"Daedalus et Icarus" for Latin II

Daedalus and Icarus (1777 - 1779), Antonio Canova (1757 - 1822),
Museo Correr, Venice, Italy

by
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for
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Introduction

Perhaps you have already heard of the story of Daedalus and Icarus. With man-made wings, these two flew like birds. Pretending to be what was not intended has its "ups and downs," as has "flying off the handle," i.e., losing one's temper. It was in a jealous rage that the highly skilled inventor Daedalus (Greek for "skilled craftsman") killed his nephew Perdix (Greek for "partridge") whom he had been teaching his own crafts. When the talents of his young apprentice seemed as if they might surpass his own, Daedalus pushed Perdix to his death from the Acropolis of Athens. But the goddess Athena took pity on the boy in mid fall and changed him into a bird! Daedalus, nonetheless, was banished for his act.

The complete story of Daedalus tells of other pretenses, "flights," and falls. Daedalus fled to the Aegean island of Crete where he became the resident handyman of King Minos. All was well until Minos' wife, Queen Pasiphae, fell in love with a bull. She ordered Daedalus to construct a hollow cow for her adulterous affair.
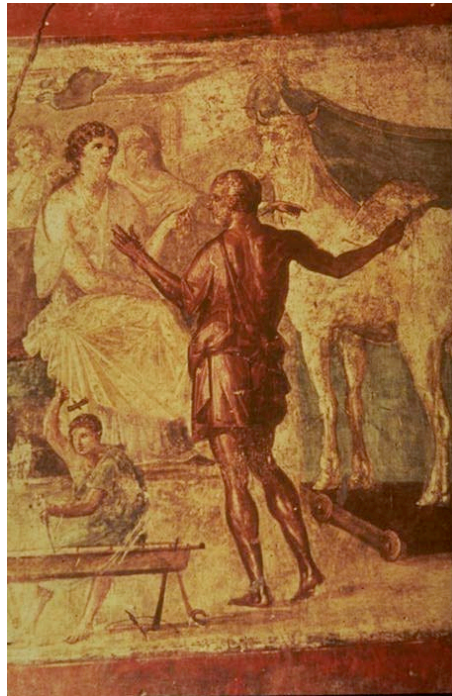
Daedalus, Pasiphae, and the Wooden Cow,
1st c. A.D., fresco, House of the Vettii, Pompeii, Italy

Pretending to be a cow proved monstrous for the queen, for she gave birth to a half-bull, half-man creature called the Minotaur. To stop its man-eating rampages, Minos ordered Daedalus to create an immense labyrinth for the Minotaur. By imprisoning it, Minos could pretend it didn't exist. For many years on a regular basis, Minos sent young men and women from Athens into the labyrinth as sacrificial beast feed and all went well except for those in the labyrinth who in time met their downfall, devoured.

One year, the renown Theseus arrived as one of the intended victims. By this time, Minos and Pasiphae had a daughter of the same age, Ariadne. She fell for Theseus and asked Daedalus to help her rescue him. Using twine provided by Daedalus, Theseus marked his path into the labyrinth and followed the twine back out again after killing the Minotaur. Theseus and Ariadne then fled Crete together. Minos became enraged and
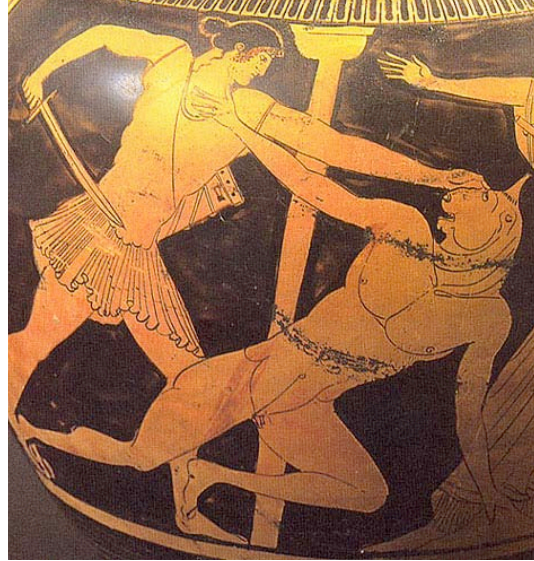
Theseus Killing the Minotaur,
Detail from an Athenian red-figure clay vase,
about 500-450 BC., Museo Nazionale di Spina, Ferrara, Italy

blamed Daedalus for Ariadne's flight. He punished Daedalus by confining him and his son Icarus (Greek for "follower") inside the very labyrinth Daedalus had so well designed for no escape. Daedalus and Icarus, pretending to be birds, had ups and downs in their "flight" from Crete. Daedalus dared to alter nature and Icarus didn't heed his father's advice.

Fall of Icarus, 1636, Pieter Pauwel Rubens (1577-1640),
Musées Royaux des Beaux-Arts, Brussels, Belgium

Engraved frontispiece to a 1632 London edition of
Ovid's Metamorphosis Englished, George Sandys, translator

The following "Daedalus et Icarus" passage is *real* Latin. It is from Book 8 of Ovid's fifteen-book epic poem *Metamorphoses.* Publius Ovidius Naso lived from 43 BC to c.17 AD. *Metamorphoses* appeared in 8 AD during the reign of Augustus. In this *carmen perpetuum* (continual poem), Ovid relates the mythical history of the world from Chaos to the end of the Republic. The entire work comprises a series of about 250 myths of metamorphoses of many kinds - people into trees, birds, or other animals or inanimate objects into living beings - and culminates in the transformation of Julius Caesar into a god. Ovid's genius was in the way he retold familiar myths in lively, descriptive poetic form and linked them together so that one story is transformed into another. He did not invent these stories; they had been around for a very long time.

The oldest surviving representation of Icarus is on a Greek black-figure vase fragment from mid-6th c. B.C. This fragment tells us that the tale of Icarus dates to more than five hundred years before Ovid. All that remains of the image are two lower legs wearing winged boots and the inscription Ι Κ Α Ρ Ο Σ (Icarus).

Ovid wrote other works besides *Metamorphoses,* such as the *Amores* (*The Loves*) and the *Ars Amatoria* (*The Art of Love*). It was likely that the *Art of Love* led to Ovid's own banishment. Ovid's verses about love affairs flew in the face of Augustus who was working to improve, even legislate, morality and marriage.

Ovid presents some challenges for modern student-readers, especially those in Latin II. Understanding "Daedalus et Icarus" will require concentration and careful

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preparation. In other words, your work must not be done "on the fly!" Ovid uses widely separated noun-adjective pairs, poetic word order, omission, poetic plurals, Greek nouns and adjectives, shortened and poetic verb forms, participles, figures of speech, and the rhythmical pattern or meter called dactylic hexameter. Since Latin poetry was written to be read aloud, you will learn how the rhythm and sounds enhance the meaning and feeling of Latin verses.

You will recognize many of the words in "Daedalus et Icarus" as words you learned in *Ecce Romani I* and *II*. "*Ecce* Review Vocabulary" is included in this unit. Translating "Daedalus et Icarus" will be far easier if you already know all of the review vocabulary, so take time to review and memorize the words on the review lists. Words in "Daedalus and Icarus" that you have not yet encountered in your *Ecce* texts have been glossed for you in this unit's line notes on pages facing the passages. These notes, and also discussion questions that follow the passages, will assist you with translation, interpretation, and points of style.

The division of the passage that follows is not Ovid's. For this unit, each of "Parts I-IV" suggests a reasonable portion for one day's lesson for the modern student. Before getting started on Part I, it is important for you to know the objectives of this unit. They are for you to …

- apply the skills you already have to material outside of your text
- expand your vocabulary, grammar, and translation skills
- experience authentic Latin poetry, its content, rhythm, sound, and devices
- become familiar with the format of a text used in an AP[®] Latin class
- increase your enjoyment of learning and reading Latin
- get a "flying" start on the AP[®] Latin Literature readings

And now … *carpe viam!*

Icarus and Daedalus, 1799, Charles Paul Landon,
Musée des Beaux-Arts et de la Dentelle, Alençon, France

"Daedalus et Icarus" for Latin II

183   **Crētē, Crētēs**, acc. **Crētēn** (Greek) f. = *Crete*
        perōsus, -a, -um = *hating*

185   **pelagus, ī**, n. = *sea*
        licet with subjunctive = *granted that*

186   **obstruat** – Minos is the subject.
        pateō, patēre, patuī = *lie open*
        illāc, adv. = *by that route*

187   **possideō, possidēre, possēdī, possessus** = *control*
           possideat subjunctive with licet (line 186)
        āēr, āeris, acc. **āera**, m. = *air*

188   **ignōtus, -a, -um** = *unknown, unfamiliar*
        dimitto + **in** = *devote (something) to*

189   **novō, novāre, novāvī, novātus** = *make new; change*
        ōrdō, ōrdinis, m. = *row*
        penna, -ae = *feather; wing*

190   **coepī, coepisse, coeptus** (defective verb) = *begin*
        pennās coeptās ā minimā [pennā], breviōre [pennā] sequenti [each] longam [pennam]

191   **ut** + subjunctive = *so that*
        clīvus, -ī = *slope*
           Supply **in** with **clīvō** here.
        crēscō, crēscere, crēvi, crētus = *grow*
           supply "them" (feathers) with **crēvisse** = *to have grown* (perfect active infinitive)
        quondam, adv. = *once, formerly, sometimes*

192   **fistula, -ae** = *reed shepherd's pipe (also known as a Panpipe or syrinx)*
        dispār, disparis = *unequal*
        surgō, surgere, surrēxī, surrēctum = *rise up, be built up*
        avēna, -ae = *straw, reed*

193   **līnum, - ī** = *flax; twine*
           tum līno [alligat] mediās [pennās] et cērīs alligat īmās [pennās]
        alligō = ad + ligo
        cēra, -ae = *wax* (note poetic plural here)
        īmus, -a, -um = *lowest; bottom of*
           The feathers were fastened at the middles with twine, at the bottoms (the quills) with wax.

194   **compono = cum + pono**
        curvāmin, curvāminis, n. = *curvature, arc*
        flectō, flectere, flexī, flexus = *bend*

MINOAN CRETE

Greek Panflute
(Syrinx)

Daedalus et Icarus
Metamorphoses 8.183-235

I.

Daedalus intereā Crētēn longumque perōsus
exilium, tactusque locī nātālis amōre,
clausus erat pelagō. "Terrās licet," inquit, "et undās   185
obstruat, at caelum certē patet. Ībimus illāc!
Omnia possideat, nōn possidet āera Mīnōs."
Dīxit et ignōtās animum dīmittit in artēs
nātūramque novat. Nam pōnit in ōrdine pennās
ā minimā coeptās, longam breviōre sequentī,   190
ut clīvō crēvisse putēs (sīc rūstica quondam
fistula disparibus paulātim surgit avēnīs).
Tum līnō mediās et cērīs alligat īmās
atque ita compositās parvō curvāmine flectit,
ut vērās imitētur avēs.   195

Relief depicting Daedalus and Icarus, 1st -2nd c.,
stone, Roman, Museo di Villa Albani, Rome, Italy

196   **ignārus, -a, -um** = *ignorant, unaware*
       tractō, -āre, -āvi, -ātus = *handle*
           sē tractāre – acc. and infinitive in an indirect statement with **ignārus**, lit. *unaware*
           himself to handle
       perīcla = perīcula (contracted)
197   **renīdeō, renīdēre** = *shine; glow with joy*
       modo … modo = *at one time … at another*
       vagus, -a, -um = *wandering*
       aura, -ae = *breeze*
198   **plūma, -ae** = *soft feather, down*
       flāvus, -a, -um = *yellow, golden*
       pollex, pollicis, m. = *thumb*
199   **molliō, -īre, -ī(v)ī, -ītus** = *soften*
           mollībat – an old form of **molliēbat**
       lūsus, -ūs, m. = *play, game*
200   **opus, operis**, n. = *work, artistry*
       ultimus, -a, -um = *last, final*
           manus ultima = *the final touch*
       coeptum, -ī = *undertaking* (see also 190 **coepi**)
201   **inpōnō = in + pōnō**
       geminus, -a, -um = *twin*
       opifex, opificis, m. = *craftsman, artisan*
       lībrō, -āre, -āvī, -ātus = *balance*
       āla, -ae = *wing*
202   **pendeō, pendere, pependi** = *hang*
203   **īnstruō, īnstruere, īnstrūxī, īnstrūctus** = *instruct*
       et = etiam
       līmes, līmitis, m. = *path, route*
204   **dēmissus, -a, -um** = *low*
205   **gravō, -āre, -āvi, -ātus** = *make heavy, weigh down*
       celsus, -a, -um = *high*
       ignis – here = *the fiery sun*
       adūro, adūrere, adūssī, adūstus = *burn up*
206   **volō, -āre, -āvi, -ātus** = *fly*
       Boōtēs, Boōtae, acc., **Boōtēn**, m. = *the constellation Boötes, the "Bear Keeper"*
207   **Helicē, Helicēs**, acc. **Helicēn**, f. = *the constellation Ursa Major, the "Great Bear"*
       ēnsis, ēnsis, m. = *sword*
208   **dux, ducis**, m. = *leader*
           mē duce – This is called an "ablative absolute". Here, supply "with" and "as".
       carpō, carpere, carpsī, carptus = (of a journey) *hasten on, pursue*

The constellation Boötes

II.

                           Puer Īcarus ūnā   195
stābat et, ignārus sua sē tractāre perīcla,
ōre renīdentī modo, quās vaga mōverat aura,
captābat plūmās, flāvam modo pollice cēram
mollībat, lūsūque suō mīrābile patris
impediēbat opus. Postquam manus ultima coeptō   200
inposita est, geminās opifex lībrāvit in ālās
ipse suum corpus mōtāque pependit in aurā.
Īnstruit et nātum, "Medio"que, "ut līmite currās,
Īcare," ait, "moneō, nē, si dēmissior ībis,
unda gravet pennās, si celsior, ignis adūrat.   205
Inter utrumque volā! Nec tē spectāre Boōtēn
aut Helicēn iubeō strīctumque Ōrīonis ēnsem.
Mē duce carpe viam!"

Daedalus and Icarus, 1670s, Domenico Piola (1627-1703), Private collection, Genoa, Italy

Daedalus and Icarus, 1641, Anthony Van Dyck (1599-1641), Art Gallery of Ontario, Toronto, Canada

208   **pariter** = *equally, at the same time*
        praeceptum, -tī = *an instruction, rule*
        volandī – gerund from **volo, -āre**

209   **ignōtus, -a, -um** = *unknown, unfamiliar*
        umerus, -ī = *shoulder*
        accommodō, -āre, āvi, ātus = *fit, fasten*

210   **monitus, ūs**, m. = *advice, warning*
        gena, -ae = *cheek*
        madeō, madēre, maduī = *be wet, drip* (with tears)
              maduēre = maduērunt
        senīlis, -e = *aged*

211   **patrius, -a, -um** = *fatherly*

212   **repetō = re + petō; repetenda** – gerundive
        levō, -āre, -āvi, -ātus = *raise*

213   **velut** = *just as*
        āles, ālitis, m./f. = *large bird*

214   **tener, tenera, tenerum** = *tender, young*
        prōlēs, prōlis, f. = *offspring*
        prōdūcō, prōducere, prōdūxī, prōductus = *lead forth*
        nīdus, -ī = *nest*

215   **damnōsus, -a, -um** = *ruinous*
        ērudiō, ērudīre, ērūdī(v)ī, ērūditus = *teach*

216   **respiciō, respicere, respexī, respectus** = *look back at*

217   **tremulus, -a, -um** = *trembling*
        captō, -āre, -āvī, -ātus = *catch at, try to catch*
        harundō, harundinis, f. = *fish pole*
        piscis, piscis, m. = *fish*

218   **pāstor, pāstōris**, m. = *shepherd*
        stīva, -ae = *plow handle*
        innītor, innītī, innīxus + abl. = *lean on*
        arātor, arātoris, m. = *plowman*

219   **obstipēscō, obstipēscere, obsipuī** = *be astonished*
        quī - supply **eos** as antecedent
        aethēr, aetheris, acc. **aethera**, m. = *upper air*

Landscape with the Fall of Icarus, Hans Bol (1534-1593),
Museum Mayer van den Bergh, Antwerp, Belgium

III.

                    Pariter praecepta volandī
trādit et ignōtās umerīs accommodat ālās.
Inter opus monitūsque genae maduēre senīlēs,   210
et patriae tremuēre manūs. Dedit ōscula nātō
nōn iterum repetenda suō, pennīsque levātus
ante volat comitīque timet, velut āles ab altō
quae teneram prōlem prōdūxit in āera nīdō.
Hortāturque sequī, damnōsāsque ērudit artēs   215
et movet ipse suās et nātī respicit ālās.
Hōs aliquis, tremulā dum captat harundine piscēs,
aut pāstor baculō stīvāve innīxus arātor
vīdit et obstipuit, quīque aethera carpere possent,
crēdidit esse deōs.   220

What details from the passage can you find in this painting?

Landscape with the Fall of Icarus, c. 1555, Pieter Breughel the Elder,
Musées Royaux des Beaux-Arts, Brussels, Belgium

IV.

220   **Iūnōnius, -a, -um** = *of Juno, sacred to Juno*
        laevus, -a, -um = *left, on the left*
221   **Samos, Samī**, f. = *Samos – an island northeast of Crete*
                There was a famous temple of Juno on Samos.
        Dēlos, Dēlī, f. = *Delos – an island north of Crete*
        Paros, Parī, f. = *Paros – an island north of Crete*
222   **Lebinthos, Lebinthī**, f. = *Lebinthos – an island off the coast of Asia Minor*
        fēcundus, -a, -um = *abundant, rich (in)*
        mel, mellis, n. = *honey*
        Calymnē, Calymnēs, f. = *Calymne – another island off the coast of Asia Minor*
223   **volātus, ūs**, m. = *flight*
224   **dēserō, dēserere, dēseruī, dēsertus** = *desert*
        cupīdō, cupīdinis, f. = *desire, passion*
225   **rapidus, -a, -um** = *swift, fierce, scorching*
        vīcīnia, -ae = *proximity, nearness*
226   **odōrātus, -a, -um** = *fragrant*
        vinculum, -ī = *chain; binding material*
227   **tābēscō, tābēscere, tābuī** = *waste away, melt*
        nūdus, -a, -um = *bare, naked*
        quatiō, quatere, quassus = *shake, flap*
        lacertus, -ī, = *upper arm*
228   **rēmigium, -ī** = *set of "oars"*
        ūllus, -a, -um = *any*
229   **percipiō, percipere, percēpī, perceptus** = *catch hold of*
        caeruleus, -a, -um = *deep blue sea colored*
231   **īnfēlix, īnfēlīcis** = *unlucky, accursed*
232   **regiō, -ōnis**, f. = *region*
233   **aspiciō, aspicere, aspexī, aspectus** = *look at, observe, consider*
234   **dēvoveō, dēvovēre, dēvōvī, dēvōtus** = *curse*
235   **condō, -ere, condidī, conditus** – here = *bury*
        tellūs, tellūris, f. = *earth, land*
        dicta – supply **est**

IV.

Et iam Iūnōnia laevā   220
parte Samos (fuerant Dēlosque Parosque relictae),
dextra Lebinthos erat fēcundaque melle Calymnē,
cum puer audācī coepit gaudēre volātū
dēseruitque ducem, caelīque cupīdine tractus,
altius ēgit iter. Rapidī vīcīnia sōlis   225
mollit odōrātās, pennārum vincula, cērās.
Tābuerant cērae: nūdōs quatit ille lacertōs,
rēmigiōque carēns nōn ūllās percipit aurās,
ōraque caeruleā patrium clāmantia nōmen
excipiuntur aquā, quae nōmen trāxit ab illō.   230
At pater īnfēlīx, nec iam pater, "Īcare," dīxit,
"Īcare," dixit, "ubi es? Quā tē regiōne requīram?"
"Īcare," dīcēbat. Pennās aspexit in undīs,
dēvōvitque suās artēs, corpusque sepulcrō
condidit; et tellūs ā nōmine dicta sepultī.   235

Fall of Icarus, 1st c. A.D., fresco, House of
the Priest Amandus, Pompeii, Italy

Daedalus Finds Icarus, 1st c. A.D., fresco,
Villa Imperiale, Pompeii, Italy

Discussion Questions for Parts I & II

Part I. lines 183-195

1. In line 183, what does **longum** modify? What is the effect of Ovid's placement of **longum**?
2. Is the perfect passive participle **tactus** (184) used as a verb or a modifier? What case and number is **tactus**? Why?
3. Compare **tactus** (184) with **clausus** (185). How is **clausus** used?
4. What does "touched by love of natal places" (184) mean in plain English? What was Daedalus' natal place?
5. Compare **possideat** and **possidet** in line 187.
6. How will Daedalus "make nature new" (189)?
7. Explain the form, meaning, and use of **crevisse** in line 191.
8. What two examples does Ovid give the reader in lines 191- 192 for better imagining the construction of the wings? Is this imagery effective?
9. Why does Ovid emphasize that Daedalus is imitating **vēras avēs** (195)? What phrase used earlier does this phrase echo?
10. As Daedalus prepares for flight, what other high flying mortals and immortals of Greek myth come to mind?

Part II. lines 195-208

1. Describe Icarus' mood in lines 196-200. What specific Latin words does Ovid use to convey that mood?
2. What is the antecedent of **quās** (197)? What effect does the word order have on the meaning of **quās … plūmas**?
3. Comment on the sounds in 197 – 200.
4. Explain the word picture in line 201.
5. Contrast the actions of Icarus with those of his father. Cite specific Latin words and phrases.
6. Does Ovid use word placement to reinforce Daedalus' advice to Icarus of where to fly? How?
7. Review the meaning of the literary device "anaphora". What are two examples of anaphora in Part II?
8. Comment on the structure of line 205.
9. What effect does the ellipis (omission) of **pennās** after **adūrat** have?
10. What is odd about Daedalus' warning Icarus of what not to look at?

Cameo of Icarus and Daedalus with perhaps Pasiphae and Athena,
1st c. A.D., Museo Archeologico Nazionale, Naples, Italy

Discussion Questions for Parts III & IV

Part III. lines 208-220
1. What is the form, case, and meaning of **volandi** (208)?
2. In lines 208-209, look carefully at the word order in **praecepta …ālās**. What is the figure of speech for this arrangement of verbs and direct objects?
3. Locate and explain chiasmus in 210-211.
4. Describe Daedalus' mood in lines 210-216. What specific Latin words does Ovid use to convey that mood?
5. Comment on the imagery and point of vue of lines 217-220.

Part IV. lines 220-235
1. What is **fuerant … relictae** an alternate form of? What are the tense, voice, and meaning of this verb form? What is the effect of Ovid's choice of **relictae** here?
2. What is the case and use of **iter** in line 225?
3. Describe the word picture in line 226.
4. Comment on Ovid's choice of **rēmigiō** in line 228.
5. Identify and discuss effects of figures of speech and word placement in 227-235.

Icarus and Daedalus illustration in *Ovidii Metamorphosis*, c. 1639
(reissued 1703), Johan Wilhelm Baur

Ecce Romani Review Vocabulary

for Part I

Review Word	English Meaning	Chapter of *Ecce Romani*
1. interea	_____	10
2. -que	_____	36
3. tangō, -ere, tetigī, tāctus	_____	54
4. locus, -ī	_____	33
5. nātālis, -is, -e	_____	46
6. amor, amōris, m.	_____	34
7. claudō, -ere, clausī, clausus	_____	24
8. sum, esse, fuī, futūrus	_____	1
9. terra, -ae	_____	26
10. inquit	_____	7
11. et	_____	1
12. unda, -ae	_____	42
13. at	_____	23
14. caelum, -ī	_____	17
15. certē	_____	19
16. eō, īre, i(v)ī, itūrus	_____	7
17. omnis, -is, -e	_____	6
18. nōn	_____	2
19. dīcō, -ere, dīxī, dictus	_____	20
20. animus, -ī	_____	16
21. dīmittō, -ere, dīmīsi, dīmissus	_____	51
22. ars, artis (artium), f.	_____	14
23. nam	_____	8
24. pōnō, -ere, posui, positus	_____	10
25. minimus, -a, -um	_____	34
26. brevis, -is, -e	_____	2
27. sequēns, sequentis	_____	25
28. putō, -āre, āvī, ātus	_____	46
29. sīc	_____	38
30. rūsticus, -a, -um	_____	1
31. paulātim	_____	34
32. tum	_____	4
33. medius, -a, -um	_____	20
34. ligō, -āre, -āvī, -ātus	_____	34
35. atque	_____	22
36. ita	_____	3
37. parvus, -a, -um	_____	30
38. vērus, -a, -um	_____	40
39. avis, avis (avium), m./f.	_____	50

Ecce Romani Review Vocabulary
for Part II

Review Word	English Meaning	Chapter of *Ecce Romani*
40. puer, -ī	_____	3
41. ūnā	_____	33
42. stō, stāre, stetī, statūrus	_____	10
43. suus, -a, -um	_____	9
44. sē	_____	11
45. perīculum, -ī	_____	14
46. ōs, ōris, n.	_____	38
47. quī, quae, quod	_____	28
48. moveō, -ēre, mōvī, mōtus	_____	14
49. mīrābilis,,-is, -e	_____	30
50. pater, patris	_____	6
51. impediō, -īre, -īvī, -ītus	_____	11
52. postquam	_____	20
53. manus, -ūs, f.	_____	18
54. ipse, ipsa, ipsum	_____	6
55. corpus, corporis, n.	_____	21
56. nātus, ī	_____	54
57. ut + subjunctive	_____	50
58. currō, -ere cucurrī, cursurus	_____	2
59. ait	_____	50
60. moneō, -ēre, monuī, monitus	_____	39
61. nē + subjunctive	_____	51
62. sī	_____	5
63. ignis, ignis (ignium), m.	_____	32
64. inter	_____	33
65. uterque, utraque, utrumque	_____	45
66. nec	_____	45
67. tē (Acc. & Abl.)	_____	4
68. spectō, -āre, āvi, ātus	_____	7
69. aut	_____	26
70. iubeō, iubēre, iussī, iūssus	_____	10
71. stringō, -ere, strīnxī, strictus	_____	26
72. mē (Acc. & Abl.)	_____	4
73. via, -ae	_____	10

Ecce Romani Review Vocabulary
for Part III

<u>Review Word</u>	<u>English Meaning</u>	<u>Chapter of *Ecce Romani*</u>
74. trādo, -ere, trādidi, trāditus	_____	7
75. tremō, tremere, tremuī	_____	21
76. dō, dare, dedī, datus	_____	21
77. ōsculum, -ī	_____	45
78. petō, petere, petīvī, petītus	_____	5
79. ante + Acc.	_____	36
80. comes, comitis, m./f.	_____	39
81. timeō, -ēre, -uī	_____	5
82. ā, ab + Abl.	_____	13
83. altus, -a, -um	_____	38
84. hortor, -ārī, -ātus sum	_____	51
85. sequor, sequī, secūtus sum	_____	36
86. hic, haec, hoc	_____	18
87. aliquis, aliquid	_____	25
88. dum	_____	1
89. baculum, -ī	_____	10
90. vidēo, -ēre, vīdī, vīsus	_____	4
91. possum, posse, potuī	_____	5
92. crēdo, -ere, -didī, -ditus + dat.	_____	35
93. deus, -ī (irreg.)	_____	35

Daedalus and Icarus, from the cycle of Ovid's Metamorphoses,
c. 1511, Sebastiano del Piombo (c.1485-1547), fresco, Villa Farnesina, Rome, Italy

Ecce Romani Review Vocabulary
for Part IV

Review Word	English Meaning	Chapter of *Ecce Romani*
94. iam	_____	1
95. pars, partis (partium), f.	_____	13
96. relinquō, -ere, relīquī, relictus	_____	16
97. dextra, -ae, f.	_____	53
98. cum, conj.	_____	22
99. audāx, audācis	_____	3
100. gaudeō, gaudēre, gāvīsus sum	_____	14
101. trahō, -ere, trāxī, tractus	_____	6
102. agō, -ere, ēgī, āctus	_____	8
103. iter, itineris, n.	_____	10
104. sōl, sōlis, m.	_____	50
105. ille, illa, illud	_____	11
106. carēo, -ēre, carui, cariturus + abl.	_____	33
107. clāmō, -āre, -āvī, -ātus	_____	3
108. nōmen, nōminis, n.	_____	1
109. excipiō, -ere, excēpī, exceptus	_____	5
110. aqua, -ae	_____	6
111. ubi	_____	1
112. requīrō, -ere, requīsīvī, requīsītus	_____	54
113. sepulcrum, -ī	_____	22
114. condō, -ere, condidī, conditus	_____	36
115. sepeliō, -ire, sepelīvī, sepultus	_____	39

Daedalus Icaro alto nimis ambienti orbatur (The Fall of Icarus),
Antonio Tempesta (1555 – 1630), etching, pl. 75 from the series "Ovid's Metamorphoses,"
Mr. and Mrs. Marcus Sopher Collection, San Francisco, California

Dactylic Hexameter - The Long and Short of It

Dactylic hexameter is verse composed of lines of six "feet" each:

Daēdălŭs| īntĕrĕ|ā Crē|tēn lōn|gūmquĕ pĕ|rōsūs   183
    1   2   3   4   5   6

Each foot is either a **dactyl** - a long, short, short arrangement of syllables   ¯ �‿ ˘

  or a **spondee** - 2 long syllables   ¯ ¯

Whether a syllable is long or short is determined by its vowel or vowels. A vowel or combination of vowels is long or short by nature (the way it is) or by position. Vowels that are long by nature have been marked with a macron in the text of this unit. A simplified rule for length by position is explained in Step 2 of "Scansion for Latin II" that follows in this unit.

Scansion is the term for the marking of the length of the vowels and the divisions of a line into feet (see above). It is important to understand meter and scansion to know the correct rhythm of the lines when reading aloud for the full effects of a poem.

When reading a poem aloud in Latin, **hold a long vowel twice as long as a short one**, like half notes and quarter notes in music, and use expression, also like in music. Do not read the lines too mechanically as if keeping beat to a drum! Vary your voice appropriately for the meaning of the words while respecting the meter. Pay attention to how the poet varies the beat throughout the poem to quicken or slow down the pace of the words.

Rhythm Practice

Tap the rhythm of the following lines with your fingers on your desktop. Then, practice reading the lines aloud keeping the rhythm without tapping. Pause slightly where the words have been widely separated.

Daēdălŭs| īntĕrĕ|ā   Crē|tēn lōn|gūmquĕ pĕ|rōsūs   183

ēxĭlĭ|ūm, tāc|tūsqŭe   lŏ|cī nā|tālĭs ă|mōrē,   184

claūsŭs ĕ|rāt pĕlă|gō.   "Tēr|rās lĭcĕt,"| īnquĭt,   "ĕt| ūndās   185

ōbstrŭăt,| āt caē|lūm cēr|tē pătĕt.| Ībĭmŭs| īllāc!   186

Scansion of Dactylic Hexameter for Latin II

Follow the simplified steps below to scan each line of dactylic hexameter. All examples are from "Daedalus et Icarus" (*Met.* 8.183-235). The letter "v" stands for vowel and "c" for consonant.

Step 1. Look for 2 types of elision. Elision is the dropping of a vowel to run words together.

    1. Cross out a vowel or diphthong (2 vowels pronounced as one: ae, oe, au, eu, ui, ei) at the end of a word when the next word begins with a vowel, diphthong, or "h".

                                          v v

        Example   atque ita compositās parvō curvāmine flectit   194

        N.B. "qu" always acts as a single consonant for the sound [kw]; similarly, "gu" and "su".

    2. Cross out the final "m" of a word *with its preceding vowel* when the next word begins with a vowel, diphthong, or "h".

        This type of elision does not occur in "Daedalus et Icarus."

Step 2. Mark as long all diphthongs and vowels that are long by position. Generally, a vowel followed by 2 consonants or "x", "z", or "i/j" is long. There are exceptions.

                                vcc   vcc vcc
        Example   Daēdalus īntereā Crētēn lōngūmque perōsus   183

        N.B. Diphthongs are long by nature. Note there is no elision in this line.

Step 3. Mark the last foot of the line as a spondee and the 5ᵗʰ foot as a dactyl. A spondee is a foot that consists of 2 long syllables: ¯ ¯ A dactyl is a foot with 1 long syllable followed by 2 short syllables: ¯ ˘ ˘ Make a vertical line before the first syllables of the 5ᵗʰ and 6ᵗʰ feet.

        Example   Daedalus īntereā Crētēn lōn|gūmquĕ pĕ|rōsūs   183
                                                             5   6

        N.B. The "o" in perōsus was already marked long because it is long by nature.

Step 4. Mark the remaining vowels as short and divide the remaining syllables into 4 feet.

        Example   Daēdălŭs| īntĕrĕ|ā Crē|tēn lōn|gūmquĕ pĕ|rōsūs   183
                         1   2   3   4   5   6

        N.B. The metrical pattern of this line is DDSSDS.

Figures of Speech for Latin II

selected from *Teacher's Guide AP Latin*, The College Board, 2001

1. alliteration   Repetition of the same sound, usually initial, in two or more words. The term normally applies to consonants and accented initial vowels. For example, *ut te postremo donarem munere mortis / et mutam nequiquam adloquerer cinerem,* Catullus 101.3-4.

2. anaphora   Repetition of a word, usually at the beginning of successive clauses or phrases, for emphasis or for pathetic effect. For example, *Nec silicum venae, nec durum in pectore ferrum, nec tibi simplicitas ordine maior adest,* Ovid, *Amores* 1.11.9-10.

3. assonance   The close recurrence of similar sounds, usually used of vowel sounds. For example, *amissos longo socios sermone requirunt, Aeneid* 1.99-100.

4. chiasmus   [adj. chiastic]: Arrangement of words, usually adjectives and nouns, in the pattern A B B A. For example, *innumeris tumidum Pythona sagittis,* Ovid, *Met.*1.460.
[adj. A abl., adj. B acc., noun B acc., noun A abl.]

5. ellipsis   Omission of one or more words necessary to the sense. For example, *Haec secum [dixit], Aeneid* 1.37.

6. enjambement   The running over of a sentence from one verse or couplet into another so that closely related words fall in different lines. For example, . . . *daret ut catenis / fatale monstrum,* Horace, *Odes* 1.37.20-21. Here the words *fatale monstrum,* the object of *daret*, spill into the next stanza.

7. litotes   An understatement for emphasis, usually an assertion of something by denying the opposite. For example, *Salve, nec minimo puella naso,* Catullus 43.1.

8. metaphor   An implied comparison, that is, the use of a word or words suggesting a likenness between what is actually being described and something else. For example, *remigio alarum, Aeneid* 1.301.

9. metonymy   Use of one noun in place of another closely related noun to avoid common or prosaic words. For example, *Cererem corruptam undis, Aeneid* 1.177.

10. onomatopoeia   (adj., onomatopoeic or omomatopoetic): Use of words whose sound suggests the sense. For example, *magno cum murmure montis, Aeneid* 1.55.

11. polysyndeton   Use of unnecessary conjunctions. For example, *Eurousque Notusque ruunt creberque . . . / Africus, Aeneid* 1.85-86.

12. simile   An expressed comparison, introduced by a word such as *similis, qualis,* or *velut(i).* For example, *velut agmine facto, Aeneid* 1.82. Epic similes tend to be long, to relate to nature, and to digress from the point(s) of comparison (see *Aeneid* 1.430-36).

13. synchesis   Interlocking arrangement of pairs of words so that one word of each pair is between the words of the other (A B A B). For example, *saevae memorem Iunonis ob iram, Aen.* 1.4.

14. synecdoche   Use of the part for the whole to avoid common words or to focus attention on a particular part. For example, *rotis* (for *curru*), Ovid, *Amores,* 1.2.4