by omnia and āera. fignōtus unknown, unfamiliar in line 11, and compositās in line 2 licapto vagus wandering aura breeze 16 captō Isnatch, chase plūma feather lāvus golden yellow pollex thumb pollex thumb lāvus golden yellow pollex thumb lāvus golden yellow pollex thumb lāvus golden yellow pollex thumb lāvus game lāvus game lāvus game lāvus golden yellow pollex thumb lavus golden yellow pollex thumb lavus golden yellow pollex thumb lavus golden yellow pollex lavus golden yellow lavus lavus golden yellow lavus lavus lavus lavus lavus lavus lavus l		•				
āēr (pl. āera) air aura breeze omnia possideat, notice the chiasmus (A-B-B-A nōn possidet āera possidet surrounded by omnia and āera. possidet surrounded by omnia and āera. possidet surrounded by omnia and āera. polūma feather flāvus golden yellow pollex thumb 17 molliō I soften lūsus game 7 novō I renew, change nātūramque alliteration on the letter n draws novat attention to this phrase. penna feather. pennās: this word is picked up by coeptās in line 8, mediās and īmās in line 11, and compositās in aura breeze I snatch, chase plūma feather plūwa golden yellow pollex thumb 1 soften lūsus game 1 manus ultima finishing touch coeptus undertaking peminus opifex workman, artist lībrō I balance āla wing	5		<i>y</i>		vagus	
omnia possideat, notice the <i>chiasmus</i> (A-B-B-A non possidet structure) here, with possideat and aera possidet surrounded by omnia and aera. 6 ignotus unknown, unfamiliar dimitto I direct lusus game 7 novo I renew, change novat attention to this phrase. penna feather. pennās: this word is picked up by coeptās in line 8, mediās and īmās in line 11, and compositās in line 11, and compositās in line 11, and compositās in line 3 la wing	•	•			_	breeze
non possidet area possidet surrounded by omnia and āera possidet surrounded by omnia and āera. 6 ignotus unknown, unfamiliar politus game dīmitto l direct lusus game 7 novo l renew, change novat attention to this phrase. penna feather. pennās: this word is picked up by coeptās in line 11, and compositās in line line line line line line line l				16		*
āera.pollexthumb6 ignōtusunknown, unfamiliar17 molliōI softendīmittōI directlūsusgame7 novōI renew, change18 manus ultimafinishing touchnātūramquealliteration on the letter n drawscoeptusundertakingnovatattention to this phrase.pennatwin-pennafeather. pennās: this word is picked up by coeptās in line 8, mediās and īmās in line 11, and compositās inlībrōI balance					•	
6 ignōtus unknown, unfamiliar dīmittō direct lūsus game 7 novō renew, change 18 manus ultima finishing touch nātūramque alliteration on the letter n draws coeptus undertaking novat attention to this phrase. penna feather. pennās: this word is picked up by coeptās in line 8, mediās and līmās in line 11, and compositās in line 11, and compositās in line 11, and compositās in line 3, mediās and līmās in line 11, and compositās in line 3, mediās and līmās in line 11, and compositās in line līmīs in line 11, and compositās in line līmīs in		āera	possidet surrounded by omnia and			
dīmittō				47		
7 novō I renew, change 18 manus ultima finishing touch nātūramque alliteration on the letter n draws coeptus undertaking twin-penna feather. pennās: this word is picked up by coeptās in line 8, mediās and Iībrō I balance mings in line 11, and compositās in āla wing mings in line 11, and compositās in indication indicat	6		· · · · · · · · · · · · · · · · · · ·	1/		
nātūramque alliteration on the letter n draws coeptus undertaking novat attention to this phrase. penna feather. pennās: this word is picked up by coeptās in line 8, mediās and īmās in line 11, and compositās in in line 11, and compositās in in line 11, and compositās in in line 12, and compositās in in line 13, and compositās in in line 14, and compositās in in line 15, and compositās in in line 16, and compositās in in line 17, and compositās in in line 18, and compositās in in	7			10		-
novat attention to this phrase. penna feather. pennās: this word is picked opifex workman, artist up by coeptās in line 8, mediās and lībrō I balance īmās in line 11, and compositās in āla wing	,		_	10		
penna feather. pennās: this word is picked opifex workman, artist up by coeptās in line 8, mediās and lībrō I balance mās in line 11, and compositās in āla wing				19		e e
up by coeptās in line 8, mediās and lībrō / balance īmās in line 11, and compositās in āla wing						
īmās in line 11, and compositās in āla wing		•	up by coeptās in line 8, mediās and			
			•			
			line 12.	20	pendeō	I am suspended

5

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15

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textbook page 62

Daedalus creates the wings

perōsus detesting
nātālis of his birth
claudō l enclose, imprison

iduud i ericiose, iiri

pelagus sea

licet + subjunctive although, even if obstruo I make impassable

pateō I lie open illāc that way

possideō I possess, am master of

āēr (pl. āera) air

ignōtus *unknown, unfamiliar*

dīmittō I direct

novō I renew, change

penna feather clīvus slope

crēscō, crēvī I rise in height rūsticus rural, rustic quondam at one time fistula panpipes dispār unequal avēna straw, pipe līnum thread cēra wax I bind adligō īmus lowest

curvāmen bend flectō I curve imitor I imitate avis bird

ignārus not knowing, unaware

tractō I handle

renīdeō I am bright, I smile

vagus wandering aura breeze

captō I snatch, chase

plūma feather
flāvus golden yellow
pollex thumb
molliō l soften
lūsus game

manus ultima finishing touch
coeptus undertaking
geminus twin-

opifex workman, artist lībrō I balance āla wing pendeō I am suspended 1 **Daedalus**: see the introduction on page 62 of the textbook to find out about this individual and the situation in which he finds himself as this extract begins.

intereā: this word indicates that Ovid is moving on to focus on a different story in his poem: the *Metamorphoses* contains many separate episodes.

Crētēn: the -**n** ending is a Greek accusative singular. Crete is the largest of the Greek islands, and is separated from Athens by over 170 miles of sea.

perōsus: this participle is from the verb **perōdī**. The prefix **per**-, as here, often intensifies the meaning of the verb, so **perōdī** is literally *I hate thoroughly* or *I very much hate*.

- 2 **locī nātālis**: these words are in agreement.
- 3 **obstruat**: the subject is **Mīnōs** (line 5).

undās: here used to refer to the sea as a whole – an example of the common poetic device of *synecdoche*, where a word for a part of something (e.g. *waves*) is used to refer to the whole of it (e.g. *the sea*).

- **at:** the word here perhaps has the sense of *but at least*.
- omnia possideat, non possidet aera: notice the chiasmus (A-B-B-A structure) here, with possideat and possidet surrounded by omnia and aera.
- 7 nātūramque novat: alliteration on the letter n draws attention to this phrase. Should Daedalus be doing this? What evidence is there in these lines that Daedalus is not respecting the limits of human nature? pennās: this word is picked up by coeptās in line 8, mediās and īmās in line 11, and compositās in line
- 8 **breviore sequenti**: ablative absolute.
- 9 putēs: notice how Ovid involves the reader of the poem by addressing them through this use of a second person singular verb.
- 9–10 **sīc** ... **avēnis**: Ovid here offers a simile to help the reader form a mental picture of the wings Daedalus is putting together. Does it help you understand what Daedalus is doing?
- puer **Icarus**: notice how Ovid immediately characterizes Icarus as youthful. How does he develop that sense in lines 14–18?
- perīcla: a poetic contraction of the word perīcula. The word here hints at the disaster that awaits Icarus in the future, as there is no danger to him at present.
- 15–16**modo** ... **modo**: notice this repetition, used to indicate at one moment ... at another moment.

textbook page 62

1 **Daedalus**: see the introduction on page 62 of the textbook to find out about this individual and the situation in which he finds himself as this extract begins.

intereā: this word indicates that Ovid is moving on to focus on a different story in his poem: the *Metamorphoses* contains many separate episodes.

Crētēn: the -**n** ending is a Greek accusative singular. Crete is the largest of the Greek islands, and is separated from Athens by over 170 miles of sea.

perōsus: detesting; this participle is from the verb **perōdī**. The prefix **per**-, as here, often intensifies the meaning of the verb, so **perōdī** is literally / hate thoroughly or I very much hate.

2 **nātālis**: of his birth; **locī nātālis**: these words are in agreement.

3 claudo: I enclose, imprison

pelagus: sea

licet + subjunctive: *although, even if* **undās**: here used to refer to the sea as a
whole – an example of the common poetic
device of *synecdoche*, where a word for a part
of something (e.g. *waves*) is used to refer to the

whole of it (e.g. the sea).

4 **obstruat**: make impassable, the subject is **Mīnōs** (line 5).

at: the word here perhaps has the sense of *but* at *least*.

pateō: I lie open illāc: that way

5 **possideō**: I possess, am master of

āēr (pl. āera): air

omnia possideat, non possidet āera: notice the *chiasmus* (A-B-B-A structure) here, with possideat and possidet surrounded by omnia and āera.

6 **ignōtus**: unknown, unfamiliar

dīmittō: I direct

novō: I renew, change. nātūramque novat: alliteration on the letter n draws attention to this phrase. Should Daedalus be doing this? What evidence is there in these lines that Daedalus is not respecting the limits of human nature? penna: feather. pennās: this word is picked up by coeptās in line 8, mediās and īmās in line 11, and compositās in line 12.

8 **breviōre sequentī**: ablative absolute.

9 **clīvus**: slope

crēscō, crēvī: I rise in height

putēs: notice how Ovid involves the reader of the poem by addressing them through this use of a second person singular verb.

sīc ... **avēnis**: Ovid here offers a simile to help the reader form a mental picture of the wings Daedalus is putting together. Does it help you understand what Daedalus is doing?

rūsticus: rural, rustic 10 fistula: panpipes dispār: unequal avēna: straw, pipe 11 līnum: thread

cēra: wax
adligō: I bind
īmus: lowest
curvāmen: bend
flectō: I curve

13 **imitor**: *l imitate* **avis**: *bird*

13 **puer Īcarus**: notice how Ovid immediately characterizes Icarus as youthful. How does he develop that sense in lines 14–18?

14 **ignārus**: not knowing, unaware

tractō: I handle

perīcla: a poetic contraction of the word **perīcula**. The word here hints at the disaster that awaits Icarus in the future, as there is no danger to him at present.

15 renīdeō: I am bright, I smile

modo ... **modo**: notice this repetition, used to indicate *at one moment* ... *at another moment*.

vagus: wandering aura: breeze

16 **captō**: I snatch, chase **plūma**: feather **flāvus**: golden yellow **pollex**: thumb

17 **molliō**: *I soften* **lūsus**: *game*

18 manus ultima: finishing touch

coeptus: undertaking geminus: twin-

19 **opifex**: workman, artist

lībrō: I balance āla: wing

20 **pendeō**: I am suspended

textbook page 62

Daedalus creates the wings

1	Daedalus	see the introduction on page 62 of	8	breviōre	ablative absolute
-	24344.45	the textbook to find out about this		sequentī	asiative assorate
		individual and the situation in which	9	clīvus	slope
		he finds himself as this extract		crēscō, crēvī	I rise in height
		begins.		putēs	notice how Ovid involves the reader
	intereā	this word indicates that Ovid is			of the poem by addressing them
		moving on to focus on a different			through this use of a second person
		story in his poem: the Metamorphoses			singular verb.
	Custan	contains many separate episodes.		sīc avēnis	Ovid here offers a simile to help the
	Crētēn	the - n ending is a Greek accusative			reader form a mental picture of the
		singular. Crete is the largest of the Greek islands, and is separated from		rūsticus	wings Daedalus is putting together. <i>rural, rustic</i>
		Athens by over 170 miles of sea.	10	fistula	,
	perōsus	detesting; this participle is from the	10	dispār	panpipes unequal
	perosas	verb perōdī . The prefix per- , as		avēna	straw, pipe
		here, often intensifies the meaning	11	līnum	thread
		of the verb, so perōdī is literally /	- ''	cēra	wax
		hate thoroughly or I very much hate.		adligō	l bind
2	nātālis	of his birth; locī nātālis : these words		īmus	lowest
		are in agreement.	12	curvāmen	bend
3	claudō	I enclose, imprison	12	flectō	l curve
	pelagus	sea	13	imitor	l imitate
	licet + subj.	although, even if	13	avis	bird
	undās	here used to refer to the sea as a	14	ignārus	not knowing, unaware
		whole – an example of the common		tractō	I handle
		poetic device of <i>synecdoche</i> , where		perīcla	a poetic contraction of the word
		a word for a part of something (e.g.		p 0 0. 0.	perīcula . The word here hints at
		waves) is used to refer to the whole			the disaster that awaits Icarus in the
4	obstruat	of it (e.g. the sea). make impassable, the subject is			future, as there is no danger to him
7	obstruut	Mīnōs (line 5).			at present.
	at	the word here perhaps has the	15	renīdeō	I am bright, I smile
		sense of but at least.		modo modo	notice this repetition, used to
	pateō	I lie open			indicate at one moment at another
	illāc	that way			moment.
5	possideō	l possess, am master of		vagus	wandering
	āēr (pl. āera)	air	4.0	aura	breeze
		, notice the <i>chiasmus</i> (A-B-B-A	16	captō	I snatch, chase
	·	structure) here, with possideat and		plūma	feather
	āera	possidet surrounded by omnia and		flāvus	golden yellow
_	ian ētus	āera.	17	pollex	thumb
6	ignōtus	unknown, unfamiliar I direct	17	molliō lūsus	l soften
7	dīmittō		10	manus ultima	game finishing touch
7	novō nātūramque	I renew, change alliteration on the letter n draws	10	coeptus	finishing touch undertaking
	novat	attention to this phrase.	10	geminus	twin-
	penna	feather. pennās : this word is picked	19	opifex	workman, artist
	L 3	up by coeptās in line 8, mediās and		lībrō	l balance
		īmās in line 11, and compositās in		āla	wing
		line 12.	20	pendeō	l am suspended
				P 311000	. s suspended

QUESTIONS

- 1. How is Ovid's word order effective in line 5?
- 2. What do you notice about the tense of the verbs **dīmittit** (line 6), **novat** (line 7), **pōnit** (line 7), **adligat** (line 11), and **flectit** (line 12)? What is the effect of Ovid's choice of tense?
- 3. Ovid uses imperfect tense verbs for Icarus' actions in lines 14–18: what is the effect of this choice?
- 4. How might the word order of the phrase **mōtāque pependit in aurā** (line 20) help support its meaning?
- 5. **ut vērās imitētur avēs** (line 13): why do you think that Ovid chose to include the word **vērās** in this phrase?
- 6. How does Ovid suggest in this extract that Daedalus and Icarus' flight will end badly?
- 7. Consider the phrase **nātūramque novat** (line 7). Should Daedalus be doing what he is doing? What evidence is there in this extract that Daedalus is not respecting the limits of human nature?
- 8. Does the simile in lines 9–10 help you understand what Daedalus is doing?
- 9. How does Ovid develop a sense of Icarus' youth in lines 13–18?

 	 	 ••••
		 ••••
 	 	 ••••
 	 	 ••••

5

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textbook page 62

Daedalus creates the wings

perōsus detesting
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licet + subjunctive although, even if obstruo although, even if

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rūsticus rural, rustic quondam at one time fistula panpipes dispār unequal avēna straw, pipe līnum thread cēra wax I bind adligō īmus lowest curvāmen hend flectō 1 curve

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