

**Teacher's Guide for " 'Daedalus et Icarus' for Latin II"**

by  
Susan Craig

for  
Professor LaFleur  
University of Georgia  
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## To the Teacher

### *Objectives*

The objectives of this "Daedalus et Icarus" unit are for Latin II students to ...

- apply the skills they already have to material outside of their text
- expand their 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<sup>®</sup> Latin class
- increase their enjoyment of learning and reading Latin
- get a "flying" start with AP<sup>®</sup> Latin Literature readings

### *Vocabulary*

This "Daedalus et Icarus" unit has been designed for students who have completed or nearly completed both level I and II of the *Ecce Romani (ER)* Latin reading program. A review sheet of *ER* vocabulary for each of four parts of "Daedalus et Icarus" is included in the student packet. The chapter in which each word first occurred is indicated so that this unit can be taught after any chapter in *Ecce Romani II*. Vocabulary on the review sheet from subsequent chapters can be assigned to be learned. Students who have learned Latin from other texts will benefit from these review vocabulary sheets as well.

Words that students have not encountered in *ER* have been glossed on pages facing the text pages. Cognates, e.g., *longus*, have not been included on the review sheets nor glossed, as students are used to cognates not being glossed in *ER*. Vocabulary that appears with a contextual meaning that is new to the students, e.g., *surgit* (line 192) is not on the review list, but is glossed as if new. The root of a compound verb is on the review list. Teachers may need to review construction of compound verbs (prefix + root), e.g., *ad + ligo* (line 193) and how assimilation yields *alligo*. I have glossed only the construction of a compound verb, for example, *alligo = ad + ligo*, leaving it up to students to derive the meaning of the compound verb from putting together the meanings of its prefix and root. Vocabulary that is glossed is highlighted in the text; however, a plain copy of the text is included in the Teacher's Guide if that is preferred. The highlighted version cues students who are just beginning to read a Latin text that has glossed lines to know when to look at the glosses. The non-highlighted words remind them of which and how many words they already know.

### *Suggested Procedure*

Before beginning the unit ask the students if and what they already know of myths of transformation and then, specifically, of Daedalus and Icarus. Student interest should be peaked without the teacher or any student revealing too much of the story.

Begin this unit with the "Introduction to the Student." Rather than assign students to read the introduction on their own, read or have students read it aloud in class. Pause for clarification, discussion, and questions when necessary without getting too far off track. An in-class, group reading will ensure that all students have, in fact, read the introduction and have had opportunities to ask questions about the unit at the onset so that all at least begin "on the same page." Students may ask, or you may want them to know, where

"Daedalus et Icarus" fits into the whole of *Metamorphoses*. For this, consult an English translation of *Metamorphoses*. You may wish to note that Book 8 begins with a different story of King Minos and that tale ends with a young girl named Scylla and her father Nisus being transformed into birds.

After a reading and discussion of the introduction, have students turn to the "*Ecce Romani* Review Vocabulary for Part I." Some time should be spent on recalling or learning the meanings of these words before students attempt "Daedalus et Icarus." The review sheets could be completed in class by individuals, partners/teams, or assigned for homework. Quick recall of meanings of the review words will greatly facilitate translating "Daedalus et Icarus."

After the students have reviewed *Ecce* vocabulary for Part I, guide them through an oral, literal translation of the opening of the "Daedalus et Icarus" passage. Ask them questions to help them accurately translate sentence by sentence. It would be best to wait to point out or discuss rhythm, sound, word placement, and figures of speech until after the students have mastered an oral, literal translation of a particular part. The interpretation and analysis could be done each part at a time or of the passage in its entirety after students have mastered the translation of all parts.

Plan to work through the beginning lines of each part in class in order to assign only 7 – 10 lines (or less) for homework. Written homework preparation could include identification of verbs, subjects, direct objects, and noun-adjective pairs. Having students identify basic sentence parts, the case and/or function of nouns, and noun-adjective pairs will help them 1) to translate more accurately and 2) to see patterns in the lines that they will eventually recognize as figures of speech. Written homework could also include written responses to all or particular discussion questions. Once or twice in the unit, after identifying and discussing figures of speech, assign students to write 1-2 paragraphs in English for homework or in class on how Ovid uses figures of speech. Explain that they need to give specific examples in Latin and the English meaning of each Latin example to support their statements. A short essay of this type is on the unit test that is included in this teaching guide. For tips on teaching students how to describe the effects of figures of speech, consult "Answering an AP Exam Essay Question (SWIMTAG) by Sally Davis and "Figures of Speech and Their Effects: Cicero and the First Catilinarian" by Judith de Luce. These articles and others can be found in the *Teacher's Guide AP<sup>®</sup> Latin* (2001) published by The College Board or through a database of online journals, such as JSTOR.

### *Translation*

In preparation for the AP<sup>®</sup> exam, students should be held to translating as literally as possible with accuracy and precision, paying close attention to tense, voice, number, and mood of verbs; subject-verb and adjective-noun agreements; clauses; etc. Translation should be prepared and practiced orally and not written out. Students who read from a written translation are not paying attention to the Latin words. The student should practice the oral translation of assigned lines until he/she can translate accurately and smoothly with little hesitation. It should be made clear to the students that they must practice on a regular basis all of the lines that have been covered all the way back to the

beginning. Both written and oral homework preparation should be checked daily and credit should be earned as determined by the teacher.

### *Grammar*

For greater enjoyment of "Daedalus et Icarus," students should already be able to recognize and accurately translate grammatical forms and structures that were presented in *Ecce Romani I* and *II*. Only a few hints or identifications of grammar have been given in the line notes. It may be necessary to review, reteach, or introduce the following:

- perfect passive participles
- ablative with a preposition, means, manner
- verbs in the 6 tenses - active and passive indicative
- irregular verbs: *ēo*, *sum*, and *possum*
- present active subjunctive
- imperative
- present participles
- perfect active infinitives
- comparative and superlative adjectives and adverbs
- relative pronouns
- deponent verbs
- infinitives with verbs of thinking, hearing, & feeling

An optional activity called a "Grammar Scavenger Hunt" is included in this Teacher's Guide. This activity can be kept ready for a change of pace, a quiz, homework, or partner/team "game."

### *Suggested Lesson Plans*

Included in this guide are suggested plans for each of ten days of 50-60 minute class periods. Since there are many differing teaching situations with many variables, such as the length of the class period; the number of times the class meets per week; behaviors, abilities, and learning styles of the students; interruptions to the lesson; and the experience and teaching style of the teacher, each teacher will need to adapt these plans to his or her own situation.

### *Test*

A 100-point test on all four parts of "Daedalus et Icarus" is included. This test consists of multiple choice questions on meaning, grammar, content, and style; phrases and sentences to translate literally; and a short essay. The purpose of this type of test is to begin to familiarize students with the format and expectations of a College Board AP<sup>®</sup> Latin exam.

### *Additional Resources*

Included in this guide are the Latin lines for "Daedalus and Icarus" in three different modes: the passage undivided, single-spaced, in 13-point font with no words highlighted; the passage undivided, single-spaced, in 13-point font with glossed words highlighted; and the passage divided into Parts I - IV double-spaced, in 16-point font with no highlighting for use as a teaching tool - masters for creating transparencies for an

overhead projector, for instance, and as a learning tool - masters for worksheets for the students, for practicing scansion, for example.

Finally, for a list of materials for teaching "Daedalus and Icarus," and Ovid in general, consult the *Teacher's Guide AP<sup>®</sup> Latin* published by The College Board.

## Suggested Lesson Plans

N.B. This unit could be covered in 5-6 (or fewer) days by assigning the Review Vocabulary before beginning the unit, doing it quickly at the start of class each day instead of assigning it for homework, or by omitting it all together, and/or by covering the passage at a quicker pace. Working through the translation, discussing the meaning and points of style, and reading aloud to the meter should not be rushed.

Day 1 Warm-up & attendance.  
Check homework preparation.  
Hand out "Daedalus et Icarus" unit.  
Explain the contents and objectives of the unit. (Objectives are stated at the end of the Introduction in the student packet.)  
Have oral reading & discussion of "Introduction".  
Direct students to turn to the "*Ecce* Review Vocabulary for Part I" in the Appendix in the student packet.

Assign: 1) Complete the "*Ecce* Review Vocabulary Part I" worksheet.  
2) Memorize the meanings of the Latin words on the worksheet.

Day 2 Warm-up & attendance.  
Check homework preparation ("*Ecce* Review Vocabulary Part I" worksheet).  
Discuss & correct homework.  
[Optional: Quiz the students on Review Vocab I]  
Guide a literal, oral translation of beginning of **Part I**.

Assign: 1) Practice translating orally the lines done in class.  
2) Prepare and practice remainder of Part I.  
3) List subjects, verbs, direct objects and noun-adjective pairs in Part I.  
4) Write responses to Discussion Questions for Part 1.

Day 3 Warm-up & attendance  
Check homework preparation (Part I).  
Discuss & correct homework.  
Go over "Dactylic Hexameter and Scansion for Latin II" in Appendix of student packet.  
Practice scansion and oral reading of Part I.  
[Optional: Quiz on Part I - new vocab, background info, and/or translation]  
Direct students to turn to the "*Ecce* Review Vocabulary for Part II" in the Appendix of student packet.

- Assign: 1) Complete the "*Ecce* Review Vocabulary Part II" worksheet.  
2) Memorize the meanings of the Latin words on the worksheet.  
3) Review and practice oral translation and oral reading in Latin of Part I.

Day 4

Warm-up & attendance.

Check homework preparation ("*Ecce* Review Vocabulary Part II" worksheet).

Discuss & correct homework.

[Optional : Quiz students on Review Vocab II]

Go over "Figures of Speech for Latin II" in Appendix of student packet.

Discuss stylistics and figures of speech in Part I.

Guide a literal, oral translation of beginning of **Part II**.

- Assign: 1) Practice translating orally the lines done in class.  
2) Prepare and practice remainder of Part II.  
3) List subjects, verbs, direct objects and noun-adjective pairs in Part II.  
4) Write responses to Discussion Questions for Part II.

Day 5

Warm-up & attendance

Check homework preparation (Part II).

Discuss & correct homework.

Practice scansion and oral reading of Part II.

Discuss stylistics and figures of speech in Part II.

[Optional: Quiz on Part II - new vocab, background info, translation, scansion, and/or figures of speech]

Direct students to turn to the "*Ecce* Review Vocabulary for Part III" in the Appendix of student packet..

- Assign: 1) Complete the "*Ecce* Review Vocabulary Part III" worksheet.  
2) Memorize the meanings of the Latin words on the worksheet.  
3) Review and practice oral translation and oral reading in Latin of Parts I & II.  
4) Write a paragraph in English on how Ovid uses figures of speech in Part I or II. Give specific examples in Latin and the English meaning of each Latin example to support your statements.

Day 6

Warm-up & attendance.

Check homework preparation ("*Ecce* Review Vocabulary Part III" worksheet).

Discuss & correct homework.

[Optional : Quiz students on Review Vocab III]

[Optional Activity: Grammar Scavenger Hunt in Parts I and II]

Guide a literal, oral translation of beginning of **Part III**.

- Assign: 1) Practice translating orally the lines done in class.  
 2) Prepare and practice remainder of Part III & look for figures of speech.  
 3) List subjects, verbs, direct objects and noun-adjective pairs in Part III.  
 4) Scan the first two lines of Part III.  
 5) Write responses to Discussion Questions for Part III.

Day 7

Warm-up & attendance  
 Check homework preparation (Part III).  
 Discuss & correct homework.  
 Practice scansion and oral reading of Part III.  
 Discuss stylistics and figures of speech in Part III.  
 [Optional: Quiz on Part III - new vocab, background info, translation, scansion, and/or figures of speech]  
 Direct students to turn to the "*Ecce* Review Vocabulary for Part IV" in the Appendix of student packet.

- Assign: 1) Complete the "*Ecce* Review Vocabulary Part IV" worksheet.  
 2) Memorize the meanings of the Latin words on the worksheet.  
 3) Review and practice oral translation of Parts I, II & III.

Day 8

Warm-up & attendance.  
 Check homework preparation ("*Ecce* Review Vocabulary Part IV" worksheet).  
 Discuss & correct homework.  
 [Optional : Quiz students on Review Vocab IV]  
 Guide a literal, oral translation of beginning of **Part IV**.

- Assign: 1) Practice translating orally the lines done in class.  
 2) List subjects, verbs, direct objects and noun-adjective pairs in Part IV.  
 3) Prepare and practice remainder of Part IV and look for figures of speech.  
 4) Scan the first two lines of Part IV.  
 5) Write responses to Discussion Questions for Part IV.

Day 9

Warm-up & attendance.  
 Check homework preparation (Part IV).  
 Discuss & correct homework.  
 Practice scansion and oral reading of Part IV.  
 Discuss stylistics and figures of speech in Part IV.  
 In-class writing: Write a paragraph in English on how Ovid uses figures of speech in Part III or IV. Give specific examples in Latin and the English meaning of each Latin example to support your statements.

[Optional Activity: Grammar Scavenger Hunt in Parts III & IV]  
[Optional: Quiz on Part IV - new vocab, background info, translation,  
scansion, and/or figures of speech]

**Review** all.

Tell students the format of the test.

Assign: Prepare for TEST.

Day 10

Warm-up & attendance.

**TEST**

DAEDALUS ET ICARUS  
*Metamorphoses* VIII.183-235

**A LITERAL TRANSLATION**

Daedalus, meanwhile, hating Crete and his long  
exile, and having been touched by the love of his place of birth,  
had been closed off by the sea. “Granted that he (Minos) obstructs the lands and waves,”  
he said,  
but the sky certainly lies open. We will go by that route!  
[Granted that] he controls all [things], Minos does not control the air.”  
He said [this] and sends away/devotes his mind to unknown skills  
and he changes/alters nature. For he puts feathers in a row having begun  
by the smallest [one], with a shorter [feather] following [each] long [one],  
so that you would think [them] to have grown (OR that they grew) [on] a slope (in this  
way sometimes  
a country pipe is built up from/with unequal reeds).  
Then with twine he binds the mid [parts/feathers] and with waxes [he binds]  
lowest/bottom [parts/feathers]  
and he bends (the wings) having been put together in this way (in) a small/slight  
curvature/arc  
so that he (OR it, i.e., the wing) may imitate [the actions of] true birds. The boy Icarus  
was standing together [with his father] and, unaware that he is handling his own dangers,  
at one time, with a smiling face, was capturing feathers that the wandering breeze had  
moved, at another [time], with his thumb, he was softening the tawny/yellow wax  
and with his own wondrous play  
he was hindering the work of his father. After the final hand/touch was put to the  
undertaking,  
the craftsman himself balanced his own body onto his twin wings and hung in the breeze  
having been (OR that was) moved [by his wings].  
He also equips his son [with wings] and says, “I warn [you], Icarus, that you [must]  
run/fly by a middle path, so that, if you [will] go lower, a wave won’t weigh down  
your feathers/wings, [or] if [you go] higher, the fire/sun won’t burn [them].  
Fly between each [extreme]! And I order you not to look at Boōtēs [the Bearkeeper]  
or Helicē [the Great Bear] and the drawn sword of Orion.  
With me as your leader, hasten on the way! At the same time  
he hands over rules of flying and fastens the unknown/unfamiliar wings to the shoulders  
[of his son].  
Between his work and his warnings his aged cheeks became wet  
and his fatherly hands trembled. He gave kisses to his son  
not to be repeated [ever] again to his own [son] and having been raised by his wings  
he flies before/ahead and he fears for his comrade, just like a [mother] bird, who from  
(their) high nest has brought out a tender offspring into the air,  
and he (i.e., Daedalus) urges [Icarus] to follow and he teaches [him] fatal skills  
and he himself moves his own wings and looks back at the wings of his son.  
These [two], someone, while he captures fish with a quivering rod,

or a shepherd leaning on a staff, or a plowman [leaning] on his plow handle,  
saw and gaped [at them], and, [those two], who were able to take up the skies,  
he believes to be/are gods. And now on their left part/side was sacred-to-Juno  
Samos (Delos and Paros had been left behind) and  
on their right part/side was Lebinthos and rich-in-honey Calymne,  
when the boy began to rejoice in bold flight  
and he deserted his leader, and having been pulled/drawn by desire of the sky,  
he directed his journey too high. The nearness of the blazing sun  
softens the sweet-smelling waxes, [which were] the fastenings of his feathers/wings.  
The waxes had melted: he shakes his bare arms,  
and lacking oarage (i.e., wings), he takes hold of not any breezes,  
and his mouths shouting his fatherly name  
are received by the sky-blue water, which name it drew from him.  
But the unlucky father, no longer a father, said, "Icarus,"  
"Icarus," he said, "where are you? [In] what region will I search for you?"  
"Icarus," he kept saying. He caught sight of feathers in the waves  
and cursed his own skills and he buried the body in a tomb,  
and/also the land [was] called by the name of the having been buried [boy].

**ANSWER KEY**  
**for**  
**Discussion Questions**

Part I. 183-195

1. **Longum** modifies **exilium** (184). The placement of **longum** far away from **exilium** emphasizes the length of Daedalus' exile. **Longum** after **Crētēn**, even though **Crētē** is feminine, acts as its modifier by position, thus reminding us that Crete is a long island.
2. **Tactus** is used as a modifier meaning "having been touched". **Tactus** is m. s. because it modifies Daedalus.
3. Both **tactus** and **clausus** are perfect passive participles (4<sup>th</sup> principal parts). **Tactus** is used as a modifier, but **clausus** + **erat** (imperfect of **sum**) is a pluperfect passive indicative verb meaning " (Daedalus) had been shut in".
4. "Touched by love of natal/birth places" means that Daedalus was missing the land where he was born that he loved, i. e., he was homesick. His beloved hometown was Athens.
5. **Possideat** is 3<sup>rd</sup> person singular present active (adversative) subjunctive with **licet** (185). **licet omnia possideat** means "granted that he possesses all [things]. **Possidet** is 3<sup>rd</sup> person present indicative. **nōn possidet āera Minos** means "Minos does not possess the air/sky."
6. He will make wings and change himself and Icarus from humans into "birds", a kind of unnatural metamorphosis. Daedalus as an inventor and artist/craftsman possesses skills that go beyond nature.
7. **Crēvisse** is a perfect active infinitive meaning "to have grown" in an indirect statement introduced by **ut putēs** (subjunctive in a result clause), lit. "so that [as a result] you might think [them] to have grown [on] a slope."
8. Ovid gives the example of something growing in a row up a hillside, i.e., one tree looking shorter than the one above it all the way up the hill. A Panpipe/syrinx is made of a row of reeds of increasing length. Allow students to support different opinions of whether this imagery is effective for them.
9. **Vērās avēs** echoes **nātūram novat** (189). Daedalus is altering nature by changing himself and Icarus into true birds. The reader also needs to believe that these man-made wings are well enough constructed to allow the man and boy to fly like real birds. The story has to hold together as well as the wings or Icarus would fall before having a chance to disobey his father.
10. Phaeton – "drove" his father Apollo's chariot across the sky against his father's warnings and died. Bellerophon – tried to fly up to Mt. Olympus on Pegasus and died trying. Perseus – successfully flew with Hermes' winged sandals; he flew the distances he needed to in order to slay Medusa and rescue Andromeda; he was successful perhaps because he was given the gift of flight by a god and didn't abuse it. Hermes and Cupid are two immortals that fly.

Part II. 195-208

1. **ūnā stābat** – he was standing nearby; he may have thought he was helping; was no doubt interested in this exciting project and adventure. **ignārus** – unaware; he was carefree

**ōre renīdentī** – he was smiling so he was happy and having fun. **captābat plūmās** – he was grabbing at feathers flying around so he was jumping about in play. **cēram mollībat** – he was softening wax; playing with bits of wax, squishing it; **lūsū suō** – he was hindering his father’s work by his own play so he was having fun. His mood was happy and playful. He was also darting about **modo ... modo** (like a bird?)

2. **Plūmas** (198) is the antecedent of **quās** (197) meaning “he was grabbing at feathers that a wandering breeze had moved”. The separation of **quās** and **plūmās** imitates the movement of the scattered feathers.

3. Assonance (repetition of vowels) of o’s and a’s reinforce **mīrābile** (wondrous). Alliteration (repetition of consonants) of p’s and m’s add emphasis to **cēram** and **patris**, Nice internal rhymes with **pollice – mollībat – mīrābile**.

4. The word picture is in **geminās opifex librāvit in ālās**. In this phrase, the craftsman himself, i.e., Daedalus, balanced [his own body] onto the twin wings. The word order imitates the meaning. The word **opifex** is balanced between “twin” and “wings”.

5. Daedalus is applying unfamiliar skills (**ignōtās artēs**). Icarus is playing unaware (**ignārus**).

D. is putting feathers in orderly rows (**in ōrdine**). I., while trying to catch feathers, is hindering his father’s work (**captābat plūmās ... impediēbat opus**). D. was using waxes purposefully (**cērīs alligat imās**). I. was playing with wax (**pollice cēram mollībat**).

6. Ovid has placed **Mediō** smack in the middle of line 203. Note that **Icare** (204) is placed far from **mediō** as foreshadowing and is also already higher/earlier than Daedalus’ warnings of what will happen, i.e., the placement of **Icare** is nowhere between **dēmissior** and **celsior**. Also, **Mediō** as the first word of Daedalus’ warning to Icarus gets special stress.

7. Anaphora is repetition of a word in parallel phrases. Examples of anaphora in Part II are **modo...modo** (197 – 198), **sua ... suō ... suum** (196, 199, 202), and **sī ... sī** (204 – 205)

8. This line is very well balanced with a beginning S-V-DO (**unda gravet pennās**) and ends with the same pattern (**ignis adūrat [pennās]**). The words **si celsior**, as if another reminder to take the middle route, are holding the middle position between the two extreme consequences. But the meaning “if too high” again foreshadows Icarus’ lack of judgement of the mid route.

9. The ellipsis/omission of **pennās** after **adūrat** suggests the image of the feathers being gone after being burned by the sun’s fires.

10. If there is danger of Icarus flying too close to the sun, they must be flying by day and, therefore, the constellations would not be visible. Ovid is using the names of constellations as the direction points they would be if they were visible. In that respect, these proper nouns are metonymy (use of closely related words to avoid common terms) for “north” and “south”.

### Part III. 208-220

1. **Volandi** is the gerund of **volo, āre**. It is in the genitive case meaning “of flying”.

2. **Praecepta ... trādit ... accomodat alās** is chiasmus: DO-V-V-DO.

3. The chiasmus in 210-211 is in **genae maduēre senilēs ... patriae tremuēre manūs**. S-V-V-S AND N-A-A-N.

4. **genae maduēre** = his cheeks dripped. Since Daedalus was crying, his mood was sad. **patriae tremuēre manūs** = his fatherly hands trembled. He was fearful and anxious. He

felt fatherly responsibility for his son. **dedit oscula nātō ... suō** = he gave kisses to his son. Showing his love for his son at this time in this way intensifies the father's anxiety for his son. **comitūque timet** = he fears for his companion. His mood is clearly full of fear for Icarus. **velut āles ...** = just like a mother bird .... Like a mother bird is full of anxiety and concern for her fledgling leaving the nest for the first time, so is Daedalus. **nātī respicit** = he looks back at his son. Since Daedalus is looking back, he is worried and afraid for Icarus.

5. The point of view is of a fisherman, shepherd, and farmer looking up and being in awe of seeing two people flying. The fisherman, trying to catch fish recalls Icarus trying to catch feathers. With a trembling rod recalls Daedalus' trembling hands. The shepherd is leaning on his staff and the plowman is leaning on his plow handle. Ovid contrasts ordinary, "earthy," commoners with extraordinary, celestial "gods".

#### Part IV. 220-235

1. The common form for **fuerant relictæ** is **erant relictæ**. This verb form is pluperfect passive (indicative) and means "had been left behind". Ovid's use of "left behind" here foreshadows Icarus' fall.

2. **Iter** (225) is acc. s. (n.), direct object of **ēgit**. "He directed his journey ...."

3. In 226, the words for "fragrant waxes" frame the "the fastenings of the feathers/wings". The word order mimics the construction of the wings.

4. The literal meaning of **rēmigiō** (228) is "oarage/set of oars" and by metonymy in this context means "wings". At this point, Icarus not only lacks wings for flying, but is falling into the sea. **Rēmigiō carens** foreshadows his plight in the waves.

5. 228 litotes – **nōn ūllās percipit aurās** – emphasizes grasping at nothing; contrasts with Daedalus in 202 **pendit in aurā**; 229 word picture – Icarus's shouts are unheard because they are within the blue water; synchysis (interlocked word order) – **ōra caeruleā patrium clāmantia nōmen aquā** – mimics and enhances the mixing of the boy's shouts with the water; 229-235 repetition and anaphora – 1) **nōmen, nōmen, nōmine** 2) **Īcare, Īcare, Īcare** 3) **dīxit, dīxit, dīcēbat, dicta** 4) **patrium, pater, pater** – emphasize and accentuate the name of the location, the futile repeated efforts of the father to locate Icarus, and the father "no longer a father".

**ANSWER KEY**  
**for**  
***Ecce Romani* Review Vocabulary**  
**for Part I**

<u>Review Word</u>	<u>English Meaning</u>	<u>Chapter of <i>Ecce Romani</i></u>
1. interea	<i>meanwhile</i>	10
2. -que	<i>and</i>	36
3. tangō, -ere, tetigī, tāctus	<i>touch</i>	54
4. locus, -ī	<i>place</i>	33
5. nātālis, -is, -e	<i>of/belonging to birth</i>	46
6. amor, amōris, m.	<i>love</i>	34
7. claudō, -ere, clausī, clausus	<i>shut, close, close in</i>	24
8. sum, esse, fuī, futūrus	<i>be</i>	1
9. terra, -ae	<i>land</i>	26
10. inquit	<i>says, said</i>	7
11. et	<i>and, also</i>	1
12. unda, -ae	<i>wave</i>	42
13. at	<i>but</i>	23
14. caelum, -ī	<i>sky, heaven</i>	17
15. certē	<i>certainly</i>	19
16. eō, īre, i(v)ī, itūrus	<i>go</i>	7
17. omnis, -is, -e	<i>all, the whole, every, each</i>	6
18. nōn	<i>not</i>	2
19. dīcō, -ere, dīxī, dictus	<i>say, tell</i>	20
20. animus, -ī	<i>mind</i>	16
21. dīmīttō, -ere, dīmīsi, dīmīssus	<i>send away</i>	51
22. ars, artis (artium), f.	<i>skill</i>	14
23. nam	<i>for</i>	8
24. pōnō, -ere, posui, positus	<i>put, place</i>	10
25. minimus, -a, -um	<i>very small, smallest</i>	34
26. brevis, -is, -e	<i>short</i>	2
27. sequēns, sequentis	<i>following</i>	25
28. putō, -āre, āvī, ātus	<i>think</i>	46
29. sīc	<i>thus, in this way</i>	38
30. rūsticus, -a, -um	<i>country, rural</i>	1
31. paulātim	<i>gradually, little by little</i>	34
32. tum	<i>at that moment, then</i>	4
33. medius, -a, -um	<i>mid-, middle of</i>	20
34. ligō, -āre, -āvī, -ātus	<i>bind up</i>	34
35. atque	<i>and, also</i>	2
36. ita	<i>thus, so, in this way</i>	3
37. parvus, -a, -um	<i>small</i>	30
38. vērus, -a, -um	<i>true</i>	40
39. avis, avis (avium), m./f.	<i>bird</i>	50

**ANSWER KEY**  
**for**  
***Ecce Romani* Review Vocabulary**  
**for Part II**

<u>Review Word</u>	<u>English Meaning</u>	<u>Chapter of <i>Ecce Romani</i></u>
40. puer, -ī	<i>boy</i>	3
41. ūnā	<i>together</i>	33
42. stō, stāre, stetī, statūrus	<i>stand</i>	10
43. suus, -a, -um	<i>his, her, its, their (own)</i>	9
44. sē	<i>him/her/it/oneself, themselves</i>	11
45. perīculum, -ī	<i>danger</i>	14
46. ōs, ōris, n.	<i>mouth, face, expression</i>	38
47. quī, quae, quod	<i>who, which, that</i>	28
48. moveō, -ēre, mōvī, mōtus	<i>move</i>	14
49. mīrābilis, -is, -e	<i>wonderful, surprising</i>	49
50. pater, patris	<i>father</i>	6
51. impediō, -īre, -īvī, -ītus	<i>hinder</i>	11
52. postquam	<i>after (conj.)</i>	20
53. manus, -ūs, f.	<i>hand</i>	18
54. ipse, ipsa, ipsum	<i>him/her/it-self, themselves; very</i>	6
55. corpus, corporis, n.	<i>body</i>	21
56. nātus, ī	<i>son</i>	54
57. ut + subjunctive	<i>so that, that, to</i>	50
58. currō, -ere cucurrī, cursurus	<i>run</i>	2
59. ait	<i>he/she says, said</i>	50
60. monēo, -ēre, monuī, monitus	<i>warn</i>	39
61. nē + subjunctive	<i>not to, so that ... not, lest</i>	51
62. sī	<i>if</i>	5
63. ignis, ignis (ignium), m.	<i>fire</i>	32
64. inter	<i>between, among</i>	33
65. uterque, utraque, utrumque	<i>each (of two), both</i>	45
66. nec	<i>and ... not</i>	45
67. tē (Acc. & Abl.)	<i>you</i>	4
68. spectō, -āre, āvi, ātus	<i>watch, look at</i>	7
69. aut	<i>or</i>	26
70. iubeō, iubēre, iussī, iūssus	<i>order</i>	10
71. stringō, -ere, strīnxī, strictus	<i>draw (a sword)</i>	26
72. mē (Acc. & Abl.)	<i>me</i>	4
73. via, -ae	<i>road, way</i>	10

**ANSWER KEY**  
**for**  
***Ecce Romani* Review Vocabulary**  
**for Part III**

<u>Review Word</u>	<u>English Meaning</u>	<u>Chapter of <i>Ecce Romani</i></u>
74. trādo, -ere, trādidi, trāditus	<i>hand over</i>	7
75. tremō, tremere, tremuī	<i>tremble</i>	21
76. dō, dare, dedī, datus	<i>give</i>	21
77. ōsculum, -ī	<i>kiss</i>	45
78. petō, petere, petīvī, petītus	<i>seek</i>	5
79. ante + Acc.	<i>before, in front of</i>	36
80. comes, comitis, m./f.	<i>companion</i>	39
81. timeō, -ēre, -uī	<i>fear</i>	5
82. ā, ab + Abl.	<i>from, by</i>	13
83. altus, -a, -um	<i>tall, high, deep</i>	38
84. hortor, -ārī, -ātus sum	<i>urge</i>	51
85. sequor, sequī, secūtus sum	<i>follow</i>	36
86. hic, haec, hoc	<i>this, these; the latter</i>	18
87. aliquis, aliquid	<i>someone, something</i>	25
88. dum	<i>while</i>	1
89. baculum, -ī	<i>stick</i>	10
90. vidēo, -ēre, vīdī, vīsus	<i>see</i>	4
91. possum, posse, potuī	<i>be able</i>	5
92. crēdo, -ere, -didī, -ditus + dat.	<i>trust, believe</i>	35
93. deus, -ī (irreg.)	<i>god</i>	35
94. iam	<i>now, already</i>	1

**ANSWER KEY**  
**for**  
***Ecce Romani* Review Vocabulary**  
**for Part IV**

<u>Review Word</u>	<u>English Meaning</u>	<u>Chapter of <i>Ecce Romani</i></u>
95. pars, partis (partium), f.	<i>part, direction, region</i>	13
96. relinquō, -ere, relīquī, relictus	<i>leave behind</i>	16
97. dextra, -ae, f.	<i>right hand</i>	53
98. cum, conj.	<i>when, since, whenever</i>	22
99. audāx, audācis	<i>bold</i>	36
100. gaudeō, gaudēre, gāvīsus sum	<i>be glad, rejoice</i>	14
101. trahō, -ere, trāxī, tractus	<i>drag, pull</i>	6
102. agō, -ere, ēgī, āctus	<i>do, drive; discuss</i>	8
103. iter, itineris, n.	<i>journey, route</i>	10
104. sōl, sōlis, m.	<i>sun</i>	50
105. ille, illa, illud	<i>that, those; the former; that famous</i>	11
106. carēo, -ēre, carui, cariturus + abl.	<i>need, lack</i>	33
107. clāmō, -āre, -āvī, -ātus	<i>shout</i>	3
108. nōmen, nōminis, n.	<i>name</i>	1
109. excipiō, -ere, excēpī, exceptus	<i>welcome, receive, catch</i>	5
110. aqua, -ae	<i>water</i>	6
111. ubi	<i>where, when</i>	1
112. requīrō, -ere, requīsīvī, requīsītus	<i>ask, inquire, look for</i>	54
113. sepulcrum, -ī	<i>tomb</i>	22
114. condō, -ere, condidī, conditus	<i>found, establish</i>	36
115. sepeliō, -ire, sepelīvī, sepultus	<i>bury</i>	39

## Grammar Scavenger Hunt

In the designated Latin passage, find one example of as many of the following that you can. Write the Latin word and give the line number. N.B. There may not be an example of every item in a particular passage.

<u>Nouns &amp; Pronouns</u>	<u>Latin word(s)</u>	<u>line #</u>
1. Feminine subject	_____	_____
2. Masculine subject	_____	_____
3. Neuter subject	_____	_____
4. Genitive of possession	_____	_____
5. Noun or pronoun in the Dative case	_____	_____
6. Singular direct object	_____	_____
7. Plural direct object	_____	_____
8. Preposition + Acc.	_____	_____
9. Ablative of means	_____	_____
10. Preposition + Abl.	_____	_____
11. Noun in the Vocative case	_____	_____
12. Relative pronoun	_____	_____
<u>Verbs</u>		
13. Present active infinitive	_____	_____
14. Present passive infinitive	_____	_____
15. Perfect active infinitive	_____	_____
16. Present active indicative	_____	_____
17. Imperfect active indicative	_____	_____
18. Future active indicative	_____	_____
19. Perfect active indicative	_____	_____
20. Pluperfect active indicative	_____	_____
21. Subjunctive active, any tense	_____	_____
22. Passive indicative, any tense	_____	_____
23. Imperative, singular or plural	_____	_____
<u>Other</u>		
23. Adverb - positive	_____	_____
24. Adverb - comparative	_____	_____
25. Perfect passive participle as a modifier	_____	_____

**TEST on "Daedalus et Icarus"**

100 points

I. Multiple Choice (40)

*For each item, mark the letter of the correct choice. (2 points each) N.B. The entire Latin passage is attached at the end of this test for your reference.*

1. **Daedalus** (line 1) is the subject of ....

- A. **tactus**
- B. **amōre**
- C. **clausus erat**
- D. **pelagō**

2. In lines 185-187, the reader learns that **Mīnōs** does NOT control ....

- A. Crete
- B. the land
- C. the sky
- D. the sea

3. **possidet** (line 187) is ....

- A. present indicative
- B. present subjunctive
- C. future indicative
- D. perfect indicative

4. **Dixit** (line 188) is ...

- A. present tense
- B. future tense
- C. imperfect tense
- D. perfect tense

5. **disparibus** in line 192 modifies ....

- A. **fistula**
- B. **avēnīs**
- C. **mediās** (193)
- D. **cērīs** (193)

6. The antecedent of **quās** (197) is ....

- A. **perīcla** (196)
- B. **aura** (197)
- C. **plūmās** (198)
- D. implied

Test page 1 of 7

7. Most of the verbs in lines 196-201 are in the ....
- A. present tense
  - B. future tense
  - C. imperfect tense
  - D. perfect tense
8. The number of elisions in line 201 is ....
- A. 0
  - B. 1
  - C. 2
  - D. 3
9. In lines 201-202, the direct object of **opifex librāvit** is ....
- A. **geminās**
  - B. **ālās**
  - C. **ipse**
  - D. **corpus**
10. **Boōten** and **Helicēn** are names of ....
- A. sea monsters
  - B. islands
  - C. constellations
  - D. friends of Icarus
11. The metrical pattern of the first four feet of line 208 is ....
- A. DDDS
  - B. DDS D
  - C. SDS D
  - D. SSDD
12. **mē duce** (208) is best translated ....
- A. lead me
  - B. follow me
  - C. I will lead you
  - D. with me as your leader
13. In line 213 **comitī** is in the ....
- A. nominative case
  - B. genitive case
  - C. dative case
  - D. ablative case

14. In a simile in line 213, Daedalus compares himself to a ....
- A. flying ant
  - B. comet
  - C. a mother bird
  - D. god
15. **Hōs** (217) refers to ....
- A. Daedalus and Icarus
  - B. some fish
  - C. a shepherd and a plowman
  - D. two gods
16. The subject of **mollit** (226) means ....
- A. journey
  - B. nearness
  - C. sun
  - D. wax
17. The arrangement of the nouns and adjectives in line 229 is called ....
- A. chiasmus
  - B. anaphora
  - C. synchysis
  - D. ellipsis
18. In line 227 **ille** refers to ....
- A. the sun
  - B. the wax
  - C. Daedalus
  - D. Icarus
19. **aquā** in line 230 is used as ....
- A. the subject
  - B. a direct object
  - C. a command
  - D. means
20. A sea and an island were named after ....
- A. Minos
  - B. Daedalus
  - C. Icarus
  - D. Ovid

II. Translation (40)

*Translate each of the sentences below as literally as possible while still making good sense in English. (1 point per Latin word, not counting "et" and "in") The sentences below are in the order they occur in the passage. Finding a sentence in context in the attached passage may help you recall the meanings of certain words.*

1. Omnia possideat, nōn possidet āera Mīnōs. (6)

---

2. Dīxit et ignōtās animum dīmīttit in artēs  
nātūramque novat. (7)

---

3. Tum līnō mediās et cērīs alligat īmās. (6)

---

4. lūsūque suō mīrābile patris  
impediēbat opus. (6)

---

5. Dedit ōscula nātō  
nōn iterum repetenda suō (7)

---

6. dēseruitque ducem, caelīque cupīdine tractus,  
altius ēgit iter (8)

---

### III. Short Essay (20)

In 2 well written paragraphs in English, discuss how Ovid figures of speech to enhance his Latin verses. In your first paragraph, focus on sound effects. Explain how Ovid uses alliteration and/or assonance.

In your second paragraph, focus on repetition and/or word order. Tell how Ovid uses one or more of the following: anaphora, chiasmus, and/or synchysis.

In each of your paragraphs, **give 2 or more specific examples in Latin** from the passage to support your statements. For each Latin example you give, also give the English meaning.

DAEDALUS ET ICARUS  
*Metamorphoses VIII.183-235*

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 dīmīttit 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 paulātīm surgit avēnīs).  
Tum līnō mediās et cērīs alligat īmās  
atque ita compositās parvō curvāmine flectit,  
ut vērās imitētur avēs. 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!” Pariter praecepta volandī  
trādīt 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 ērudīt 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. Et iam Iūnōnia laevā 220  
parte Samos (fuerant Dēlosque Parosque relictāe),  
dextra Lebinthos erat fēcundaque melle Calymnē,

Test page 6 of 7

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 sepulī. 235

**ANSWER KEY**  
for  
**TEST on *Daedalus et Icarus***

100 points

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Test KEY 1 of 5

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*To the teacher: \*Student translations may vary slightly from below and still be correct!\*  
You may wish to grant partial credit, i.e., ½ point, for a word that is nearly correctly translated.*

1. Omnia possideat, nōn possidet āera Mīnōs. (6)

Granted that he controls all [things], Minos does not control the air.

2. Dīxit et ignōtās animum dīmīttit in artēs. (7)  
nātūrāque novat

He spoke and he devotes his mind to unfamiliar skills and changes nature.

3. Tum līnō mediās et cērīs alligat īmās. (6)

Then he binds/fastens the middle [parts/feathers] with twine and the bottoms with waxes.

4. lūsūque suō mīrābile patris. (6)  
impediēbat opus

With his wondrous play he was hindering the work of his father.

5. Dedit ōscula nātō. (7)  
nōn iterum repetenda suō

He gave kisses to his son never to be repeated to his [son].

6. dēseruitque ducem, caelīque cupīdine tractus,  
altius ēgit iter. (8)

He deserted his leader, and drawn by desire of the sky, he directed his journey higher.

### III. Short Essay (20)

In 2 well written paragraphs in English, discuss how Ovid uses figures of speech to enhance his Latin verses. In your first paragraph, focus on sound effects. Explain how Ovid uses alliteration and/or assonance.

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In each of your paragraphs, **give 2 or more specific examples in Latin** from the passage to support your statements. For each Latin example you give, also give the English meaning.

*Responses will vary.*

DAEDALUS ET ICARUS  
*Metamorphoses* VIII.183-235

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obstruat, at caelum certē patet. Ībimus illāc!  
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ut clīvō crēvisse putēs (sīc rūstica quondam  
fistula disparibus paulātim surgit avēnīs).  
Tum Iīnō mediās et cērīs alligat ĩmās  
atque ita compositās parvō curvāmine flectit,  
ut vērās imitētur avēs. 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 ĩbis,  
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!” Pariter praecepta volandī  
trādīt 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 ērudīt 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. Et iam Iūnōnia laevā 220  
parte Samos (fuerant Dēlosque Parosque relictāe),  
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 infēlīx, 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 sepulī. 235

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 dīmīttit 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 paulātīm surgit avēnīs).  
Tum līnō mediās et cērīs alligat īmās  
atque ita compositās parvō curvāmine flectit,  
ut vērās imitētur avēs.     195

## 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!”

### 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

IV.

Et iam Iūnōnia laevā 220

parte Samos (fuerant Dēlosque Parosque relictæ),

dextra Lebinthos erat fēcundaque melle Calymnē,

cum puer audācī coepit gaudēre volātū

dēseruitque ducem, caelīque cupīdine tractus,

altius ēgit iter. Rapidī vīcīnia sōlis 225

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At pater īnfēlīx, nec iam pater, “Īcare,” dīxit,

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“Īcare,” dīcēbat. Pennās aspexit in undīs,

dēvōvitque suās artēs, corpusque sepulcrō

condidit; et tellūs ā nōmine dicta sepultī. 235

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