

Humans and Nature

Demonstration workbook

Daedalus creates the wings

Daedalus intereā Crētēn longumque <u>perōsus</u>	1
exilium tāctusque locī <u>nātālis</u> amōre	2
<u>clausus erat pelagō</u> . 'terrās <u>licet</u> ' inquit 'et undās	3
<u>obstruat</u> : at caelum certē <u>patet</u> ; ībimus <u>illāc</u> :	4
omnia <u>possideat</u> , nōn <u>possidet 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> paulātīm surgit <u>avēnis</u> ;	10
tum <u>linō</u> mediās et <u>cērīs</u> adligat <u>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</u> , <u>flāvam</u> modo pollice <u>cēram</u>	16
<u>mollībat lūsū</u> que suō mīrābile patris	17
impediēbat opus. postquam <u>manus ultima</u> <u>coeptō</u>	18
imposita est, <u>geminās opifex</u> <u>librāvit</u> in <u>ālās</u>	19
ipse suum corpus mōtāque <u>pependit</u> in <u>aurā</u> .	20

textbook page 62

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	perōsus	detesting
	nātālis	of his birth
	claudō	I enclose, imprison
	pelagus	sea
	licet + subjunctive	although, even if
	obstruo	I make impassable
	pateō	I lie open
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	āēr (pl. āera)	air
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	crēscō, crēvī	I rise in height
	rūsticus	rural, rustic
	quondam	at one time
10	fistula	panpipes
	dispār	unequal
	avēna	straw, pipe
	līnum	thread
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15	renīdeō	I am bright, I smile
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	pollex	thumb
	molliō	I soften
	lūsus	game
	manus ultima	finishing touch
	coeptus	undertaking
	geminus	twin-
	opifex	workman, artist
	lībrō	I balance
	āla	wing
20	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.
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- 4 **at:** the word here perhaps has the sense of *but at least*.
- 5 **omnia possideat, nōn 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?
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- 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?
- 13 **puer Īcarus:** notice how Ovid immediately characterizes Icarus as youthful. How does he develop that sense in lines 14–18?
- 14 **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.
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perōsus	<i>detesting</i>	crēscō, crēvī	<i>I rise in height</i>	renīdeō	<i>I am bright, I smile</i>
nātālis	<i>of his birth</i>	rūsticus	<i>rural, rustic</i>	vagus	<i>wandering</i>
claudō	<i>I enclose, imprison</i>	quondam	<i>at one time</i>	aura	<i>breeze</i>
pelagus	<i>sea</i>	fistula	<i>panpipes</i>	captō	<i>I snatch, chase</i>
licet + subj.	<i>although, even if</i>	dispār	<i>unequal</i>	plūma	<i>feather</i>
obstruo	<i>I make impassable</i>	avēna	<i>straw, pipe</i>	flāvus	<i>golden yellow</i>
pateō	<i>I lie open</i>	līnum	<i>thread</i>	pollex	<i>thumb</i>
illāc	<i>that way</i>	cēra	<i>wax</i>	molliō	<i>I soften</i>
possideō	<i>I possess, am master of</i>	adligō	<i>I bind</i>	lūsus	<i>game</i>
āēr (pl. āera)	<i>air</i>	īmus	<i>lowest</i>	manus ultima	<i>finishing touch</i>
ignōtus	<i>unknown, unfamiliar</i>	curvāmen	<i>bend</i>	coeptus	<i>undertaking</i>
dīmittō	<i>I direct</i>	flectō	<i>I curve</i>	geminus	<i>twin-</i>
novō	<i>I renew, change</i>	imitor	<i>I imitate</i>	opifex	<i>workman, artist</i>
penna	<i>feather</i>	avis	<i>bird</i>	lībrō	<i>I balance</i>
clīvus	<i>slope</i>	ignārus	<i>not knowing, unaware</i>	āla	<i>wing</i>
		tractō	<i>I handle</i>	pendeō	<i>I am suspended</i>

- [illegible]

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textbook page 62

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| 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. | 8 | breviōre
sequentī | ablative absolute |
| | intereā | this word indicates that Ovid is moving on to focus on a different story in his poem: the <i>Metamorphoses</i> contains many separate episodes. | 9 | clīvus
crēscō, crēvī
putēs | <i>slope</i>
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notice how Ovid involves the reader of the poem by addressing them through this use of a second person singular verb. |
| | 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. | | 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? |
| | perōsus | <i>detesting</i> ; this participle is from the verb perōdī . The prefix per- , as here, often intensifies the meaning of the verb, so perōdī is literally <i>I hate thoroughly</i> or <i>I very much hate</i> . | | rūsticus | <i>rural, rustic</i> |
| 2 | nātālis | <i>of his birth</i> ; locī nātālis : these words are in agreement. | 10 | fistula
dispār
avēna | <i>panpipes</i>
<i>unequal</i>
<i>straw, pipe</i> |
| 3 | claudō
pelagus
licet + subj.
undās | <i>I enclose, imprison</i>
<i>sea</i>
<i>although, even if</i>
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. <i>waves</i>) is used to refer to the whole of it (e.g. <i>the sea</i>). | 11 | līnum
cēra
adligō
īmus | <i>thread</i>
<i>wax</i>
<i>I bind</i>
<i>lowest</i> |
| | | | 12 | curvāmen
flectō | <i>bend</i>
<i>I curve</i> |
| | | | 13 | imitor
avis
puer Īcarus | <i>I imitate</i>
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notice how Ovid immediately characterizes Icarus as youthful. How does he develop that sense in lines 14–18? |
| 4 | obstruat

at

pateō
illāc | <i>make impassable</i> , the subject is Mīnōs (line 5).
the word here perhaps has the sense of <i>but at least</i> .
<i>I lie open</i>
<i>that way</i> | 14 | ignārus
tractō
perīcla | <i>not knowing, unaware</i>
<i>I handle</i>
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. |
| | 5 | possideō
āēr (pl. āera)
omnia
possideat,
nōn possidet
āera | 15 | renīdeō
modo ... modo | <i>I am bright, I smile</i>
notice this repetition, used to indicate <i>at one moment ... at another moment</i> . |
| | | notice the chiasmus (A-B-B-A structure) here, with possideat and possidet surrounded by omnia and āera . | | vagus
aura | <i>wandering</i>
<i>breeze</i> |
| 6 | ignōtus
dīmittō | <i>unknown, unfamiliar</i>
<i>I direct</i> | 16 | captō
plūma
flāvus
pollex | <i>I snatch, chase</i>
<i>feather</i>
<i>golden yellow</i>
<i>thumb</i> |
| 7 | novō
nātūramque
novat | <i>I renew, change</i>
alliteration on the letter <i>n</i> 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? | 17 | molliō
lūsus | <i>I soften</i>
<i>game</i> |
| | | | 18 | manus ultima
coeptus | <i>finishing touch</i>
<i>undertaking</i> |
| | penna | <i>feather</i> . pennās : this word is picked up by coeptās in line 8, mediās and īmās in line 11, and compositās in line 12. | 19 | geminus
opifex
lībrō
āla | <i>twin-workman, artist</i>
<i>I balance</i>
<i>wing</i> |
| | | | 20 | pendeō | <i>I am suspended</i> |

Daedalus creates the wings

Daedalus intereā Crētēn longumque <u>perōsus</u>	1
exilium tāctusque loci <u>nātālis</u> amōre	2
<u>clausus erat pelagō</u> . 'terrās <u>licet</u> ' inquit 'et undās	3
<u>obstruat</u> : at caelum certē <u>patet</u> ; ībimus illāc:	4
omnia <u>possideat</u> , nōn <u>possidet 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</u> īmās	11
atque ita compositās parvō <u>curvāmine 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
<u>captābat plūmās</u> , <u>flāvam</u> modo <u>pollice cēram</u>	16
<u>mollibat lūsū</u> que suō mīrābile patris	17
impediēbat opus. postquam <u>manus ultima coeptō</u>	18
imposita est, <u>geminās opifex librāvit</u> in <u>ālās</u>	19
ipse suum corpus mōtāque <u>pependit</u> in <u>aurā</u> .	20

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?

- | | | | |
|--|---|---|--|
| <p>1 Daedalus</p> <p>intereā</p> <p>Crētēn</p> <p>perōsus</p> <p>2 nātālis</p> <p>3 claudō
pelagus
licet + subj.
undās</p> <p>4 obstruat</p> <p>at</p> <p>pateō</p> <p>illāc</p> <p>5 possideō
āēr (pl. āera)
omnia possideat,
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āera</p> <p>6 ignōtus
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nātūramque
novat
penna</p> | <p>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.</p> <p>this word indicates that Ovid is moving on to focus on a different story in his poem: the <i>Metamorphoses</i> 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. <i>detesting</i>; this participle is from the verb perōdī. The prefix per-, as here, often intensifies the meaning of the verb, so perōdī is literally <i>I hate thoroughly</i> or <i>I very much hate</i>. of his birth; locī nātālis: these words are in agreement.</p> <p><i>I enclose, imprison</i></p> <p>sea</p> <p><i>although, even if</i></p> <p>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. <i>waves</i>) is used to refer to the whole of it (e.g. <i>the sea</i>).</p> <p><i>make impassable</i>, the subject is Mīnōs (line 5).</p> <p>the word here perhaps has the sense of <i>but at least</i>.</p> <p><i>I lie open</i></p> <p><i>that way</i></p> <p><i>I possess, am master of</i></p> <p>air</p> <p>notice the chiasmus (A-B-B-A structure) here, with possideat and possidet surrounded by omnia and āera.</p> <p><i>unknown, unfamiliar</i></p> <p><i>I direct</i></p> <p><i>I renew, change</i></p> <p>alliteration on the letter <i>n</i> draws attention to this phrase.</p> <p><i>feather</i>. pennās: this word is picked up by coeptās in line 8, mediās and īmās in line 11, and compositās in line 12.</p> | <p>8 breviōre
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crēscō, crēvī
putēs</p> <p>sīc ... avēnis</p> <p>rūsticus</p> <p>10 fistula
dispār
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cēra
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aura</p> <p>16 captō
plūma
flāvus
pollex</p> <p>17 molliō
lūsus</p> <p>18 manus ultima
coeptus</p> <p>19 geminus
opifex
librō
āla</p> <p>20 pendeō</p> | <p>ablative absolute</p> <p><i>slope</i></p> <p><i>I rise in height</i></p> <p>notice how Ovid involves the reader of the poem by addressing them through this use of a second person singular verb.</p> <p>Ovid here offers a simile to help the reader form a mental picture of the wings Daedalus is putting together.</p> <p><i>rural, rustic</i></p> <p><i>panpipes</i></p> <p><i>unequal</i></p> <p><i>straw, pipe</i></p> <p><i>thread</i></p> <p><i>wax</i></p> <p><i>I bind</i></p> <p><i>lowest</i></p> <p><i>bend</i></p> <p><i>I curve</i></p> <p><i>I imitate</i></p> <p><i>bird</i></p> <p><i>not knowing, unaware</i></p> <p><i>I handle</i></p> <p>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.</p> <p><i>I am bright, I smile</i></p> <p>notice this repetition, used to indicate at one moment ... at another moment.</p> <p><i>wandering</i></p> <p><i>breeze</i></p> <p><i>I snatch, chase</i></p> <p><i>feather</i></p> <p><i>golden yellow</i></p> <p><i>thumb</i></p> <p><i>I soften</i></p> <p><i>game</i></p> <p><i>finishing touch</i></p> <p><i>undertaking</i></p> <p><i>twin-</i></p> <p><i>workman, artist</i></p> <p><i>I balance</i></p> <p><i>wing</i></p> <p><i>I am suspended</i></p> |
|--|---|---|--|

Daedalus creates the wings

	perōsus	detesting
	nātālis	of his birth
	claudō	I enclose, imprison
	pelagus	sea
	licet + subjunctive	although, even if
	obstruo	I 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
	rūsticus	rural, rustic
	quondam	at one time
10	fistula	panpipes
	dispār	unequal
	avēna	straw, pipe
	līnum	thread
	cēra	wax
	adligō	I bind
	īmus	lowest
	curvāmen	bend
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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*).

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

5 **omnia possideat, nōn 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 **breviōre sequentī:** 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?

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

14 **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*.

Daedalus creates the wings

textbook page 62

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pateō: *I lie open*
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- 5 **possideō:** *I possess, am master of*
āēr (pl. āera): *air*
omnia possideat, nōn 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*
- 7 **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.
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- 18 **manus ultima:** *finishing touch*
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geminus: *twin-*
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Daedalus creates the wings

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Daedalus creates the wings

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	dispār	<i>unequal</i>
	avēna	<i>straw, pipe</i>
	līnum	<i>thread</i>
	cēra	<i>wax</i>
	adligō	<i>I bind</i>
	īmus	<i>lowest</i>
	curvāmen	<i>bend</i>
	flectō	<i>I curve</i>
	imitor	<i>I imitate</i>
	avis	<i>bird</i>
	ignārus	<i>not knowing, unaware</i>
	tractō	<i>I handle</i>
15	renīdeō	<i>I am bright, I smile</i>
	vagus	<i>wandering</i>
	aura	<i>breeze</i>
	captō	<i>I snatch, chase</i>
	plūma	<i>feather</i>
	flāvus	<i>golden yellow</i>
	pollex	<i>thumb</i>
	molliō	<i>I soften</i>
	lūsus	<i>game</i>
	manus ultima	<i>finishing touch</i>
	coeptus	<i>undertaking</i>
	geminus	<i>twin-</i>
	opifex	<i>workman, artist</i>
	lībrō	<i>I balance</i>
	āla	<i>wing</i>
20	pendeō	<i>I am suspended</i>

- 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*).
- 4 **at:** the word here perhaps has the sense of *but at least*.
- 5 **omnia possideat, nōn 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.
pennās: this word is picked up by **coeptās** in line 8, **mediās** and **īmās** in line 11, and **compositās** in line 12.
- 8 **breviōre 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.
- 14 **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*.

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?

