

A LONGMAN
LATIN READER

SELECTIONS FROM
OVID'S
METAMORPHOSES

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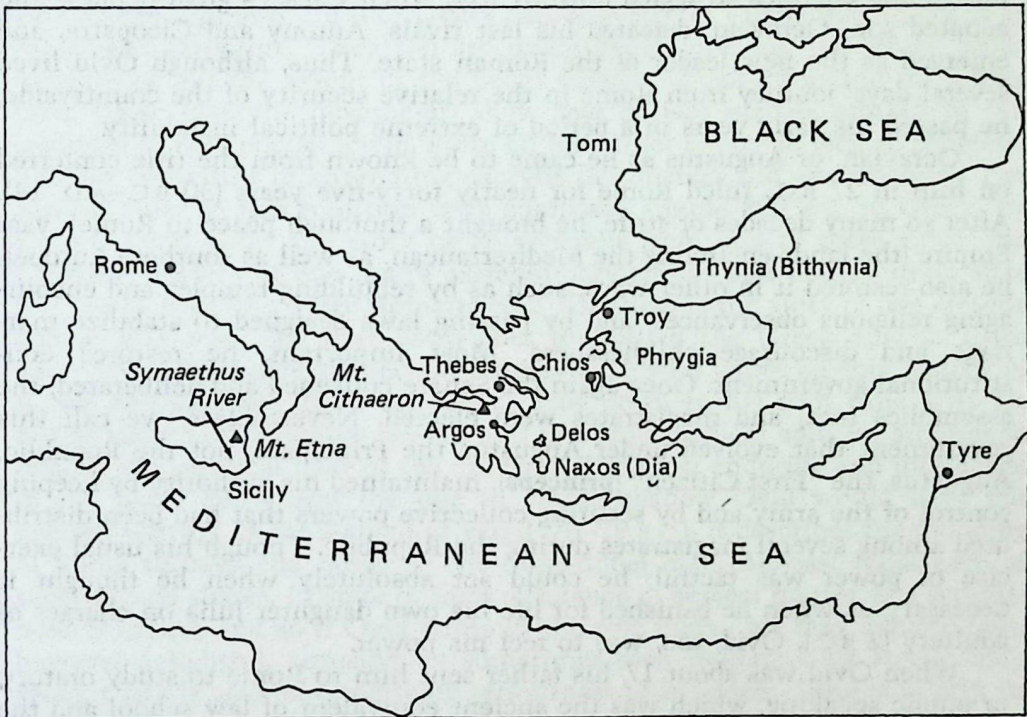
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INTRODUCTION



OVID'S LIFE AND WORKS

Ovid was born in 43 B.C. at the beginning of the last of Rome's civil wars, conflicts which had already continued on and off for almost a century. During these years the government of Rome had ceased to function constitutionally. The government, which modern historians call the Republic (*rēs publica*), had its power vested chiefly in a Senate or council of elder statesmen from aristocratic families, but also in popular assemblies and a variety of elected magistrates, especially two annually elected consuls. During the "century of revolution" (133–31 B.C.), however, real power was often in the hands of generals, who used their armies first against Rome's enemies but then against their own rivals. The last and most famous of these generals was Julius Caesar, who, shortly after he became dictator, was assassinated by a group of senators in 44 B.C., the year before Ovid was born. Caesar's followers and enemies struggled until 31 B.C., when Caesar's great-nephew and adopted son, Octavian, defeated his last rivals, Antony and Cleopatra, and emerged as the new leader of the Roman state. Thus, although Ovid lived several days' journey from Rome in the relative security of the countryside, he passed his early years in a period of extreme political instability.

Octavian, or Augustus as he came to be known from the title conferred on him in 27 B.C., ruled Rome for nearly forty-five years (30 B.C.–A.D. 14). After so many decades of strife, he brought a thorough peace to Rome's vast Empire (the lands encircling the Mediterranean, as well as southern Europe); he also restored it in other ways, such as by rebuilding temples and encouraging religious observances, and by passing laws designed to stabilize marriage and discourage childlessness. Most important, he restored constitutional government. Once again the Senate convened and deliberated, the assemblies met, and magistrates were elected. Nevertheless, we call this government that evolved under Augustus the Principate, not the Republic. Augustus, the "First Citizen" (*princeps*), maintained his authority by keeping control of the army and by securing collective powers that had been distributed among several magistrates during the Republic. Though his usual exercise of power was tactful, he could act absolutely when he thought it necessary, as when he banished for life his own daughter Julia on charges of adultery (2 B.C.). Ovid, too, was to feel his power.

When Ovid was about 17, his father sent him to Rome to study oratory, or public speaking, which was the ancient equivalent of law school and the usual preparation for a public or legal career. He soon rejected this career, however, choosing instead to become a poet. His principal topics were love and stories from mythology, his manner of dealing with them lighthearted, amusing, and occasionally satirical. His major works are the *Amores*, three books of love poems; the *Heroides*, verse letters from legendary women to absent husbands or lovers; and the *Ars amatoria*, in which Ovid poses as a learned expert, giving rules on the "art" of lovemaking. By his mid-40s Ovid was Rome's most popular poet. In A.D. 8, however, just as he was finishing the *Metamorphoses*, Augustus exiled him without warning to Tomi, a small, semi-barbarous town on the Black Sea in the northeastern corner of the Empire (modern Costanza in Romania), a place as unlike Rome and all its attractions as one could imagine. Ovid continued to write poetry for the last ten years of his life, but his exile at Tomi, without wife, friends, or civilized comforts, was extremely lonely and unhappy.

We do not know why Ovid was banished, and it is unlikely that adequate new evidence will ever surface to explain the mystery. There was probably

some specific action, offensive to Augustus; in the poems written in exile he refers to a *carmen* (the *Ars amatoria*) and some indiscretion or mistake (error). In addition, it is hard to believe that Augustus, with his concern to renew the "old values" of Rome—commitment to the gods, to the state, and to the family—would have appreciated the themes of Ovid's poetry. The Princeps preferred Vergil and Horace, who had almost the status of court poets and who each at one time or another wrote poems that extolled the virtues of the new order and its author. Their poetry is generally more serious and frequently more concerned with public issues such as piety and loyalty. Ovid's poetry, with its lightness, its romance, its interest in human emotions as being important in themselves, and its eroticism, refers to a different kind of world.

THE METAMORPHOSES

The *Metamorphoses* are like Ovid's earlier poetry in theme but unlike it in meter and structure. They too are much about love and the stories from mythology, but the extent of the poem (almost 12,000 lines) and the meter Ovid chose (dactylic hexameter) show that he was placing himself in the tradition of epic poetry. (Ovid wrote all his earlier poetry in elegiac couplets, a meter consisting of alternating dactylic hexameters and pentameters.) The earliest epics in this tradition were composed around 800 B.C., in Greek, by Homer. Ovid takes the story of Polyphemus from one of these epics, the *Odyssey*, a story of one man's extraordinary travels and homecoming after the Trojan war. The other Homeric epic, the *Iliad*, is the story of one episode during that war. The first Latin poet to imitate the Greek epic in Latin dactyls was Ennius (early second century B.C.), who wrote an epic history of Rome, the *Annales*, from the fall of Troy down to his own time. The *De rerum natura* of Lucretius (95–55 B.C.) is a philosophical epic, an attempt to explain the physical laws of the universe. The most enduring and influential of the Latin epics, and the one in whose shadow Ovid would have felt himself writing, is the *Aeneid* of Vergil (70–19 B.C.); it describes the founding of Rome through the career of one exceptional man, Aeneas. What each of these poems shares, in spite of their difference in subject matter, is a seriousness of intent, and so if Ovid wrote in the epic meter, we may assume that, however delightful, amusing, or sometimes even ludicrous his stories may seem, there is also an underlying seriousness in his poem. (And similarly, in the serious stories, the reader will find unexpected comic moments.)

Metamorphosis is the Greek word for transformation (the title of Ovid's poem, *Metamorphoses*, is the plural form of the word), and all the hundreds of tales in the poem include some sort of transformation of men and women into animals, trees, rocks, birds, springs, flowers, constellations, or other natural objects. The framework for these tales is a chronological unfolding of world history from chaos in the beginning down to the murder of Julius Caesar and the projected metamorphosis of Augustus into a god. The connections among the stories are loose and unobtrusive, as from that of Narcissus to that of Pentheus (see page 57). Besides the motifs of transformation and love, what also unites the poem is Ovid's tone. (Tone in poetry is the speaker's or writer's attitude toward his subject, his audience, or himself; it is analogous to tone of voice in speaking and lets us understand the emotional coloring of a statement. Adjectives such as "amused," "serious," "sorrowful," "reverential," and "ironic" describe tone.) Ovid's tone is never simple: a sophisticated, witty, amusing reporter of the human scene, he can at the

same time be serious and sensitive to profound human emotions. The story of Pygmalion, for example, is about a sculptor whose creation—an ivory statue of a young woman—is so beautiful that he falls in love with it; Venus rewards his passion by bringing the statue to life for him. Stated thus simply it is a sweet story, and Pygmalion's affection is endearing. Nevertheless, there are some potentially silly moments in the story when Pygmalion dresses the statue up and brings it presents; we are aware of Ovid lightly mocking the artist's potential to be so exclusively enamored of his own work.

The four selections from the *Metamorphoses* included in this book and printed with the line numbering of the Latin source are (1) Baucis and Philemon; (2) Acis, Galatea, and Polyphemus; (3) Narcissus and Echo; and (4) Pentheus. The stories are arranged with the shortest ones first. The theme of transformation is of course common to all the stories, and it will be interesting to compare the different metamorphoses, to examine who changes to what, and why. There are other motifs as well that two or more tales share. As we might expect from a poet who had already written many books of love poetry, love, in several different forms, is a frequent theme: married love, romantic love, self-love, unrequited love. Man's relationship with the gods (frequently his conflict with the gods) is also an issue. Since the will of the gods was believed to be expressed through oracles, prophecies too are found in three of the stories. A structural similarity to look for in all the stories is ring-structure: each story begins with a speech (such as by an oracle) or a setting or a particular Latin phrase, which returns at the end of the story. The "ring" around the story is one way the poet gives shape to his narrative; the repetition and return also remind the reader to review and judge what has happened during the story's course.

OID'S STYLE

Attention to a few grammatical and stylistic habits of Ovid will make reading his poetry easier:

1. For the purposes of meter, Ovid typically substitutes the poetic ending **-ēre** for **-ērunt** in the perfect tense. After the first few instances this substitution will not be explained in the notes.
2. Because of the compressed quality of poetry, Ovid may omit a preposition. For example, **riguō collēgerat hortō** = **collēgerat ex** (or **in**) **riguō hortō**.
3. Although words in poetry do not always follow the usual prose order, Ovid does use arrangement of words to create phrases, and modifiers are rarely far away. A noun-adjective grouping may be bisected by a verb or participle, but the result is a close relationship between the verb or participle and the noun-adjective group. For example:

riguō collēgerat hortō

he had picked from the well-watered garden

nōn acrī leviter versāta favillā

lightly turned in a not-hot ash

4. Ovid, like other Latin poets, frequently uses a plural where we would, according to our logic, expect a singular. For example:

vestra relinquitē tēcta

leave your house (lit., leave your roofs)

levat illa . . . sordida terga suis

she lifts up the sooty side of bacon (lit., the sooty backs)

turpis equus, nisi colla iubae flāvētia vēlent

a horse is shameful, if the mane does not cover his yellow neck (lit., if the manes do not cover his yellow necks)

5. The most frequent conjunction is **-que**. See, for example, *Baucis II*, "Hospitable Preparations," 635–652, where in seventeen and a half lines it occurs twelve times and is attached to verbs, participles, a preposition, nouns, adjectives, a relative pronoun, and an infinitive. (In the same passage the conjunction **et** occurs only four times.) The prevalence of this conjunction helps create a loosely structured, freely flowing narrative.
6. As to tenses, the narrative is carried along mainly in the perfect or vivid present, with background details being supplied by the pluperfect. For example, in *Acis II*, "A Prophecy Ignored," one necessary detail, about the soothsayer's prior experience, appears in a pluperfect (**fefellerat**); the remainder of the discussion between Polyphemus and the soothsayer and the description of the giant's subsequent actions are in either the present or the perfect. (The soothsayer's prophecy, however, is of course in the future: **rapiet**.)

PASSAGES FOR COMPARISON

The comparative readings that follow the Latin texts include selections from other works of literature that are either sources for these four tales from the *Metamorphoses* or analogous to them or later adaptations of them. For example, for the story of *Baucis and Philemon*, the selection is an analogous tale from *Genesis*, Chapters 18 and 19. Ovid is unlikely to have known the Old Testament, the sacred text of a minor sect in the Empire, even though it had been translated into Greek in the third century B.C. He did, however, make use of stories from Near Eastern legend which had been brought into Latin by way of the eastern Greeks. The story of *Deucalion and Pyrrha*, for example, sole survivors of a heaven-sent catastrophic flood, is analogous to another Near Eastern story, that of *Noah*. For the story of *Acis, Galatea, and Polyphemus*, the sources are given: extracts from the *Odyssey* and from a poem by *Theocritus*, a Sicilian Greek who wrote during the mid-third century B.C. For his characterization of *Polyphemus*, Ovid has taken details from these two very different versions of the giant cyclops. An instance of a later adaptation is *Guillaume de Lorris'* thirteenth-century retelling of the story of *Narcissus*.

READING ALOUD

To get the fullest appreciation of Ovid's poetry, your teacher will want you to learn a number of metrical rules so that you can scan (i.e., divide) the Latin line into syllables and feet. At first exposure these rules may seem to interfere with, rather than augment, the pleasure you can derive from reading Latin poetry. It is, of course, possible to read Latin poetry while remaining deaf to its meter, but to do so is to have only a partial experience of it. The sound of poetry is an important constituent, and in ancient poetry it was perhaps even more important because poetry was always read aloud, even if the reader was alone. (To read any written matter silently to oneself was considered freakish in antiquity. Caesar was once challenged in a meeting of the Senate because he read silently a personal message that had been deliv-

ered to him there.) Meter, not rhyme and accent, provided the primary shape to poetry, and so to recapture that shape we must try always to hear the bumpety-bumpety that carries hexameter verse along. It is a good habit to scan a few lines in every passage and to try to read the whole passage aloud according to the meter.

Ovid's *Metamorphoses* are a good introduction to classical Latin poetry. The narrative moves quickly, the characters and their settings are interesting, and Ovid's point of view is sympathetic. Because he writes, not about the state or ancient politics, but about people caught in familiar or plausible situations, we cannot help being carried along.

LIST OF POETIC TERMS

Throughout the notes and questions accompanying each section you will be introduced to a number of poetic terms. They will be defined at their first occurrence. The line references for these first occurrences are given below.

alliteration: Narcissus (414)

allusion: Acis, Galatea, and Polyphemus (760 and 769)

anaphora: Acis, Galatea, and Polyphemus (764-766)

antonomasia: Narcissus (437)

apostrophize: Narcissus and Echo (432)

chiastic: Pentheus (655)

epithet: Baucis and Philemon (627)

irony: Baucis and Philemon (668-669); Acis, Galatea, and Polyphemus (775)

metaphor: Acis (868-869)

metonymy: Baucis and Philemon (724)

patronymic: Baucis and Philemon (627)

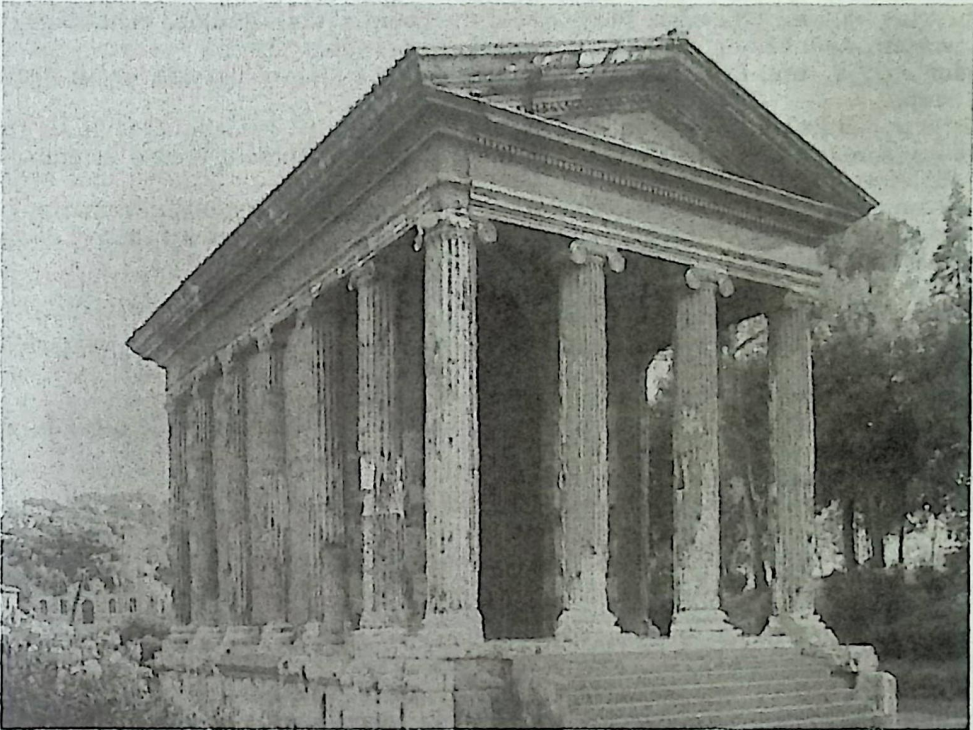
simile: Acis, Galatea, and Polyphemus (851-852)

symbol: Acis, Galatea, and Polyphemus (784)

tone: Baucis and Philemon (684-685)

zeugma: Pentheus (645)

BAUCIS AND PHILEMON



The "Temple of Fortuna Virilis," Rome. Dating from the second century B.C., this little temple, which would have seemed old-fashioned in Ovid's time, may be imagined to be like the one into which Baucis and Philemon's hut evolved. Note the steps leading up.

- 616 ***obstipēscō, obstipēscere** (3), **obstipui**, to be struck dumb, be stunned. **obstipuēre**: = **obstipuērunt**. Ovid frequently uses **-ēre** for **-ērunt**.
 ***tālis, -is, -e**, of such a character or kind (referring to what follows).
probārunť: = **probāvērunt**. Ovid frequently uses **-ārunt** for **-āvērunt**.
- 617 ***aevum, -ī (n)**, age, length of years. **animō** and **aevō**: ablative of specification.
- 618 ***āiō, ais, ait, āiunt** (*defective*), to say.
 ***potentia, -ae (f)**, power, influence, rule. Subject of **est** and **habet** (619).
 ***caelum, -ī (n)**, sky, (here) the gods.
- 619 ***quisquis, quaequae, quidquid (quicquid)**, whoever, whatever.
 ***superus, -a, -um**, above, higher, (plural) the gods above.
peragō, peragere (3), **perēgī, perāctum**, to carry through, complete.
- 620 **Quōque**: = **Et quō (quō = ut)**: "And in order that. . ."
dubitēs: Lelex uses the singular to aim his remarks at Pirithous. Why is this verb in the subjunctive?
tilia, -ae (f), linden (a kind of tree).
conterminus, -a, -um (+ dat.), adjacent, near. ***quercus, -ūs (f)**, oak.
- 621 **Phrygius, -a, -um**, Phrygian. Phrygia was the country that occupied central and western Asia Minor. **collibus . . . Phrygiis**: supply in.
- 622 **Pelopēius, -a, -um**, Pelopeian, relating to Pelops, the king of Phrygia, or his descendants.
Pittheus, -eī (m), king of Troezen, a city in the northeast Peloponnesus (he is Pelops' son and Theseus' grandfather). Remember that Theseus is also listening to the story.
- 623 ***arvum, -ī (n)**, ploughed field, (plural) territory, country. ***quondam**, formerly.
 ***rēgnō** (1), to reign. ***parēns, parentis (m)**, parent, ancestor. **parentī**: dative of agent.
- 624 ***haud, not. hinc**, from here. **stagnum, -ī (n)**, pool, lake.
 ***tellūs, tellūris (f)**, ground, earth. **ōlim**, formerly, previously, once.
- 625 **celeber, celebris, celebre**, busy, populous, crowded.
mergus, -ī (m), seabird, gull. **mergīs**: ablative of means. **fulica, -ae (f)**, waterfowl, coot.
 ***paluster, palustris, palustre**, marshy, swampy. ***unda, -ae (f)**, wave.
- 626 ***Iuppiter, Iovis (m)**, Jupiter, supreme god among the Romans. **speciē mortāli**: ablative of manner.
- 627 **vēnit**: take **Iuppiter** also as the subject.
Atlantiadēs, Atlantiadae (m), a descendant of Atlas, here Mercury, his grandson.
 Ovid identifies Mercury by his *patronymic*, a name derived from a paternal ancestor; **-adēs** (or **-idēs**) is a suffix meaning "the son or descendant of."
cādūcifer, cādūciferī (m), the staff-bearer. This *epithet*, invented by Ovid, refers to Mercury's caduceus or special staff. Epithets, which are common in ancient poetry, are fixed words or phrases that accompany a name as further identification.
āla, -ae (f), wing. **positīs . . . ālīs**: ablative absolute.
- 628 ***adeō, adire (irreg.)**, **adii, aditum**, to approach. **adiēre**: see note on **obstipuēre** (616).
 ***requiēs, requiētis (f)**, rest, repose. **requiem**: the usual accusative singular form.
locum requiemque: in English we would turn one of these nouns into an adjective or prepositional phrase for a more idiomatic expression.
- 629 **sera, -ae (f)**, bolt, bar (of a door).
ūna: what noun, understood, does this adjective modify?
 ***recipiō, recipere** (3), **recēpī, receptum**, to receive, welcome.
- 630 **stipula, -ae (f)**, stalk, straw. ***canna, -ae (f)**, reed.
- 631 **pius, -a, -um**, dutiful, faithful, devout, loyal.
 ***Baucis, Baucidis (f)**, the wife of Philemon. ***anus, -ūs (f)**, old woman.
parilis, -is, -e, similar, equal. **parilī . . . aetāte**: ablative of description.
 ***Philēmōn, Philēmōnis (m)**, the husband of Baucis.
- 632 **illā . . . illā**: with **casā** (633).
 ***iuvenālis, -is, -e**, youthful, young. **annīs . . . iuvenālibus**: ablative of time when.
- 633 **cōsenēscō, cōsenēscere** (3), **cōsensui**, to grow old.
 ***casa, -ae (f)**, hut, cottage. **paupertās, paupertātis (f)**, poverty.
 ***fateor, fatēri** (2), **fassus sum**, to accept as true, acknowledge. **fatendō** and **ferendō** (634): both take **paupertātem** as a direct object. Why are these gerunds in the ablative?
- 634 **levem**: to be taken after what verb? **nec inīquā (= et aequā) mente**: ablative of manner.

I. *The Setting*

As the story opens, there has just been a burst of laughter. Over a lavish dinner, the river god Achelous, host to three travelers, has been telling how an island that they see from their dining couches was once a girl whom he loved, now metamorphosed by Neptune. Two of the travelers, Theseus and Lelex, are awed by this miracle; the third, young Pirithous, ridicules their belief in the power of the gods to transform appearances. Lelex responds to this challenge to piety by telling a tale of his own.

Obstipuere omnēs nec tālia dicta probārunť,
ante omnēsque Lelex animō mātūrus et aevō
sic ait: "Inmēnsa est finemque potentia caelī
nōn habet et, quidquid superī voluere, perāctum est.

- 620 Quōque minus dubitēs, tiliae contermina quercus
collibus est Phrygiīs, mediō circumdata mūrō:
ipse locum vīdī; nam mē Pelopēia Pittheus
mīsit in arva suō quondam rēgnāta parentī.
Haud procul hinc stagnum est, tellūs habitābilis ōlim,
625 nunc celebrēs mergīs fulicisque palustribus undae.
Iuppiter hūc speciē mortālī cumque parente
vēnit Atlantiadēs positīs cādūcifer ālīs,
mīlle domōs adiēre locum requiemque petentēs,
mīlle domōs clausēre serae; tamen ūna recēpit,
630 parva quidem stipulīs et cannā tēcta palustrī,
sed pia: Baucis anus parilīque aetāte Philēmōn
illā sunt annīs iunctī iuvenālibus, illā
cōsensuere casā paupertātemque fatendō
effēcere levem nec inīquā mente ferendō.

1. What truth does Lelex hope his story will prove? (618-619)
2. What features of the landscape does he mention? (620-625) Why do you think he does so?
3. What difficulty do the travelers have? (628-629) What were the rules of hospitality in the ancient world?
4. What contrast does the repetition in 628-629 emphasize? What other contrasts can you find in this tale?
5. What is the house like? What materials is it made of? (630) What does this information tell us about the inhabitants?
6. Who are the four characters in this tale, and what are their relationships?
7. What seems to be the central issue or problem in this story?

- 635 *rēfert, rēferre* (*irreg.*), *rētulit*, it makes a difference.
 **dominus, -ī (m)*, master of a house, lord.
 **illic* (*adv.*), there. Read the line as *dominōsne illic an famulōs requirās. requirās*: subjunctive with alternative indirect questions. **famulus, -ī (m)*, servant, slave.
requirō, requirere (3), *requisivī (requisii)*, *requisitum*, to seek, inquire about.
- 637 **ergō*, for that reason, therefore. *caelicola, -ae (m/f)*, god or goddess.
 **Penātēs, Penātium (m pl)*, the gods of a Roman household (kept as images in the central hall or atrium), (by extension) one's home.
- 638 **submittō, submittere* (3), *submisī, submissum*, to lower, bow (the head), bend (the knee). *submissō . . . vertice*: ablative absolute.
intrō (1), to go into, enter. *intrārun*t: = *intrāvērunt*.
vertex, verticis (m), crown of the head. *postis, postis (m)*, doorpost, (plural) door.
- 639 **membrum, -ī (n)*, limb. **senex, senis (m)* old man. *relevō* (1), to reduce the load of, lighten.
sedile, sedilis (n), seat, bench, chair. *positō . . . sedilī*: ablative absolute.
- 640 *quō*: relative adverb referring to *sedilī*, "upon which."
superinicō, superinicere (3), *superiniēcī, superiniectum*, to throw on top.
textum, -ī (n), cloth, woven fabric. *rudis, -is, -e*, rough.
sēdulus, -a, -um, attentive, painstaking.
- 641 **focus, -ī (m)*, hearth, fireplace. **tepidus, -a, -um*, warm.
cinis, cineris (m), ashes, embers.
dīmoveō, dīmovēre (2), *dīmōvī, dīmōtum*, to move aside, remove.
- 642 *suscitō* (1), to rouse, stir up, awaken. *hesternus, -a, -um*, yesterday's.
 **folium, -ī (n)*, leaf. *cortex, corticis (m/f)*, bark. **siccus, -a, -um*, dry.
- 643 *nūtriō, nūtrīre* (4), *nūtrivī (nūtrii)*, *nūtrītum*, to nourish, feed.
 **flamma, -ae (f)*, flame. **anima, -ae (f)*, breath.
prōdūcō, prōdūcere (3), *prōdūxī, prōductum*, to bring or draw forth.
anilis, -is, -e, characteristic of an old woman, old woman's.
- 644 *multifidus, -a, -um*, split into many pieces, splintered.
fax, facis (f), torch, torch material.
rāmālia, rāmālium (n pl), branches, twigs. *āridus, -a, um*, dry.
 **tēctum, -ī (n)*, roof, ceiling. *tēctō*: ablative of place from which.
- 645 **admoveō, admovēre* (2), *admōvī, admōtum (+ dat.)*, to move (something) near, apply to (something).
aēnum, -ī (n), bronze or copper pot.
- 646 *quod*: the antecedent is *holus* (647). **coniunx, coniugis (m/f)*, spouse (husband or wife).
 **riguus, -a, -um*, irrigated, well-watered. **hortus, -ī (m)*, garden. *hortō*: supply in.
- 647 *truncō* (1), to lop, strip of branches or foliage. *holus, holeris (n)*, vegetable, cabbage.
foliis: ablative of separation. *furca, -ae (f)*, fork.
 **levō* (1), to lift, remove. *bicornis, -is, -e*, two-pronged.
- 648 *sordidus, -a, -um*, dirty, grimy, blackened.
terga: where English refers to a "side" of bacon, Latin calls it a "back."
 **sūs, suis (m/f)*, pig. **niger, nigra, nigrum*, black, dark-colored.
tignum, -ī (n), beam, plank, timber. *nigrō . . . tignō*: supply *dē*.
- 649 *resecō, resecāre* (1), *resecuī, resectum*, to cut back, cut off.
tergus, tergoris (n), the back of an animal (used for meat). Take
servātō . . . diū . . . dē tergore together.
- 650 *secō, secāre* (1), *secuī, sectum*, to cut, carve, detach.
domō, domāre (1), *domuī, domitum*, to subdue, overcome, soften. *domat*: this verb usually refers to the taming of animals, the conquering of people by war, or the controlling of passions. What makes its use here comical?
ferveō, fervēre (2), *ferbuī*, to boil.
- 651 **sermō, sermōnis (m)*, speech, talk.

II. Hospitable Preparations

As *Lelex* continues his tale, describing both the hut and the dinner preparations that *Baucis* and *Philemon* make for their guests, we learn more about the characters of the old people and their relationship, as well as about ancient rules of hospitality.

- 635 "Nec rēfert, dominōs illic famulōsne requirās:
tōta domus duo sunt, idem pārentque iubentque.
Ergō ubi caelicolae parvōs tetigēre Penātēs
submissōque humilēs intrārunt vertice postēs,
640 quō superiniēcit textum rude sēdula *Baucis*,
inque focō tepidum cinerem dīmōvit et ignēs
suscitat hesternōs foliisque et cortice siccō
nūtrit et ad flammās animā prōducit anīlī
multifidāsque facēs rāmāliaque ārida tēctō
645 dētulit et minuit parvōque admōvit aēnō,
quodque suus coniunx riguō collēgerat hortō,
truncat holus foliīs, furcā levat illa bicornī
sordida terga suis nigrō pendentia tignō
servātōque diū resecat dē terгоре partem
650 exiguam sectamque domat ferventibus undīs.
Intereā mediās fallunt sermōnibus hōrās
sentīrique moram prohibent.

1. How extensive is *Baucis* and *Philemon*'s household? (635–636)
2. How do the gods enter the house? (637–638) Why is this detail important?
3. How do *Baucis* and *Philemon* provide for the physical comfort of their guests? (639–640)
4. What actions show that *Baucis* is *sēdula*? (640–645) What are the old people preparing for dinner? (646–650)
5. *Baucis* and *Philemon* are described in the first part of the tale (631–634) as equals in age and alike in authority. How do their preparations for their guests reveal their equality or similarity?
6. How do the guests and hosts pass the time before dinner? (651–652)

- 652 **alveus**, -ī (*m*), tub, trough.
- 653 **fāgineus**, -a, -um, of beechwood. **clāvus**, -ī (*m*), nail.
suspendō, **suspendere** (3), **suspendī**, **suspēnsūm**, to hang, suspend.
ānsa, -ae (*f*), handle.
- 654 **artus**, -ūs (*m*), joint, part of the body, (here) foot.
foveō, **fovēre** (2), **fōvī**, **fōtum**, to warm, give physical ease to, soothe.
- 655 **torus**, -ī (*m*), mattress. ***mollis**, -is, -e, soft, loose, pliant. **ulva**, -ae (*f*), coarse grass.
- 656 **lectus**, -ī (*m*), bed, couch. **lectō**: dative with compound verb.
sponda, -ae (*f*), frame of a bed or couch. **spondā pedibusque salignis**: ablatives of description.
***salignus**, -a, -um, made of willow wood.
- 657 ***vēlō** (1), to cover. ***fēstus**, -a, -um, festive, characteristic of a holiday.
- 658 **sternō**, **sternere** (3), **strāvī**, **strātum**, to lay out, spread, scatter, strew.
et: "even."
vilis, -is, -e, cheap, worth little.
- 659 **lectō**: dative of agent with the gerundive **indignanda**.
indignor, **indignārī** (1), **indignātus sum**, to complain, protest, disdain. The gerundive of a deponent verb is passive in meaning, "to be disdained."
- 660 **accumbō**, **accumbere** (3), **accubuī**, **accubitum**, to recline at dinner.
***mēnsa**, -ae (*f*), table.
succinctus, -a, -um, having one's clothes tucked up under a belt to allow for freedom of movement.
***tremō**, **tremere** (3), **tremuī**, to tremble, quake.
- 661 **inpār**, **inparis**, unequal, uneven.
- 662 **testa**, -ae (*f*), potsherd, fragment of crockery.
quae: to what noun does this relative pronoun refer?
subdō, **subdere** (3), **subdidī**, **subditum**, to place under. ***clīvus**, -ī (*m*), slope, incline.
- 663 **tollō**, **tollere** (3), **sustulī**, **sublātum**, to raise, remove, eliminate.
aequātam: what noun must you supply?
menta, -ae (*f*), mint. **tergeō**, **tergēre** (2), **tersī**, **tersum**, to rub clean, wipe.
vireō, **virēre** (2), **viruī**, to be fresh and green.
- 664 **hīc**, here, in this place. **bicolor**, **bicolōris**, of two colors.
sincērus, -a, -um, unblemished, pure, virgin. **bāca**, -ae (*f*), olive.
Minerva, -ae (*f*), Roman goddess of handicrafts, equated with Athena, the Greek goddess of wisdom (the olive tree was sacred to both).
- 665 **condō**, **condere** (3), **condidī**, **conditum**, to preserve, bottle for keeping.
***cornum**, -ī (*n*), wild cherry. **faex**, **faecis** (*f*), dregs, wine-lees, sediment.
- 666 **intibum**, -ī (*n*), endive. **rādix**, **rādīcis** (*f*), root, radish.
***lac**, **lactis** (*n*), milk. ***lac coāctum**: "cheese." **massa**, -ae (*f*), lump.
- 667 **ōvum**, -ī (*n*), egg. **versō** (1), to keep turning over.
favilla, -ae (*f*), ashes of a fire.
- 668 **fictilis**, **fictilis** (*n*), earthenware, pottery. **fictilibus**: supply in.
***caelō** (1), to emboss, engrave.
- 669 ***sistō**, **sistere** (3), **stetī** (**stetit**), **statum**, to stand, set, place.
argentum, -ī (*n*), silver. What is the wine bowl really made of?
***crātēr**, **crātēris** (*m*) (*Greek loan word*), mixing bowl for wine.
fabricō (1), to fashion, construct. **fāgus**, -ī (*f*), beech (either the tree or its wood).
- 670 **pōculum**, -ī (*n*), cup. **quā**: "where." ***cavus**, -a, -um, hollow, concave, (here) porous.
***flāveō**, **flāvēre** (2), to be yellow. **inlinō**, **inlinere** (3), **inlēvī**, **inlitum**, to smear.
***cēra**, -ae (*f*), wax.

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