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A LEGAMUS
TRANSITIONAL READER
TEACHER'S GUIDE

**CAROLINE PERKINS
& DENISE DAVIS-HENRY**



Bolchazy-Carducci

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APOLLO AND DAPHNE:

SLINGS AND ARROWS

Metamorphoses 1. 463–473

Translation

- 463 The son of Venus said to this (god), “Let your (bow) pierce everything,
Phoebus.
464 My bow (will pierce) you; and by however much all animals yield
465 to a god, by this much less is your glory to my (glory).”
466 (Cupid) spoke and with the air shattered by the struck (or beaten) wings
467 (Cupid) energetic stood on the shady summit of Parnasus
468 and from his arrow-bearing quiver he drew out two weapons
469 of different functions: this (weapon) causes (love) to flee, that (weapon)
causes love;
470 (that) which causes (love), is golden and gleams with a sharp point,
471 (that) which causes (love) to flee, is dull and has lead under (its) shaft.
472 This (weapon) the god stuck in the Peneian nymph, but with that
(weapon)
473 he wounded the Apollinean marrow through the pierced bones.

Now It's Your Turn (p. 2)

Translate each of the following sentences. Are the forms of *hic/illic* used as adjectives or as nouns, i.e., substantives?

1. Deus ex **hāc** pharetrā duo tēla prōmpsit.
The god drew two weapons from this quiver. (adjective)
2. **Illud** Cupīdō in Apolline fīxit.
Cupid drove that one in(to) Apollo. (pronoun)
3. Fugat amōrem **haec** sagitta.
This arrow drives love away. (adjective)
4. **Illud** tēlum amōrem facit.
That dart/weapon creates love. (adjective)
5. **Illud** est aurātum et cuspidē fulget acūtā.
That one is golden and shines from its sharp tip. (pronoun)
6. Filius **huic** Veneris ‘figat tuus arcus omnia, Phoebe,’ ait.
The son of Venus said to this man, ‘Let your bow pierce everything, Phoebus.’ (pronoun)

HELPING YOU TO READ WHAT OVID WROTE

Questions (p. 2)

As you read the Latin text on the next page, answer these questions about the passage. The answers will help you translate the Latin.

1. *Huic* in line 463 is the indirect object of which verb in line 464? *ait*
2. What word in line 464 does *cūncta* (line 465) modify? *animalia*
3. What word does *umbrōsā* in line 467 modify? *arce*

Questions (p. 4)

As you read the Latin text on the next page, answer these questions about the passage. The answers will help you translate the Latin.

4. What case are both *hoc* and *illud* in line 469? **nominative**
5. What is the case of *hoc* in line 472? **accusative**

Stopping for Some Practice (p. 5)

Practice translating the following adjectives as nouns into English. Be sure to pay attention to case, gender, and number, and remember that some forms can have more than one meaning.

1. *omnis*: **every man (masc. nominative sing.), every woman (fem. nominative sing.); of every man (or woman, or thing) (masc./fem./neut. genitive sing.)**
2. *omnia*: **everything, all things (neut. nominative + accusative pl.)**
3. *nostrī*: **our men (masc. nominative pl.); of our man (masc. genitive sing.)**
4. *nostrōs*: **our men/people (masc. accusative pl.)**
5. *noster*: **our man/person (masc. nominative sing.)**
6. *duae*: **two women (fem. nominative pl.)**
7. *duo*: **two men (masc. nominative pl.); two things (neut. nominative + accusative pl.)**
8. *bona*: **a good woman (fem. nominative sing.); good things (neut. nominative + accusative pl.)**
9. *bonum*: **a good man/person (masc. accusative sing.); a good thing (neut. nominative + accusative sing.)**
10. *bonōrum*: **of good men/people (masc. genitive pl.); of good things (neut. genitive pl.)**

AFTER READING WHAT OVID WROTE

Thinking about How the Author Writes (p. 8)

While Latin does not rely on word order for sense, often the arrangement of words can support the sense of a passage. The first three lines of this passage describe a quarrel between Cupid and Apollo. The words that refer to Cupid are bolded; those that refer to Apollo are italicized.

filius **huic** **Veneris** 'figat *tuus* omnia, *Phoebe*,
tē **meus** **arcus**' ait, 'quantōque animālia cēdunt
 cuncta deō, tantō minor est *tua* glōria **nostrā**.'

Do you see any patterns?

In two places word order joins juxtaposes Cupid and Apollo, placing *filius* (Cupid) and *huic* (Apollo) side by side in the first line; and does similarly with *tē* (Apollo) and *meus* (Cupid) in the second.

Do you see places where Cupid seems to surround or bracket Apollo, or Apollo seems to surround Cupid?

In the first line *filius* and *Veneris*, both of which refer to Cupid, surround *huic*=Apollo.

If the beginning and end of lines are important places for emphasis, can you see where one brother receives more stress than the other?

***filius*=Cupid begins the first line and *Phoebe* =Apollo ends it.**

***tē*=Apollo begins the second line.**

***nostrā*=Cupid ends the third line.**

Thus, the emphasis is equal.

Do you think that each deity is treated equally or that one is more important than the other?

Throughout the three lines they seem fairly balanced, but it could be significant that Cupid begins (*filius*) and ends (*nostrā*) the sequence.

Another way arrangement supports content is through word pictures. Look at line 468: **ēque sagittiferā prōmpsit duo tēla pharetrā**. We have already identified this arrangement as chiasmus: ABBA. Can you see as well how the quiver (*sagittiferā* . . . *pharetrā*) is surrounding the arrows (*duo tēla*)? Or, put another way, how the arrows are in the quiver? What if the line is written this way: *ēque sagittiferā* [prōmpsit] **duo tēla** *pharetrā*?

Look at line 473: *laesit Apollineās trāiecta per ossa medullās*. Can you find the word-picture?

The Apollinean marrow surrounds the pierced bones. Note that Ovid seems to be careless in putting the marrow around the bones instead of inside of them where it actually is.

Thinking about What You Read (p. 8)

1. How would you describe Cupid's character? Is he what you expect a god of love to be?

He is not the cuddly winged creature (although he does have wings), nor the romantic son of Venus. He is acting like a cranky and vengeful younger brother.

2. When Ovid narrates the story he uses verbs in the perfect tense but when he describes the arrows, he shifts to the present tense. Why do you suppose he does this?

The present tense always brings immediacy to the scene. It draws the reader right into the scene and the action of the arrows.

3. Discuss how the composition of the arrows is like the emotion, or lack thereof, which they drive into the hearts of their victims.

The love arrow is rich and shiny and attractive. But it does have a sharp point, which could mean that it is relatively painless but also suggests the bittersweet nature of love. The arrow that dispels love is not the same as calling it the hate arrow. Hate is usually a stronger emotion. This arrow's ingredients suggest what happens to a heart when love has been driven out of it: it's leaden and dull with indifference. It also could anticipate what happens to Daphne when she is transformed into a fixed and largely static tree.