

## Icarus and Daedalus

Greek Myth Retold by Josephine Preston Peabody

## Phaëthon, Son of Apollo

Greek Myth Retold by Olivia Coolidge

# Should people always REACH for the stars?

### COMMON CORE

**RL 1** Cite textual evidence to support analysis of what the text says explicitly. **RL 2** Determine a theme.

Parents, teachers, and others we admire often proclaim that the only limitations placed on what we can achieve are those we place on ourselves. But should we always “reach for the stars” and follow our dream, or should we first consider whether the dream is practical or achievable? The characters in the following selections may provide an answer.

**CHART IT** In the first column of a chart, list dreams or goals that people often mention. In the second column, list the limits that others sometimes put on those dreams. Then tell whether you think the dream is still worth pursuing.

<i>Dream</i>	<i>Limits</i>	<i>Worth Pursuing?</i>
<i>be an actor</i>	<i>not much money at first and few actors are successful</i>	



## ● TEXT ANALYSIS: CULTURAL VALUES IN MYTHS

**Myths** of every culture reveal the values of the society in which they were created. These **cultural values** are considered standards of behavior. In ancient Greece, people told stories that celebrated these values: obedience to elders, knowing one's place, and respect and obedience to the gods.

As you read, notice what happens to each character and decide what values the myth teaches.

## ● READING SKILL: DRAW CONCLUSIONS ABOUT MULTIPLE THEMES

A **theme** is a message about life or human nature that the writer wants readers to understand. Myths often have **multiple themes**. When themes are not directly stated, you have to draw conclusions to help you identify them. To determine theme, note the consequences of a character's actions, lessons learned by the main character, and the cultural values that are taught.

As you read, use a chart like the one shown to help you draw conclusions about the themes.

	<i>Icarus and Daedalus</i>	<i>Phaëthon, Son of Apollo</i>
<i>Consequences of a character's actions</i>		
<i>Lessons learned</i>		
<i>Cultural values taught</i>		

## ▲ VOCABULARY IN CONTEXT

Use context clues in the following sentences to write a definition for each boldfaced word.

1. He had to **veer** to the left to avoid a collision.
2. She tried to **dissuade** him from taking such a risk.
3. They made a **rash** decision to ignore the gods' warnings.
4. The boy has a **cunning** plan to outsmart his opponents.
5. The pathway ended in a **precipitous** drop.
6. Being so high up made the climber's head **reel**.
7. They showed no **deference** to the decision makers.
8. He worked to **sustain** his speed.



Complete the activities in your **Reader/Writer Notebook**.

## Meet the Authors

### Josephine Preston Peabody

1874–1922

#### A Born Writer

Josephine Preston Peabody's interest in myths and legends frequently influenced her writing, which included poetry and nonfiction. She published *Old Greek Folk Stories Told Anew* in 1897.

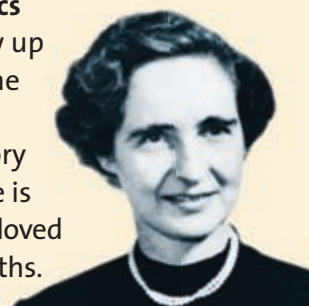


### Olivia Coolidge

1908–2006

#### A Lover of the Classics

Olivia Coolidge grew up in England, where she learned to share her family's love of history and the classics. She is now one of the best-loved retellers of Greek myths.



## BACKGROUND TO THE MYTHS

### Divine Connections

In Greek myths, gods and goddesses frequently have human offspring. Many human, or mortal, heroes are related in some way to the gods.

### The Story of the Sun God

Apollo, who was also called Phoebus Apollo, was the god of the sun. Daily, he pulled the sun into and out of the sky while riding in his chariot.



### Authors Online

Go to [thinkcentral.com](http://thinkcentral.com). KEYWORD: HML7-661

# ICARUS and DAEDALUS

Retold by Josephine Preston Peabody

**A**mong all those mortals who grew so wise that they learned the secrets of the gods, none was more **cunning** than Daedalus.<sup>1</sup>

He once built, for King Minos of Crete,<sup>2</sup> a wonderful Labyrinth<sup>3</sup> of winding ways so cunningly tangled up and twisted around that, once inside, you could never find your way out again without a magic clue. But the king's favor **veered** with the wind, and one day he had his master architect imprisoned in a tower. Daedalus managed to escape from his cell; but it seemed impossible to leave the island, since every ship that came or went was well guarded by order of the king.

**cunning** (kŭn'ĭng) *adj.*  
skillful, clever

**veer** (vîr) *v.* to change  
direction; to shift

**Analyze  
Visuals ►**

What might the red  
shape inside the figure  
**symbolize**? Explain  
your thoughts.

1. **Daedalus** (dĕd'ĭ-əs).

2. **Crete**: an island in the Mediterranean Sea, southeast of Greece.

3. **Labyrinth** (lăb'ə-rĭnth'): a maze—that is, a complicated network of paths built to cause confusion.

*The Fall of Icarus*, (1944), Henri Matisse.  
Stencil print after a gouache and paper collage.  
Published in the illustrated book *Jazz*, Editions  
Tériade, 1947. © 2008 Succession H. Matisse,  
Paris/Artists Rights Society (ARS), New York.





10 At length, watching the sea-gulls in the air—the only creatures that were sure of liberty—he thought of a plan for himself and his young son Icarus,<sup>4</sup> who was captive with him. **A**

Little by little, he gathered a store of feathers great and small. He fastened these together with thread, molded them in with wax, and so fashioned two great wings like those of a bird. When they were done, Daedalus fitted them to his own shoulders, and after one or two efforts, he found that by waving his arms he could winnow the air and cleave it,<sup>5</sup> as a swimmer does the sea. He held himself aloft, wavered this way and that with the wind, and at last, like a great fledgling,<sup>6</sup> he learned to fly.

20 Without delay, he fell to work on a pair of wings for the boy Icarus, and taught him carefully how to use them, bidding him beware of rash adventures among the stars. “Remember,” said the father, “never to fly very low or very high, for the fogs about the earth would weigh you down, but the blaze of the sun will surely melt your feathers apart if you go too near.”

For Icarus, these cautions went in at one ear and out by the other. Who could remember to be careful when he was to fly for the first time? Are birds careful? Not they! And not an idea remained in the boy’s head but the one joy of escape. **B**

30 The day came, and the fair wind that was to set them free. The father bird put on his wings, and, while the light urged them to be gone, he waited to see that all was well with Icarus, for the two could not fly hand in hand. Up they rose, the boy after his father. The hateful ground of Crete sank beneath them; and the country folk, who caught a glimpse of them when they were high above the treetops, took it for a vision of the gods—Apollo, perhaps, with Cupid after him.

At first there was a terror in the joy. The wide vacancy of the air dazed them—a glance downward made their brains **reel**.

But when a great wind filled their wings, and Icarus felt himself  
40 **sustained**, like a halcyon bird<sup>7</sup> in the hollow of a wave, like a child uplifted by his mother, he forgot everything in the world but joy. He forgot Crete and the other islands that he had passed over: he saw but vaguely that winged thing in the distance before him that was his father Daedalus. He longed for one draft of flight to quench the thirst of his captivity: he stretched out his arms to the sky and made towards the highest heavens.

#### **A CULTURAL VALUES**

A character in a myth often represents one human trait, such as goodness. What trait does Daedalus display?

#### **B DRAW CONCLUSIONS**

What lesson can be learned from Icarus’s actions?

**reel** (rēl) v. to feel unsteady or dizzy

**sustain** (sə-stān′) v. to keep up; to support

4. **Icarus** (īk’ər-əs).

5. **winnow the air and cleave it**: fan the air, as if with wings, and cut through it.

6. **fledgling**: a young bird.

7. **halcyon** (hāl’sē-ən) **bird**: a bird that, according to legend, built a nest on the sea and thus calmed the water.



*Falling Figure (Icarus)* (1944), Henri Matisse. Color lithograph after a paper cut-out and gouache. Published on the back cover of the deluxe art review *Verve*. © 2008 Succession H. Matisse, Paris/Artists Rights Society (ARS), New York.

Alas for him! Warmer and warmer grew the air. Those arms, that had seemed to uphold him, relaxed. His wings wavered, drooped. He fluttered his young hands vainly—he was falling—and in that  
 50 terror he remembered. The heat of the sun had melted the wax from his wings; the feathers were falling, one by one, like snowflakes; and there was none to help.

He fell like a leaf tossed down the wind, down, down, with one cry that overtook Daedalus far away. When he returned, and sought high and low for his poor boy, he saw nothing but the birdlike feathers afloat on the water, and he knew that Icarus was drowned. **C**

The nearest island he named Icaria, in memory of the child; but he, in heavy grief, went to the temple of Apollo in Sicily, and there hung up his wings as an offering. Never again did he attempt to fly. **D**

### **C** DRAW CONCLUSIONS

What were the consequences of Daedalus teaching his son to fly?

### **D** CULTURAL VALUES

Explain what this myth suggests about respecting the warnings of elders.

# Phaëthon, Son of Apollo

Retold by Olivia Coolidge

**T**hough Apollo always honored the memory of Daphne,<sup>1</sup> she was not his only love. Another was a mortal, Clymene,<sup>2</sup> by whom he had a son named Phaëthon.<sup>3</sup> Phaëthon grew up with his mother, who, since she was mortal, could not dwell in the halls of Olympus or in the palace of the sun. She lived not far from the East in the land of Ethiopia, and as her son grew up, she would point to the place where Eos,<sup>4</sup> goddess of the dawn, lighted up the sky and tell him that there his father dwelt. Phaëthon loved to boast of his divine father as he saw the golden chariot riding high through the air. He would remind his comrades of other  
10 sons of gods and mortal women who, by virtue of their great deeds, had themselves become gods at last. He must always be first in everything, and in most things this was easy, since he was in truth stronger, swifter, and more daring than the others. Even if he were not victorious, Phaëthon always claimed to be first in honor. He could never bear to be beaten, even if he must risk his life in some **rash** way to win. **E**

## Analyze Visuals ►

Is the **mood**, or feeling, of this painting one of tension, exhilaration, or something else? Identify shapes that contribute to the mood.

**rash** (răsh) *adj.* reckless and careless

## **E** CULTURAL VALUES

Reread lines 8–15. What can you **infer** about Phaëthon's personality?

1. **Daphne** (dăf'nē): a wood nymph who did not return Apollo's love. She disappeared, and a laurel tree grew in her place.

2. **Clymene** (klī'mə-nē).

3. **Phaëthon** (fā'ə-thŏn').

4. **Eos** (ē'ŏs').







Most of the princes of Ethiopia willingly paid Phaëthon honor, since they admired him greatly for his fire and beauty. There was one boy, however, Epaphos,<sup>5</sup> who was rumored to be a child of Zeus himself. Since this was not certainly proved, Phaëthon chose to disbelieve it and to demand from Epaphos the **deference** that he obtained from all others. Epaphos was proud too, and one day he lost his temper with Phaëthon and turned on him, saying, “You are a fool to believe all that your mother tells you. You are all swelled up with false ideas about your father.”

**deference** (dĕf’ər-əns)  
*n.* respect and honor

Crimson with rage, the lad rushed home to his mother and demanded that she prove to him the truth of the story that she had often told. “Give me some proof,” he implored her, “with which I can answer this insult of Epaphos. It is a matter of life and death to me, for if I cannot, I shall die of shame.” **F**

“I swear to you,” replied his mother solemnly, “by the bright orb of the sun itself that you are his son. If I swear falsely, may I never look on the sun again, but die before the next time he mounts the heavens. More than this I cannot do, but you, my child, can go to the eastern palace of Phoebus Apollo—it lies not far away—and there speak with the god himself.”

The son of Clymene leaped up with joy at his mother’s words. The palace of Apollo was indeed not far. It stood just below the eastern horizon, its tall pillars glistening with bronze and gold. Above these it was white with gleaming ivory, and the great doors were flashing silver, embossed with pictures of earth, sky, and sea, and the gods that dwelt therein. Up the steep hill and the bright steps climbed Phaëthon, passing unafraid through the silver doors, and stood in the presence of the sun. Here at last he was forced to turn away his face, for Phoebus sat in state on his golden throne. It gleamed with emeralds and precious stones, while on the head of the god was a brilliant diamond crown upon which no eye could look undazzled.

Phaëthon hid his face, but the god had recognized his son, and he spoke kindly, asking him why he had come. Then Phaëthon plucked up courage and said, “I come to ask you if you are indeed my father. If you are so, I beg you to give me some proof of it so that all may recognize me as Phoebus’ son.”

The god smiled, being well pleased with his son’s beauty and daring. He took off his crown so that Phaëthon could look at him, and coming down from his throne, he put his arms around the boy, and said, “You are indeed my son and Clymene’s, and worthy to be called so. Ask of me whatever thing you wish to prove your origin to men, and you shall have it.”

Phaëthon swayed for a moment and was dizzy with excitement at the touch of the god. His heart leaped; the blood rushed into his face. Now

**F DRAW CONCLUSIONS**

What lesson can be learned from Phaëthon’s actions?

**GRAMMAR IN CONTEXT**

Notice that the simple sentence in line 34 has only one independent clause. The compound sentence in lines 36–39 has two independent clauses.

5. **Epaphos** (ĕp’ə-fəs).

he felt that he was truly divine, unlike other men, and he did not wish to be counted with men any more. He looked up for a moment at his radiant father. “Let me drive the chariot of the sun across the heavens  
60 for one day,” he said.

Apollo frowned and shook his head. “I cannot break my promise, but I will **dissuade** you if I can,” he answered. “How can you drive my chariot, whose horses need a strong hand on the reins? The climb is too steep for you. The immense height will make you dizzy. The swift streams of air in the upper heaven will sweep you off your course. Even the immortal gods could not drive my chariot. How then can you? Be wise and make some other choice.”

The pride of Phaëthon was stubborn, for he thought the god was merely trying to frighten him. Besides, if he could guide the sun’s chariot,  
70 would he not have proved his right to be divine rather than mortal? For that he would risk his life. Indeed, once he had seen Apollo’s splendor, he did not wish to go back and live among men. Therefore, he insisted on his right until Apollo had to give way. **G**

When the father saw that nothing else would satisfy the boy, he bade the Hours<sup>6</sup> bring forth his chariot and yoke the horses. The chariot was of gold and had two gold-rimmed wheels with spokes of silver. In it there was room for one man to stand and hold the reins. Around the front and sides of it ran a rail, but the back was open. At the end of a long pole there were yokes for the four horses. The pole was of gold and shone with  
80 precious jewels: the golden topaz, the bright diamond, the green emerald, and the flashing ruby. While the Hours were yoking the swift, pawing horses, rosy-fingered Dawn hastened to the gates of heaven to draw them open. Meanwhile Apollo anointed his son’s face with a magic ointment, that he might be able to bear the heat of the fire-breathing horses and the golden chariot. At last Phaëthon mounted the chariot and grasped the reins, the barriers were let down, and the horses shot up into the air.

At first the fiery horses sped forward up the accustomed trail, but behind them the chariot was too light without the weight of the immortal god. It bounded from side to side and was dashed up and down. Phaëthon was  
90 too frightened and too dizzy to pull the reins, nor would he have known anyway whether he was on the usual path. As soon as the horses felt that there was no hand controlling them, they soared up, up with fiery speed into the heavens till the earth grew pale and cold beneath them. Phaëthon shut his eyes, trembling at the dizzy, **precipitous** height. Then the horses dropped down, more swiftly than a falling stone, flinging themselves madly from side to side in panic because they were masterless. Phaëthon dropped the reins entirely and clung with all his might to the chariot rail.

**dissuade** (dĭ-swād') v.  
to persuade not to do something

### **G CULTURAL VALUES**

Reread lines 61–73.  
What does Apollo request of Phaëthon?  
What is Phaëthon’s reaction? Make a **prediction** about whether Phaëthon’s decision will turn out to be a wise one.

### **Language Coach**

**Suffixes** A suffix at the end of a word creates a new word. To determine the meaning of the new word, separate the suffix from the base word. In line 96, *masterless* has the suffix *-less*, which means “without.” What does *masterless* mean?

**precipitous**  
(prĭ-sĭp'ĭ-təs) *adj.*  
very steep

6. **the Hours:** attendants of Apollo that represented the various hours of the day.



*The Cavalier*, Wassily Kandinsky. Staedische Galerie im Lenbachhaus, Munich, Germany. © 2008 Artists Rights Society (ARS), New York/ADAGP, Paris. Photo © Giraudon/Art Resource, New York.

### ◀ Analyze Visuals

Is this painting a good representation of Phaëthon's ride? Why or why not?

Meanwhile as they came near the earth, it dried up and cracked apart. Meadows were reduced to white ashes, cornfields smoked and shriveled, cities perished in flame. Far and wide on the wooded mountains the forests were ablaze, and even the snow-clad Alps were bare and dry. Rivers steamed and dried to dust. The great North African plain was scorched until it became the desert that it is today. Even the sea shrank back to pools and caves, until dried fishes were left baking upon the white-hot sands. At last the great earth mother called upon Zeus to save her from utter destruction, and Zeus hurled a mighty thunderbolt at the unhappy Phaëthon, who was still crouched in the chariot, clinging desperately to the rail. The dart cast him out, and he fell flaming in a long trail through the air. The chariot broke in pieces at the mighty blow, and the maddened horses rushed snorting back to the stable of their master, Apollo. **H**

Unhappy Clymene and her daughters wandered over the whole earth seeking the body of the boy they loved so well. When they found him, they took him and buried him. Over his grave they wept and could not be comforted. At last the gods in pity for their grief changed them into poplar trees, which weep with tears of amber in memory of Phaëthon. **I**

### **H** DRAW CONCLUSIONS

What are the consequences of Phaëthon's actions?

### **I** CULTURAL VALUES

What happens to Phaëthon? Draw a **conclusion** about why the Greeks kept his story alive.



## Comprehension

1. **Recall** Why does Daedalus tell Icarus not to fly too high?
2. **Recall** Why does Phaëthon go to Apollo's palace?
3. **Represent** Make a sketch of Phaëthon in Apollo's chariot. Cite at least three details from the selection that you've shown in your sketch.



**RL 1** Cite textual evidence to support analysis of what the text says explicitly. **RL 2** Determine a theme.

## Text Analysis

4. **Analyze Greek Gods** What human qualities do the gods in "Phaëthon" display? In your answer, include concrete details about the gods.
5. **Draw Conclusions** On the basis of the myths you have read, what conclusions can you draw about the attitude of ancient Greeks toward human nature? Use examples from the text to support your answer.
6. **Evaluate a Character** Was Icarus believable to you? Explain whether you think his thoughts and actions are similar to those of a real person. Also tell whether you think people today can relate to someone like Icarus.
7. **Make Inferences** How do you think Daedalus eventually felt about his decision to fly away from Crete? Cite details from the myth in your answer.
8. **Identify Cultural Values** The chart shown lists some of the main values held by the ancient Greeks. Complete a chart like it by citing the line numbers of passages that communicate each value. What other values do you think these myths convey? Add one to your chart, and cite passages to support it.
9. **Identify Multiple Themes** Review the chart you created as you read. Describe what you think is the main theme for each myth. Then identify another theme for each story.

Values	"Icarus and Daedalus"	"Phaëthon"
Obey your elders.	lines 20–29	
Know your place.		
Respect and obey the gods.		

## Extension and Challenge

10. **Creative Project: Music** The ancient Greeks often told their myths through songs. Create your own song or rap telling the story of Icarus or Phaëthon. Be sure to base your piece on real details from the myth. Present your piece to the class.

**Should people always REACH for the stars?**

When do you think a person should not pursue a dream?

## Vocabulary in Context

### ▲ VOCABULARY PRACTICE

For each item, choose the word that differs most in meaning from the other words. Refer to a dictionary if you need help.

1. (a) cunning, (b) clever, (c) resourceful, (d) wicked
2. (a) discourage, (b) prevent, (c) infuriate, (d) dissuade
3. (a) cooperate, (b) sustain, (c) support, (d) uphold
4. (a) steep, (b) sharp, (c) precipitous, (d) wide
5. (a) rash, (b) hasty, (c) impulsive, (d) distressed
6. (a) shift, (b) veer, (c) stare, (d) swerve
7. (a) esteem, (b) honor, (c) deference, (d) tolerance
8. (a) reel, (b) sway, (c) whisper, (d) totter

### ACADEMIC VOCABULARY IN SPEAKING

• attribute • conduct • physical • status • task

Phaëthon thought **status** was important. Discuss the positive and negative aspects of status with a small group. Use at least two of the Academic Vocabulary words in your discussion.

### VOCABULARY STRATEGY: USING A DICTIONARY

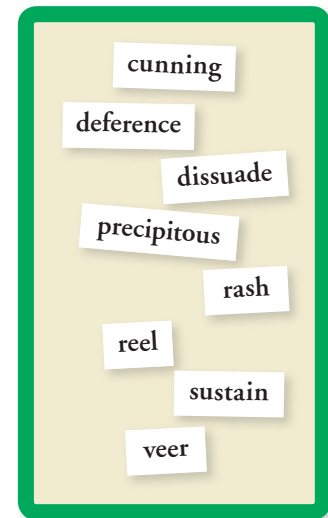
A dictionary will tell you not only a word's definition, but also the way to pronounce it and divide it into syllables. Many words are spelled the same but have different etymologies (histories) and meanings. They may also have different pronunciations and syllabifications. These words are called **homographs**. If you see a word used in a way that is unfamiliar to you, check the dictionary to see if the word is a homograph. A dictionary can tell you which homograph is appropriate for the meaning you want to convey.

**des·ert**<sup>1</sup> (dez' ert) **n.** a dry, sandy region with little rainfall: *a desert island*.

**de·sert**<sup>2</sup> (di-zûrt') **v.** to withdraw from, in spite of responsibility: *deserted the troop before the battle*.

**PRACTICE** Use a dictionary to find two homographs for each word. Then write a sentence for each meaning. Also, show how each homograph would be divided into syllables. Read your sentences aloud to a partner to make sure you are pronouncing the homograph correctly.

1. minute      3. content      5. refuse
2. console      4. live              6. wind



### COMMON CORE

**L4c** Consult general reference materials (e.g., dictionaries) to find the pronunciation of a word or clarify its precise meaning.

**L4d** Verify the preliminary determination of the meaning of a word.

Interactive Vocabulary **THINK** central

Go to [thinkcentral.com](http://thinkcentral.com).  
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## Language

### ◆ GRAMMAR IN CONTEXT: Use Simple And Compound Sentences

Review the Grammar in Context note on page 668. An **independent clause** is a group of words that contains a subject and a verb and can stand alone as a sentence. A **simple sentence** contains one independent clause, and a **compound sentence** contains two or more independent clauses joined either by a comma and a coordinating conjunction or by a semicolon. Use both types of sentences in your writing to give it clarity and style.

*Simple:* Icarus flew too close to the sun. (A simple sentence contains one independent clause.)

*Compound:* Icarus flew too close to the sun, and he fell to his death. (Two independent clauses joined with a comma and a coordinating conjunction form a compound sentence.)

**PRACTICE** The paragraph below has only simple sentences. Combine some sentences to form at least two compound sentences.

I told Icarus not to fly too high or low. He didn't listen to me. The sun's heat melted the glue in his wings. The wing's feathers fell one by one. He wanted to fly high into the sky. His need for freedom cost him his life. Now I am left without my son.

For more help with independent clauses, see page R62 in the **Grammar Handbook**. For more help with simple and compound sentences, see pages R63–R64 in the **Grammar Handbook**.

### READING-WRITING CONNECTION



Deepen your understanding of these myths by responding to the prompt. Then use the **revising tip** to improve your writing.

#### WRITING PROMPT

##### Extended Constructed Response: Evaluation

Which of the two myths was better at making you see and feel the terrible descent from the sky? Write **two or three paragraphs** evaluating the description in each myth. Then explain which description was more effective and why.

#### REVISING TIP

Review your essay. Did you use compound as well as simple sentences? If not, revise your essay by combining some of the sentences.



**L 1b** Choose among simple, compound sentences to signal differing relationships among ideas. **W 2** Write explanatory texts to examine a topic and convey ideas.

