

CSCP Support Materials

Word order and interlinear translation

for

WJEC Level 2 Certificate in Latin Literature
Unit 9542: Latin Literature Narratives

Theme B: Ovid, *Metamorphoses*

Summer 2014, 2015 and 2016

Version 1.00 28th August 2013

University of Cambridge School Classics Project

Published by the Cambridge School Classics Project
Faculty of Education, University of Cambridge
11 West Road, Cambridge CB3 9DP, UK
<http://www.CambridgeSCP.com>
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First published 2013

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Introduction

Important notice: only suitable for WJEC Level 2 Unit 9542 Narrative B 2014-2016

This booklet is designed to help only students who are preparing for **Theme B** (Ovid, *Metamorphoses*) of **Unit 9542** 'Latin Literature Narratives' of the WJEC **Level 2** Certificate in Latin Literature examination, **Summer 2014, 2015 or 2016**.

Students preparing for the Level 1 Certificate in Latin Literature should use the corresponding booklet for that examination, which is also available free of charge on the CSCP website.

If you are preparing for Narrative A (Tacitus, *Messalina*) or for examination in any other year, **do not** use these materials - they will not be relevant to your studies.

About this booklet

This booklet has been written to help you work out a translation of the extracts set for the 2014, 2015 and 2016 examinations. It is intended primarily for schools to give to students as a revision aid; students who may be learning Latin on their own; students on short courses who have to do much of the work on their own; students being taught privately and requiring additional material and students wishing to supplement the support materials provided by their school.

The booklet contains three versions of the prescribed literature. The first version has a numbered word order above the Latin text, the second has English meanings above the Latin and the third version has both a word order and English meanings. The three versions of the Latin are followed by the translation which results from combining the word order with the meanings given.

How to use this booklet

There are many ways to translate the literature set for the examination. The word order, meanings and translations provided in this booklet are just some examples. You may already have studied the literature in class or at home and created different, perhaps better, translations than those provided here. If so, choose your preferred translations from the options available to you. The translations provided here are neither definitive nor official versions. The authors and publishers of this booklet have no formal connection with the examining team and the translations included should not be regarded as any better than translations you may have created.

Although we have included a word order above the Latin to help you translate the Latin into English, always remember that Roman authors took great care to place their words in the order they did. The original order of the words contributes greatly to the meaning contained in the literature - meaning is conveyed not only in what is said, but in how the author says it. Therefore, first work out or revise the meaning of the Latin using the word order provided here, studying one sentence at a time and running over the sentence three or four times. Then try to translate the sentence without any support, using a blank copy of the passage (also available from the CSCP website). Study about ten to twelve lines at a time in this way. Once you understand how the Latin can be translated, return to the Latin text and look at the original order of the Latin words carefully to study how the meaning is enhanced by the original word order.

From time to time within the word order it has been necessary to show where one count ends and another begins. To do this we have used the | symbol. The use of italics within a translation indicates English words added to create a more natural translation.

Additional support online

All the literature in this booklet is also available online in 'exploring' format. This allows you to click any word and see the meaning of that word instantly. A grammatical analysis of the word in its context is also provided. You will also find 'Listen to' activities, where you can hear the literature read aloud, interactive activities and many carefully selected web-links for each selection in the prescribed literature. All the resources are available free of charge at www.CambridgeSCP.com (select 'Public Examinations' from the choices on the Main Entrance).

Students preparing for other WJEC Latin qualifications may also wish to take advantage of other materials online, such as vocabulary testers. The materials are housed in the 'Public Examinations' area of the www.CambridgeSCP.com website.

**The Building of the Labyrinth
(Met. 8.152-168)**

The Building of the Labyrinth (Met. 8.152-168) (numbered)

1 2 3 7 6 5
vota Iovi Minos taurorum corpora centum
4 8 9 10 12 13
solvit, ut egressus ratibus Curetida terram
11 14 19 =16 =16 15 18 |
contigit, et spoliis decorata est regia fixis.
3 1 2 5 4 8
creverat opprobrium generis, foedumque patebat 155
7 6 11 9 10 |
matris adulterium monstri novitate biformis;
2 4 1 6 3 5
destinat hunc Minos thalamo remove pudorem
9 7 10 12 11 8 13 |
multiplicique domo caecisque includere tectis.
1 3 4 2 5
Daedalus ingenio fabrae celeberrimus artis
6 7 9 8 10 11 13 16
ponit opus turbatque notas et lumina flexa 160
12 14 15 18 17 19 |
ducit in errorem variarum ambage viarum.
1 2 3 7 8 4 6 9
non secus ac liquidis Phrygiis Maeandrus in undis
5 10 11 12 14 13 16 15
ludit et ambiguo lapsu refluitque fluitque
18 17 19 22 20 21
occurrensque sibi venturas aspicit undas
23 25 26 27 28 29 31 24 30
et nunc ad fontes, nunc ad mare versus apertum 165
33 32 34 | 1 2 3
incertis exercet aquas: ita Daedalus implet
4 6 5 8 7 13 10
innumeras errore vias, vixque ipse reverti
11 12 9 | 1 2 3 4 |
ad limen potuit: tanta est fallacia tecti.

The Building of the Labyrinth (Met.8.152-168) (with translation)

As to offerings Jupiter Minos of bulls bodies a hundred
vota Iovi Minos taurorum corpora centum

after getting his boat Cretan land
paid when off
solvit, ut egressus ratibus Cretida terram

he touched and spoils was decorated the palace with fastened
contigit, et spoliis decorata est regia fixis.

had grown The disgrace of his family the foul and was obvious
creverat opprobrium generis, foedumque patebat 155

of the mother adultery monster from the strangeness of the two-formed
matris adulterium monstri novitate biformis;

determines this Minos from his marriage-bed to remove shame
destinat hunc Minos thalamo remove pudorem

in a labyrinthine and home secret and to shut buildings
multiplicique domo caecisque includere tectis.

Daedalus for the talent of a craftsman's most famous skill
Daedalus ingenio fabrae celeberrimus artis

the sets up work confuses and directions and the eyes with the wandering
ponit opus turbatque notas et lumina flexa 160

leads into error of different complexity routes
ducit in errorem variarum ambage viarum.

other- Not wise than clear Phrygian the River Meander in waters
non secus ac liquidis Phrygiis Maeandrus in undis

with flows back- flows for-
plays and ambiguous gliding wards both wards and
ludit et ambiguo lapsu refluitque fluitque

meeting and itself about to come sees waters
occurrensque sibi venturas aspicit undas

and now to- its source now to- wards sea turning the open
et nunc ad fontes, nunc ad mare versus apertum 165

it keeps in
its ... in this
uncertain motion waters way Daedalus fills
incertae exercet aquas: ita Daedalus implet

with
con- scarce- to
innumerable fusion routes ly and himself return
innumeras errore vias, vixque ipse reverti

was the of
the he so decept- the
to entrance able great is iveness building
ad limen potuit: tanta est fallacia tecti.

The Building of the Labyrinth (Met. 8.152-168) (with numbered translation)

1 2 3 7 6 5
 As to Minos of bulls bodies a hundred
 vota Iovi Minos taurorum corpora centum

4 8 9 10 12 13
 paid when after getting off his boat Cretan land
 solvit, ut egressus ratibus Curetida terram

11 14 19 =16 =16 15 18 |
 he touched and spoils was decorated the palace with
 contigit, et spoliis decorata est regia fixis.

3 1 2 5 4 8
 had grown The disgrace of his family the foul and was obvious
 creverat opprobrium generis, foedumque patebat 155

7 6 11 9 10 |
 of the mother adultery monster from the strangeness two-formed
 matris adulterium monstri novitate biformis;

2 4 1 6 3 5
 determines this Minos from his marriage-bed to remove shame
 destinat hunc Minos thalamo remove pudorem

9 7 10 12 11 8 13 |
 in a labyrinthine and home secret and to shut buildings
 multiplicique domo caecisque includere tectis.

1 3 4 2 5
 Daedalus for the talent craftsman's most famous skill
 Daedalus ingenio fabrae celeberrimus artis

6 7 9 8 10 11 13 16
 sets up the work confuses and directions and eyes wandering
 ponit opus turbatque notas et lumina flexa 160

12 14 15 18 17 19 |
 leads into error of different complexity routes
 ducit in errorem variarum ambage viarum.

1 2 3 7 8 4 6 9
 Not other-wise than clear Phrygian the River Meander in waters
 non secus ac liquidis Phrygiis Maeandrus in undis

5 10 11 12 14 13 16 15
 plays and ambiguous with gliding flows back-wards both flows for-wards and
 ludit et ambiguo lapsu refluitque fluitque

18	17	19	22	20	21		
meeting	and	itself	about to come	sees	waters		

occurrensque sibi venturas aspicit undas

23	25	26	27	28	29	31	24	30
and	now	to- wards	its source	now	to- wards	sea	turning	the open

et nunc ad fontes, nunc ad mare versus apertum 165

33	32	34		1	2	3
its	it keeps ... in	waters		in this way	Daedalus	fills

incertus exercet aquas: ita Daedalus implet

4	6	5	8	7	13	10
innumerable	with con- fusion	routes	scarce- ly	and	himself	to return

innumeras errore vias, vixque ipse reverti

11	12	9		1	2	3	4	
to	the entrance	he able	was	so great	is	the decept- iveness	of the building	

ad limen potuit: tanta est fallacia tecti.

The Building of the Labyrinth (Met. 8.152-168) (translation)

As a vow to Jupiter, Minos paid a hundred bodies of bulls, when after getting off his boat, he touched Cretan land, and the palace was decorated with spoils fixed up. The disgrace of his family had grown and the foul adultery of the mother was obvious from the strangeness of the two-formed monster. Minos determines to remove this shame from his marriage-bed and to shut *it* in a labyrinthine home and secret buildings.

Daedalus, most famous for the talent of a craftsman's skill, sets up the work and confuses the directions and leads the eyes into error with the wandering complexity of different routes. Just as (*Lit.* Not otherwise than) the River Meander plays in clear Phrygian waters and, with ambiguous gliding, both flows backwards and flows forwards and, meeting itself, sees waters about to come and turning now towards its source, now towards the open sea, it keeps its uncertain waters in motion; in this way Daedalus fills innumerable routes with confusion, and scarcely was he able to return to the entrance himself: so great is the deceptiveness of the building.

Daedalus and Icarus
(Met. 8.183-235)

Daedalus and Icarus (Met. 8.183-235) (numbered)

1 2 4 6 5 3
Daedalus interea, Creten longumque perosus

7 9 8 12 11 10
exilium, tactusque loci natalis amore,

=13 =13 15 | 4 1 2 5 6
clausus erat pelago. 'terras licet' inquit 'et undas 185

3 7 9 8 10 | 1 2 |
obstruat, at caelum certe patet; ibimus illac!

2 1 5 4 6 3 |
omnia possideat, non possidet aera Minos.'

1 2 6 4 3 5 7
dixit et ignotas animum dimittit in artes,

10 8 9 | 1 2 4 5 3
naturamque novat. nam ponit in ordine pennas, 189

6 9 8 7 | 1 3 2
ut clivo crevisse putes; sic rustica quondam 191

4 7 5 6 8 |
fistula disparibus paulatim surgit arenis.

1 2 4 5 6 3,7 8
tum lino medias et ceris adligat imas,

9 11 10 13 14 12
atque ita compositas parvo curvamine flectit,

15 17 16 18 | 1 2 4
ut veras imitetur aves. puer Icarus una 195

3 5 6 9 7 8 10
stabat et, ignarus sua se tractare pericla,

13 12 11 16 17 19 18
ore renidenti modo, quas vaga moverat aura,

14 15 22 20 24 23
captabat plumas, flavam modo pollice ceram

21 27 25 26 29 31
mollibat, lusuque suo mirabile patris

28 30 | 1 3 2 6
impediebat opus. postquam manus ultima coepto 200

=4 =4 13 7 9 12 14
imposita est, geminas opifex libravit in alas

8 10 11 19 15 16 17 18 |
ipse suum corpus motaque pependit in aura.

2 1 3 10 4 8 11 9
instruit et natum, 'medio'que 'ut limite curras,

7 5 6 12 13 15 14, 20
Icare', ait 'moneo, ne, si demissior ibis,
16 17 18 19 21 22 23 |
unda gravet pennas, si celsior, ignis adurat. 205

2 3 1 | 1 3 4 5
inter utrumque vola! nec te spectare Booten
6 7 2 9 8 11 10 |
aut Helicen iubeo strictumque Orionis ense:
1 2 3 4 | 1 3 4
me duce carpe viam!' pariter praecepta volandi
2 5 7 9 6 8 |
tradit et ignotas umeris accommodat alas.

1 2 4 3 6 7 5
inter opus monitusque genae maduere seniles, 210
8 10 11 9 | 1 4 3
et patriae tremuere manus. dedit oscula nato
5 7 6 2 10 8 9
non iterum repetenda suo, pennisque levatus
12 11 15 13 14 16 17 22 23
ante volat comitique timet, velut ales, ab alto
18 20 21 19 25 26 24 |
quae teneram prolem produxit in aera nido;

2 1 3 6 4 5 7
hortaturque sequi, damnosasque erudit artes, 215
8 10 9 11 13 16 14 12,15 |
et movet ipse suas et nati respicit alas.

3 1 7 4 5 8 6
hos aliquis tremula dum captat harundine pisces,
9 10 12 16 13 11,15 14
aut pastor baculo stivave innixus arator
2 17 18 21 19 24 23 22
vidit et obstipuit, quique aethera carpere possent
20 25 26 | 1 2 5 3
credidit esse deos. et iam lunonia laeva 220

4 6 11 8 7 10 9 12
parte Samos (fuerant Delosque Parosque relictæ),
13 15 14 18 16 19 17
dextra Lebinthos erat fecundaque melle Calymne,
20 21 24 22 23 25
cum puer audaci coepit gaudere volatu
27 26 28 32 29 31 30
deseruitque ducem, caelique cupidine tractus

35 33 34 | 2 1 3
altius egit iter. rapidi vicinia solis 225

4 7 6 5 8 |
mollit odoratas, pennarum vincula, ceras.

2 1 | 3 2 1 4
tabuerant cerae; nudos quatit ille lacertos,

7 5 6 8 9 7 10 |
remigioque carens non ullas percipit auras.

2 1 7 5 3 4
oraque caerulea patrium clamantia nomen

6 8 9 11 10 12 13 |
excipiuntur aqua, quae nomen traxit ab illo. 230

1 3 2 4 5 6 8 7
at pater infelix nec iam pater 'Icare', dixit,

9 10 11 12 | 1 4 2 3 |
'Icare', dixit 'ubi es? qua te regione requiram?

2 1 | 2 1 3 4
Icare', dicebat; pennas aspexit in undis,

6 5 7 8 11 9 12
devovitque suas artes corpusque sepulcro

10 13 14 16 17 15 18
condidit, et tellus a nomine dicta sepulti. 235

he was by the of his
softening play and his wonderful father
mollibat, lusuque suo mirabile patris

he was to the
hindering work When touch the thing
last begun
impediebat opus. postquam manus ultima coepto 200

was put the the
twin inventor balanced in wings
imposita est, geminas opifex libravit in alas

himself his body moved and hung in the breeze
ipse suum corpus motaque pependit in aura.

he teach- his in the
es/equips And son middle and to course hasten
instruit et natum, 'medio'que 'ut limite curras,

he I
Icarus says advise lest if too low you go
Icare', ait 'moneo, ne, si demissior ibis,

the weighs the
water down feathers if too high the sun burns
unda gravet pennas, si celsior, ignis adurat. 205

each of And the
between the two Fly ... not you to look at Ox-driver
inter utrumque vola! nec te spectare Booten

the Great the
or Bear I order drawn and of Orion sword
aut Helicen iubeo strictumque Orionis ensem:

with as hurry the At the
me leader along way same time instructions for flying
me duce carpe viam!' pariter praecepta volandi

he hands to his
over and unfamiliar shoulders he fits wings
tradit et ignotas umeris accommodat alas.

Amid the work warnings and cheeks grew wet the old
inter opus monitusque genae maduere seniles, 210

and of the father trembled the hands He gave kisses son
et patriae tremuere manus. dedit oscula nato

not again to be sought to his on wings and risen
non iterum repetenda suo, pennisque levatus

in he for his he
front flies companion and fears like a bird from a high
ante volat comitique timet, velut ales, ab alto

which a tender chick has led into the air nest
quae teneram prolem produxit in aera nido;

he to he
encourages and follow fatal and teaches skills
hortaturque sequi, damnosasque erudit artes, 215

he his of his looks
and moves himself own and son back at wings
et movet ipse suas et nati respicit alas.

with
them Someone quivering while catching rod fish
hos aliquis tremula dum captat harundine pisces,

on the
a plough- a
or shepherd on a stick handle or leaning ploughman
aut pastor baculo stivave innixus arator

he those to take
saw and gaped who and the air to were able
vidit et obstipuit, quique aethera carpere possent

he believed were gods And now Juno's on the left
credidit esse deos. et iam lunonia laeva 220

side Samos had been Delos both Paros and left behind
parte Samos (fuerant Delosque Parosque relictæ),

on the with
right Lebinthos was rich and honey Calymne
dextra Lebinthos erat fecundaque melle Calymne,

when the boy bold began to enjoy flight
cum puer audaci coepit gaudere volatu

his for the
he deserted and leader sky and by desire drawn on
deseruitque ducem, caelique cupidine tractus

he his of the The
higher made way blazing nearness sun
altius egit iter. rapidi vicinia solis 225

the sweet- the
softens smelling of the wings fastenings wax
mollit odoratas, pennarum vincula, ceras.

had melted is
away the wax bare shaking he arms
tabuerant cerae; nudos quatit ille lacertos,

he is ...
propulsion and lacking not any gripping air
remigique carens non ullas percipit auras.

his by the
mouth And dark-blue 'Father' shouting the name
oraque caerulea patrium clamantia nomen

is received water which name took from him
excipiuntur aqua, quae nomen traxit ab illo. 230

But father the unlucky not now a father Icarus said
at pater infelix nec iam pater 'Icare', dixit,

he are In am I to
Icarus said where you which you place search for
'Icare', dixit 'ubi es? qua te regione requiram?

Icarus he was saying feathers he spotted in water
Icare', dicebat; pennas aspexit in undis,

he cursed and his skills the body and in a tomb
devovitque suas artes corpusque sepulcro

he buried and the land by the name called entombed
condidit, et tellus a nomine dicta sepulti.

235

Daedalus and Icarus (Met. 8.183-235) (with numbered translation)

1	2	4	6	5	3		
Daedalus	meanwhile	Crete	long	and	hating		
Daedalus interea, Creten longumque perosus							
7	9	8	12	11	10		
exile	moved	and	place	for his birth	by love		
exilium, tactusque loci natalis amore,							
=13	=13	15		4	1	2	5 6
had been shut in	by the sea	land(s)		although	he	said	and sea(s)/ water
clausus erat pelago. 'terras licet' inquit 'et undas 185							
3	7	9	8	10		1	2
he may block my way through	yet	the sky	certainly	open	lies	we will go	by that way
obstruat, at caelum certe patet; ibimus illac!							
2	1	5	4	6	3		
everything	he may possess	not	does ... possess	the air	Minos		
omnia possideat, non possidet aera Minos.'							
1	2	6	4	3	5	7	
he	spoke and	unknown	mind	turns	to	skills	
dixit et ignotas animum dimittit in artes,							
10	8	9		1	2	4	5 3
nature	and changes	he		For	he	puts in	a row feathers
naturamque novat. nam ponit in ordine pennas, 189							
6	9	8	7		1	3	2
on	they	you	in		in	a	
that slope	a grown	had think	would way	this rustic	sometimes		
ut clivo crevisse putes; sic rustica quondam 191							
4	7	5	6	8			
pan pipe	with different sized	gradually	gets bigger	reeds			
fistula disparibus paulatim surgit avenis.							
1	2	4	5	6	3,7	8	
Then	with thread	the middle	and	with wax	he binds	the bottom	
tum lino medias et ceris adligat imas,							
9	11	10	13	14	12		
and	in this way	arranged	in a slight	curve	he bends		
atque ita compositas parvo curvamine flectit,							
15	17	16	18		1	2	4
to	real	imitate	birds	His boy	Icarus	with him	
ut veras imitetur aves. puer Icarus una 195							

3 5 6 9 7 8 10
was his was
standing and unaware own he handling dangers
stabat et, ignarus sua se tractare pericla,

13 12 11 16 17 19 18
with a had set
face smiling sometimes which wandering in motion breeze
ore renidenti modo, quas vaga moverat aura,

14 15 22 20 24 23
he was the with his
catching feathers yellow sometimes thumb wax
captabat plumas, flavam modo pollice ceram

21 27 25 26 29 31
he was by the of his
softening play and his wonderful father
mollibat, lusuque suo mirabile patris

28 30 | 1 3 2 6
he was the to the
hindering work When touch last thing
impediebat opus. postquam manus ultima coepto 200
begun

=4 =4 13 7 9 12 14
the the
was put twin inventor balanced in wings
imposita est, geminas opifex libravit in alas

8 10 11 19 15 16 17 18 |
himself his body moved and hung in the breeze
ipse suum corpus motaque pependit in aura.

2 1 3 10 4 8 11 9
he teach- his in the
es/equips And son middle and to course hasten
instruit et natum, 'medio'que 'ut limite curras,

7 5 6 12 13 15 14, 20
he I
Icarus says advise lest if too low you go
Icare', ait 'moneo, ne, si demissior ibis,

16 17 18 19 21 22 23 |
the weighs the
water down feathers if too high the sun burns
unda gravet pennas, si celsior, ignis adurat. 205

2 3 1 | 1 3 4 5
between each of Fly ... not you to look at Ox-driver
inter utrumque vola! nec te spectare Booten

6 7 2 9 8 11 10 |
the Great the
or Bear I order drawn and of Orion sword
aut Helicen iubeo strictumque Orionis ensem:

1 2 3 4 | 1 3 4
with as hurry the At the
me leader along way same time instructions for flying
me duce carpe viam!' pariter praecepta volandi

2 5 7 9 6 8 |
he hands to his
over and unfamiliar shoulders he fits wings
tradit et ignotas umeris accommodat alas.

1 2 4 3 6 7 5
Amid work warnings and cheeks grew wet old
inter opus monitusque genae maduere seniles, 210

8 10 11 9 | 1 4 3
and of the father trembled the hands He gave kisses son
et patriae tremuere manus. dedit oscula nato

5 7 6 2 10 8 9
not again to be sought to his on wings and risen
non iterum repetenda suo, pennisque levatus

12 11 15 13 14 16 17 22 23
in he for his he
front flies companion and fears like a bird from a high
ante volat comitique timet, velut ales, ab alto

18 20 21 19 25 26 24 |
which a tender chick has led into the air nest
quae teneram prolem produxit in aera nido;

2 1 3 6 4 5 7
he to fatal and teaches skills
encourages and follow fatal and teaches skills
hortaturque sequi, damnosasque erudit artes, 215

8 10 9 11 13 16 14 12,15 |
and moves himself own and son back at wings
et movet ipse suas et nati respicit alas.

3 1 7 4 5 8 6
with
them Someone quivering while catching rod fish
hos aliquis tremula dum captat harundine pisces,

9 10 12 16 13 11,15 14
on the
a plough- a
or shepherd on a stick handle or leaning ploughman
aut pastor baculo stivave innixus arator

2 17 18 21 19 24 23 22
he those to take
saw and gaped who and the air to were able
vidit et obstipuit, quique aethera carpere possent

20 25 26 | 1 2 5 3
he believed were gods And now Juno's on the left
credidit esse deos. et iam lunonia laeva 220

4 6 11 8 7 10 9 12
side Samos had been Delos both Paros and left behind
parte Samos (fuerant Delosque Parosque relictas),

13 15 14 18 16 19 17
on the with
right Lebinthos was rich and honey Calymne
dextra Lebinthos erat fecundaque melle Calymne,

20 21 24 22 23 25
when the boy bold began to enjoy flight
cum puer audaci coepit gaudere volatu

27 26 28 32 29 31 30
his for the
he deserted and leader sky and by desire drawn on
deseruitque ducem, caelique cupidine tractus

35 33 34 | 2 1 3
he his of the The
higher made way blazing nearness sun
altius egit iter. rapidi vicinia solis

225

4 7 6 5 8 |
the sweet- the
softens smelling of the wings fastenings wax
mollit odoratas, pennarum vincula, ceras.

2 1 | 3 2 1 4
had melted is
away the wax bare shaking he arms
tabuerant cerae; nudos quatit ille lacertos,

7 5 6 8 9 7 10 |
he is ...
propulsion and lacking not any gripping air
remigique carens non ullas percipit auras.

2 1 7 5 3 4
his by the
mouth And dark-blue 'Father' shouting the name
oraque caerulea patrium clamantia nomen

6 8 9 11 10 12 13 |
is received water which name took from him
excipiuntur aqua, quae nomen traxit ab illo.

230

1 3 2 4 5 6 8 7
But father the unlucky not now a father Icarus said
at pater infelix nec iam pater 'Icare', dixit,

9 10 11 12 | 1 4 2 3 |
he are In am I to
Icarus said where you which you place search for
'Icare', dixit 'ubi es? qua te regione requiram?

2 1 | 2 1 3 4
he was he the
Icarus saying feathers spotted in water
Icare', dicebat; pennas aspexit in undis,

6 5 7 8 11 9 12
he cursed and his skills the body and in a tomb
devovitque suas artes corpusque sepulcro

10 13 14 16 17 15 18
of the
he buried and the land by the name called entombed
condidit, et tellus a nomine dicta sepulti.

235

Daedalus and Icarus (Met. 8.183-235) (translation)

Daedalus meanwhile, hating Crete and *his* long exile, and moved by love for his birth place, had been shut in by the sea. 'Although' he said 'he may block my way through land(s) and sea(s)/water, yet certainly the sky lies open; we will go by that way: he may possess everything *else*, *but* Minos does not possess the air.'

He spoke and turns *his* mind to unknown skills and he changes nature. For he puts feathers in a row, *in such a way* that you would think *that* they had grown on a slope; in this way sometimes a rustic pan-pipe gradually gets bigger with different-sized reeds. Then with thread he binds the middle and with wax he binds the bottom *of the feathers* and, *when they are* arranged in this way, he bends *them* in a slight curve, to imitate real birds.

His boy, Icarus, was standing with him and, unaware *that* he was handling his own dangers, sometimes with a smiling face he was catching the feathers, which a wandering breeze had set in motion, sometimes he was softening the yellow wax with his thumb, and by his play he was hindering the wonderful work of his father.

When the last touch was put to the work (*lit.* the thing) begun, the inventor himself balanced his body in the twin wings and hung in the breeze *which was moved by the wings*. And he teaches/equips his son and he says: 'I advise *you*, Icarus, to hasten in the middle course, lest if you go too low the water weighs down the feathers, if you go too high, the sun burns *them*. Fly between each of the two! And I order you not to look at the Ox-driver or the Great Bear and the drawn sword of Orion: with me as *your* leader, hurry along the way.'

At the same time he hands over instructions for flying and he fits unfamiliar wings to his shoulders. Amid the work and warnings, *his* old cheeks grew wet and the hands of the father trembled. He gave to his son kisses not to be sought again and, risen on wings, he flies in front, and he fears for his companion, like a bird which has led a tender chick from a high nest into the air; and he encourages *him* to follow, and he teaches *him* fatal skills, and he himself moves his own wings and looks back at the wings of his son.

Someone saw them while catching fish with quivering rod, or a shepherd leaning on a stick or a ploughman leaning on the plough-handle, and he gaped *in amazement*, and he believed *that* those who were able to take to the air were gods. And now on the left side *was* Juno's Samos (both Delos and Paros had been left behind), on the right was Lebinthos, and Calymne, rich with honey, when the boy began to enjoy bold flight and he deserted his leader, and, drawn on by desire for the sky, he made his way higher.

The nearness of the blazing sun softens the fastenings of the wings, the sweet-smelling wax. The wax had melted away; he is shaking bare arms and, lacking propulsion, he is not gripping any air. And his mouth, shouting the name 'Father' is received by the dark-blue water, which took *its* name from him. But the unlucky father, not now a father, said: 'Icarus', 'Icarus', he said 'Where are you? In which place am I to search for you?'

He was *still* saying 'Icarus'; he spotted feathers in the water, and he cursed his skills and he buried the body in a tomb and the land was called by the name of the entombed *boy*.

Pygmalion
(Met. 10.243-297)

Pygmalion (Met. 10.243-297) (numbered)

4 1 2 6 7 8 5
quas quia Pygmalion aevum per crimen agentes
3 9 10 11 14 16
viderat, offensus vitiis, quae plurima menti
15 12 13 19 20 18
femineae natura dedit, sine coniuge caelebs 245
17 25 21 22 24 23 |
vivebat thalamique diu consorte carebat.

1 3 6 5 7
interea niveum mira feliciter arte
2 4 10 8 9 11 13 15
sculpsit ebur formamque dedit, qua femina nasci
12 14 20 16 19 17 18 |
nulla potest, operisque sui concepit amorem.
4 2 3 1 5 7 6
virginis est verae facies, quam vivere credas 250

8 9 12 11 10 13 14 |
et, si non obstet reverentia, velle moveri:
1 3 2 5 4 | 2 3 5
ars adeo latet arte sua. miratur et haurit
4 1 7 8 6 |
pectore Pygmalion simulati corporis ignes.

1 3 4 5 2 6 7
saepe manus operi temptantes admovet, an sit
8 9 10 11 12 15 16 14 13 |
corpus an illud ebur, nec adhuc ebur esse fatetur. 255

2 1 5 3 4 7 6 9 8
oscula dat reddique putat loquiturque tenetque,
10 11 15 12 13 14
et credit tactis digitos insidere membris,
16 17 23 20 18 19 21 22 |
et metuit pressos veniat ne livor in artus.

1 2 4 3 5 8 9
et modo blanditias adhibet, modo grata puellis
7 6 10 11 13 12 14
munera fert illi - conchas teretesque lapillos 260
15 16 17 18 19 20 21
et parvas volucres et flores mille colorum,
23 22 25 24 26 27 30 31 29
liliaque pictasque pilas et ab arbore lapsas

32 28 | 1 2 4 3
 Heliadum lacrimas. ornat quoque vestibus artus,
 5 7 6 8 9 10 11 |
 dat digitis gemmas, dat longa monilia collo;
 4 1 2 5 6 3 |
 aure leves baccae, redimicula pectore pendent. 265
 1 2 3 4 6 7 5 |
 cuncta decent, nec nuda minus formosa videtur.
 1 2 3 6 5 4
 collocat hanc stratis concha Sidonide tinctis
 8 7 10 9 14 11 13
 appellatque tori sociam, adclinataque colla
 16 15 17 18 19 12 |
 mollibus in plumis, tamquam sensura, reponit.
 1 2 3 5 4 6
 festa dies Veneris tota celeberrima Cypro 270
 7 8 12 10 13 11
 venerat, et pandis inductae cornibus aurum
 14 15 16 17 9
 conciderant ictae nivea cervice iuvencae,
 19 18 20 21 23 22 24 25
 turaque fumabant, cum munere functus ad aras
 26 27 28 | 1 2 4 5 3
 constitit et timide 'si, di, dare cuncta potestis,
 9 8 6 10 11 13 14
 sit coniunx, opto' - non ausus 'eburnea virgo' 275
 12 15 17 7 16 18 |
 dicere, Pygmalion 'similis mea' dixit 'eburnae.'
 8 1 4 6 5 3 2 7
 sensit, ut ipsa suis aderat Venus aurea festis,
 11 9 10 12 13 15 16 14
 vota quid illa velint et, amici numinis omen,
 17 20 =18 =18 23 21 24 25 22 |
 flamma ter accensa est apicemque per aera duxit.
 1 2 5 6 4 3 7
 ut rediit, simulacra suae petit ille puellae 280
 9 8 10 11 12 | =1 3 =1|
 incumbensque toro dedit oscula: visa tepere est.
 1 2 3 6 7 5 4 |
 admovet os iterum, manibus quoque pectora temptat:
 2 3 1 6 4 5
 temptatum mollescit ebur, positoque rigore

7 10 9 8 11 13 15
subsedit digitis ceditque, ut Hymettia sole
12 14 17 16 18 21
cera remollescit tractataque pollice multas 285

19 20 22 27 23 24 25 26 |
flectitur in facies, ipsoque fit utilis usu.
1 2 3 5 4 8 6 7
dum stupet et dubie gaudet fallique veretur,
9 12 11 10 16 15 14 13 |
rursus amans rursusque manu sua vota retractat:

2 1 | 2 3 4 1 |
corpus erat! saliunt temptatae pollice venae.
1 2 4 6 5 3
tum vero Paphius plenissima concipit heros 290

7 8 11 10 9 17 12 13
verba, quibus Veneri grates agat, oraque tandem
15 14 18 19 16 | 4 1 5 2
ore suo non falsa premit; dataque oscula virgo
3 6 7 10 8 12 13 11
sensit et erubuit timidumque ad lumina lumen
9 14 15 16 17 18 |
adtollens pariter cum caelo vidit amantem.

3 4 5 2 1 7 6 10
coniugio, quod fecit, adest dea, iamque coactis 295

8 12 13 11 9 14
cornibus in plenum noviens lunaribus orbem
15 17 16 18 19 21 20 22 |
illa Paphon genuit, de qua tenet insula nomen.

Pygmalion (Met. 10.243-297) (with translation)

these
women Because Pygmalion time in immorality spending
quas quia Pygmalion aevum per crimen agentes

had seen offended by their vices which many mind
viderat, offensus vitiis, quae plurima menti

to the feminine nature gave with-out a wife as a bachelor
femineae natura dedit, sine coniuge caelebs 245

he was in his for a long he did
living bedroom and time a partner without
vivebat thalamique diu consorte carebat.

Meanwhile snow-white wonderful successfully skill
interea niveum mira feliciter arte

he sculpted ivory a form and he gave with which woman be born
sculpsit ebur formamque dedit, qua femina nasci

no can work and for his he developed love
nulla potest, operisque sui concepit amorem.

girl is of a real The face who is alive you would believe
virginis est verae facies, quam vivere credas 250

were ... stand-
and if not ing in the way modesty wants to move
et, si non obstet reverentia, velle moveri:

The lies ...
skill so hidden skill in its admires and he absorbs
ars adeo latet arte sua. miratur et haurit

in his heart Pygmalion for the false body passion
pectore Pygmalion simulati corporis ignes.

Often his hands work over the testing he moves wheth-er it is
saepe manus operi temptantes admovet, an sit

flesh or that ivory and ... still ivory it is he does ... admit
corpus an illud ebur, nec adhuc ebur esse fatetur. 255

He they are
kisses gives returned and he thinks he speaks and he holds and
oscula dat reddique putat loquiturque tenetque,

he his are sinking
and believes touched fingers into the limbs
et credit tactis digitos insidere membris,

and he is afraid pressed may come that a bruise onto the limbs
et metuit pressos veniat ne livor in artus.

And now compliments he offers now pleasing to girls
et modo blanditias adhibet, modo grata puellis

he for
gifts brings it shells smooth and pebbles
munera fert illi - conchas teretesque lapillos 260

of a
and little birds and flowers thousand colours
et parvas volucres et flores mille colorum,

lilies and painted and balls and from the tree fallen
liliaque pictasque pilas et ab arbore lapsas

He ...
of the Heliades tears decorates also with clothes the limbs
Heliadum lacrimas. ornat quoque vestibus artus,

he for the he for her
gives fingers jewels gives long necklaces neck
dat digitis gemmas, dat longa monilia collo;

on the on her
ear light pearls ribbons breast hang
aure leves bacae, redimicula pectore pendent. 265

and ... she does
Everything is pleasing not naked less beautiful ... seem
cuncta decent, nec nuda minus formosa videtur.

on
He places her bedding shell-fish with Sidonian dyed
collocat hanc stratis concha Sidonide tinctis

of his the
he calls and couch companion made to lean and her neck
appellatque tori sociam, adclinataque colla

soft on feathers as if about to feel ... back he places
mollibus in plumis, tamquam sensura, reponit.

The festi- in the
val/festal day of Venus whole of most famous Cyprus
festa dies Veneris tota celeberrima Cypro 270

had arrived and on curved covered with horns gold
venerat, et pandis inductae cornibus aurum

on snow-
had fallen struck white neck heifers
concliderant ictae nivea cervice iuvencae,

after
incense and was smoking when his duty performing at the altars
turaque fumabant, cum munere functus ad aras

he stopped and timidly If gods give everything you can
constitit et timide 'si, di, dare cuncta potestis,

may
be wife I wish not daring the ivory girl
sit coniunx, opto' - non ausus 'eburnea virgo' 275

to say Pygmalion someone similar my said ivory girl to the
dicere, Pygmalion 'similis mea' dixit 'eburnae.'

she realis-
ed/noticed As herself at her was there Venus golden festival
sensit, ut ipsa suis aderat Venus aurea festis,

of divine
prayers what those mean and friendly power as a sign
vota quid illa velint et, amici numinis omen,

three
the flame times was set alight its point and through the air extended
flamma ter accensa est apicemque per aera duxit.

he re- makes
When turned the statue of his for he girl
ut rediit, simulacra suae petit ille puellae 280

the she to be
lying on and couch he gave kisses seemed warm
incumbensque toro dedit oscula: visa tepere est.

his
He moves mouth again with his hands too the breasts he tests
admovet os iterum, manibus quoque pectora temptat:

The with the
tested grows soft ivory set aside and hardness
temptatum mollescit ebur, positoque rigore

to his gives just in the
it subsides fingers way and as from Hymettus sun
subsedit digitis ceditque, ut Hymettia sole

after with
bees- being the
wax grows soft handled and thumb many
cera remollescit tractataque pollice multas 285

be- use- from
is moulded into shapes itself and comes ful use
flectitur in facies, ipsoque fit utilis usu.

he is hesit- is being
While amazed and antly rejoices deceived and fears
dum stupet et dubie gaudet fallique veretur,

the object
lovingly/ with his of ... (he) handles
again the lover again and hand his prayers again
rursus amans rursusque manu sua vota retractat:

with his
flesh It was throb tested thumb Veins
corpus erat! saliunt temptatae pollice venae.

Then indeed from Paphos most plentiful utters the hero
tum vero Paphius plenissima concipit heros 290

to thank- her
words with which Venus you to say mouth and at last
verba, quibus Veneri grates agat, oraque tandem

with he the
mouth his not false presses given and kisses the girl
ore suo non falsa premit; dataque oscula virgo

felt and blushed a timid and to his eyes/
the light eye
sensit et erubuit timidumque ad lumina lumen

at the along
raising same time with the sky she saw her lover
adtollens pariter cum caelo vidit amantem.

she The
the marriage which made is at goddess now and contracted
coniugio, quod fecit, adest dea, iamque coactis

295

the horns into a full nine times of the moon orb
cornibus in plenum noviens lunaribus orbem

that
girl Paphos gave birth to from whom takes the island its name
illa Paphon genuit, de qua tenet insula nomen.

Pygmalion (Met. 10.243-297) (with numbered translation)

4	1	2	6	7	8	5	
these	women	Because	Pygmalion	time	in	immorality	spending
quas	quia	Pygmalion	aevum	per	crimen	agentes	
3	9	10	11	14	16		
had seen	offended	by their	vices	which	many	mind	
viderat,	offensus	vitiis,	quae	plurima	menti		
15	12	13	19	20	18		
to the	feminine	nature	gave	with-	out	a wife	as a
femineae	natura	dedit,	sine	coniuge	caelebs		245
17	25	21	22	24	23		
he was	in his	and	long	a partner	he did	without	
living	bedroom		time				
vivebat	thalamique	diu	consorte	carebat.			
1	3	6	5	7			
Meanwhile	snow-	with	wonderful	successfully	skill		
white							
interea	niveum	mira	feliciter	arte			
2	4	10	8	9	11	13	15
he sculpted	ivory	a form	and	he gave	which	woman	be born
sculpsit	ebur	formamque	dedit,	qua	femina	nasci	
12	14	20	16	19	17	18	
no	can	work	and	for his	he developed	love	
nulla	potest,	operisque	sui	concepit	amorem.		
4	2	3	1	5	7	6	
girl	is	of a real	The face	who	is alive	you would believe	
virginis	est	verae	facies,	quam	vivere	credas	250
8	9	12	11	10	13	14	
and if	not	were ... stand-	ing in the way	modesty	wants	to move	
et,	si non	obstet	reverentia,	velle	moveri:		
1	3	2	5	4		2	3
The	skill	so	hidden	skill	in its	admires	and he absorbs
ars	adeo	latet	arte	sua.	miratur	et	haurit
4	1	7	8	6			
in his heart	Pygmalion	for the false	body	passion			
pectore	Pygmalion	simulati	corporis	ignes.			
1	3	4	5	2	6	7	
Often	his hands	over the	work	testing	he moves	wheth-	
saepe	manus	operi	temptantes	admovet,	an	sit	
8	9	10	11	12	15	16	14
flesh	or that	ivory	and ...	not	still	ivory	it is
corpus	an	illud	ebur,	nec	adhuc	ebur	esse
fatetur.							255

2 1 5 3 4 7 6 9 8
He they are
kisses gives returned and he thinks he speaks and he holds and
oscula dat reddique putat loquiturque tenetque,

10 11 15 12 13 14
he his are sinking
and believes touched fingers into the limbs
et credit tactis digitos insidere membris,

16 17 23 20 18 19 21 22 |
and he is afraid pressed may come that a bruise onto the limbs
et metuit pressos veniat ne livor in artus.

1 2 4 3 5 8 9
And now compliments he offers now pleasing to girls
et modo blanditias adhibet, modo grata puellis

7 6 10 11 13 12 14
he for
gifts brings it shells smooth and pebbles
munera fert illi - conchas teretesque lapillos 260

15 16 17 18 19 20 21
of a
and little birds and flowers thousand colours
et parvas volucres et flores mille colorum,

23 22 25 24 26 27 30 31 29
lilies and painted and balls and from the tree fallen
liliaque pictasque pilas et ab arbore lapsas

32 28 | 1 2 4 3
He ...
of the Heliades tears decorates also with clothes the limbs
Heliadum lacrimas. ornat quoque vestibus artus,

5 7 6 8 9 10 11 |
he for the he for her
gives fingers jewels gives long necklaces neck
dat digitis gemmas, dat longa monilia collo;

4 1 2 5 6 3 |
on the on her
ear light pearls ribbons breast hang
aure leves baccae, redimicula pectore pendent. 265

1 2 3 4 6 7 5 |
and ... she does
Everything is pleasing not naked less beautiful ... seem
cuncta decent, nec nuda minus formosa videtur.

1 2 3 6 5 4
on
He places her bedding shell-fish with Sidonian dyed
collocat hanc stratis concha Sidonide tinctis

8 7 10 9 14 11 13
of his the
he calls and couch companion made to lean and her neck
appellatque tori sociam, adclinataque colla

16 15 17 18 19 12 |
he places
soft on feathers as if about to feel ... back
mollibus in plumis, tamquam sensura, reponit.

1 2 3 5 4 6
 The festi- val/festal day of Venus in the whole of most famous Cyprus
festa dies Veneris tota celeberrima Cypro 270

7 8 12 10 13 11
 had arrived and on curved covered with horns gold
venerat, et pandis inductae cornibus aurum

14 15 16 17 9
 had fallen struck on snow- white neck heifers
coniderant ictae nivea cervice iuvencae,

19 18 20 21 23 22 24 25
 incense and was smoking when his duty performing after at the altars
turaque fumabant, cum munere functus ad aras

26 27 28 | 1 2 4 5 3
 he stopped and timidly If gods give everything you can
constitit et timide 'si, di, dare cuncta potestis,

9 8 6 10 11 13 14
 may be wife I wish not daring the ivory girl
sit coniunx, opto' - non ausus 'eburnea virgo' 275

12 15 17 7 16 18 |
 to say Pygmalion someone similar my said to the ivory girl
dicere, Pygmalion 'similis mea' dixit 'eburnae.'

8 1 4 6 5 3 2 7
 she realis- ed/noticed As herself at her was there Venus golden festival
sensit, ut ipsa suis aderat Venus aurea festis,

11 9 10 12 13 15 16 14
 prayers what those mean and friendly of divine power as a sign
vota quid illa velint et, amici numinis omen,

17 20 =18 =18 23 21 24 25 22 |
 the flame three times was set alight its point and through the air extended
flamma ter accensa est apicemque per aera duxit.

1 2 5 6 4 3 7
 he re- turned the statue of his makes for he girl
ut rediit, simulacra suae petit ille puellae 280

9 8 10 11 12 | =1 3 =1|
 lying on and couch he gave kisses she seemed warm
incumbensque toro dedit oscula: visa tepere est.

1 2 3 6 7 5 4 |
 He moves mouth his again with his hands too the breasts he tests
admovet os iterum, manibus quoque pectora temptat:

2 3 1 6 4 5
 tested grows soft The ivory set aside and with the hardness
temptatum mollescit ebur, positoque rigore

7 10 9 8 11 13 15
 it subsides to his gives way and just as from Hymettus sun
 subsidit digitis ceditque, ut Hymettia sole

12 14 17 16 18 21
 bees- after with
 wax grows soft being the
 handled and thumb many
 cera remollescit tractataque pollice multas 285

19 20 22 27 23 24 25 26 |
 is moulded into shapes itself and comes full use
 flectitur in facies, ipsoque fit utilis usu.

1 2 3 5 4 8 6 7
 he is hesit- is being
 While amazed and antly rejoices deceived and fears
 dum stupet et dubie gaudet fallique veretur,

9 12 11 10 16 15 14 13 |
 lovingly/ with his the object
 again the lover again and hand his prayers of ... (he) handles
 rursus amans rursusque manu sua vota retractat:

2 1 | 2 3 4 1 |
 flesh It was throb tested with his thumb Veins
 corpus erat! saliunt temptatae pollice venae.

1 2 4 6 5 3
 Then indeed from Paphos most plentiful utters the hero
 tum vero Paphius plenissima concipit heros 290

7 8 11 10 9 17 12 13
 words with which Venus to thank- her
 you to say mouth and at last
 verba, quibus Veneri grates agat, oraque tandem

15 14 18 19 16 | 4 1 5 2
 with he the
 mouth his not false presses given and kisses the girl
 ore suo non falsa premit; dataque oscula virgo

3 6 7 10 8 12 13 11
 felt and blushed a timid and to his eyes/
 the light eye
 sensit et erubuit timidumque ad lumina lumen

9 14 15 16 17 18 |
 raising at the along
 same time with the sky she saw her lover
 adtollens pariter cum caelo vidit amantem.

3 4 5 2 1 7 6 10
 the marriage which made she is at goddess now and contracted
 coniugio, quod fecit, adest dea, iamque coactis 295

8 12 13 11 9 14
 the horns into a full nine times of the moon orb
 cornibus in plenum noviens lunaribus orbem

15 17 16 18 19 21 20 22 |
 that
 girl Paphos gave birth to from whom takes the island its name
 illa Paphon genuit, de qua tenet insula nomen.

Pygmalion (Met. 10.243-297) (translation)

Because Pygmalion had seen these women spending time in immorality, offended by their vices, *of which nature gave many to the feminine mind*, he was living as a bachelor without a wife, and for a long time he did without a partner in his bedroom. Meanwhile he sculpted snow-white ivory successfully with wonderful skill and he gave *it* a form with which no woman can be born, and he developed love for his work. The face is *that* of a real girl, who you would believe is alive and, if modesty were not standing in the way, wants to move. The skill lies so hidden in its skill. Pygmalion admires *it* and in his heart he absorbs passion for the false body. Often he moves his hands over the work, testing whether it is flesh or that ivory, and he does not admit *that* it is still ivory. He gives *it* kisses and thinks *that* they are returned, and he speaks and he holds *it* and he believes *that* his fingers are sinking into the limbs *where they have been* touched, and he is afraid that a bruise may come onto the limbs *where they have been* pressed. And now he offers compliments, now he brings gifts pleasing to girls for it – shells, and smooth pebbles, and little birds, and flowers of a thousand colours, and lilies, and painted balls and tears fallen from the tree of the Heliades (= pieces of amber). He also decorates the limbs with clothes, he gives jewels for the fingers, he gives long necklaces for her neck; light pearls hang on the ear, ribbons *hang* on her breast. Everything is pleasing and *when* naked she does not seem less beautiful. He places her on bedding dyed with Sidonian shell-fish, and he calls *her* the companion of his couch and he places her neck, *which has been* made to lean, back on soft feathers, as if *it is* about to feel.

The festival/festal day of Venus, *a day* most famous in the whole of Cyprus, had arrived and heifers, covered with gold on *their* curved horns, had fallen, struck on snow-white neck, and incense was smoking when, after performing his duty at the altars, he stopped and timidly: 'If, gods, you can give everything, I wish *that* my wife may be...', not daring to say the ivory girl, Pygmalion said 'someone similar to the ivory girl.' As golden Venus herself was there at her festival, she realised what those prayers mean and as a sign of friendly divine power, the flame was set alight three times and extended its point through the air.

When he returned, he makes for the statue of his girl and, lying on the couch, he gave *her* kisses: she seemed to be warm. He moves his mouth again, he tests the breasts with his hands too. The ivory *which has been* tested grows soft, and with the hardness set aside, it subsides and gives way to his fingers, just as bees-wax from Hymettus grows soft in the sun and after being handled with the thumb is moulded into many shapes and becomes useful from use itself. While he is amazed and rejoices hesitantly and fears *that he* is being deceived, again and again he lovingly/the lover handles again the object of his prayers with his hand. It was flesh! Veins throb *when* tested with his thumb. Then indeed the hero from Paphos utters most plentiful words with which to say thank you to Venus, and at last with his mouth he presses her mouth, not false *anymore*, and the girl felt the given kisses and blushed and, raising a timid eye to his eyes/the light, at the same time along with the sky she saw her lover. The goddess is at the marriage which she made and now, *after* the horns of the moon contracted nine times into a full orb, that girl gave birth to Paphos from whom the island takes its name.