

4. Is it possible to tell whether Apollo is motivated by love or lust? Should Cupid's part in the action be taken into account?
5. Take any five lines, consecutive or not, and explain why they give you pleasure.
6. 'It is also a story about the god of knowledge's frustrated pursuit of sexual knowledge, as the male gaze proves unable to penetrate the secrets of the female body' (Hardie, 2002, 46). Is it?
7. 'It is famously unclear . . . whether Daphne in shaking her head really means to say "yes" or "no" to Apollo's proposition . . . If [Daphne] had her voice, the matter would not be in doubt. But her voice has perished, and with it perhaps her ability to make meaning at all' (Farrell in Hardie et al. 1999, 135). Cf. Hardie (2002, 130 note 46), who wonders 'whether Apollo's laurel was nodding in response to anything more than a puff of wind'. Discuss.
8. 'Although neither Ovid nor Apollo enjoys Daphne sexually, they could be said to collaborate in an artistic exploitation of her transformed body' (Brown, 2005, 50). What significance can you attach to this claim?

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CUP 2007

3 Io (and Syrinx), *Metamorphōsēs* 1.583–746

Background

When Daphne is transformed, Ovid tells us that all the other river-gods come to visit her father Peneus, not knowing whether to congratulate or console him. That is a shrewd observation. These are tactful river-gods, sensitive to a difficult social occasion; they have to find out Peneus' reaction before knowing how best to respond to him (not that Ovid tells us Peneus' feelings). Ovid at once goes on to say, however, that one river-god is absent: Inachus, because he is grieving for his lost daughter Io. With this 'negative association' – a common device in Ovid – the poet Ovid constructs the transition from Apollo and Daphne to the next metamorphosis.

1.583–7: *Inachus does not know where his daughter Io has gone*

Inachus ūnus abest, imōque reconditus antrō,
flētibus auget aquās, nātamque[^] miserrimus[^] Iō
lūget ut[^] āmissam: nescit, uitāne fruātur,
an sit apud mātēs; sed quam nōn inuenit usquam,
esse putat nusquam, atque animō pēiōra uerētur.

585

583 *im-us a um* deep, bottom (of)
recondit-us a um hidden away

**antr-um i 2n.* cave. Abl. of place

584 *flēt-us ūs 4m.* weeping. This is an abl. of means,
showing how he increased his own waters
augeō 2 increase

Iō: Greek acc. s. of Io

585 *lūgeō 2* grieve, mourn for

ut: 'as one *āmissam*'

nescit: note that 'whether' in the following indir. q. is
expressed by *-ne*

fruo 3 dep. enjoy (+ abl.). Io is the subject

486 *māt-ēs ium 3m. pl.* shades, spirits of the
dead

sed quam: 'but [she] whom . . . [her] *putat esse*
nusquam'

usquam anywhere

587 *nusquam* nowhere

animō: abl. of place

pēiōra: i.e. 'the worse' of the two options on offer
(life and death)

uerēor 2 dep. fear

583–7: Ovid simply but powerfully paints Inachus' emotional state. He is hidden away deep in his cave (583) – already we wonder what the description tells us – he is crying profusely (584), and with one word crunching against another ('child – most miserable – Io – grief – as lost') we cannot but feel sympathy for a father's despair (584–5). Psychologically, Ovid is spot on to see both that it is the not knowing that is the real torture (585–6) and that there is a logic to fearing the worst (586–7): after all, Inachus is a god, and if *he* does not know where she is, what possible conclusion can he draw?

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1.588–600: *In fact Jupiter had spotted and ravished her*

uiderat ā patriō[^] redeuntem* Iuppiter *illam
 ^flūming, et 'ō uirgō[^] Ioue ^digna, tuōque* beātum
 nescioquem ^factūra *torō, pete' dixerat 'umbrās
 altōrum nemorum' (et nemorum mōnstrāuerat umbrās)
 'dum calet, et mediō[^] sōl est altissimus ^orbe!
 quodsi sōla timēs latebrās intrāre ferārum,
 praeside[^] tūta ^deō, nemorum sēcrēta subibis –
 nec dē plēbe deō, sed qui caelestia magnā[^]
 scēptrā ^manū teneō, sed qui uaga fulmina mittō.
 nē fuge mē!' fugiēbat enim. iam pāscua Lernae
 cōnsitaque[^] arboribus ^Lyrceā reliquerat ^arua,
 cum deus inductā[^] lātās ^cāligine terrās
 occuluit, tenuitque fugam, rapuitque pudōrem.

588 *uiderat*: note the plupf. Ovid goes back in time to establish the background to the tale
 **patri-us a um* of one's father, paternal
beāt-us a um happy, blessed, fortunate
 590 *nescioqui/quaer/quod* someone or other
 **tor-us i 2m*. bed, marriage-bed
 591 *mōnstrō* 1 show, point out. Ovid commonly repeats himself in this chatty, spontaneous way, as if giving a stage direction, cf. 597
 592 *caleō* 2 grow warm
 593 *latebr-a ae 1f*. hiding place, lair
 594 *praeses praesid-is 3m*. guardian. Take this with *tūta* 'safe with *deō praeside*'. Note the hypocrisy of Jupiter, claiming to protect her from the beasts in the woods when in fact he intends to rape her there
sēcrēt-us a um set apart, remote, withdrawn, secluded. This is n. pl., used as a noun, RL14.7, W4
sub-eō ire pass into
 595 *dē . . . sed qui*: 'nor [am I a god] from [one of the] *plēbs* gods . . . but [a god] who . . .' Note the dismissive air of *plēbs* (as if some gods were patricians – patricians and plebs were contrasted in Roman society – and others not!), the repeated *sed qui* and grand pomposity of tone (compare Apollo's boasting in passage 2, 1.504–24). Here

are the two sides of Jupiter: mighty ruler of the universe and cynical serial adulterer, all in one
plēbs plēb-is f. common (people), mob
 596 *scēptr-um i 2n*. sceptre
uag-us a um free-moving, wide-ranging
 **fulmen fulmin-is 3n*. thunderbolt
 597 *nē fuge*: an amusing change of tone – all Jupiter can do is utter this comically bewildered protest as Io races off before he can finish (like Daphne, 1.503, 526). *nē* with the imperative is common in poetry, RLL-V(a)3
pāscu-um i 2n. pasture
Lern-a ae 1f. Lerna (a town near Argos in Southern Greece)
 598 *cōnsit-us a um* sown, planted (*cōnserō*)
Lyrce-us a um of Mt. Lyrceus (near Argos)
 599 *indūcō* 3 spread, bring over
 **lāt-us a um* wide, broad
cālig-ō -inis 3f. darkness, gloom, mist
 600 *occulō* 3 *occului* hide

Learning vocabulary
antr-um i 2n. cave
fulmen fulmin-is 3n. thunderbolt
lāt-us a um wide, broad
patri-us a um of one's father, paternal
tor-us i 2m. bed, marriage-bed

588–600: Ovid now fills us in on how Io came to be missing – the 'background' to the story (note how Ovid moves from the pluperfect tense 588, to the perfect 600, and finally the vivid present 605). Jupiter saw her in the woods, and it was lust at first sight (no Cupid's revenge here, cf. Apollo and Daphne). His motivation is transparently self-interested in a way that Apollo's was not (the *torus* 590, a hypocritical hint at marriage; the

1.601–9: *Juno suspects something is up and dispels the clouds*

intereā mediōs* Iūnō[^] dēspexit in *Argōs,
 et noctis faciem nebulās fēcisse uolucrēs
 sub nitidō* ^mirāta *diē, nōn flūminis illās
 esse nec ūmenti[^] sēnsit ^tellūre remitti;
 atque suus coniunx ubi sit circumspicit, ut quae
 dēprēnsi[^] totiēns iam nōsset fūrta ^mariti.
 quem postquam caelō nōn repperit, 'aut ego fallor
 aut ego laedor' ait, dēlāpsaque ab aethere summō,
 cōnstitit in terris, nebulāsque recēdere iussit.

601 **Iūnō Iūnōn-is 3f*. Juno (in Greek, Hera), wife of Jupiter
dēspiciō 3 *dēspexi* look down
Arg-i ōrum 2m. pl. Argos (an important town in southern Greece, a major cult centre for the worship of Hera/Juno in the Greek world)
 602 *nebul-a ae 1f*. cloud, mist
fēcisse: the verb in an acc. and inf. construction after *mirāta* (603), with *nebulās*. . . *uolucrēs* as its subject
uolucer uolucr-is e sudden, swift, flying
 603 *nitid-us a um* bright, shining
 **miror* 1 dep. wonder, be amazed at
flūminis illās: i.e. [that] *illās* (i.e. the clouds – still acc. and inf. after *mirāta*) [were not] *flūminis*, lit. 'of the river', i.e. arising from the river (like e.g. morning mists emerging out of it), a gen. of origin/source, RL6.5; 'clouds' are still the subject of *remitti* (acc. and inf. after *sēnsit*, 604)

604 *ūmeō* 2 be wet, moist
remittō 3 send up (from)
 605 *suus coniunx*: subject of *ubi sit circumspiciō* 3 look around
ut quae: *ut qui/quaer/quod*, lit. '[she]/Juno] as one who, being the sort of person who' takes the su (*nōsset*), RL166, W38
 606 **dēprēndō* 3 *dēprēndi dēprēnsūm* catch out, ca red-handed (often *dēprehendō*)
totiēns so often
 **nōsset=nōuisset*, RLA5
fūrt-um i 2n. deceit (especially in sexual escapade: theft
 **marit-us a um* married; husband; *marita* wife
 607 *quem*: connecting relative, RL107. Begin with *postquam*
caelō: abl. of place
 608 *dēlābor* 3 dep. *dēlāpsus* glide down
 **aethēr -is 3m*. upper air, heaven
 609 *nebul-a ae 1f*. cloud, mist
recēdō 3 depart, recede

invitation into a shady nook out of the hot sun, 591–4, and apparent 'care' for Io w being no huntress, may well fear the woods; the cynical *praeside tuta deo*). Jupiter she little sign of concern for Io (contrast Apollo); and his boasting about his identity (595 is crude. He is most affronted when she simply runs for it (his shocked reaction, 59 and he shows not the slightest hesitation in trapping and ravishing her. Ovid's desc tion is cold and clinical (599–600). We have Jupiter's measure. Io's reaction, howev not revealed.

601–9: But how is Juno to find out? Ovid makes her suspicious of the clouds over At (her 'home' town) on such a sunny day (602–4). Further, she knows Jupiter has 'form this respect (605–6), and when she looks round for her husband, he is not at home (6 Adding two and two, she swoops down to investigate, scattering the clouds (607–9). admits she may be wrong (*fallor*) – but also that she may be being wronged (*laedor*). now have Juno's measure.

1.610–24: *An embarrassed Jupiter has turned Io into a cow and gives her to Juno as a present*

coniugis aduentum praesēnserat, inque nitentem^ 610
 Inachidos uultūs mūtāuerat ille ^iuuencam
 (bōs quoque fōrmōsa est). speciem Sāturnia uaccae,
 quamquam inuīta, probat, nec nōn et cūius et unde
 quōue sit armentō, uēri quasi nescia, quaerit.
 Iuppiter ē terrā genitam mentitur, ut auctor 615
 dēsinat inquiri. petit hanc Sāturnia mūnus.
 quid faciat? crūdēle suōs addicere amōrēs,
 nōn dare suspectum est; pudor est qui suādeat illinc,

- 610 *aduent-us* ūs 4m. arrival
praesentiō 4 *praesēnsi praesēns* sense in advance.
 Jupiter is the subject
niteo 2 shine
 611 *Inachid-os*: Greek gen. s. of *Inachis*, 'daughter of Inachus', i.e. Io
 **iuuenc-a ae* 1f. cow, heifer. Note consonantal *i*
 612 *bōs bou-is* 3 m./f. bull, ox; cow
fōrmōs-us a um beautiful, shapely
speci-ēs ēi 5f. look, sight, appearance
 **Sāturni-a ae* 1f. daughter of Saturn, i.e. Juno.
Sāturnius = Jupiter
 **uacc-a ae* 1f. cow
 613 *probō* 1 approve of, prove
nec nōn and also (= 'nor . . . not')
cūius . . . unde . . . quōue: indirect questions after *quaerit* (614), all with *sit* as the main verb
 614 *arment-um* i 2n. herd
 **nesci-us a um* ignorant (of)
 615 *genit-us a um* born. This is f., referring to the cow, and supply *esse*, acc. and inf. after *mentitur*.

- To be 'born from the earth' meant that one's origin was unknown
mentior 4 dep. lie
ut: explains Jupiter's purpose in lying
auctor -is 3m. inventor (of the cow's origin, i.e. Jupiter)
 616 *dēsino* 3 stop, cease
inquirō 3 examine, inquire into
mūnus: in apposition to *hanc* = the cow
 617 *faciat*: 'deliberative' subj. (Jupiter is the subject), RL152. Ovid here signals that we are about to see Jupiter's thought-processes at work
addicō 3 surrender. This is inf. after *crūdēle (est)*. Since Jupiter is reflecting what to do, translate 'it would be cruel to . . .' Jupiter knows that if he lets Juno have the cow, that would be the end of his affair with Io
 618 *nōn dare*: '[but] not to hand it over'
suspect-us a um suspicious
 **illinc* from there; from that/one point of view

610–24: Juno finds (a forewarned) Jupiter, plus cow (and a pretty one, too – 612). She knows her man (note *uēri quasi nescia*), and starts gently turning the screws with a range of 'innocent' questions about the cow's origin (613–14). Ovid does not need to depict Jupiter squirming under the cross-examination: 'Where did it come from?' 'Er, no idea, no idea at all', he whistles hopelessly (615), desperate to get Juno to stop (616). But Juno knows something is up and is taking no chances: 'Present it to me, then' (616). Jupiter is now on the back foot, and Ovid shows us his thought-processes. One wonders to whom precisely it would be *crūdēle* to have to surrender Io (617 – only to Jupiter, of course); and his shame at being caught – or losing out to his wife? – battles with desire for Io (618–19). A conflict between *pudor* and *amor* (hardly 'love' in this instance) is the sort of debate one might expect feckless humans to have; but Jupiter can be as feckless as any human (see Introduction, p. 7). But Jupiter realises he is trapped – why should he be so keen on *not* handing over an unimportant (*leue*) cow when he is trying to persuade Juno that he just happened to stumble across it (620–1)? So he gives up Io, imagining that this will prove

hinc dissuadet amor. uictus pudor esset amōre,
 sed leue sī mūnus sociae generisque torique 6
 uacca negārētur, poterat nōn uacca uidēri.
 paelice dōnātā, nōn prōtinus exuit omnem^
 diua ^metum, timuitque Iouem, et fuit ānxia fūrti,
 dōnec Arestoridae^ seruandam trādidit ^Argō.

1.625–38: *Argus guards an Io baffled by her new state*

centum lūminibus cinctum caput Argus habēbat;
 inde suis uicibus capiēbant bina quiētem,

- 619 *hinc*: from this/another point of view
dissuadeō 2 hold back, dissuade
esset . . . uictus: note the conditional plupf. subj., 'would have been . . .'
 620 **leu-is e* light, trivial, capricious, inconstant.
 With *mūnus*, it is in apposition to *uacca* (621), RL17B, W3
soci-a ae 1f. partner of (+ gen.), i.e. Juno. *sociae* is dative after *negārētur*, 'should be denied to . . .'
generis: genus, not *gener*!
negārētur: note conditional subj., RL139, 173, W33
 621 *poterat*: *possum* is often used in conditions in the ind., where we would expect the subj.: 'it would be possible to seem [to be] *nōn uacca*', RLS2(c)Notes(6)
 622 **paelix paelic-is* 3f. mistress (Io)
dōnō 1 give as a gift, donate
exuō 3 *exuī* cast off, lose. Note the tricolon of Juno's fears – *nōn exuit* . . . *timuit* . . . *ānxia*
 623 **diu-us a um* divine; (when used as a noun) god(dess)
ānx-i-us a um worried, uneasy about (+ gen.)
fūrt-um i 2n. theft (of the cow); deceitfulness
 624 **dōnec* until
Arestoridae: Greek dat. s. of *Arestoridēs* = son of Arestor (an Argive hero of some sort), i.e. Argus; dative of agent with a gerundive, RLL(e)1(iv), W24
seruandam: f., referring to Io. Note the gerundive idiom 'hand over X to be -ed', RL161, W39
Arg-us i 2m. Argus (the hundred-eyed guardian)
 Learning vocabulary
aether -is 3m. upper air, heaven
dēprendō 3 *dēprēndi dēprēnsūm* catch out, catch 1 handed (often *dēprehendō*)
diu-us a um divine; as noun, god(dess)
dōnec until
illinc from there; from that/one point of view
Iūnō Iūnōn-is 3f. Juno (in Greek, Hera), wife of Jupiter
iuuenc-a ae 1f. cow, heifer
leu-is e light, trivial, capricious, inconstant
marit-us a um married; husband; *marita* wife
miror 1 dep. wonder, be amazed at
nesci-us a um ignorant (of)
nōsset=nōisset
paelix paelic-is 3f. mistress
Sāturni-a ae 1f. daughter of Saturn, i.e. Juno
Sāturnius = Jupiter
uacc-a ae 1f. cow
 625 **lūmen lūmin-is* 3n. eye, light
 626 *inde*: i.e. 'of these [eyes]'
suis uicibus: 'by turns', 'in their turn'
bin-us a um two at a time (understand *lūmina* as subject; so too with *cētera*, 627)

his innocence and, when Juno has forgotten all about it, he can start again. But J knows all about her husband and his tricks, and puts a guard on Io (622–4). This is comic battle of the sexes: exquisitely amusing, and beautifully observed – the sharp, pious Juno boxing into a corner a desperately evasive Jupiter who imagines he have got away with it. The mighty gods of Olympus have here become a very hui couple. Io's feelings still remain a mystery.

625–38: Hundred-eyed Argus is a formidable prison-guard, as Ovid makes cl unsleeping by day (625–30), he ties Io up at night (630–1) when his hundred eyes w

cētera seruābant atque in statiōne manēbant.
 cōnstitērat quōcumque modō, spectābat ad Iō;
 ante oculōs Iō, quamuis āuersus, habēbat.
 luce sinit pāsci; cum sōl tellūre sub altā est, 630
 claudit et indignō circumdat uincula collō.
 frondibus arboreis et amārā pāscitur herbā;
 prōque torō terrae nōn semper grāmen habenti
 incubat infēlix, limōsaque flūmina pōtat.
 illa etiam supplex Argō cum brācchia uellet 635
 tendere, nōn habuit quae brācchia tenderet Argō;
 cōnātōque queri mūgitūs ēdidit ōre,
 pertimuitque sonōs, propriāque exterrita uōce est.

627 *statiō statiōn-is* 3f. guard-duty
 628 *quōcumque modō*: 'in whatever position [Argus cōnstitērat]'
 Iō: Greek acc. of Io in 628 and 629
 629 *āuers-us a um* turned away. This line makes for an amusing paradox!
 630 *luce* by daylight
sinō 3 allow, permit (understand 'Io' as object)
pāscor 3 dep. graze
 631 *claudō* 3 close up, enclose
indign-us a um innocent, blameless, undeserving
**circumdō* 1 put X (acc.) round Y (dat.), surround
uincul-um i 2n. halter, binding, chain
 632 *frōns frond-is* 3f. leaf. Ovid now describes (632–4) what might in other circumstances be a *locus amoenus* for Io (see Introduction, p. 8) – but not in her present transformed state as a cow
**arbore-us a um* of/from trees
amār-us a um bitter
pāscor 3 dep. graze on (+ abl.)
 633 *grāmen grāmin-is* 3n grass
 634 *incubō* 1 lie down on (dat.)
**infēlix infēlic-is* unhappy, unfortunate
limōs-us a um muddy

pōtō 1 drink
 635 *supplex supplic-is* supplicating, entreating
 636 **tendō* 3 *tetendī tēnsūm* stretch out, draw, proceed, reach, aim (at)
quae brācchia: 'arms which she could', 'arms to'.
 Note *tenderet*, subj. in a relative clause of purpose, RL145(3); a repetition full of pathos
 637 *cōnātō . . . ōre*: abl. abs., 'when her mouth tried . . .'
mūgit-us ūs 4m. mooing (listen to the sound of the word!)
ēdō 3 *ēdidī* utter, give out
 638 **pertimēscō* 3 *pertimui* be afraid of
son-us i 2m. sound
propri-us a um own
exterrit-us a um terrified

Learning vocabulary

arbore-us a um of/from trees
circumdō 1 put X (acc.) round Y (dat.), surround
infēlix infēlic-is unhappy, unfortunate
lūmen lūmin-is 3n. eye, light
pertimēscō 3 *pertimui* be afraid of
tendō 3 *tetendī tēnsūm* stretch out, draw, proceed, reach, aim (at)

be less useful. And at last we turn to Io. What must it be like, Ovid thinks, to find yourself unexpectedly turned into a cow? Ovid amusingly suggests the way Io must be thinking about it. First, there would be the strange food (note *amārae*, 632); then sleeping on the ground (not always grassy either, 633); and only muddy water to drink (633). No arms with which to plead with Argus (635–6), and no voice either – just moos, which frighten even herself (637–8). Poor Io! Amusing it may be, but one's heart goes out to her.

1.639–50: Io finally manages to communicate with Inachus

uēnit et ad ripās, ubi ludere saepe solēbat,
 Inachidas ripās, nouaque[^] ut cōspexit in undā 640
 ^cornua, pertimuit sēque exsternāta refūgit.
 Nāides ignōrant, ignōrat et Inachus ipse,
 quae sit; at illa patrem sequitur, sequiturque sorōrēs
 et patitur tangi sēque admirantibus offert.
 dēcerptās[^] senior porrēxerat Inachus ^herbās; 645
 illa manūs lambit, patriisque dat ōscula palmis,
 nec retinet lacrimās et, si modo uerba sequantur,
 ōret opem, nōmenque suum cāsūque loquātur.
 littera[^] prō uerbis, ^quam pēs in puluere dūxit,
 corporis[^] indicium ^mūtātī triste perēgit. 650

639 **rip-a ae* 1f. bank

640 *Inachidas*: Greek acc. pl. of Inachis, 'of (the river/god) Inachus'. Another pathos-filled repetition, as throughout 642–3

**cōspiciō* 3 *cōspexi cōspectum* catch sight of, see, observe

641 *exsternāt-us a um* in consternation, panic
**refugiō* 3 *refūgi* recoil from

642 **Nāis Nāid-is* 3f. water nymph. These are Io's sisters; note the ABBA word-order (chiasmus)
Nāides ignōrant, ignōrat . . . Inachus, and in 643

**ignōrō* 1 be ignorant, not know

644 **admiror* 1 dep. be surprised, wonder at
offerō 3 put forward, offer

645 *dēcerpt-us a um* plucked, pulled (*dēcerptō*). A chastic golden line

senior-is 3m./f. older, senior (= *senex*)

porrigō 3 *porrēxi porrēctum* stretch out, offer

646 *lambō* 3 lick

palm-a ae 1f. palm

647 **retineō* 2 *retinui retentum* hold back, keep

sequantur . . . ōret . . . loquātur: 'vivid' pres. subj. in a contrary-to-fact condition

649 *littera*: subject of *perēgit* (650)

puluis puluer-is 3m. dust

dūcō = trace

650 *indici-um* i 2n. evidence, sign

triste: if the word Io wrote was her own name, it would be *triste* indeed, since *iō* in Greek meant 'alas, woe'. Inachus picks up the refrain with *mē miserum* in 651 and 653

peragō 3 *perēgi* provide

Learning vocabulary

admiror 1 dep. be surprised, wonder at
cōspiciō 3 *cōspexi cōspectum* catch sight of, see, observe
ignōrō 1 be ignorant, not know
Nāis Nāid-is 3f. water nymph
refugiō 3 *refūgi* recoil from
retineō 2 *retinui retentum* hold back, keep
rip-a ae 1f. bank

639–50: It gets worse. She finds herself by the banks of the Inachus, her home, and see her reflection in the river! Horns! (*cornua*, emphatic first word of a new line.) Not fashion statement. No wonder she runs a mile (639–41). But it is her inability to make herself known to her family that is most frustrating. They obviously do not recognise her (642–3); all she can do is follow them, nuzzle up to them; eat from Inachus' hands, lick them, kiss them, weep – all no use (643–7). Ovid looks into her thoughts and tells us what she would have said had she been able (647–8). What despair, until finally she cracks it and writes with her hoof in the dust (649–50)!

1.651–67: *Inachus' lament for Io*

'mē miserum!' exclāmat pater Inachus*, inque gementis^
cornibus et niueā *pendēns ceruice ^iuuēnae,
'mē miserum!' ingeminat; 'tūne es quaesita per omnēs^
nāta mihi ^terrās? tū nōn inuenta repertā
luctus erās leuior; reticēs, nec mūtua^ nostris 655
^dicta refers, altō^ tantum suspīria dūcis
^pectore, quodque ūnum potes, ad mea uerba remūgis!
at tibi ego ignārus thalamōs taedāsque parābam,
spēsque fuit generi mihi prima, secunda nepōtum.
dē grege nunc tibi uir, nunc dē grege nātus habendus. 660
nec finire licet tantōs^ mihi morte ^dolōrēs;
sed nocet esse deum, praeclūsaque iānua lēti
aeternum^ nostrōs luctūs extendit in ^aeuum.'
tālia maerentem stellātus submouet Argus,

651 *exclāmō* 1 cry out

inque: controls *cornibus* and *niueā*. . . *ceruice* (652)
gemō 3 groan, cry

652 *niue-us a um* snow-white*pendeō 2 *pependi* hang on, be uncertain; depend on

653 *ingeminō 1 repeat, intensify

tūne. . . *terrās*: take in order *tūne es [ea] nāta*
quaesita mihi (dat. of agent, RL(e)1(iv), W24) *per*
. . . ?

654 *repertā*: abl. of comparison, 'than [you] having-been-found', 'than now that you have been found'

655 *luct-us ūs 4m. cause of grief, mourning, lamentation

reticēō 2 be silent*mūtū-us a um* mutual, in return*nostris*: i.e. words656 *referō *referre rettuli relātum* bring/carry/put back, tell, answer, record, pay

*tantum only

suspīri-um i 2n. sigh657 *quodque ūnum* 'and what only', 'and the only thing'*remūgiō* 4 moo/low in reply

658 *thalam-us i 2m. marriage (bed)

taed-a ae 1f. torch (accompanying marriage)659 *nepōs *nepōt-is* 3m./f. grandchild660 *grex greg-is* 3m. herd*tibi*: dative of agent

661 *fīniō 4 end, finish

662 *nocet*: impersonal, 'it hurts', RLF2, W37*praeclūsus a um* closed, shut*lēt-um* i 2n. death663 *aetern-us a um* eternal*extendō* 3 extend, stretch

*aeu-um i 2n. age

664 *maereō* 2 lament (referring to Inachus)*stellāt-us a um* starred (because of his many eyes)*submouēō* 2 move along, push away

651–67: A father finds his daughter transformed into a cow. He embraces her (651–2), but what does he say? *mē miserum*, rather than *tē miseram*, establishes the tenor of Inachus' speech: it is all about himself. Shock (653–4) and despair at his own situation – his grief at her loss is now even more acute (654–5) – come first; and communication with her is impossible, he observes, since all she can do is sigh and moo (655–7). Since the main purpose of daughters in the ancient world was to produce heirs, his thoughts now turn to the destruction of any prospects for him in that respect (658–60), and he ends by reflecting that, since he is a god, even death can never end his torment (661–3: *praeclūsaque*. . . *aeuum* is a finely expressed sentiment). He seems unable to offer any sympathy to her. One wonders if a Roman father would have felt about his own

ēreptamque^ patri diuersa in pāscua ^nātam 665
abstrahit. ipse procul montis sublime cacūmen
occupat, unde sedēns partēs speculātur in omnēs.

1.668–77: *Jupiter instructs a disguised Mercury to kill Argus*

nec superum rēctor mala tanta Phorōnidos ultrā
ferre potest, nātumque uocat, quem lūcida^ partū
^Plēias ēnixā est, lētōque det imperat Argum. 670
parua morā est ālās pedibus uirgamque^ potenti*
^somniferam sūmpsisse *manū, tegumenque capillis.
haec ubi disposuit, patriā^ Ioue nātus ab ^arce
dēsilit in terrās; illic tegumenque remōuit,
et posuit pennās; tantummodo uirga retentā est: 675

665 *patri*: dat. of loss or disadvantage, RL48.1*diuers-us a um* distant*pāscu-um* i 2n. pasture666 *abstrahō* 3 drag away

*procul at a distance

sublim-is e high, lofty*cacūmen cacūmin-is* 3n. peak, summit667 *sedeō 2 *sēdi sessum* sit*speculor* 1 dep. watch, gaze668 *superum* = *superōrum**rēctor -is* 3m. ruler, i.e. Jupiter

Phorōnidos: Greek gen. s. of *Phorōnis* 'woman connected with (i.e. sister of) Phoroneus' (Inachus' son, another Argive hero) – a *recherché* way of referring to Io

ultrā beyond, further669 *nātumque* = Mercury (Greek Hermes)*lūcid-us a um* bright, shining*part-us ūs* 4m. birth670 *Plēias Plēiad-is* 3f. Pleias or Maia (one of the

stars known as the Pleiades, mother of Mercury)

ēnitor 3 dep. *ēnixus* produce, give birth to*lēt-um* i 2n. death*det*: subj. of indir. command after *imperat*. Jupiter is ordering Mercury [ut] *lētō det* [Argum]671 *parua mora est*: controls [Mercuriō] *sūmpsisse*

'for Mercury to . . .', 'while Mercury . . .'

*āl-a ae 1f. wing

*uirg-a ae 1f. rod, wand

*potēs *potent-is* powerful672 *somnifer -a -um* sleep-inducing*sūmpsisse*: perfect to show how quickly Mercury acted*tegumen tegumin-is* 3n. covering, hat673 *dispōnō* 3 *disposui dispositum* arrange*patriā*. . . *arce*: i.e. Olympus674 *dēsiliō* 4 leap down

*illic there

675 *tantummodo* only (so much as)

daughter in such terms. Anyway, Argus moves him along and takes Io elsewhere: does *ēreptam patri* reflect her feelings?

668–77: Jupiter cannot bear to see Io treated like this (668–9) – pity? Or because he still has primarily his own interests at heart? – and summons his son Mercury, his general factotum on all sorts of adventures, to kill Argus. Mercury dresses – epics always have dressing-scenes (cf. *Odyssey* 5.43–8) – and takes with him his famous sleep-inducing wand (672). Arriving on earth, he immediately (and unepically) undresses, ridding himself of everything except the wand, and appears as an innocent herdsman (676), putting his wand to novel use, stealing some goats to play the part convincingly and tootling away on

hāc agit, ut pāstor, per dēuia rūra capellās[^]
dum uenit [^]abductās, et strūctis cantat auēnis.

1.678–88: *Argus is not sent to sleep by Mercury's pan-pipes*

uōce nouā captus, custōs Iūnōnius 'at tū,
quisquis es, hōc[^] poterās mēcum cōsidere [^]saxō'
Argus ait; 'neque enim pecori fēcundior ūllō[^] 680
herba [^]locō est, aptamque[^] uidēs pāstōribus [^]umbram.'
sēdit Atlantiadēs, et euntem[^] multa loquendō
dētinueit sermōne [^]diem, iūctisque[^] canendō
uincere [^]harundinibus seruantiā lūmina temptat.
ille tamen pugnat mollēs ēuincere somnōs 685
et, quamuis sopor est oculōrum parte receptus,

676 hāc: abl. of means

dēui-us a um remote

rūs rūr-is 3n. country, countryside

capell-a ae 1f. goat

677 dum uenit: take this clause closely with *abductās*abdūcō 3 *abdūcere* *abductum* stealstruō 3 *struxi* *strūctum* fit together, construct

cantō 1 play on (+ abl.)

auēn-a ae 1f. oat-stalk; pipe

Learning vocabulary

aeu-um i 2n. age

āl-a ae 1f. wing

firiō 4 end, finish

illīc there

ingeminō 1 repeat, intensify

luct-us ūs 4m. cause of grief, mourning, lamentation

nepōs nepōt-is 3m/f. grandchild

pendeō 2 *pependi* hang on, be uncertain; depend on

potēns potent-is powerful

procul at a distance

referō referre rettulī relātum bring/carry/put back,

tell, answer, record, pay

sedeō 2 *sēdi* *sessum* sit

tantum only

thalam-us i 2m. marriage (bed)

uirg-a ae 1f. rod, wand

678 uōce: = music

Iūnōni-us a um of Juno

679 poterās: a polite invitation, = 'why don't you?' (a

sort of suppressed condition: 'if you wanted to,

you could'), cf. RLS2(c)Notes(6)

cōsidō 3 *cōsēdi* *cōnsestum* sit, settle down

680 pecus pecor-is 3n. flock, herd (which Mercury

has stolen 677 and brought with him)

fecund-us a um lush

ūllō . . . locō: abl. of comparison after *fēcundior*

681 apt-us a um fitted for, suitable for (+ dat.)

682 Atlantiadēs: Greek nom., grandson of Atlas, i.e.

Mercury

loquendō: gerund (RL175, RLn, W39) with *multa*

(RL14.7, W4Footnotes 5) as object

683 dētineō 2 *dētinuei* *dētentum* occupy, engage

canō 3 play; sing

684 harundō harundin-is 3f. reed, pipe

685 ēuincō 3 overcome

686 sopor -is 3m. sleep

his pipes (677). There was a long tradition of pastoral, or bucolic, poetry in Greek and Latin literature. Ovid shows that he can play that game too.

678–712: Argus, charmed by the music, is happy to let Mercury chat and play away, but none of this lulls him to sleep (678–87). One wonders why Mercury does not use his wand, but Ovid has other ideas – a story within a story, a favourite Ovidian device. So Ovid puts the story of Syrinx in Mercury's mouth. Note the number of repeated ideas and words in 682–8 and the *loquendō* . . . *canendō* rhyme. Is Ovid trying to create a sense of monotony, as Mercury attempts to lull Argus to sleep? Anyway, this finally does the

parte tamen uigilat. quaerit quoque (namque reperta
fistula nūper erat), quā sit ratiōne reperta.

The story of Syrinx ('Pan-pipe')

Then the god said 'In the cool mountains of Arcadia
[690] where the Arcadian wood-nymphs lived,
there was a famously beautiful nymph called Syrinx.
Satyrs had pursued her more than once – so had every other god
that lived in those shady woods and fertile country – but she had
given them all the slip. It was Diana to whom she dedicated
[695] both her devotion and her virginity. She dressed
deceptively like Diana and could be taken for her, except that
her bow was made of horn, and Diana's of gold.
Even so, she passed for her. As she returned
from the Lyrcaean hill, Pan, his head garlanded with pine-needles, saw her,
[700] and began to say' – but Mercury never finished to describe how,
spurning his pleas, she raced off through the trackless paths
till she reached the peaceful stream of sandy
Ladon; how there, since the stream barred her escape, she
begged her watery sisters to transform her, so that
[705] when Pan clutched what he thought was Syrinx,
he found he was holding not her but marsh reeds;
how the frustrated sighs Pan uttered stirred the wind in these reeds,
producing a thin, plaintive sound;
how, entranced by the sweet sound of this new music,
[710] Pan said 'I shall always be able to talk with you like this!';
and how he fixed the reeds of different lengths together
with wax, and gave them the name of the girl.

687 uigilō 1 stay awake

688 fistul-a ae 1f. pipe

quā . . . ratiōne how, by what means

trick (688–712), though Ovid has to finish the story himself since Argus drops off half way through it (713) – an amusing device, breaking the dramatic illusion. Note that the story-within-a-story is, again, of divine *amor* with all the usual features: beautiful girl dedicated to Diana, roaming the woods, seen by a deity, runs for it, begs for transformation and (like Daphne) is honoured by the smitten deity even in her transformed state. It is also aetiological, explaining how pastoral (=bucolic) poetry came into existence, when Pan, god of the countryside (his name means 'guardian of flocks'), discovered the pan-pipes (Greek *surinx*). From then on herdsmen (which Mercury was pretending to be) used them to accompany their songs, passing the lonely hours as the flocks grazed remote pastures and hills. By making Mercury sing pastoral poetry to get Argus to sleep, one wonders, idly, whether Ovid was making a little joke about the tedium of the genre.

1.713–23: *Mercury kills Argus, whose eyes Juno transplants into the peacock's tail*

tālia dictūrus, uidit Cyllēnius omnēs[^]
 succubuisse [^]oculōs, adopertaque lūmina somnō.
 supprimit extemplō uōcem, firmatque sopōrem,
 languida[^] permulcēns medicātā [^]lūmina uirgā. 715
 nec mora, falcātō[^] nūtantem uulnerat [^]ēnse,
 quā collō est cōnfine caput, saxōque cruentum
 dēicit, et maculat praeruptam sanguine rūpem.
 Arge, iacēs, quodque in tot lūmina lūmen habēbās,
 exstinctū^{um} est, centumque oculōs nox occupat ūna. 720
 excipit hōs uolucrisque suae Sātūrnia pennis
 collocat, et gemmis caudam stellantibus implet.

713 *dictūrus*: Argus had fallen completely asleep before Mercury could finish
Cyllēni-us i 2m. Mercury (who was born on Mt. Cyllene in Arcadia)
 714 *succumbō* 3 *succubui* fall asleep
adopert-us a *um* covered
 715 *supprimō* 3 suppress, check
extemplō immediately, suddenly
 **firmō* 1 reinforce, strengthen
sopor -is 3m. sleep
 716 *languid-us* a *um* drowsy (a nearly golden line)
permulcēō 2 soothe
medicāt-us a *um* magic, charmed
 717 *falcāt-us* a *um* hooked
nūtō 1 nod (with sleep)
uulnerō 1 wound
ēns-is is 3m. sword
 718 *cōnfin-is* e joined to
saxōque: 'true' abl., RL100A, Survey(a)
cruent-us a *um* bloody (acc., referring to Argus)
 719 *dēiciō* 3/4 *dēiēci* *dēiectum* throw X (acc.) down from Y (abl.)

maculō 1 smear, stain
praerupt-us a *um* steep, sheer
 **sanguis sanguin-is* 3m. blood
rūp-ēs is 3f. rock, cliff
 720 *iacēs*: note the shift to the second person ('apostrophe')
quodque . . . *lūmen*: 'whatever light', object of *habēbās*, subject of *exstinctum est*
in tot lūmina: 'for/in so many eyes'. Ovid plays on *lūmen* 'light/eye'
 721 *exstinct-us* a *um* extinguished, put out
 722 *excipiō* 3/4 pick out, remove (Juno (Sātūrnia) is the subject)
hōs: i.e. the eyes
uolucr-is is 3f. bird (here gen. s.), i.e. the peacock (brought to the Mediterranean from India and Sri Lanka)
 723 *collocō* 1 place
 **gemmae* a *ae* 1f. gem
 **caud-a* a *ae* 1f. tail
stellāns stellant-is starry
 **impleō* 2 *implēui* *implētum* fill

713–23: Now that Argus is asleep, Mercury finally brings his wand into play, ensuring he stays asleep (715–16). This seems rather unnecessary, since without delay Mercury beheads Argus (but where did he get the sword from?) and throws the head down from the rock where Argus had earlier been on guard (717–19, cf. 666–7). A sympathetic 'apostrophe' contrasts the single night (of death) with the hundred eyes that Argus was once able to use, eyes now at any rate preserved for ever in the tail of Juno's sacred bird, the peacock (720–3) – more aetiology.

1.724–33: *The enraged Juno maddens Io, who begs Jupiter for release*

prōtinus exārsit, nec tempora distulit irae,
 horrifera^{um} [^]oculis animōque obiēcit [^]Erinyn
 paelicis Argolicae, stimulōsque in pectore caecōs
 condidit, et profugam per tōtū^{um} exercuit orbem.
 ultimus immēnsō[^] restābās, Nile, [^]labōri;
 quem simulac tetigit, positisque[^] in margine ripae
 prōcubuit [^]genibus, resupinōque ardua collō,
 quōs potuit sōlōs, tollēns ad sidera uultūs,
 et gemitū^{um} et lacrimis et luctisonō mūgitū
 cum loue uisa queri, finemque orāre malōrum. 7

724 *exardescō* 3 *exarsi* flare up
differō differē distuli dilātum put off, delay
 725 *horrifēr -a -um* horrific, shuddersome
obiēciō 3 *obiēci* place X (acc.) before Y (dat.)
Erinyn: Greek acc. s. of *Erinys*, tormenting fury, demon
 726 *paelix*: = Io, here gen. with *oculis animōque*
Argolic-us a *um* from Argos
stimul-us i 2m. goad (lit., cattle-prod)
caec-us a *um* blind
 727 **condō* 3 *condidi* *conditum* hide; build, found; compose
profug-a a *ae* 1m./f. exile, fugitive. Here it is in apposition to (understood) 'her' (Io), RL17B, W3
exerceō 2 *exercui* drive on, chase
 728 **ultim-us* a *um* final, last. Here = 'final destination', in apposition to the 'you' of the Nile
 **immēns-us* a *um* immeasurable
restō 1 be left as X (nom.) for Y (dat.). Note the 'apostrophe'
Nil-us i 2m. Nile

729 *quem*: i.e. the Nile. It is a connecting relative, RL107
simulac as soon as. This controls only *tetigit* (of which Io is the subject)
 **margin* -is 3m. edge, border
 730 *prōcumbō* 3 lie down
 **genū* gen-ūs 4n. knee
resupin-us a *um* bent back
 **ardu-us* a *um* looking upwards, steep, difficult, high
 731 *quōs potuit sōlōs*: refers to *uultūs*, 'which also she could [raise]', 'which was all she could [raise]'; humans raised hands to the gods in prayer and supplication
 732 **gemit-us* ūs 4m. groan
luctison-us a *um* grief-sounding, heart-rending (i one-off word in extant Latin)
mūgit-us ūs 4m. moo. Note the rare (and here ve effective) spondaic fifth foot
 733 *uisa*: supply *est*
 **fin-is* is 3f. end

724–33: The death of Argus enrages Juno, and she takes it out not on Jupiter but on hapless Io. She terrifies Io with visions of the Furies (725) and plants goads in her (*st ulus* is literally a cattle-prod, an apt choice of word, 726), as a result of which she can madly all over the world (727). There can be few passages in Ovid more sweetly touched than Io's appeal for mercy on the banks of the Nile: as a prayerful suppliant (729–30), lifts her face to the heavens (all she could lift, as Ovid says – she has no arms to use 636–7) – and seems to take issue with Jupiter and beg for release (733); 'seems', of course because she cannot speak. All she can offer is the (wonderfully onomatopoeic pathos-filled) tricolon of groans and tears and *luctisonō mūgitū* (732) – made all the heart-rending by the one-off *luctisonus*.

1.734–46: *Jupiter makes his peace with Juno, and Io becomes a woman again*

coniugis[^] ille [^]suae complexus colla lacertis,
 finiat ut poenās tandem rogat, ‘in’ que ‘futūrum
 pōne metūs’ inquit; ‘numquam tibi causa dolōris
 haec erit,’ et Stygiās[^] iubet hōc audire [^]palūdēs.
 ut lēnita deā est, uultūs[^] capit illa [^]priōrēs,
 fitque quod ante fuit; fugiunt ē corpore saetae,
 cornua dēcrēscunt, fit lūminis artior orbis,
 contrahitur rictus, redeunt umerique manūsque,
 ungulaque in quinōs[^] dilāpsa absūmitur [^]anguēs.
 dē boue nil superest, fōrmae nisi candor in illa.
 officiōque pedum[^] nymphē contenta [^]duōrum,
 ērigitur metuitque loqui, nē mōre iuuencae
 mūgiat, et timidē uerba intermissa retemptat.

734 *ille*: i.e. Jupiter
complex-us a um embracing
 735 *ut*: take with *finiat* after *rogat*, ‘[Jupiter] rogat
 that she *tandem* finiat . . .’
futūr-um i 2n. the future
 737 *haec*: i.e. Io
 **Stygi-us a um* Stygian, underworld, hellish. Jupiter
 is telling the (god of the) river Styx to hear
 because gods swore oaths in the name of the river
 (Homer *Iliad* 15.37–8). This was a reward which
 Zeus/Jupiter gave Styx for supporting him in a
 war against the Titans
hōc: object of *audire*
palūs palūd-is 3f. marsh, swamp
 738 *lēnit-us a um* soothed, placated
dea: i.e. Juno
illa: i.e. Io
 739 *fit* . . . *fuit*: a neat word-play and contrast
saet-a ae 1f. animal hair, coat
 740 *dēcrēscō 3* shrink
art-us a um narrow
 741 *contrahō 3* close, become smaller
rict-us ūs 4m. gaping mouth
umer-us i 2m. shoulder
 742 *ungul-a ae 1f.* hoof
quin-us a um five
dilābor 3 dep. *dilāpsus* disperse, dissolve
absūmō 3 (passive) vanish, fade
ungu-is is 3m. nail
 743 *bōs bou-is 3m./f.* ox, cow
 **nil* nothing

**supersum superesse superfui* remain,
 be left over, survive
candor is 3m. brightness (take with *fōrmae*; cf. 610, 612)
 744 *offici-um i 2n.* use, function
nymphē: Greek nom., nymph
content-us a um happy with (+ abl.)
 745 *ērigor* stand up
 **metuō 3 metuī metūtum* fear
mōre: abl. of *mōs*, ‘in the manner of, like’
 746 *mūgiō 4 moo*
timidē fearfully, hesitatingly
intermiss-us a um interrupted
retemptō 1 try again

Learning vocabulary

ardu-us a um looking upwards, steep, difficult, high
caud-a ae 1f. tail
condō 3 condidī conditum hide; build, found; compose
fin-is is 3f. end
firmō 1 reinforce, strengthen
gemit-us ūs 4m. groan
gemmae ae 1f. gem
genu gen-ūs 4n. knee
immēns-us a um immeasurable
impleō 2 implēuī implētum fill
margō margin-is 3m. edge, border
metuō 3 metuī metūtum fear
nil nothing
sanguis sanguin-is 3m. blood
Stygi-us a um Stygian, underworld, hellish
supersum superesse superfui remain, be left over, survive
ultim-us a um final, last

Learning vocabulary for Passage 3, Io and Syrinx

admiror 1 dep. be surprised, wonder at
aethēr -is 3m. upper air, heaven
aeu-um i 2n. age
āl-a ae 1f. wing
antr-um i 2n. cave
arbore-us a um of/from trees
ardu-us a um looking upwards, steep, difficult,
 high
caud-a ae 1f. tail
circumdō 1 surround, put X (acc.) round Y (dat.)
condō 3 condidī conditum hide; build, found;
 compose
cōnspiciō 3 cōnspexi cōnspectum catch sight of,
 see, observe
dēprendō 3 dēprēndī dēprēsum catch out,
 catch red-handed (often *dēprehendō*)
diu-us a um divine; as noun, god(dess)
dōnec until
finiō 4 end, finish
fin-is is 3f. end
firmō 1 reinforce, strengthen
fulmen fulmin-is 3n. thunderbolt
gemit-us ūs 4m. groan
gemmae ae 1f. gem
genu gen-ūs 4n. knee
ignōrō 1 be ignorant, not know
illic there
illinc from there; from that/one point of view
immēns-us a um immeasurable
impleō 2 implēuī implētum fill
infelix infēlic-is unhappy, unfortunate
ingeminō 1 repeat, intensify
Iūnō Iūnōn-is 3f. Juno (Greek Hera), wife of Jupiter
iuuenc-a ae 1f. cow, heifer
lāt-us a um wide, broad
leu-is e light, trivial, capricious, inconstant
luct-us ūs 4m. cause of grief, mourning,
 lamentation
lūmen lūmin-is 3n. eye, light
margō margin-is 3m. edge, border
marit-us a um married; husband; *marita* wife
metuō 3 metuī metūtum fear
mīror 1 dep. wonder, be amazed at
Nāis Nāid-is 3f. water nymph
nepōs nepōt-is 3m./f. grandchild
nesci-us a um ignorant (of)
nil nothing
nōsset=nōuisset
paelex paelic-is 3f. mistress
patri-us a um paternal, of one’s father
pendeō 2 pependi hang on, be uncertain;
 depend on
pertimēscō 3 pertimui be afraid of
potēns potent-is powerful
procul at a distance
referō referre rettulī relātum bring/carry/put
 back, tell, answer, record, pay
refugiō 3 refūgī recoil from
retineō 2 retinui retentum hold back, keep
rip-a ae 1f. bank
sanguis sanguin-is 3m. blood
Sātūrnī-a ae 1f. daughter of Saturn, i.e. Juno
Sātūrnīus = Jupiter
sedeō 2 sēdī sessum sit
Stygi-us a um Stygian, (of the) underworld,
 hellish
supersum superesse superfui remain, be left
 over, survive
tantum only
tendō 3 tetendī tēsum stretch out, draw,
 proceed, reach, aim (at)
thalam-us i 2m. marriage (bed)
tor-us i 2m. bed, marriage-bed
uacc-a ae 1f. cow
uirg-a ae 1f. rod, wand
ultim-us a um final, last

back into a woman (animal rarely changes into human in Ovid). He begins with whole body (the coat falls off, 739), then works down from the head (horns, eye, mouth), to shoulders and legs (739–41), focussing on the way the hooves split into fingers (742). Io is as beautiful now as she was before (743, cf. 612). Delighted to be on two feet, she lifts herself up onto them (she has been prone, in suppliant position but dare she utter a noise? She can see she has been physically changed (744, cf. 640) but has no idea what noise she will make until she actually tries it (745, cf. 637–8). How awful to be restored to beautiful womanhood, yet able only to moo! Timidly, she gets it a go . . . (746). Pathos and comedy sit easily side by side in this little masterpiece.

734–46: This time, even Jupiter agrees enough is enough. He embraces his wife (734), promises never to stray again – at least with Io – and confirms his promise with an oath (735–7). Peace between the two is (temporarily) restored, and Ovid must now turn Io

Study section

1. Write out and scan ll.724–33.
2. Compare and contrast the stories of Daphne and Io in terms of character and the structure and complexity of the story. In what respects, for example, are Apollo and Jupiter similar and different? What sort of a woman is Juno, and how does her entry into the story affect it? Are Daphne and Io merely foils for the depiction of divine passions?
3. 'From Io's point of view Argus' boredom is a grim reminder that male violence against women is an everyday occurrence, not worth staying awake for' (Brown, 2005, 30–1). Justify, or attack, this claim.
4. Give a feminist and anti-feminist perspective on this story.
5. Take any five lines, consecutive or not, and explain why they give you pleasure.

4 Phaethon, *Metamorphōsēs* 2.150–216, 227–38, 260–71, 301–39

Please note that elisions are no longer marked, and linking devices will be more sparingly used, largely to mark agreements between words in different lines.

Background

Io bears a son Epaphus, who has a friend Phaethon ('Shining'). When Phaethon boasts that he is the son of Sol, the sun-god, Epaphus challenges the claim; but Phaethon's mother Clymene swears it is true, and sends Phaethon to Sol to confirm it. Sol does so, promising Phaethon to grant him any wish. When Phaethon asks to take charge of the chariot in which he rides across the sky every day, Sol is distraught and tries to persuade him of the appalling difficulty and danger of what he wants to do. But a promise is a promise: Phaethon is adamant. So Sol tries to advise the young man:

'If you can at least comply with your father's advice in this respect,
be sparing with the whip, but work the reins hard.
The horses need no encouragement to gallop ahead; it's restraint they need . . .
Keep to the route marked out by the wheel-tracks.
So that earth and sky do not become over-heated,
Don't drive the chariot too low or too high:
Too high, and heaven will burn,
Too low, and earth will. Your safest route is in the middle . . .'

2.150–60: *Phaethon boards the chariot, the gates open and the horses race off*

occupat ille leuem iuuenāli corpore currum, 1
statque super, manibusque leuēs contingere habēnās
gaudet, et inuitō grātēs agit inde parenti.

150 *iuuenāl-* is youthful

**curr-us* is m. chariot

151 **super* up, i.e. high, tall; *super* + acc., above

contingō 3 seize

**habēn-a* ae 1f. rein

With Deucalion, the world was transformed by flood. Here it will be transformed by fire.
150–60: *leuem* and *iuuenāli*, significantly juxtaposed (150), prepare us for two ma

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