

certāmen Arachnēs et Minervae

Ovid *Metamorphoses* 6.1-145



Student Edition with Vocabulary and Notes
Jen Faulkner, ed.
Draft, Spring 2020

Introduction.

1. About Ovid and the *Met*.
2. IDK weaving or something?
3. About this edition.

This text is drawn from that posted on the Latin Library website, maintained by William L. Carey (<http://www.thelatinlibrary.com/ovid/ovid.met6.shtml>). I have proofed the text and added macrons throughout, as well as fiddled with the punctuation for (what I hope is) greater comprehensibility.

In the text itself, I have indicated noun-adjective pairs that students might have difficulty putting together by using underlines. I hope this parsing aid will not overly irritate those who do not need it.

The running vocabulary contains words that I did not expect my Latin 4 Honors students to know (or remember); in practice, this basically means words not encountered in the Checklists of the *Cambridge Latin Course* Stages 1-34. Words that will be met again in the selections are marked with an *, but are only defined once. All words in the selection will be found in the complete glossary.

The notes are meant to aid reading comprehension and are primarily grammatical and explanatory of background (with some attention to Ovid's style). Interested readers who wish to know more about Ovid's literary technique are especially referred to William S. Anderson's commentary (*Ovid's Metamorphoses*: Books 6-10, Norman, OK: Univ. of Oklahoma Press, 1972), to which I have certainly had recourse in writing these notes.

The reader who wishes to become more informed about ancient weaving and the entire process of textile production in antiquity in general cannot do better than to consult the work of Susan T. Edmunds, particularly the extremely helpful video project *Text and Textile* she authored in 2004 (with Gregory Nagy and Prudence Jones), for which the Rutgers Classics Department hosts not only the video itself but various supplementary materials (including a very helpful glossary of Latin weaving terms) at <https://classics.rutgers.edu/62-home-page-section/137-welcome-text-a-textile>. I have had the pleasure of seeing Edmunds' weaving work in person, and the video is equally informative.

A complete text without aids follows the version with notes and running vocabulary.

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The cover photo is a Roman bronze bust of Minerva, 1st – 2nd c. CE, now in the Metropolitan Museum of Art: <https://www.metmuseum.org/art/collection/search/246688>

praebuerat dictīs Trītōnia tālibus aurēs,
carminaque Āonidum iūstamque probāverat īram;
tum sēcum: 'laudāre parum est, laudēmur et ipsae,
nūmina nec spernī sine poenā nostra sināmus.'

1

praebeō (2): *to offer; give, furnish, provide*
*dictum, dictī n.: *word*
Trītōnia, -ae f.: *the Tritonian one, Minerva*
Āonides, Āonidum f.pl.: *the Muses, who dwelt on Mt. Helicon in Aonia (Boeotia)*

iūstus -a -um: *just, reasonable*
probō (1): *to test, prove; approve (of)*
*īra, -ae f.: *anger*
parum (indecl.): *too little, not enough*
*et (adv.): *also, even*

*nūmen, nūminis n.: *divine power, divinity*
*spernō (3): *to reject, scorn, despise*
sinō (3): *to permit, allow*

1-4: Considering how the Muses just gained praise from their contest with the Pierides, Minerva decides she too needs praise from punishing a hubristic mortal.

praebuerat: Minerva had just listened to the Muses singing songs (poems) for much of Book V, in a contest against the Pierides, daughters of king Pieros who had challenged the goddesses to a song contest (like a modern rap battle). The Pierides had lost and been turned into birds for their presumption.

Trītōnia: This is an epithet of Minerva, referring to her supposed birth near a river of that name (either in north Africa, Crete, or Boeotia; the African meaning predominated by the Roman period).

carmina: object (along with *īram*) of *probāverat*; Minerva both thought they did a good job composing/performing and she thought their offense at being challenged was justified.

tum sēcum: We need to supply a verb of thinking or speaking; in general, Ovid is more casual than Vergil when introducing/closing speech.

laudāre parum est: Minerva declares that she should not just praise others (the Muses); she also wants praise herself.

laudēmur: Note the mood (hortatory subjunctive); likewise *sināmus* in line 4. Minerva uses 1st pl. ('we') but means 'I'.

nūmina, etc.: The word order is complicated. *nūmina* is the object of *sināmus* and the subject of *spernī*; *nostra* modifies it. The meaning is 'I shouldn't let anyone get away with disrespecting me, since I'm a goddess.'

Maeoniaeque animum fātīs intendit Arachnēs,
 quam sibi lānificae nōn cēdere laudibus artis
 audierat. nōn illa locō nec orīgine gentis
 clāra, sed arte fuit: pater huic Colophōnius Idmōn
 Phōcaīcō bibulās tinguēbat mūrice lānās;

5

Maeonius -a -um: *Maeonian, Lydian*

*fātum, -ī n: *fate, destiny*

*intendō (3): *to stretch (onto), extend; direct*

*Arachnēs, -ēs f.: *Arachne*

lānificus -a -um: *of or relating to wool-making, of wool-working, of weaving*

*laus, laudis f.: *praise, glory, esteem*

orīgō, orīginis f.: *origin, birth, lineage, descent*

Colophōnius -a -um: *Colophonian, of Colophon (an Ionian Greek town in Lydia)*

Idmōn, Idmonis m.: *Idmon (father of Arachne)*

Phōcaīcus -a -um:

Phocaeen, of Phocaea (an Ionian Greek town)

bibulus -a -um: *drinking freely; soaking up moisture easily, taking dye easily, absorbent*

tinguō (3): *to dye*

mūrex, mūricis m.: *murex (a purple dye)*

*lāna, -ae f.: *wool*

5-25: Minerva decides that the most appropriate mortal for her to challenge is Arachne, a Lydian girl renowned for her weaving, who does not give appropriate credit to Minerva for her skill.

Maeoniaeque, etc: Unlike the Muses, who respond organically to the Pierides' hubris, Minerva has to cast her mind about for a suitable mortal to challenge herself.

animum intendit: idiom, 'she extends her mind toward' means *she turns her attention to, she considers* + dat.

Arachnēs: Greek 1st declension genitive sg.

quam ... audierat: indirect statement, 'who she had heard did not yield to her (Minerva, *sibi*)', i.e., Minerva had heard that Ariadne did not admit Minerva was better at weaving

laudibus: abl. of respect with *cēdere*, 'did not yield to her in (with respect to) glory for (lit. 'of') weaving'

nōn illa ... clāra: Use *fuit* (8) with this phrase as well.

locō, orīgine, arte: Abl. of respect with *nōn ... clāra*, 'not famous in (with respect to) the place (sc. of her birth) and family, but with respect to her skill'

Phōcaīcō ... lānās: A 'golden line': interlocking word order (ABAB) with the adjectives first, then the verb, then the nouns. Although the dyed cloths which Arachne's father produced were very valuable, the job of dyer itself was a very menial one.

occiderat mātē, sed et haec dē plēbe, suōque
 aequa virō fuerat; Lȳdās tamen illa per urbēs
 quaesierat studiō nōmen memorābile, quamvīs
 orta domō parvā parvīs habitābat Hypaepīs.
 huius ut adspicerent opus admīrābile, saepe
 dēseruēre suī nymphae vīnēta Timōlī;
 dēseruēre suās nymphae Pactōlides undās.
 nec factās solum vestēs, spectāre iuvābat
 tum quoque, cum fierent: tantus decor adfuit artī,

occidō (3): *to fall, set; die*
 plēbs, plēbis f.: *common people*
 aequus -a -um: *equal to, like*
 Lȳdus -a -um: *Lydian, of Lydia*
 *studium, studiī n.: *zeal, enthusiasm; pursuit*
 memorābilis -is -e: *worthy of being mentioned*

quamvīs (conj.): *although, despite the fact that*
 orior (4): *to arise, come from*
 Hypaepa, -ōrum n.pl.: *Hypaepa (a town in Lydia)*
 admīrābilis -is -e: *worthy of admiration, remarkable*
 *nympha, -ae f.: *nymph (a minor goddess of nature)*
 vīnētum, -ī n.: *vineyard*

T(i)mōlus, -ī m.: *Tmolus (a mountain in Lydia)*
 Pactōlis, -idis f.: *of (the river) Pactolus*
 iuvat: *it pleases*
 *fīō, fierī, factus sum (irr.): *to be made (passive of faciō); to become*
 decor, decōris m.: *elegance, beauty, grace*

sed ... plēbe: Take *fuerat* (11) with this phrase as well. *haec* refers to Arachne's mother, just mentioned.

suō ... fuerat: 'and she had been equal to her husband', i.e., they had been of the same (humble) social status.

illa: i.e., Arachne (not recently mentioned, thus *illa* not *haec*)

parvīs ... Hypaepīs: *in small Hypaepa; locative or abl. of place where without a prep?* Note the chiasmic arrangement of *domō parvā parvīs ... Hypaepīs* to bring attention to the juxtaposition of *parvā* and *parvīs*; Ovid hammers home the fact of Arachne's humble status.

huius: 'her', i.e., of Ariadne

adipiscerent: The subject is *nymphae* (15).

dēseruēre suī, etc.: Note the anaphora with the next line, which adds to the feeling that the *nymphae* did this frequently (*saepe*). From Mt Tmolus (here Timolus) in Lydia arose the river Pactolus; the wines grown on its slopes were renowned for their excellent quality.

nec ... fierent: The word order is tricky: there are two different things it was pleasing to see, the cloth both after it was produced (*factās*) and while in production (*tum quoque ... fierent*). Lit. 'it was pleasing not only to see her cloths (once they were) made, (but) it was pleasing to see them also when they were (in the process of) being made'.

sive rudem prīmōs lānam glomerābat in orbēs,
 seu digitis subigēbat opus, repetītaque longō
vellera mollibat nebulās aequantia tractū,
 sive levī teretem versābat pollice fūsum,
 seu pingēbat acū; scīrēs ā Pallade doctam.
 quod tamen ipsa negat, tantāque offēnsa magistrā
 'certet' ait 'mēcum: nihil est, quod victa recūsem!'

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25

*sive (seu) ... sive (seu):
 whether ... or
 rudis -is -e: unworked,
 rough
 glomerō (1): to gather (into
 a ball), wind
 orbis, -is m.: sphere, ball
 *digitus, -ī m.: finger
 subigō (3): to turn up from
 beneath; work, knead
 repetō (3): to take hold of
 again

vellus, velleris n.: wool,
 fleece
 molliō (4): to soften
 nebula, -ae f.: cloud
 aequāns, -antis: equal to,
 like + acc.
 tractus, -ūs m.: dragging,
 pulling
 teres, teretis: smooth,
 polished
 versō (1): to turn, twist
 pollex, pollicis m.: thumb

fūsus, -ī m.: spindle
 *pingō (3): to paint, depict
 acus, -ūs m.: needle
 *Pallas, Palladis f.: Pallas,
 Minerva
 negō (1): to deny
 offendō (3): to offend,
 displease
 certō (1): to compete
 *recūsō (1): to make an
 objection; refuse

sive, etc.: Each *sive* or *-que* or *seu* introduces a new step of the weaving process, during which it is pleasing to watch Ariadne's skill. First she gathers the raw wool into balls (*sive .. orbēs*), then she works it into thread with her fingers (*seu ... opus*) and softens it by pulling strands out in long motions over and over (*repetītaque ... tractū*); then she turns the spindle with her thumb to make the yarn (*sive .. fūsum*); and finally weaves it (*seu ... acū*).

longō tractū: Note how the great separation of these words (hyperbaton) makes a word picture of the fibers drawn out a great distance.

sive ... fūsum: Golden line.

scīrēs: Past potential subjunctive, 'you would have known'

doctam: *sc. esse*

quod tamen: *quod* is a connetive relative (= *et id*), referring back to the fact that she was taught by Minerva; 'but she denies this however'

tantāque offēnsa magistrā: 'offended (by the thought of) such a great teacher'; note the absence of *ab* with a person (therefore it is the idea of Minerva as teacher that angers Ariadne)

certet: Note the mood.

nihil ... recūsem: 'There is nothing that I would object to (if I were) defeated'; rel. clause of characteristic



*A Greek woman using a hand spindle to produce thread from an Attic oinochoe (wine vase), c. 490 BCE.
Now in the British Museum.*

https://en.wikipedia.org/wiki/File:Woman_spinning_BM_VaseD13.jpg

Pallas anum simulat: falsōsque in tempora cānōs
 addit et īnfirmōs, baculō quōs sustinet, artūs.
 tum sīc orsa loquī 'nōn omnia grandior aetās,
 quae fugiāmus, habet: sērīs venit ūsus ab annīs.
 cōnsilium nē sperne meum: tibi fāma petātur
 inter mortālēs faciendae maxima lānae;
 cēde deae, veniamque tuīs, temerāria, dictīs
 supplice vōce rogā: veniam dabit illa rogantī.'
 adspicit hanc torvīs, inceptaque fīla relinquit,

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anus, -ūs f.: *old woman*
 *simulō (1): *to make a copy of, represent; pretend; imitate, disguise (oneself) as*
 *falsus -a -um: *false, fake*
 tempus, temporis n.: *temple (of the head)*
 cānī, -ōrum m.pl.: *white hairs, grey hairs*
 *addō (3): *to add*
 īnfirmus -a -um: *weak, infirm*

baculum, -ī n.: *stick, staff, cane*
 sustineō: *to hold up, support*
 artus, -ūs m.: *joint; limb; body*
 ordior (4): *to begin*
 grandior, -iōris: *older, senior*
 aetās, aetātis f.: *age, time of life*
 *sērus -a -um: *late, advanced, old*
 ūsus, -ūs m.: *experience*

nē (+ imperative): *don't*
 mortālis, -is m./f.: *mortal, human*
 temerārius -a -um: *rash, reckless*
 supplex, supplicis: *humble, suppliant, begging*
 *adspiciō (3): *to regard, look at*
 *torvus -a -um: *piercing, fierce, stern, wild*
 incipiō (3): *to begin*
 *filum, -ī n.: *thread*

26-42: Minerva disguises herself as an old woman and goes to issue a warning to Arachne that she should repent of her hubris, but Arachne scorns her advice.

nōn omnia ... habet: *Not everything about being a senior citizen is bad; lit. 'older age does not have entirely things that we should run away from'. quae fugiāmus* relative clause of characteristic.

nē sperne: Although prose uses the circumlocution *nōlī spernere* (lit. 'do not be willing to reject'), *nē sperne* is the direct negative imperative used both in poetry and in everyday speech.

petātur: Note the mood.

faciendae lānae: with *fāma maxima*, 'the greatest reputation for (lit. of) making wool'; the gerundive has taken on the gender and number of its object (instead of *faciendī lānae*), as is normal.

tuīs ... dictīs: abl. of cause, '(ask for forgiveness) because of your words'

rogantī: sc. tibi, *if you ask*, lit. 'to (you) asking'

adspicit: sc. *Arachnē*

torvīs: sc. *oculīs*

vixque manum retinēns cōfessaque vultibus iram,
 tālibus obscūram resecūta est Pallada dictīs:
 'mentis inops longāque venīs cōfecta senectā,
 et nimium vīxisse diū nocet. audiat istās,
 sī qua tibi nurus est, sī qua est tibi filia, vōcēs;
 cōsiliī satis est in mē mihi; nēve monendō
 prōfēcisse putēs, eadem est sententia nōbīs.
 cūr nōn ipsa venit? cūr haec certāmina vītāt?'

35

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retineō: *to hold back, restrain*
 cōnfiteor (2): *to reveal, confess, admit*
 vultus, -ūs m. (often pl.): *face, expression*
 obscūrus -a -um: *dark, gloomy; hidden, concealed*

resequor (3): *to follow; answer, reply*
 mēns, mentis m.: *mind*
 inops, inopis: *destitute (of), without + gen.*
 cōnficiō (3): *to do in, finish off, exhaust*
 senecta, -ae f.: *old age*
 nimium (adv.): *excessively*

*nurus, -ūs f.: *daughter-in-law; woman*
 *-ve (enclitic conj.): *or*
 prōficiō (3): *to do good, benefit*
 *putō (1): *to think, judge*
 *certāmen, certāminis n.: *contest, competition*
 vītō (1): *to avoid*

Pallada: Accusative of the Greek 3rd declension.

inops, cōfecta: Both modify the understood subject (*tū*) of *venīs*: *You (Minerva), lacking your mental faculties and done in by long old age...*

nimium vīxisse diū: *nimium* qualifies *diū*, 'living for an excessively long time'; this phrase is the subject of *nocet* (sc. *tibi*), 'is harmful to you'

audiat ... vōcēs: Note the mood of *audiat* (hortatory subj.). The subject is the possible daughter-in-law (*sī ... est*) or daughter (*sī ... filia*) that Arachne imagines the old woman might have; if she does have one, it's her responsibility to listen to the old woman, not Arachne's. *tibi* can also scan *tibī*; Ovid uses both variations in this highly wrought line, along with anaphora (*sī qua ... si qua ...*) and ABC CAB arrangement (*tibī nurus est | est tibi filia*) (a combination of chiasmus and interlocking word order). *qua* is for *aliqua* because of the *sī* (after *sī, nisi, num, and nē*, all the *alis* go away!).

cōsiliī ... mihi: Note the emphatic repetition of the 1st person pronoun (*in mē mihi*). Arachne emphasizes that she can provide sufficient counsel (*cōsiliī satis*, with partitive gen.) for herself without anyone else's advice.

nēve ... putēs: *nēve* = *nē* ('so that ... not') + *-ve* ('or'). 'So that you won't think you've done me any good by advising (*monendō*) me'

nōbīs: = *mihi*

ipsa: i.e., Minerva. Arachne herself now issues a challenge to the goddess (or at least, responds as if a challenge has already been issued).

tum dea 'vēnit!' ait, fōrmamque remōvit anīlem
Palladaque exhibuit: venerantur nūmina nymphae
Mygdonidēsque nurūs; sōla est nōn territa virgō,
sed tamen ērubuit, subitusque invīta notāvit
ōra rubor rūsusque ēvānuīt, ut solet āer
purpureus fierī, cum prīmum Aurōra movētur,
et breve post tempus candēscere sōlis ab ortū.
perstat in inceptō, stolidaeque cupīdine palmae
in sua fāta ruit; neque enim Iove nāta recūsāt
nec monet ulterius nec iam certāmina differt.

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fōrma, -ae f.: *shape*
removeō: *to remove*
anīlis -is -e: *old woman's, of an old woman*
exhibeō: *to hold forth, show*
veneror (1): *to worship, do homage to*
Mygdonis, -idis f.: *a Mygdonian, a Phrygian, a Lydian*
*virgō, virginis f.: *maiden, unmarried woman*
ērubescō (3): *to become red, blush*
subitus -a -um: *sudden*

notō (1): *to mark, make a mark on*
rubor, -ōris m.: *redness*
ēvānescō (3): *to vanish, disappear*
āer, āeris m.: *air, lower air*
purpureus -a -um: *purple, dark red*
cum prīmum: *as soon as*
Aurōra, -ae f.: *Dawn*
candescō (3): *to become white, become bright*
ortus, -ūs m.: *rising*
perstō (1): *to persist, remain firm*

inceptum, -ī n.: *undertaking, purpose*
stolidus -a -um: *coarse, dull, stupid*
cupīdō, -inis f.: *desire, longing*
palma, -ae f.: *victory palm, prize, victory*
ruō (3): *to rush*
*Iuppiter, Iovis m.: *Jupiter*
*nāta, -ae f.: *daughter*
ulterius (adv.): *(any) more, (any) further*
differō (irr.): *to postpone, put off, delay*

43-52: Minerva reveals herself, but Arachne is not intimidated; the contest will go on.

nymphae ... nurūs: These are the onlookers who had come to watch Arachne at work. *nurūs* here means 'women in general', rather than specifically 'daughters-in-law'. Everyone but Arachne, minor goddesses and mortals alike, behaves properly when Minerva reveals her true identity.

ērubuit, etc.: Arachne's blush is a sign that she feels shame for her boasting, but it is gone as quickly as it came (*subitus ... ēvānuīt*).

ut solet, etc.: This epic simile compares the blush coming and going on Arachne's face to the red-purple color of early dawn that quickly brightens into the white light of day. Take both *fierī* and *candēscere* with *solet*.

solidae ... palmae: Transferred epithet; logically, it is Arachne herself who is behaving in an obstuse (*stolidae*) manner by still wishing to try for the victory palm, not the palm itself.

neque enim: *for you see ... not*

Iove nāta: *daughter of Jupiter* (i.e., Minerva), lit. 'one born from Jupiter' (abl. of source or origin)

recūsāt: Note that now it is Minerva who is not refusing to compete (cf. Arachne's boast in line 25).

nec iam: *and ... no longer*



Greek women weaving at a loom (while others spin wool, weigh it, and [on the other side] fold the finished cloth), from an Attic lekythos (oil vase), c. 550-530 BCE. Now in the Metropolitan Museum of Art.

<https://www.metmuseum.org/en/art/collection/search/253348>

haud mora, cōstituunt dīversīs partibus ambae
et gracilī geminās intendunt stāmine tēlās:
tēla iugō vīncta est, stāmen sēcernit harundō,
īnseritur medium radiīs subtēmen acūtīs,
quod digitī expediunt, atque inter stāmina ductum,
percussō paviunt īnsectī pectine dentēs.

55

haud (adv.): *not at all*
mora, -ae f.: *delay, pause*
cōstituō (3): *to set up, establish, position*
*dīversus -a -um: *different*
gracilis -is -e: *thin, slender*
*geminus -a -um: *twin, double, double-natured*
*stāmen, -inis n.: *warp, thread*
*tēla, -ae f.: *warp; loom; weaving; web*

iugum, -ī n.: *beam (of the loom)*
vinciō (4): *to bind, fasten, tie*
sēcernō (3): *to divide, separate*
harundō, -inis f.: *reed; rod; heddle bar*
īnserō (3): *to put into, bring into*
*radius, -ī m.: *shuttle*
subtēmen, -inis n.: *weft*

*acūtus -a -um: *sharp(ened), pointed*
expediō (4): *to set free, extricate*
*percutiō (3): *to strike, hit*
paviō (4): *to strike, beat, ram*
īnsecō (1): *to cut in, notch*
pectēn, -inis n.: *comb (for beating the weft)*
dēns, dentis m.: *tooth*

53-69: Both Minerva and Arachne begin the complicated process of weaving.

haud mora: *Without delay*, lit. '(there is) not at all a delay', sc. *est*

cōstituunt: sc. *sē*; both (*ambae*) Minerva and Arachne take a stand in different place (*dīversīs partibus*).

et gracilī ... tēlās: Golden line. Minerva and Arachne set up their looms by first stretching the warp threads over the loom; the warp refers to the vertical threads that are attached to the loom. *geminās* refers to the fact that they each have a loom.

tēla ... harundō: The warp is secured to the beam at the top of the loom (Ovid neglects to mention the step of fastening the bottom of the warp threads to weights, which would provide the tension needed for the loom to work), and then a bar separates the warp into two sections (comprised of every other thread), which modern weavers call 'sheds' and 'heddles'. With the shed having been made, you pull it forward so that it is (relatively) quick to pass the weft (the horizontal thread) through half of the warp at once, instead of needing to individually go over/under each thread of the warp.

īnseritur ... acūtīs: The shuttle (*radius*) is the tool used to draw the weft (*subtēmen*) through the warp. Note how the interlocking word order is appropriate to the meaning.

quod: Refers back to *subtēmen*; it is the direct object of both *expedient* and *paviunt* and described by *ductum*.

percussō ... dentēs: The weaver uses a comb (*pectine*) to beat the weft threads up along the warp and push it into place after it has been brought through (*ductum*). Why is *percussō pectine* even here? What kind of ablative? Why is the comb struck? IDK either.



An edited version of the vase from the Met above, with various parts of the weaving labeled using the words in this passage.

Image (without annotations) from <https://peggyosterkamp.com/2014/05/looms-ancient-greece/>

utraque festinant cinctaeque ad pectora vestēs
 brachia docta movent, studiō fallente labōrem.
 illīc et Tyrium quae purpura sēnsit aēnum
 textitur et tenuēs parvī discriminis umbrae;

60

uterque utraque utrumque
each (of two), both
 cingō (3): *to gird (up), tie up*
 brachium, -ī n.: *(fore)arm*
 doctus -a -um: *well-taught, skilled*
 *fallō (3): *to deceive; mask, render invisible*

labor, -ōris m.: *work, effort, struggle; suffering*
 *illīc (adv.): *there, in that place*
 Tyrius -a -um: *Tyrian, of Tyre (a city in Phoenicia)*
 purpura, -ae f.: *purple, purple color, purple cloth*

aēnum, -ī n.: *bronze vessel, bronze pot*
 texō (3): *to weave*
 *tenuis -is -e: *thin, fine*
 discrimen, -inis n.: *distinction, difference, variation*
 umbra, -ae f.: *shade (of color)*

utraque festinant: Despite the fact that *utraque* is grammatically singular ('each [of the two]') because the idea is plural ('both [of the two of them]'), it here takes plural agreement (*festinant*).

cinctaeque ... vestēs: Again, grammatically plural referring back to *utraque* and the understood subject 'they' of *movent*. *vestēs* is an internal (Greek) accusative object of the passive participle *cinctae*, which is functioning as if it were middle: lit. 'having been tied up (with respect to) their clothes', 'having girded themselves (with respect to) their clothes', but more naturally in English *with their clothes tied up* or *having tied up their clothes*. Presumably, they have fastened the voluminous tops of their garments tightly so that their arms may work unimpeded (pace Anderson who thinks their girding the hem up to the... waist? breast? how would that even work?)

brachia docta movent: The movements of their arms are swift and skillful (*docta*) by long practice or training; note the irony of this word being applied to Arachne, who earlier refused to acknowledge Minerva's role in teaching her (23-25).

studiō fallente: Abl. absolute. The weavers' enthusiasm (for their art) conceals the hard work it takes, as does a poet's. This statement may be taken as *programmatic*, that is, describing Ovid's approach to writing poetry in general as well as this specific context; art should never let the hard work involved in its creation show.

illīc, etc.: The word order here is tricky. The subject of *textitur* is *purpura*, 'purple cloth', which has been proleptically placed inside the relative clause that modifies it (just like the cloth is placed inside the bronze vessels to be dyed!): *illīc et purpura, quae Tyrium aēnum sēnsit, textitur*. *aēnum sēnsit*, 'has felt the bronze vessel' means 'has been put into the bronze vessel (for dyeing)'; note that *aēnum* (also spelled *ahēnum*) is three syllables, because the *ae* is not a diphthong. Tyrian purple is the famous dark reddish-purple dye made from the murex sea snail, which was incredibly valuable in antiquity because of the difficulties inherent in obtaining this dye as well as because of its rich, non-fading color: it took some 12,000 snails to obtain just 1.4g of dye.

tenuēs ... umbrae: *sc. texuntur* or *sunt*. The color of the cloth gradually changes with little perceptible distinction (like how the colors of a rainbow shade one into another, per the epic simile in the next three four lines).

quālis ab imbre solet percussīs sōlibus arcus
 īficere ingentī longum curvāmine caelum;
 in quō, dīversī niteant cum mīlle colōrēs,
 trānsitus ipse tamen spectantia lūmina fallit:
 usque adeō, quod tangit, idem est; tamen ultima distant.
 illīc et lentum filīs inmittitur aurum
 et vetus in tēlā dēdūcitur argūmentum.

65

quālis -is -e: *like*
 imber, imbris m.: *rain*
 arcus, -ūs m.: *arc, (rain)bow*
 īficiō (3): *to stain, dye, tinge*
 curvāmen, -inis n.: *curve*
 caelum, -ī n.: *sky*
 niteō: *to shine, gleam*
 *color, -ōris m.: *color*

trānsitus, -ūs m.: *transition, change*
 lūmen, -inis n.: *light; eye*
 usque adeō (adv.): *to this great extent, this far*
 *tangō (3): *to touch*
 *ultimus -a -um: *furthest, (on the) end*
 distō (1): *to stand apart; be different*

lentus -a -um: *pliant, flexible*
 inmittō (3): *to send in, insert*
 vetus, -eris: *old, ancient*
 dēdūcō (3): *to draw out, spin out (thread); to weave, represent in weaving*
 argūmentum, -ī n.: *subject matter (of artistic representations), content*

quālis, etc.: Introduces the epic simile (technically modifies *arcus*), ‘like the arc (that)’. Ovid describes rainbows as ‘dyeing’ the sky (just as the threads of the weaving have been dyed)

percussīs sōlibus: Abl. abs.

cum: Concessive (‘although’), as is shown by the *tamen* in the next line; although there are a thousand different colors that gleam in the rainbow, the eye cannot actually discern the change (*trānsitus*) of one into the next.

quod tangit: *the part that touches*, lit. ‘that which touches’

ultima: *the parts on the ends*, lit. ‘the furthest things’

lentum aurum: Gold can be made into thread (at great expense) through several production techniques including wrapping the gold around another fiber and that was probably (?) invented in Babylon and Assyria, then to the Phrygians, and then to the Lydians, which, hey, is where Arachne is from, good job Ovid, but this needs more research. And it’s programmatic.

vetus ... argūmentum: The ‘ancient subject’ that is the figural representations of the stories that will be depicted in Minerva and Arachne’s tapestries. Note that this is a *spondaic* line, that is, it ends with two spondees instead of (as is normal in hexameter) a dactyl and a spondee. These lines are reasonably common in Homer, but rare in Vergil or Ovid; they almost always consist of a three- or four-syllable word, as here. Choosing a spondaic line here gives a feeling of finality to the end of this section before the description of the two weavers’ tapestries, as Anderson notes.

Cecropiā Pallas scopulum Māvortis in arce
pingit et antīquam dē terrae nōmine litem.
bis sex caelestēs mediō Iove sēdibus altīs
augustā gravitatē sedent; sua quemque deōrum
īnscrībit faciēs: Iovis est rēgālis imāgō;

70

Cecropius -a -um:
Cecropian, Athenian
scopulus, -ī m.: rock, rocky
outcrop
Māvors, Māvortis m.: Mars
arx, arcis f.: citadel, heights
pingō (3): to depict
*antīquus -a -um: ancient

lis, litis f.: quarrel, dispute;
lawsuit
bis (adv.): two times, twice
*caelestis -is -e: celestial,
sky-dwelling, divine
sēdēs, -is f.: seat, dwelling-
place, abode
augustus -a -um: holy,
majestic, revered

gravitās, -tātis f.: dignity,
seriousness
quisque, quidque: each, all
īnscrībō (3): to make
known, assign
*faciēs, -ēī f.: face,
appearance
rēgālis -is -e: regal, kingly
*imāgō, -inis f.: image

70-102: Minerva weaves her tapestry, didactically depicting various *certāmina* including the central composition of Minerva and Neptune (70-82) and four minor contests of mortals and gods, one in each corner (Rhodope and Haemus, 87-89; a Pygmy woman and Juno, 90-92; Antigone and Juno (93-97); Cinyras's daughters, 98-100), all surrounded by a border of olive branches (101-102).

Cecropiā, etc.: The first contest Minerva depicts in her tapestry (70-82) is that between herself and Neptune to determine which of them would be the patron deity of Athens (she won, of course). *Cecropius*, 'Cecropian', refers to the city of Athens by reference to the name of its mythical first, Cecrops (Gk. Κέκροψ), since it was not yet called Athens prior to the contest. Cecrops was autochthonous, i.e., born out of the earth itself (and therefore had a snake tail for his lower body, since snakes, which appear suddenly from out of the ground, were considered either divine themselves or messengers from the gods). He will judge the contest between Minerva and Neptune.

scopulum Māvortis: The Areopagus of Athens, a large rocky outcropping near (not part of, despite what Ovid says!) the Acropolis (*arce*); the Latin name is a calque of the Greek Ἀρειος Πάγος, 'the hill of Ares'.

antīquam ... litem: The prepositional phrase, enclosed by the noun-adj pair, unusually for Latin directly modifies a noun here (the so-called 'men in the castle' construction); the verbal idea in *litem* presumably makes this usage feel more natural.

bis sex caelestēs: 'twice six', i.e. 'twelve'; the word *duodecim* cannot be fitted into a hexameter line. *caelestēs* are the 'heavenly ones', i.e., the Olympian gods. Note Ovid's choice of all heavy syllables in the first half of this line (up to the caesura), echoing the dignity of the gods themselves (cf. also the beginning of the following line).

mediō Iove: abl. abs., 'with Jupiter (being) in the middle'. Note how the placement of these words in the line reflects their meaning.

augustā gravitate: A very loaded word-choice after Octavian's taking of the title *augustus* in 27 BCE.

sua ... faciēs: *You can tell each of the gods apart by their face/appearance*, lit. 'their own face/appearance (*faciēs*) assigns each of the gods'. Interestingly, *inscribit* is appropriate both to how their appearances 'mark' each god and also how Minerva is 'writing' them 'into' the tapestry itself (although grammatically, only the first is possible).



The Areopagus in Athens, photo taken from the Acropolis, April 2016 (Editor's photo).

stāre deum pelagī longōque ferīre tridente
 aspera saxa facit, mediōque ē vulnere saxī
 exsiluisse fretum, quō pignore vindicet urbem.
 at sibi dat clipeum, dat acūtae cuspidis hastam,

75

pelagus, -ī n.: *sea*
 feriō (4): *to strike*
 tridēns, -entis m.: *trident*
 asper -era -erum: *harsh, rough*
 *saxum, -ī n.: *rock*

exsiliō (4): *to jump out, spring out*
 *fretum, -ī n.: *strait, channel; salt water, the sea*
 pignus, -oris n.: *pledge, token*

vindicō (1): *to claim (as one's own), lay claim to*
 at (conj.): *but, but yet*
 clipeus, -ī m.: *(round) shield*
 *cuspis, -idis f.: *point*

stāre deum, ferīre, exsiluisse: Take with *facit* (76). Minerva-the-artist causes Neptune (*deum pelagī*) to stand on the rock and strike it with his trident, although Minerva-the-contestant could only respond to his action with her own; she even causes the salt spring (*fretum*) to have sprung out (*exsiluisse*), appropriating Neptune's power to herself through her art.

mediō ... saxī: i.e., out of the rock where Neptune had struck it with his trident; his action has caused an injurious rupture (*vulnere*) to the rock (part of the earth)

quō pignore ... urbem: (*using*) *this token to claim the city as his own*, lit. 'with which pledge he might claim the city' (relative clause of purpose). A 'pledge' (*pignus*) was used in law where someone would pay a security deposit as a promise to do something (like bail today). Note the repeated terminology drawn from the legal realm (*litem, pignore, vindicet*).

sibi: to herself, Minerva

dat ... pectus: Minerva depicts herself wearing her armor, in her familiar guise as a goddess of war; the anaphora (*dat ... dat ... dat*, with the last phrase providing lovely *variātiō*) shows that the goddess has concentrated more upon the details in her own portrait than in Neptune's.

acūtae cuspidis hastam: *a sharp-pointed spear*, lit. 'a spear of sharp point'



The Varvakeion Athena statue, a Roman-era copy of Pheidias' original chryselephantine statue (which does not survive) of the goddess; it stood in the Parthenon upon the Acropolis. Minerva's depiction of herself on the tapestry would recall this famous statue. This statue is today in the National Archaeological Museum of Athens.

<https://www.namuseum.gr/en/collection/klasiki-periodos-2/>

dat galeam capitī, dēfenditur aegide pectus,
percussamque suā simulat dē cuspidē terram
ēdere cum bācīs fētum cānentis olīvae;
mīrārīque deōs: operis Victōria finis.

80

galea, -ae f.: *helmet*
aegis, aegidis f.: *the aegis* (a
breastplate used by
Minerva)
ēdō (3): *to give forth,*
produce

bāca, -ae f.: *berry*
*fētus, -ūs m.: *offspring;*
fruit
cāneō: *to be white*
olīva, -ae f.: *olive (tree)*

mīror (1): *to wonder (at), be*
amazed
victōria, -ae f.: *victory*
*fīnis, -is m.: *end*

aegide: The aegis was Minerva's breastplate (or shield), in the middle of which was the head of Medusa.

dē cuspidē: The equivalent of just *cuspidē*, 'with the point (of her spear)'

terram / ēdere: With *simulat*, 'she makes a copy of' or 'she represents' the earth producing (the olive tree)

ēdere ... olīvae: The 'offspring', an olive tree (*fētum ... olīvae*), that (contestant and artist) Minerva caused the earth to produce (*ēdere*) was in bloom with the small white flowers (*cānentis*, lit. 'being white') with small olives (*cum bācīs*) already forming.

mīrārīque deōs: Another thing Minerva represents (*simulat*) on the tapestry; Minerva's feat is so wonderful that even the other gods are amazed.

operis ... fīnis: *sc. erat*; Victōria the goddess (Gk. *Nikē*) was often associated with Minerva/Athena, as in Pheidias' sculpture of her in the Parthenon, where she held a small *Nikē* in her right palm.



An olive tree in bloom.

<https://pixabay.com/photos/flowers-white-oblong-olive-tree-2117392/>

ut tamen exemplis intellegat aemula laudis
 quod pretium spēret prō tam furiālibus ausīs,
quattuor in partēs certāmina quattuor addit,
clāra colōre suō, brevibus distīncta sigillīs:
 Thrēiciam Rhodopēn habet angulus ūnus et Haemum,

85

exemplum, -ī n.: *example, rôle model*
 aemula, -ae f.: *(female) rival, opponent*
 quī quae quod
 (interrogative adj.): *what, which*
 pretium, -ī n.: *price*
 *prō (prep. + abl.): *(in return) for; in place of*

furiālis -is -e: *like the Furies, raging, dreadful*
 ausum, -ī n.: *a daring undertaking, an outrageous act*
 clārus -a -um: *bright, shining, brilliant*
 distīnctus -a -um: *decorated, adorned*
 sigillum, -ī n.: *little image, little scene*

Thrēicius -a -um: *Thracian*
 Rhodopē, -ēs f.: *Rhodope, a mountain in Thrace in northern Greece*
 *angulus, -ī m.: *corner*
 Haemus, -ī m.: *Haemus, a mountain (range) in Thrace in northern Greece*

ut tamen, etc.: Minerva wants to make sure that her opponent (*aemula laudis*) Arachne understands what she will get for having dared to challenge a goddess, so she adds in each corner of her tapestry, surrounding the main scene of the contest of Minerva and Neptune, a *sigillum*, a small scene, depicting four different contests where mortals receive their comeuppance. Each story receives three lines, except the third, which has five.

spēret: Subj. in indirect question after *intellegat*

quattuor: Note that this word (emphatically repeated twice to show the balanced nature of Minerva's composition) has three syllables, *quat.tu.or*.

clāra colōre suō: Each *certāmen* is 'brilliant with its own color,' i.e., depicted in colors that are beautifully appropriate to that story, showing Minerva's mastery of the artform.

Thrēiciam ... deōrum: The first *sigillum* depicts Rhodope and Haemus, who were once humans (*mortālia corpora*), but after they claimed to be gods (*nōmina ... deōrum*), they were turned into the mountains which bore their names. This story is unknown except through the reference Ovid makes here. The two were probably lovers, a king and queen, who compared themselves to Jupiter and Juno (*summōrum deōrum*) and were punished for their arrogance.

Thrēiciam ... Haemum: Note the unusual word order here (acc. 1 - verb - nom. - and acc. 2); the huge separation between the two former humans probably echoes the wide geographical extent of this mountain range.

nunc gelidōs montēs, mortālia corpora quondam,
 nōmina summōrum sibi quī tribuere deōrum;
altera Pygmaeae fātum miserābile mātis
pars habet: hanc lūnō victam certāmine iussit
 esse gruem populisque suīs indicere bellum;
 pīnxit et Antigonēn, ausam contendere quondam
 cum magnī cōsorte Iovis, quam rēgia lūnō

90

gelidus -a -um: *cold*
 mortālis -is -e: *mortal,*
human
 *quondam (adv.): *formerly,*
in the past, once
 tribuō (3): *to attribute,*
assign; give, grant

alter -era -erum: *another,*
the second
 Pygmaeus -a -um: *Pygmy,*
belonging to the Central
African Forager people
 miserābilis -is -e: *piteous,*
lamentable
 *lūnō, lūnōnis f.: *Juno*

grūs, gruis f.: *crane*
 indicō (3): *to declare*
 Antigonē, -ēs f.: *Antigone*
 contendō (3): *to contend,*
vie
 cōsors, cōsortis m./f.:
consort, spouse
 rēgius -a -um: *kingly, royal*

nunc ... quondam: Again, note the careful chiasmic arrangement of this line (time adv. – adj. – noun – noun adj. – time adv.) to contrast their current situation with their past condition. These accusatives are in apposition to *Rhodopēn* and *Haemum* from the previous line.

nōmina ... deōrum: The relative pronoun (*quī*), which refers back to *Rhodopēn* and *Haemum* from line, is found in the middle of the clause here.

tribuere: i.e., *tribuērunt*

altera ... bellum: The second *sigillum* depicts a woman (called in other sources Gerana or Oenoē) who challenged Juno and was changed into a crane as punishment; her former people and the cranes waged an eternal war thereafter.

Pygmaeae: The ancient term for the people known today either still as Pygmies or as Central African Foragers. The term in Greek makes reference to their short stature.

iussit / esse gruem: In other versions of the story, this punishment stands without the contest (*certāmine*).

populīs suīs: dat. with *indicere* ('declare war ON her people'), poetic plural.

Antigonēn: Gk. 1st decl. acc sg. This is not the Antigone famous from Sophocles' play, but a Trojan princess who challenged (again) Juno and was changed into a stork (*cicōnia*) for her presumption. Her story takes up more lines than the other *sigilla*, five lines, instead of three, perhaps for *variātiō*.

ausam: *who dared*, lit. 'having dared'

in volucrem vertit, nec prōfuit Īlion illī
Lāomedōnve pater, sūmptīs quīn candida pennīs
ipsa sibi plaudat crepitante cicōnia rōstrō;

95

*volucris, -is f.: *winged creature, bird*
vertō (3): *to turn, change*
prōsum (irr.): *to do good, benefit, help (+ dat.)*
Īlion, Īliī n.: *Ilium, Troy*
Lāomedōn, Lāomedontis m.: *Laomedon*

sūmō (3): *to take up, take on*
quīn (conj. + subj. after verbs of hindering or preventing): *but that, from*
candidus -a -um: *shining, dazzling white*

*penna, -ae f.: *feather*
plaudō (3): *to clap, applaud*
crepitō (1): *to creak, clack*
cicōnia, -ae f.: *stork*
rōstrum, -ī n.: *beak*

Īlion: A Greek name for the city of Troy (which usually appears in Latin as *Īlium* but here retains its Greek ending, perhaps *metrī causā*). Subject, with *Lāomedōn pater*, of *prōfuit*; neither her city nor her father could help Antigone once she had angered Juno.

Lāomedōn: A mythican king of Troy; he was the son of Ilus (whence the name *Īlium*) and the father of Priam (king during the Trojan War).

sūmptīs pennīs: Abl. abs., *once she became a bird*, lit. ‘with feathers taken on’

quīn: After *prōfuit*, ‘they couldn’t help Antigone (to stop her) from applauding for herself’

crepitante rōstrō: ‘with clattering beak’, of the non-melodious noises storks make. Note the sound play in these two lines to imitate the noises.



A stork with its large bill.

<https://pixabay.com/photos/stork-birds-plumage-nature-animals-4808374/>.

quī superest sōlus, Cinyrān habet angulus orbum;
 isque gradūs templī, nātārum membra suārū,
 amplectēns saxōque iacēns lacrimāre vidētur.
 circuit extrēmās oleīs pācālibus ōrās
 (is modus est) operisque suā facit arbore finem.

100

supersum (irr.): *to be left, remain*
 Cinyrās, -ae m.: *Cinyras, an Assyrian king*
 orbus -a -um: *deprived of children, childless*
 gradus, -ūs m.: *step*

membrum, -ī n.: *limb; body*
 amplector (3): *to embrace*
 *videor, vidērī, vīsus sum
 (i.e., the passive of *videō*):
to seem, appear
 circueō (irr.): *to go around, surround*

extrēmus -a -um: *furthest, outermost, (on the) edge*
 olea, -ae f.: *olive (tree)*
 pācālis -is -e: *peaceful*
 ōra, -ae f.: *edge, end*
 arbor, -oris f.: *tree*

quī superest: *in the last corner is*, lit. ‘the corner that is left has’. *quī* refers proleptically to *angulus* later in the line; that is, the relative pronoun precedes its antecedent. The final *sigillum* depicts Cinyras, an Assyrian king whose story is unknown except for this reference, but clearly his daughters challenged a goddess and were changed to stone; their bodies formed the steps of the goddess’ temple afterwards. He is not the same as Cinyras, father of Myrrha (and by her, Adonis), whose story is told in *Met.* 10.

saxō: Abl. of place where without a preposition, ‘on the rock’.

vidētur: He ‘appears’ to be crying because Minerva’s tapestry is so lifelike (thread cannot actually weep).

circuit: *sc. Minerva*, ‘she surrounds’; this verb is also spelled *circumit*. Minerva adds a border of olive branches (from her own sacred tree) to frame her entire composition.

extrēmās ōrās: ‘the outer edges’; *ōra* means the ‘end’ of something, which is why its most familiar meaning is ‘shore, coast’, but it refers here to the edges of the tapestry.

is modus est: ‘this is the limit’, i.e., this is the end of Minerva’s weaving

finem: This is also the ‘end’ of this section of the poem, as Ovid makes clear by the position of the word at the end of the line. The poem itself echoes the tapestry.

Maeonis ēlūsam dēsignat imāgine taurī
Eurōpam: vērum taurum, freta vēra putārēs;
 ipsa vidēbātur terrās spectāre relictās
 et comitēs clāmāre suās tāctumque verērī
 adsilientis aquae timidāsque redūcere plantās.

105

Maeonis, -idis f.: *Maeonian woman, Lydian woman*
 ēlūdō (3): *to play, deceive, trick*
 dēsignō (1): *to design, depict*
 taurus, -ī m.: *bull*

Eurōpa, -ae f.: *Europa comes, comitis m./f.: companion, friend*
 tāctus, -ūs m.: *touch*
 vereor: *to fear, be afraid of*
 adsiliō (4): *to jump (towards)*

timidus -a -um: *timid, fearful*
 redūcō (3): *to lead back, bring back*
 planta, -ae f.: *sole (of the foot)*

103-128: Arachne weaves her tapestry. She depicts many stories of gods, viz. Jupiter, Neptune, Apollo, Bacchus, and Saturn, deceiving and raping mortal women and goddesses.

Maeonis: i.e., Arachne

ēlūsam ... Eurōpam: Jupiter took the form of a bull and abducted Europa, a Phoenician princess, carrying her away from her homeland in Asia to the island of Crete, where she eventually gave birth to Minos; the continent of Europe takes its name from her. This is the first of nine myths that Arachne weaves showing Jupiter's rape by deception and abduction of various mortals and goddesses (lines 103-114), many of which are described by words from the root lūd-, 'to play, deceive' (*ēlūsam*, 103; *lūserit*, 113, 124); it was a game to the gods, but not to the women who had to bear (literally) the consequences.

vērum: *sc. esse*, 'you would think that the bull was real'; note the narrator's approving judgement of Arachne's skill.

ipsa: *sc. Eurōpa*

comitēs: object of *clāmāre*, (she seemed) 'to be shouting FOR her companions'

tāctum: Noun, not verb; object of *verērī*, 'to fear the touch'

Europa being abducted by Jupiter; 2nd – 3rd c. CE mosaic in Arles, France.

Photo by Carole Raddato, <https://www.flickr.com/photos/caroleimage/16194150385>



fēcit et Asteriēn aquilā lūctante tenērī,
 fēcit olōrīnīs Lēdam recubāre sub ālīs;
 addidit, ut satyrī cēlātus imāgine pulchram
 Iuppiter inplērit geminō Nyctēida fētū,
 Amphitryōn fuerit, cum tē, Tīrynthia, cēpit,
 aureus ut Danaēn, Āsōpida lūserit ignis,
 Mnēmosynēn pāstor, varius Dēōida serpēns.

110

Asteriē, -ēs f.: *Asteria*
 aquila, -ae f.: *eagle*
 lūctor (1): *to struggle*
 olōrīnus -a -um: *swan's, of a swan*
 Lēda, -ae f.: *Leda*
 recubō (1): *to recline, lie (down)*
 āla, -ae f.: *wing*
 *ut (conj. + subj.): *how*
 satyrus, -ī m.: *satyr*
 cēlō (1): *to hide, conceal*

inplēō: *to fill*
 Nyctēis, -idis f.: *the daughter of Nycteus, Antiopē*
 Amphitryōn, -ōnis m.: *Amphitryon*
 cum (conj. + indic.): *when*
 Tīrynthia, -ae f.: *woman of Tiryns, Alcmena*
 Danaē, -ēs f.: *Danaē*
 Āsōpis, -idis f.: *daughter of Asopus, Aegina*

*lūdō (3): *to play, deceive, trick*
 Mnēmosynē, -ēs f.: *Mnemosyne*
 *pāstor, pāstōris m.: *shepherd*
 varius -a -um: *varied; varied in color, variegated, mottled*
 Dēōis, Dēōidis f.: *daughter of Deo (Ceres), Proserpina*

fēcit: *sc. Arachnē*

Asteriēn: One of the Titans (sister of Leto). Jupiter pursued her in the form of an eagle, but she changed herself into a quail and fell into the Aegean Sea, where she became an island (accounts differ as to which one).

Lēdam: Leda; after she was raped by Jupiter (in the form of a swan), she laid two eggs. In one were the twins Castor (son of her mortal husband Tyndareus) and Castor (son of Jupiter); in the other

Helen (daughter of Jupiter) and Clytemnestra (daughter of Tyndareus).



Leda and the Swan, a fresco newly discovered in Pompeii in 2019. Photo by Cesare Abbate.

ut ... implērit: *ut* can introduce an indirect question + subj., as here, meaning ‘how’. *implērit* = *implēverit*.

Nyctēida: Gk. accusative of the third declension. Antiopē, the daughter of Nycteus, king of Thebes. Jupiter disguised himself as a satyr and raped her; because she was pregnant, she feared her father’s anger and fled to Sicyon, where she wed the king Epopeus. Her father’s brother, Lycus, came after her and brought her back to Thebes (her father having meantime died by suicide); she gave birth on the way to twins, one the son of Jupiter (Amphion), one the son of Epopeus (Zethus). At Thebes, Antiope suffered much under Dirce, Lycus’ wife, but later she was reunited with her children, and they drove out Lycus from Thebes.

Amphitryōn, etc.: Amphitryo, king of Tiryns, was the mortal husband of Alcumena. While she was already pregnant with their son Iphicles but after her husband’s departure for a war against the Taphians, Jupiter disguised himself as her husband and appeared to Alcumena, who, mistaking him for her husband, had sex with him. Their son was Hercules.

Amphitryōn fuerit: *sc. ut*

cum tē: ‘when he took you, woman of Tiryns’; this is the conjunction (‘when’) taking an indicative (*cēpit*), temporal *cum*-clause. (Remember that otherwise you would say *tēcum*.)

aureus ... ignis: A compressed construction: *ut (sicut) aureus (Iuppiter) Danaēn (lūserit, et ut sic) ignis Āsōpida lūserit*.

Danaēn: Danaë, mother of Perseus, was imprisoned by her father in a tower; Jupiter came in through a skylight in the form of a golden rainshower, impregnating her.

Āsōpida: Aegina, mother of Aeacus; according to Ovid, Jupiter changed into a flame to abduct her and take her to the island of Oenone, which later was called after her.

Mnēmosynēn pāstor: *sc. ut Iuppiter lūserit*; Mnemosyne, one of the Titans, spent nine nights with Mnemosyne while he was disguised as a shepherd; she then gave birth to the nine Muses.

varius ... serpēns: Again, this expression is highly compressed: *ut (Iuppiter, sic) varius serpēns, Dēōida (lūserit)*. In the guise of a variegated-color snake, Jupiter raped (his daughter) Proserpina, according to traditions from the Orphic mysteries; she then gave birth to a figure named Zagreus, who was perhaps a version of Dionysus. The use of the epithet *Dēōida*, ‘daughter of Jupiter’ (Gk. 3rd decl. acc.; four syllables) emphasizes the incestual horror underlying this rape.

tē quoque mūtātum torvō, Neptūne, iuuencō
virgine in Aeoliā posuit; tū vīsus Enīpeus
gignis Alōidās, ariēs Bisaltida fallis;

115

mūtō (1): *to change,
transform*

Neptūnus, -ī m.: *Neptune*

iuuencus, -ī m.: *bullock,
young bull*

Aeolius -a -um: *Aeolian, of
Aeolia (in Asia Minor)*

Enīpeus, -ī m.: *the Enipeus, a
river in Thessaly*

gignō (3): *to beget, be the
father of*

Alōidae, -ārum m.pl.: *the
Aloidae, the stepsons of
Aloeus, Otus and Ephialtes*

ariēs, ariētis m.: *ram, male
sheep*

Bīsaltis, -idis f.: *daughter of
Bisaltis, Theophanē*

tē quoque: Arachne now turns to Neptune and depicts six stories where the god of the sea rapes mortal women and goddesses. The apostrophe draws attention to the change of topic (Jupiter to Neptune), since apostrophes are rare in Ovid.

torvō iuencō: Take with *mūtātum*, ‘changed into a wild bullock’ (abl.); a *iuuencus* is a young bull (not a castrated one, as the word ‘bullock’ often denotes in English now).

virgine in Aeoliā: The ‘Aeolian maiden’ was Canace, daughter of Aeolus, whom Neptune, in the form of a young bull (*mūtātum torvō iuencō*) raped; their children (according to Pseudo-Apollodorus) were Hoplesus, Nireus, Epopeus, Aloeus (see the next story), and Triops.

posuit: *sc. Arachnē*, she ‘placed’ Neptune on (*in*) Canace, depicting the bull covering her.

tū vīsus Enīpeus: Still addressing Neptune: *in the form of Enipeus, you...*, lit. ‘you, seen (as) Enipeus’. Enipeus (note that this is three syllables, E.nī.peus, with the -eu- as a single vowel as in Greek) was a river in Thessaly, which Neptune here disguises as the god of.

Alōidās: Four syllables (ōī is not a diphthong). The ‘sons of Aloeus’ are not his sons, but his stepsons, Otus and Ephialtes, whom Neptune was the father of (*gignis*); their mother was Aleous’ wife Iphimedēa, the daughter of Triops. The version Ovid relates here (of Neptune disguising himself as Enipeus to deceive their mother and impregnate her) is not the usual one; although the Aloidae are agreed to be the sons of Neptune, usually their mother, in love with the god, willingly walked to the shore and scooped seawater into her bosom resulting in the pregnancy. These two figures, who were described as giants that were 13.5 feet wide and 40.5 feet tall at age nine, are better known for attempting to bring down the Olympian gods by piling mountains on top of one another to reach them; they were slain by Apollo (or Artemis). In another version, they capture Ares in a bronze jar and hold him there until they are forced to release him by Mercury.

ariēs: *sc. vīsus*, as in the last phrase, ‘(seen as) a ram, you...’

Bīsaltida: Gk. 3rd decl. acc. Theophane, the daughter of Bisaltis, according to the mythographer Hyginus, when she was being swarmed by suitors, was abducted by Neptune from her father’s home and taken to the island of Crumissa; the suitors having pursued her even there, Neptune changed Theophane into a ewe and himself into a ram and raped and impregnated her. Their child was the ram with the golden fleece.

et tē flāva comās frūgum mītissima māter
sēnsit equum; sēnsit volucrem crīnīta colubrīs
māter equī volucris; sēnsit delphīna Melanthō:

120

*flāvus -a -um: *blond, yellow*
*coma, -ae f.: *hair*
frūx, frūgis f. (usually pl.):
fruit (of the earth), grain
mītis -is -e: *gentle, mild*

crīnītus -a -um: *long-haired,*
hairy
coluber, -brī m.: *snake,*
serpent
volucer -cris -cre: *winged-*

delphīn, -īnis m.: *dolphin*
Melanthō, -ūs f.: *Melantho*

tē ... equum: ‘the gentlest mother of the grain, blonde-haired, felt (*sēnsit*) you (as) a horse’, i.e., Neptune changed himself into the shape of a horse and raped Ceres; their offspring was Arion, the immortal, ridiculously fast horse. Note the anaphoric use of *sēnsit* in each of the next three sentences; the repetition emphasizes how Neptune commits these violent acts over and over.

flāva comās: *blonde-haired*, lit. ‘blond with respect to her hair’, an internal (Greek) accusative.

frūgum: take with *māter*, ‘mother of fruits’, ‘mother of grains’, i.e., Ceres

sēnsit volucrem: Medusa, one of the Gorgon sisters, ‘felt’ Neptune, (in the shape of) a bird (*volucrem*). The word *volucer*, ‘winged’ is used twice in these two lines, first in line 119 as a feminine substantive (*volucris*, -is f.: *bird*) and then in 120 as the adjective (*volucer* -cris -cre: *winged*) modifying *equī*.

crīnīta colubrīs / māter: the ‘snaky-haired mother’ (lit. ‘long-haired with snakes’, abl. of material) is Medusa. According to Ovid in Book IV of the *Met.*, she only gained these snakes-for-hair after Minerva transformed her in a rage, since Neptune had raped her; previously, she was beautiful.

māter equī volucris: Medusa was the ‘mother of the winged horse’ because she, already pregnant from her rape by Neptune, gave ‘birth’ to Pegasus through her severed neck after Perseus cut her head off.

delphīna: Gk. 3rd decl. acc.

Melanthō: Neptune changed into a dolphin and raped her; she gave birth to a son Delphus.



A rooftile with a Gorgoneion (Gorgon head) and snake motif, from Southern Italy, 6th c. BCE.
<https://www.metmuseum.org/toah/works-of-art/39.11.9/>

omnibus hīs faciemque suam faciemque locōrum
reddidit. est illīc agrestis imāgine Phoebus,
utque modo accipitris pennās, modo terga leōnis
gesserit, ut pāstor Macarēida lūserit Issēn,

loca, -ōrum n.pl.: *region*,
area
reddō (3): *to render, depict*
agrestis -is -e: *wild, rural*,
rustic

Phoebus, -ī m.: *Phoebus*,
Apollo
modo ... modo (adv.): *now*
... *now*
accipiter, -tris m.: *hawk*

tergum, -ī n.: *back; hide, skin*
Macarēis, -idis f.: *daughter*
of Macareus, Issē
Issē, -ēs f.: *Issē*

omnibus ... reddidit: *sc. Arachnē*, ‘she gave to all of these (women) both their own appearance and the appearance of their region’, i.e., you could recognize both the people and the settings from how lifelike Arachne’s depictions were. This phrase brings the section concerning assaults perpetuated by Neptune to a close by reminding us of Arachne’s artistry.

est illīc: This begins the next section of the tapestry, depicting assaults by Phoebus (Apollo).

agrestis: ‘wild, uncultivated, savage’; this probably refers to the time when Apollo served king Admetus as a herdsman (Anderson). In the Hellenistic period, this story had come to be told as a love story (as in Callimachus’ *Hymn to Apollo*, 47-49) and this version was picked up by the Romans (e.g., Tibullus); Ovid makes reference to it in the *Ars Amātōria* (2.239-241). It is unclear whether Arachne is including this story (referred to only obliquely through this adjective choice) as an example of Apollo deceiving someone and raping them, especially as in none of the other extant versions is this a tale of rape by deception, but rather of the god adopting a mortal guise of a (slave) herdsman to be near his beloved youth Admetus; it does not fit the grammatical pattern of the other examples in the next few lines (introduced by *ut*), nor does it have a female victim. Perhaps the otherwise unknown stories referred to in the next few lines occurred contemporarily to this story of Apollo’s love for Admetus, or perhaps Arachne is acknowledging that the gods made victims of people of all genders.

imāgine: Take with *est*, ‘he is present by means of/in his image’.

utque: *ut* + *-que*; it again introduces an indirect question (‘and how...’), dependent on the idea of *imāgine*.

accipitris pennās, terga leōnis: Apollo changed into a hawk and a lion to rape someone, but today we do not know whom.

ut pāstor: *ut* ‘how’; *pāstor* in apposition to the understood subject of *lūserit*, *Phoebus*, ‘as a shepherd’; the story is not known.

Macarēida Issēn: These are both Gk. acc. sg. (of the 3rd and 1st declensions, respectively). Issē, the daughter of Macareus, may be the same as Amphissa the daughter of Macareus, whose mother may be his sister Canace (see above). She may also be the same as Euboea the daughter of Macareus, whom Hyginus makes the mother of Agreus by Apollo.

Liber ut Ērigonēn falsā dēceperit ūvā,
 ut Sāturnus equō geminum Chīrōna creārit.
ultima pars tēlae, tenuī circumdata limbō,
nexilibus flōrēs hederīs habet intertextōs.

125

Liber, -erī m.: *Liber, Bacchus*
 Ērigonē, -ēs f.: *Erigone*
 dēcipiō (3): *to deceive, trick*
 ūva, -ae f.: *grape*
 Sāturnus, -ī m.: *Saturn*

Chīrōn, -ōnis m.: *Chiron the centaur*
 creō (1): *to create, make*
 circumdō (1): *to surround, encircle*
 limbus, -ī m.: *border, edge*

nexilis -is -e: *tied together, made with knotwork*
 flōs, flōris m.: *flower*
 hedera, -ae f.: *ivy*
 intertexō (3): *to interweave, weave in*

Liber, etc: As Arachne reaches the end of her tapestry, her last few scenes are less elaborate than those at the beginning, consisting of one line about the rape by Bacchus of Erigone, and one line of the rape by Saturn of Philyra, mother of Chiron, before she finishes with her border (*ultima ... intertextōs*). One feels Arachne is exhausted by this litany of the gods' misdeeds.

Liber: Bacchus (Dionysus) was known to the Romans as (*Pater*) *Liber*.

Ērigonēn: Erigone was the daughter of Icarius, who in myth was the first to welcome Bacchus to Athens. He gave wine to the shepherds of Attica but they, thinking he had poisoned them when they felt the effects of intoxication, killed him. His body was discovered by Erigone and her dog Maera; she then died by suicide at her father's gravesite. Bacchus then forced all of the unmarried women of Athens to die in the same manner out of anger. Ovid's story here, that Bacchus deceived her (by changing his shape to be a grape/bunch of grapes?) and raped her, is otherwise unknown.

ut Sāturnus ... creā(ve)rit: Saturn, in the shape of a horse (*equō*, abl. of means, although the usage is strained), raped the nymph Philyra, who gave birth to the twin-natured (*geminum*) centaur Chiron (*Chīrōna*, Gk. 3rd decl. acc. sg.).

ultima pars, etc.: The outside of the tapestry has flowers interwoven (*intertextōs*) with ivy made of knot-work (*nexilibus hederīs*); cf. Minerva's prideful olive branches. The final word *intertextōs* makes a spondaic line, i.e., it ends with two spondees instead of a dactyl and spondee, as in line 69, which brings the section of the ecphrasis of the two tapestries to a final close.

nōn illud Pallas, nōn illud carpere Līvor
 possit opus: doluit successū flāva virāgō
 et rūpit pictās, caelestia crīmina, vestēs,
 utque Cytōriacō radium dē monte tenēbat,

130

carpō (3): *to pluck off, tear away; make an attack against; destroy; inflict injury upon (an enemy)*
 līvor, -ōris m.: *envy, ill-will, malice, spite*

successus, -ūs m.: *success, good result*
 virāgō, -inis f.: *man-like maiden, heroic maiden, female warrior*
 rumpō (3): *to burst, tear, rend (to pieces)*

crīmen, -inis n.: *criminal charge, accusation, indictment; object representing a crime*
 Cytōriacus -a -um: *Cytorian, of Mt. Cytorus*

129-145: The contest comes to an end, and Minerva takes her revenge against Arachne.

nōn illud ... opus: Note the anaphora, as though Pallas and Līvor (Envy), here personified, have repeated what they cannot stand: *not that! not that!* The succession of spondees in 129 adds to the effect of anger.

carpere opus: This is not the familiar meaning of *carpere* from Horace's *carpe diem* (or *carpe viam*, like Daedalus and Icarus), meaning 'to pluck, grasp, make use of, enjoy', but a meaning more common in military language, 'to pluck at, attack, injure (esp. by repeated single attacks)'; cf. the English word 'carp about', 'to complain or find fault with trivialities'. Minerva can find nothing to criticize or 'pick at' in Arachne's tapestry; it is technically flawless, which is what prompts her angry, petty, unfair response.

doluit successū: *she was pained by the successful outcome*, i.e., it is the fact that Arachne's tapestry is so *good* that hurts Minerva.

virāgō: This term, like *virgō*, describes an unmarried woman using the root *vir-*, 'man'. Unmarried women were not quite women, yet. *virgō* describes any unmarried woman, but *virāgō* specifically means an unmarried woman who is 'man-like', such as Amazons or (here) Minerva. The word is neutral-to-positive in Latin, but its English derivative ('virago') is negative (describing a bad-tempered, angry, violent woman).

et rūpit ... vestēs: The only response the livid (> *Līvor*) goddess can offer is to physically destroy Arachne's cloth (*vestēs*) with its 'impious' images (*pictās*).

caelestia crīmina: *indictments of the gods*, i.e., the tapestry portrays the crimes of the gods and thus serves as a call-out of their crimes.

Cytōriacō dē monte: *from Mount Cytorus*, which was famous for its abundant boxwood, telling us that the shuttle was therefore made of boxwood.

ter, quater, Idmoniae frontem percussit Arachnēs.
 nōn tulit infēlix laqueōque animōsa ligāvit
guttura: pendentem Pallas miserāta levāvit

135

ter (adv.): *three times*
 quater (adv.): *four times*
 Idmonius -a -um: *of Idmon, Idmonian*
 frōns, frontis f: *forehead, brow*
 laqueus, -ī m.: *noose*

animōsus -a -um: *lively, full of life; full of air, through which air passes; full of courage, undaunted, bold, spirited*
 ligō (1): *to bind, tie*
 guttur, -uris n.: *throat*

*pendeō: *to hang, be suspended*
 miseror (1): *to pity, take pity on*
 levō (1): *to raise up, lift up*

ter, quater: The asyndeton (lack of conjunction) makes the action go even (horrifically) faster, emphasized also by the position at the beginning of the line: *three times – no, four times!*

Idmoniae Arachnēs: Just before her final downfall, the adjective *Idmoniae* emphasizes Arachne's connection to her father, creating pathos. *Arachnēs*, Gk. 1st decl. gen. sg.; note that this is only the second time Arachne is referred to by name in this passage.

percussit: Earlier this word has described the weaving (the step of beating the weft up to the top of the warp, 58) and Minerva's action in striking the ground with her spear to produce the olive tree on the Acropolis (80); now Minerva's hitting is no longer benign and productive, but destructive.

nōn tulit infēlix: 'The unhappy woman (sc. Arachne) could not bear/endure' (her treatment at Minerva's hands)

laqueō ... guttura: i.e., Arachne hangs herself, choosing to die by suicide rather than endure Minerva's unfair treatment.

animōsa: This poignant word choice can have three meanings here. 1) nom. sg. f., describing the understood subject, *Arachnē*: in this case, the word would have one of two significances, either 'full of life (*anima*), lively'; or 2) still describing Arachne, in the common meaning of the word, 'full of spirit, courageous, undaunted (*animus*)'; or 3) acc. pl. n., describing *guttura*, in the meaning 'through which air passes (*anima*)'. Certainly either of the first two interpretations would occur first to the hearer/reader of the poem, before the noun *guttura* occurs. I lean towards 1 or 2, simply because 3 is so colorless (and unusual); I especially favor 2 as a positive final statement on Arachne, as one who stood up to the gods and spoke truth to their power.

pendentem: sc. *Arachnēn*, object of *levāvit*; Minerva does not allow Arachne to escape from her and choose her own end.

miserāta: 'having pitied' or 'pitying'; does she really, though? Is this an act of kindness?

atque ita 'vīve quidem, pendē tamen, inproba' dīxit,
'lēxque eadem poenae, nē sīs sēcūra futūrī,
dicta tuō generī sērīsq̄ nepōtib̄ estō!'
post ea, discēdēns sūcīs Hecatēidos herbae
sparsit: et extemplō trīstī medicāmine tāctae

140

quidem (adv.): *indeed, in fact, at least, certainly*
improb̄us -a -um: *wicked, (morally) bad*
lēx, lēgis f.: *law, rule*
sēcūrus -a -um: *without care for, unworried about*
(+ gen.)
futūrum, -ī n.: *what is to be, the future*

genus, generis n.: *lineage; descendants, posterity*
nepōs, -ōtis m./f.: *nephew; grandson; descendant*
sūcus, -ī m.: *juice, moisture, sap*
Hecatēis, (gen.) Hecatēidos
(only f.): *Hecateian, of Hecate*

herba, -ae f.: *grass, plant, shoot; magic plant*
spargō (3): *to bespatter, sprinkle; splash*
extemplō (adv.): *immediately, on the spot*
medicāmen, -inis n.: *drug, magic substance*

vīve quidem: 'live, at any rate'; the conditions under which Arachne will remain alive will be expressed in the next words by the *pendē tamen* clause: she'll be alive, but she will have to keep hanging (in corners, as a spider, on her webs).

lēxque ... estō: *And the same penal law shall be pronounced unto your progeny and your future descendants*, i.e., both Arachne and all of her children will have to be spiders forever. *estō* (*dicta*) is a future imperative, common in legal and religious language; Minerva is in her element pronouncing judgement.

nē sīs ... futūrī: Just in case Arachne thought this wasn't a big deal because it only applied to her, no, it also applies to her future descendants.

discēdēns: '(while) departing'; Minerva works the transformation on her way out, as though it is almost an afterthought.

sūcīs Hecatēidos herbae: 'with the juice(s) of a Hecateian herb'; *Hecatēidos* is Gk. 3rd decl. gen. sg. (f.), modifying *herbae*. Hecate was a chthonic (underworld) goddess of witchcraft, sometimes called Trivia in Latin and also sometimes identified with Diana. *herba*, which can mean 'grass, blade of grass, shoot (of a plant)' is the usual word in Latin for a plant that can effect changes in humans (either medicinal or magical).

sparsit: *sc. Minerva Arachnēn*; neither the subject nor the object are actually specified. Are we to imagine that Minerva just carries around this magic plant that transforms humans into spiders?



The Hecate Chiaramonti, Roman copy of a Hellenistic original, now in the Vatican Museums. Hecate was often pictured as a triple bodied goddess, as here.

https://commons.wikimedia.org/wiki/File:Hecate_Chiamonti_Inv1922.jpg

dēflūxēre comae, cum quīs et nāris et aurēs,
 fitque caput minimum; tōtō quoque corpore parva est:
 in latere exīlēs digitī prō crūribus haerent,
 cētera venter habet, dē quō tamen illa remittit
 stāmen et antīquās exercet arānea tēlās.

145

dēfluō (3): *to flow down;
 flow into nothing,
 disappear, vanish*
 nāris, -is f.: *nostril; nose*
 fiō fierī factus sum (irr.): *to
 become, be made*
 lātus, lāteris n.: *side, flank*

exīlis -is -e: *thin, spindly,
 meagre, poor, feeble*
 crūs, crūris n.: *shin; leg*
 haereō: *to be stuck, stick,
 remain attached, continue*
 venter, -tris m.: *belly,
 abdomen*

remittō (3): *to send forth
 from itself, produce*
 exerceō: *to work at, employ
 one's self at, occupy oneself
 with*

dēflūxēre = *dēflūxērunt*

cum quīs = *quibuscum*; *quīs* is an old ablative plural form of *quī quae quod* that remained useful to the poets *metrī causā* long after it had fallen out of use in the spoken language.

et nāris et aurēs: subjects, along with *caput* with which it agrees grammatically, of *fit*.

tōtō corpore: ‘in (terms of) her whole body’, abl. of respect/specification

exīlēs: *exīlis*, unlike synonyms like *tenuis* or *gracilis* is negative in connotation, ‘spindly’

prō crūribus haerent: The image of Arachne’s fingers ‘sticking around’ as the spider’s legs is particularly horrific.

cētera venter habet: *The belly has everything else*, i.e., the rest of Arachne is absorbed into the spider’s abdomen (its largest part).

dē quō: *sc. ventre*

remittit: she ‘sends forth’ or ‘produces’ (not ‘sends back’)

stāmen: The word for *warp* that played such a key role in the earlier weaving scenes is now the spider’s ‘threads’.

arānea: The human woman is gone; only the insect remains.

Complete Text

prae buerat dictis Trītōnia tālibus aurēs,
carminaque Āonidum iūstamque probāverat īram;
tum sēcum: 'laudāre parum est, laudēmur et ipsae,
nūmina nec spernī sine poenā nostra sināmus.'

Maeoniaeque animum fātis intendit Arachnēs, 5
quam sibi lānificae nōn cēdere laudibus artis
audierat. nōn illa locō nec orīgine gentis
clāra, sed arte fuit: pater huic Colophōnius Idmōn
Phōcaicō bibulās tinguēbat mūrīce lānās;
occiderat māter, sed et haec dē plēbe suōque 10
aequa virō fuerat; Lȳdās tamen illa per urbēs
quaesierat studiō nōmen memorābile, quamvis
orta domō parvā parvis habitābat Hypaepīs.
huius ut adspicerent opus admīrābile, saepe 15
dēseruēre suī nymphae vīnēta Timōlī,
dēseruēre suās nymphae Pactōlides undās.
nec factās solum vestēs, spectāre iuvābat
tum quoque, cum fierent: tantus decor adfuit artī,
sive rudem prīmōs lānam glomerābat in orbēs,
seu digitis subigēbat opus, repetītaque longō 20
vellerā mollībat nebulās aequantia tractū,
sive levī teretem versābat pollice fūsum,
seu pingēbat acū; scīrēs ā Pallade doctam.
quod tamen ipsa negat, tantāque offēnsa magistrā
'certet' ait 'mēcum: nihil est, quod victa recūsem!' 25

Pallas anum simulat: falsōsque in tempora cānōs
addit et infirmōs, baculō quōs sustinet, artūs.
tum sic orsa loquī 'nōn omnia grandior aetās,
quae fugiāmus, habet: sērīs venit ūsus ab annīs.
cōnsilium nē sperne meum: tibi fāma petātur 30
inter mortālēs faciendae maxima lānae;
cēde deae, veniamque tuīs, temerāria, dictis
supplice vōce rogā: veniam dabit illa rogantī.'
adspicit hanc torvīs, inceptaque fīla relinquit,
vixque manum retinēns cōnfessaque vultibus īram, 35
tālibus obscurā resecūta est Pallada dictis:
'mentis inops longāque venīs cōnfecta senectā,
et nimium vīxisse diū nocet. audiat istās,
sī qua tibi nurus est, sī qua est tibi fīlia, vōcēs;
cōnsiliū satis est in mē mihi, nēve monendō 40
prōfēcisse putēs, eadem est sententia nōbīs.

cūr nōn ipsa venit? cūr haec certāmina vītāt?'

tum dea 'vēnit!' ait, fōrmamque remōvit anīlem
Palladaque exhibuit: venerantur nūmina nymphae
Mygdonidēsque nurūs; sōla est nōn territa virgō, 45
sed tamen ērubuit, subitusque invīta notāvit
ōra rubor rūrsusque ēvānuit, ut solet āer
purpureus fierī, cum prīmum Aurōra movētur,
et breve post tempus candēscere sōlis ab ortū.
perstat in inceptō, stolidaeque cupīdine palmae 50
in sua fāta ruit; neque enim love nāta recūsāt
nec monet ulterius nec iam certāmina differt.

haud mora, cōstituunt dīversīs partibus ambae
et gracilī geminās intendunt stāmine tēlās:
tēla iugō vīncta est, stāmen sēcernit harundō, 55
īnseritur medium radiīs subtēmen acūtīs,
quod digitī expediunt, atque inter stāmina ductum,
percussō paviunt īnsectī pectine dentēs.
utraque festīnant cīnctaeque ad pectora vestēs
bracchia docta movent, studiō fallente labōrem. 60
illīc et Tyrium quae purpura sēnsit aēnum
texitur et tenuēs parvī discrīminis umbrae;
quālis ab imbre solet percussīs sōlibus arcus
īnficere ingentī longum curvāmine caelum;
in quō, dīversī niteant cum mille colōrēs, 65
trānsitus ipse tamen spectantia lūmina fallit:
usque adeō, quod tangit, idem est; tamen ultima distant.
illīc et lentum filīs inmittitur aurum
et vetus in tēlā dēdūcitur argūmentum.

Cecropiā Pallas scopulum Māvortis in arce 70
pingit et antīquam dē terrae nōmine lītem.
bis sex caelestēs mediō love sēdibus altīs
augustā gravitāte sedent; sua quemque deōrum
īnscrībit faciēs: Iovis est rēgālis imāgō;
stāre deum pelagī longōque ferīre tridente 75
aspera saxa facit, mediōque ē vulnere saxī
exsiluisse fretum, quō pignore vindicet urbem.
at sibi dat clipeum, dat acūtae cuspidis hastam,
dat galeam capitī, dēfenditur aegide pectus,
percussamque suā simulat dē cuspide terram 80
ēdere cum bācīs fētum cānentis olīvae;
mīrārīque deōs: operis Victōria finis.

ut tamen exemplis intellegat aemula laudis quod pretium speret pro tam furialibus ausis, quattuor in partes certamina quattuor addit, clara colore suo, brevibus distincta sigillis:	85
Threiciam Rhodopen habet angulus unus et Haemum, nunc gelidos montes, mortalia corpora quondam, nomina summorum sibi qui tribuere deorum; altera Pygmaeae fatum miserabile matris pars habet: hanc Iuno victam certamine iussit esse gruem populisque suis indicare bellum; pinxit et Antigonem, ausam contendere quondam cum magni consorte Iovis, quam regia Iuno in volucrem vertit, nec profuit Ilion illi	90
Lamedonve pater, sumptis quin candida pennis ipsa sibi plaudat crepitante ciconia rostro; qui superest solus, Cinyran habet angulus orbem; isque gradus templi, natarum membra suarum, amplectens saxoque iacens lacrimare videtur.	95
circuit extremas oleis pacalibus oras (is modus est) operisque sua facit arbore finem.	100
Maeonis elusam designat imagine tauri Europam: verum taurum, freta vera putares; ipsa videbatur terras spectare relictas et comites clamare suas tactumque vereri adsilientis aquae timidaeque reducere plantas. fecit et Asterien aquila luctante teneri, fecit olorinis Ledam recubare sub alis; addidit, ut satyri celatus imagine pulchram Iuppiter inplerit gemino Nycteida fetu, Amphitryon fuerit, cum te, Tiryntia, cepit, aureus ut Danaen, Asopida luserit ignis, Mnemosynen pastor, varius Deoidea serpens.	105
te quoque mutatum torvo, Neptune, iuencō virgine in Aeolia posuit; tu visus Enipeus gignis Alodias, aries Bisaltida fallis; et te flava comas frugum mitissima mater sensit equum; sensit volucrem crinita colubris mater equi volucris; sensit delphina Melantho:	110
omnibus his faciemque suam faciemque locorum reddidit. est illic agrestis imagine Phoebus, utque modo accipitris pennas, modo terga leonis gesserit, ut pastor Macareida luserit Issen, Liber ut Erigonem falsa deceperit uva, ut Saturnus equo geminum Chirona crearit.	115
ultima pars telae, tenui circumdata limbo,	120
	125

nexilibus flōrēs hederīs habet intertextōs.

nōn illud Pallas, nōn illud carpere Līvor possit opus: doluit successū flāva virāgō et rūpit pictās, caelestia crīmina, vestēs, utque Cytōriacō radium dē monte tenēbat, ter, quater, Idmoniae frontem percussit Arachnēs. nōn tulit īnfēlīx laqueōque animōsa ligāvit guttura: pendentem Pallas miserāta levāvit atque ita 'vīve quidem, pendē tamen, inproba' dīxit, 'lēxque eadem poenae, nē sīs sēcūra futūrī, dicta tuō generī sērīisque nepōtibus estō!' post ea, discēdēns sūcīs Hecatēidos herbae sparsit: et extemplō trīstī medicāmine tāctae dēflūxēre comae, cum quīs et nāris et aurēs, fitque caput minimum; tōtō quoque corpore parva est: in latere exīlēs digitī prō crūribus haerent, cētera venter habet, dē quō tamen illa remittit stāmen et antīquās exercet arānea tēlās.	130 135 140 145
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Complete Glossary

-- suī sibi sē sē (reflexive pron.): *himself, herself, itself, themselves* (5x)

-que (enclitic conj.): *and* (28x)

-ve (enclitic conj.): *or* (2x)

ā, ab (prep. + abl.): *by; (away) from* (4x)

accipiter, accipitris m.: *hawk*

acus, acūs m.: *needle*

acūtus acūta acūtum: *sharp(ened), pointed* (2x)

ad (prep. + acc.): *to*

addō addere addidī additus: *to add* (3x)

admīrābilis admīrābilis admīrābile: *worthy of admiration, remarkable*

adsiliō adsilīre adsilū --- : *to jump (towards)*

adspiciō adscipere adspexī adspectus: *to regard, look at*

adsum adesse adfuī adfutūrus (irr.): *to be present, be in + dat.*

aegis, aegidis f.: *the aegis* (a breastplate used by Minerva)

aemula, aemulae f.: *(female) rival, opponent*

aēnum, aēnī n.: *bronze vessel, bronze pot*

Aeolius Aeolia Aeolium: *Aeolian, of Aeolia* (in Asia Minor)

aequāns, (gen.) aequantis: *equal to, like + acc.*

aequus aequa aequum: *equal to, like*

āer, āeris m.: *air, lower air*

aetās, aetātis f.: *age, time of life*

agrestis agrestis agreste: *wild, rural, rustic*

aiō (defective verb): *to say* (2x)

āla, ālae f.: *wing*

aliquī aliqua aliquod (indefinite adj.): *any, some* (2x)

Alōīdae, Alōīdārum m.pl.: *the Aloīdae, the stepsons of Aloeus, Otus and Ephialtes*

alter altera alterum: *another, the second*

altus alta altum: *high, lofty*

ambo ambae ambo: *both*

Amphitryōn, Amphitryōnis m.: *Amphitryon*

amplector, ampectī, amplexus sum: *to embrace*

angulus, angulī m.: *corner* (2x)

anīlis anīlis anīle: *old woman's, of an old woman*

animōsus animōsa animōsum: *lively, full of life; full of air, through which air passes; full of courage, undaunted, bold, spirited*

animus, animī m.: *mind, spirit*

annus, annī m.: *year*

Antigonē, Antigonēs f.: *Antigone*

antīquus antīqua antīquum: *ancient* (2x)

anus, anūs f.: *old woman*

Āonides, Āonidum f.pl.: *the Muses, who dwelt on Mt. Helicon in Aonia (Boeotia)*

aqua, aquae f.: *water*

aquila, aquilae f.: *eagle*

Arachnē, Arachnēs f.: *Arachne* (2x)

arbor, arboris f.: *tree*

arcus, arcūs m.: *arc, (rain)bow*

argūmentum, argūmentī n.: *subject matter (of artistic representations), content*

ariēs, ariētis m.: *ram, male sheep*

ars, artis f.: *art, skill* (3x)

artus, artūs m.: *joint; limb; body*

arx, arcis f.: *citadel, heights*

Āsōpis, Āsōpidis f.: *daughter of Asopus, Aegina*

asper aspera asperum: *harsh, rough*

Asteriē, Asteriēs f.: *Asteria*

at (conj.): *but, but yet*

atque (conj.): *and, and also* (2x)

audeō, audēre, ausus sum: *to dare, venture*

audiō audīre audiī (audīvī) audītus: *to hear* (2x)

augustus augusta augustum: *holy, majestic, revered*

aureus aurea aureum: *gold, golden*

auris, auris f.: *ear* (2x)

Aurōra, Aurōrae f.: *Dawn*

aurum, aurī n.: *gold*

ausum, ausī n.: *a daring undertaking, an outrageous act*

bāca, bācae f.: *berry*

baculum, -bacul n.: *stick, staff, cane*

bellum, bellī n.: *war*

bibulus bibula bibulum: *drinking freely; soaking up moisture easily, taking dye easily, absorbent*

bis (adv.): *two times, twice*

Bīsaltis, Bīsaltidis f.: *daughter of Bisaltes, Theophanē*

bracchium, bracchiī n.: *(fore)arm*

brevis brevis breve: *brief, short*

brevis brevis breve: *short, brief*

caelestis caelestis caeleste: *celestial, sky-dwelling, divine* (2x)
 caelum, caelī n.: *sky*
 candēscō candēscere canduī: *to become white, become bright*
 candidus candida candidum: *shining, dazzling white*
 cāneō cānēre cānuī --: *to be white*
 cānī, cānōrum m.pl.: *white hairs, grey hairs*
 capiō capere cēpī captus: *to take, seize*
 caput, capitis n.: *head* (2x)
 carmen, carminis n.: *poem, song*
 carpō carpere carpsī carptus: *to pluck off, tear away; make an attack against; destroy; inflict injury upon (an enemy)*
 Cecropius Cecropia Cecropium: *Cecropian, Athenian*
 cēdō cēdere cessī cessūrus: *to yield, give in (to) + dat.*
 cēdō cēdere cessī cessūrus: *to yield, give way to*
 cēlō cēlāre cēlāvī cēlātus: *to hide, conceal*
 certāmen, certāminis n.: *contest, competition* (4x)
 certō certāre certāvī certātus: *to compete*
 cēterī cēterae cētera: *the rest, the remaining, the other*
 Chīrōn, Chīrōnis m.: *Chiron the centaur*
 cicōnia, cicōniae f.: *stork*
 cingō cingere cīnxī cīntus: *to gird (up), tie up*
 Cinyrās, Cinyrae m.: *Cinyras, an Assyrian king*
 circueō circuīre circuī circuitus (irr.): *to go around, surround*
 circumdō circumdare circumdedī cirdumdatus: *to surround, encircle*
 clāmō clāmāre clāmāvī clāmātus: *to shout (for)*
 clārus clāra clārum: *bright, clear, famous*
 clārus clāra clārum: *bright, shining, brilliant*
 clipeus, clipeī m.: *(round) shield*
 Colophōnius Colophōnia Colophōnium: *Colophonian, of Colophon (an Ionian Greek town in Lydia)*
 color, colōris m.: *color* (2x)
 coluber, colubrī m.: *snake, serpent*
 coma, comae f.: *hair* (2x)
 comes, comitis m./f.: *companion, friend*
 cōficiō cōficere cōnfēcī cōnfectus: *to do in, finish off, exhaust*
 cōnfiteor, cōnfītērī, cōnfessus sum: *to reveal, confess, admit*

cōsiliū, cōsiliī n.: *advice, counsel* (2x)
 cōsors, cōsortis m./f.: *consort, spouse*
 cōstituō cōstituere cōstituī cōstitutus: *to set up, establish, position*
 contendō contendere contendī contentus: *to contend, vie*
 corpus, corporis n.: *body* (2x)
 creō creāre creāvī creātus: *to create, make*
 crepitō crepitāre crepitāvī crepitātus: *to creak, clack*
 crīmen, crīminis n.: *criminal charge, accusation, indictment; object representing a crime*
 crīnītus crīnīta crīnītum: *long-haired, hairy*
 crūs, crūris n.: *shin; leg*
 cum (conj. + indic.): *when*
 cum (conj. + subj.): *when, since, although* (2x)
 cum (prep. + abl.): *with* (5x)
 cum prīmum (conj.): *as soon as*
 cupīdō, cupīdinis f.: *desire, longing*
 cūr (adv.): *why?* (2x)
 curvāmen, curvāminis n.: *curve*
 cuspis, cuspidis f.: *point* (2x)
 Cytōriacus Cytōriaca Cytōriacum: *Cytorian, of Mt. Cyturus*
 Danaē, Danaēs f.: *Danaē*
 dē (prep. + abl.): *(down) from; about, concerning* (5x)
 dea, deae f.: *goddess* (2x)
 dēcipiō dēcipere dēcēpī dēceptus: *to deceive, trick*
 decor, decōris m.: *elegance, beauty, grace*
 dēdūcō dēdūcere dēdūxī dēductus: *to draw out, spin out (thread); to weave, represent in weaving*
 dēfendō dēfendere dēfendī dēfēnsus: *to defend, protect*
 dēfluō dēfluere dēflūxī --: *to flow down; flow into nothing, disappear, vanish*
 delphīn, delphīnis m.: *dolphin*
 dēns, dentis m.: *tooth*
 Dēōīs, Dēōidis f.: *daughter of Deo (Ceres), Proserpina*
 dēserō dēserere dēseruī dēsertus: *to leave (behind), desert, abandon* (2x)
 dēsīgnō dēsīgnāre dēsīgnāvī dēsīgnātus: *to design, depict*
 deus, deī m.: *god, deity* (4x)
 dīcō dīcere dīxī dictus: *to say; pronounce* (2x)

dictum, dictī n.: *word* (3x)
differō differre distulī dilātus (irr.): *to postpone, put off, delay*
digitus, digitī m.: *finger* (3x)
discēdō discēdere discessī discessūrus: *to leave, depart*
discrīmen, discrīminis n.: *distinction, difference, variation*
distīctus distīcta distīctum: *decorated, adorned*
distō distāre --: *to stand apart; be different*
dīversus dīversa dīversum: *different* (2x)
dō dare dedī datus: *to give, grant, bestow* (4x)
doceō docēre docuī doctus: *to teach, instruct*
doctus docta doctum: *well-taught, skilled*
doleō dolēre doluī dolitus: *to grieve, be in pain, hurt*
domus, domūs f. (irr.): *home, house*
dūcō dūcere dūxī ductus: *to lead, bring*

ē, ex (prep. + abl.): *out of, from*
ēdō ēdere ēdidī ēditus: *to give forth, produce*
ego meī mihi mē mē (1st person sg. pron.): *I, me* (3x)
ēlūdō ēlūdere ēlūsī ēlūsus: *to play, deceive, trick*
enim (postpositive conj.): *for, since*
Enīpeus, Enīpeī m.: *the Enipeus, a river in Thessaly*
equus, equī m.: *horse* (3x)
Ērigonē, Ērigonēs f.: *Erigone*
ērubescō ērubescere ērubuī: *to become red, blush*
et (adv.): *also, even* (6x)
et (conj.): *and; both ... and* (13x)
Eurōpa, Eurōpae f.: *Europa*
ēvānescō ēvānescere ēvānuī: *to vanish, disappear*
exemplum, exemplī n.: *example, rôle model*
exerceō exercēre exercuī exercitus: *to work at, employ one's self at, occupy oneself with*
exhibeō exhibēre exhibuī exhibitus: *to hold forth, show*
exilis exilis exīle: *thin, spindly, meagre, poor, feeble*
expediō expedīre expedīvī expeditus: *to set free, extricate*
exsiliō exsilīre exsiluī --: *to jump out, spring out*
extemplō (adv.): *immediately, on the spot*
extrēmus extrēma extrēmum: *furthest, outermost, (on the) edge*
f
aciēs, faciēī f.: *face, appearance* (2x)
faciō facere fēcī factus: *to make, do* (6x)

fallō fallere fefellī falsus: *to deceive; mask, render invisible* (3x)
falsus falsa falsum: *false, fake* (2x)
fāma, fāmae f.: *reputation, fame, glory*
fātum, fātī n.: *fate, destiny* (3x)
feriō ferīre -- --: *to strike*
ferō ferre tulī lātus (irr.): *to bear; endure, put up with*
festinō festināre festināvī festinātus: *to hurry*
fētus, fētus m.: *offspring; fruit* (2x)
filia, filiae f.: *daughter*
filum, filī n.: *thread* (2x)
finis, finis m.: *end* (2x)
fiō fierī factus sum (irr.): *to become, be made*
fiō, fierī, factus sum (irr.): *to be made (passive of faciō); to become* (2x)
flāvus flāva flāvum: *blond, yellow* (2x)
flōs, flōris m.: *flower*
fōrma, fōrmae f.: *shape*
fretum, fretī n.: *strait, channel; salt water, the sea* (2x)
frōns, frontis f.: *forehead, brow*
frūx, frūgis f. (usually pl.): *fruit (of the earth), grain*
fugiō fugere fūgī fūgitūrus: *to flee, run away (from)*
furiālis furiālis furiāle: *like the Furies, raging, dreadful*
fūsus, fūsī m.: *spindle*
futūrum, futūrī n.: *what is to be, the future*

galea, galeae f.: *helmet*
gelidus gelida gelidum: *cold*
geminus -a -um: *twin, double*
geminus gemina geminum: *twin, double, double-natured* (3x)
gēns, gentis f.: *(extended) family, clan*
genus, generis n.: *lineage; descendants, posterity*
gerō gerere gessī gestus: *to wear, bear*
gignō gignere genuī genitus: *to beget, be the father of*
glomerō glomerāre glomerāvī glomerātus: *to gather (into a ball), wind*
gracilis gracilis gracile: *thin, slender*
gradus, gradūs m.: *step*
grandior, (gen.) grandīōris: *older, senior*
gravitās, gravitātis f.: *dignity, seriousness*
grūs, gruis f.: *crane*
guttur, gutturis n.: *throat*

habeō habēre habuī habitus: *to have* (5x)
 habitō habitāre habitāvī habitātus: *to live (in), inhabit, dwell in*
 Haemus, Haemī m.: *Haemus, a mountain (range) in Thrace in northern Greece*
 haereō haerēre haesī haesus: *to be stuck, stick, remain attached, continue*
 harundō, harundinis f.: *reed; rod; heddle bar*
 hasta, hastae f.: *spear*
 haud (adv.): *not at all*
 Hecatēis, (gen.) Hecatēidos (only f.): *Hecateian, of Hecate*
 hedera, hederæ f.: *ivy*
 herba, herbae f.: *grass, plant, shoot; magic plant*
 hic haec hoc (demonstrative pron. and adj.): *this; the latter; the following* (6x)
 Hypaepa, Hypaepōrum n.pl.: *Hypaepa (a town in Lydia)*

 iaceō iacēre iacuī iacitūrus: *to lie (down)*
 iam (adv.): *now, already; (with nōn, etc.) any longer*
 īdem eadem idem: *the same* (3x)
 Idmōn, Idmonis m.: *Idmon (father of Arachne)*
 Idmonius Idmonia Idmonium: *of Idmon, Idmonian*
 ignis, ignis m.: *fire, flame*
 Īlion, Īliī n.: *Ilium, Troy*
 ille illa illud (demonstrative pron. and adj.): *that; the former; that famous* (7x)
 illic (adv.): *there, in that place* (3x)
 imāgō, imāginis f.: *image* (4x)
 imber, imbris m.: *rain*
 improbus improba improbum: *wicked, (morally) bad*
 in (prep. + abl.): *in, on* (7x)
 in (prep. + acc.): *into, onto* (5x)
 inceptum, inceptī n.: *undertaking, purpose*
 incipiō incipere incēpī inceptus: *to begin*
 indicō indicere indīxī indictus: *to declare*
 infēlix, (gen.) infēlicis: *unlucky, unhappy*
 īnficiō īficere īfēcī infectus: *to stain, dye, tinge*
 īnfirmus īnfirma īnfirmum: *weak, infirm*
 ingēns, (gen.) ingentis: *huge*
 inmittō inmittere inmīsī inmissus: *to send in, insert*
 inops, inopis: *destitute (of), without + gen.*
 inpleō implere implēvī implētus: *to fill*
 īnscrībō īnscrībēre īnscrīpsī īnscrīptus: *to make known, assign*

īnsecō īnsecāre īnsecuī īnsectus: *to cut in, notch*
 īnserō īnserere īnseruī īnserus: *to put into, bring into*
 intellegō intellegere intellēxī intellēctus: *to understand*
 intendō intendere intend intentus: *to stretch (onto), extend; direct*
 inter (prep. + acc.): *between, among* (2x)
 intertexō intertexere intertexui intertextus: *to interweave, weave in*
 invītus invīta invītum: *unwilling*
 ipse ipsa ipsum (intensive pron. and adj.): *-self; the very...* (6x)
 īra, īrae f.: *anger, wrath* (2x)
 is ea id (demonstrative pron. and adj.): *this, that, such; he, she, it* (3x)
 Issē, Issēs f.: *Issē*
 iste ista istud (the so-called '2nd person' demonstrative): *that, that ... of yours*
 ita (adv.): *so, thus, in this way, in the following way*
 iubeō iubēre iussī iussus: *to order*
 iugum, iugī n.: *beam (of the loom)*
 Iūnō, Iūnōnis f.: *Juno* (2x)
 Iuppiter, Iovis m.: *Jupiter* (5x)
 iūstus iusta iūstum: *just, reasonable*
 iuvat, iuvāre, iūvit: *it pleases*
 iuventus, iuventī m.: *bullock, young bull*

 labor, labōris m.: *work, effort, struggle; suffering*
 lacrimō lacrimāre lacrimāvī lacrimātus: *to cry, weep*
 lāna, lānae f.: *wool* (3x)
 lānificus lānifica lānificum: *of or relating to wool-making, of wool-working, of weaving*
 Lāomedōn, Lāomedontis m.: *Laomedon*
 laqueus, laqueī m.: *noose*
 lātus, lāteris n.: *side, flank*
 laudō laudāre laudāvī laudātus: *to praise, give glory to* (2x)
 laus, laudis f.: *praise, glory, esteem* (2x)
 Lēda, Lēdae f.: *Leda*
 lentus lenta lentum: *pliant, flexible*
 leō, leōnis m.: *lion*
 levis levis leve: *light, slight*
 levō levāre levāvī levātus: *to raise up, lift up*
 lēx, lēgis f.: *law, rule*
 Līber, Līberī m.: *Liber, Bacchus*
 ligō ligāre ligāvī ligātus: *to bind, tie*

limbus, limbī m.: *border, edge*
 lis, lītis f.: *quarrel, dispute; lawsuit*
 livor, livōris m.: *envy, ill-will, malice, spite*
 loca, locōrum n.pl.: *region, area*
 locus, locī m.: *place*
 longus longa longum: *long; vast, great* (4x)
 loquor, loquī, locūtus sum: *to speak, talk*
 lūctor, lūctārī, lūctātus sum: *to struggle*
 lūdō lūdere lūsī lūsus: *to play, deceive, trick* (2x)
 lūmen, lūminis n.: *light; eye*
 Lȳdus Lȳda Lȳdum: *Lydian, of Lydia*

 Macarēis, Macarēidis f.: *daughter of Macareus, Issē*
 Maeonis, Maeonidis f.: *Maeonian woman, Lydian woman*
 Maeonius Maeonia Maeonium: *Maeonian, Lydian*
 magistra, magistrae f.: *teacher*
 magnus magna magnum: *big, great, large*
 manus, manūs f.: *hand*
 māter, mātris f.: *mother* (4x)
 Māvors, Māvortis m.: *Mars*
 maximus maxima maximum: *greatest, very great*
 medicāmen, medicāminis n.: *drug, magic substance*
 medius -a -um: *(in the) middle* (3x)
 Melanthō, Melanthūs f.: *Melantho*
 membrum, membrī n.: *limb; body*
 memorābilis memorābilis memorābile: *worthy of being mentioned*
 mēns, mentis m.: *mind*
 meus mea meum: *my*
 mīlle (indecl.): *1,000*
 minimus minima minimum: *very small*
 mīror, mīrārī, mīrātus sum: *to wonder (at), be amazed*
 miserābilis miserābilis miserābile: *piteous, lamentable*
 miseror, miserārī, miserātus sum: *to pity, take pity on*
 mītis mītis mīte: *gentle, mild*
 Mnēmosynē, Mnēmosynēs f.: *Mnemosyne*
 modo ... modo (adv.): *now ... now*
 modus, modī m.: *manner, way; kind; measure, limit*
 molliō mollīre mollīvī mollītus: *to soften*
 moneō monēre monuī monitus: *to warn, advise* (2x)
 mōns, montis m.: *mountain, peak* (2x)
 mora, morae f.: *delay, pause*

mortālis mortālis mortāle: *mortal, human*
 mortālis, mortālis m./f.: *mortal, human*
 moveō movēre mōvī mōtus: *to move, set in motion* (2x)
 mūrex, mūricis m.: *murex (a purple dye)*
 mūtō mūtāre mūtāvī mūtātus: *to change, transform*
 Mygdonis, Mygdonidis f.: *a Mygdonian, a Phrygian, a Lydian*

 nāris, nāris f.: *nostril; nose*
 nāta, nātae f.: *daughter* (2x)
 nē (+ imperative): *don't*
 nē (conj. + subj.): *lest; so that ... not* (2x)
 nebula, nebulae f.: *cloud*
 nec, neque (conj.): *nor, and ... not; neither ... nor* (7x)
 negō negāre negāvī negātus: *to deny*
 nepōs, nepōtis m./f.: *nephew; grandson; descendant*
 Neptūnus, Neptūnī m.: *Neptune*
 nexilis nexilis nexile: *tied together, made with knotwork*
 nihil (indecl.): *nothing*
 nimium (adv.): *excessively*
 niteō nitēre --: *to shine, gleam*
 noceō nocēre nocuī: *to harm, hurt (+ dat.)*
 nōmen, nōminis n.: *name* (3x)
 nōn (adv.): *not* (8x)
 nōs nostrum nōbīs nōs nōbīs (1st person pl. pron.): *we, us*
 noster nostra nostrum: *our, ours*
 notō notāre notāvī notātus: *to mark, make a mark on*
 nūmen, nūminis n.: *divine power, divinity* (2x)
 nunc (adv.): *now, currently*
 nurus, nurūs f.: *daughter-in-law; woman* (2x)
 Nyctēis, -idis f.: *the daughter of Nycteus, Antiopē*
 nympha, nymphae f.: *nymph (a minor goddess of nature)* (4x)

 obscūrus obscūra obscūrum: *dark, gloomy; hidden, concealed*
 occidō occidere occidī occāsus: *to fall, set; die*
 offendō offendere offendī offēnsus: *to offend, displease*
 olea, oleae f.: *olive (tree)*
 olīva, olīvae f.: *olive (tree)*

olōrīnus olōrīna olōrīnum: *swan's, of a swan*
 omnis omnis omne: *each, every; all, everyone, everything* (2x)
 opus, operis n.: *work (of art)* (4x)
 ōra, ōrae f.: *edge, end*
 orbis, orbis m.: *sphere, ball*
 orbus orba orbis: *deprived of children, childless*
 ordior, ordīrī, orsus sum: *to begin*
 orīgō, orīginis f.: *origin, birth, lineage, descent*
 orior, orīrī, ortus sum: *to arise, come from*
 ortus, ortūs m.: *rising*
 ōs, ōris n.: *face; mouth*

pācālis pācālis pācāle: *peaceful*
 Pactōlis, Pactōlidis f.: *of (the river) Pactolus*
 Pallas, Palladis f.: *Pallas, Minerva* (7x)
 palma, palmae f.: *victory palm, prize, victory*
 pars, partis f.: *part* (4x)
 parum (indecl.): *too little, not enough*
 parvus parva parvum: *small, little* (4x)
 pāstor, pāstōris m.: *shepherd* (2x)
 pater, patris m.: *father* (2x)
 paviō pavīre pavīvī pavītus: *to strike, beat, ram*
 pectēn, pectinis n.: *comb* (for beating the weft)
 pectus, pectoris n.: *chest, breast, heart* (2x)
 pelagus, pelagī n.: *sea*
 pendeō pendēre pependī --: *to hang, be suspended* (2x)
 penna, pennae f.: *feather* (2x)
 per (prep. + acc.): *through*
 percutiō percutere percussī percussus: *to strike, hit* (4x)
 perstō perstāre perstitī perstātus: *to persist, remain firm*
 petō petere petīvī petītus: *to seek, look for*
 Phōcaīcus Phōcaīca Phōcaīcum: *Phocaeen, of Phocaea* (an Ionian Greek town)
 Phoebus, Phoebī m.: *Phoebus, Apollo*
 pignus, pignoris n.: *pledge, token*
 pingō pingere pīnxī pictus: *to paint, depict* (3x)
 planta, plantae f.: *sole* (of the foot)
 plaudō plaudere plaūsī plausus: *to clap, applaud*
 plēbs, plēbis f.: *common people*
 poena, poenae f.: *penalty, punishment*
 pollex, pollicis m.: *thumb*
 pōnō pōnere posuī positus: *to put, place*
 populus, populī m.: *(the) people*
 possum posse potuī – (irr.): *to be able, can*

post (prep. + acc.): *after* (2x)
 praebeō praebeēre praebuī praebitus: *to offer; give, furnish, provide*
 pretium, pretiī n.: *price*
 prīmus prīma prīmum: *first*
 prō (prep. + abl.): *(in return) for; in place of* (2x)
 probō probāre probāvī probātus: *to test, prove; approve* (of)
 prōficiō prōficere prōfēcī prōfectus: *to do good, benefit*
 prōsum prōdesse prōfuī -- (irr.): *to do good, benefit, help* (+ dat.)
 pulcher pulchra pulchrum: *beautiful, pretty*
 purpura, purpurae f.: *purple, purple color, purple cloth*
 purpureus purpurea purpureum: *purple, dark red*
 putō putāre putāvī putātus: *to think, judge* (2x)
 Pygmaeus Pygmaea Pygmaeum: *Pygmy, belonging to the Central African Forager people*

quaerō quaerere quaesiī (quaesivī) quaesītus: *to look for, search for; seek to gain, obtain*
 quālis quālis quāle: *like*
 quamvīs (conj.): *although, despite the fact that*
 quater (adv.): *four times*
 quattuor (indecl.): *four* (2x)
 quī quae quod (interrogative adj.): *what, which*
 quī quae quod (relative pron. and adj.): *who, which, that* (14x)
 quidem (adv.): *indeed, in fact, at least, certainly*
 quīn (conj. + subj. after verbs of hindering or preventing): *but that, from*
 quisque, quidque: *each, all*
 quondam (adv.): *formerly, in the past, once* (2x)
 quoque (adv.): *also, too* (3x)

radius, radiī m.: *shuttle* (2x)
 recubō recubāre -- --: *to recline, lie (down)*
 recūsō recūsāre recūsāvī recūsātus: *to make an objection; refuse* (2x)
 reddō reddere reddidī redditus: *to render, depict*
 redūcō redūcere redūxī reductus: *to lead back, bring back*
 rēgālis rēgālis rēgāle: *regal, kingly*
 rēgius rēgia rēgium: *kingly, royal*
 relinquō relinquere reliquī relictus: *to leave (behind), abandon* (2x)

remittō remittere remīsī remissus: *to send forth from itself, produce*
 removeō removēre remōvī remōtus: *to remove*
 repetō repetere repetīvī repetītus: *to take hold of again*
 resequor, resequī, resecūtus sum: *to follow; answer, reply*
 retineō retinēre retinuī retentus: *to hold back, restrain*
 Rhodopē, Rhodopēs f.: *Rhodope, a mountain in Thrace in northern Greece*
 rogō rogāre rogāvī rogātus: *to ask (for)* (2x)
 rōstrum, rōstrī n.: *beak*
 rubor, rubōris m.: *redness*
 rudis rudis rude: *unworked, rough*
 rumpō rumpere rūpī rūptus: *to burst, tear, rend (to pieces)*
 ruō ruere ruī rutus: *to rush*
 rūrsus (adv.): *again, once more*

saepe (adv.): *often*
 satis (indecl.): *enough*
 Sātūrnus, Sātūrnī m.: *Saturn*
 satyrus, satyrī m.: *satyr*
 saxum, saxī n.: *rock* (3x)
 scio scīre scīvī scītus: *to know*
 scopulus, scopulī m.: *rock, rocky outcrop*
 sēcernō sēcernere sēcervī sēcētus: *to divide, separate*
 sēcūrus sēcūra sēcūrum: *without care for, unworried about (+ gen.)*
 sed (conj.): *but* (3x)
 sedeō sedēre sēdī sessus: *to sit, be sitting*
 sēdēs, sēdis f.: *seat, dwelling-place, abode*
 senecta, senectae f.: *old age*
 sententia, sententiae f.: *opinion*
 sentiō sentīre sēnsī sēnsus: *to feel, notice, perceive* (4x)
 sērus sēra sērum: *late, advanced, old* (2x)
 sex (indecl.): *six*
 sī (conj.): *if* (2x)
 sīc (adv.): *thus, so, in this way*
 sigillum, sigillī n.: *little image, little scene*
 simulō simulāre simulāvī simulātus: *to make a copy of, represent; pretend; imitate, disguise (oneself) as* (2x)
 sine (prep. + abl.): *without*
 sinō sinere sīvī situs: *to permit, allow*

sīve (seu) ... sīve (seu): *whether ... or* (2x)
 sōl, sōlis m.: *sun* (2x)
 soleō, solēre, solitus sum: *to be accustomed, usually (do something)* (2x)
 solum (adv.): *only*
 sōlus sōla solum: *alone, only* (2x)
 spargō sparere sparsī sparsus: *to bespatter, sprinkle; splash*
 spectō spectāre spectāvī spectātus: *to look at, watch* (3x)
 spernō spernere sprēvī sprētus: *to reject, scorn, despise* (2x)
 spērō spērāre spērāvī spērātus: *to hope (for), expect*
 stāmen, stāminis n.: *warp, thread* (4x)
 stō stare stetī status: *to stand*
 stolidus stolidus stolidum: *coarse, dull, stupid*
 studium, studiī n.: *zeal, enthusiasm; pursuit* (2x)
 sub (prep. + abl.): *under, beneath*
 subigō subigere subēgī subāctus: *to turn up from beneath; work, knead*
 subitus subita subitum: *sudden*
 subtēmen, subtēminis n.: *weft*
 successus, successūs m.: *success, good result*
 sūcus, sūcī m.: *juice, moisture, sap*
 sum esse fuī futūrus (irr.): *to be* (17x)
 summus summa summum: *highest, loftiest*
 sūmō sūmere sūmpsī sūmptus: *to take up, take on*
 supersum superesse superfuī -- (irr.): *to be left, remain*
 supplex, (gen.) supplicis: *humble, suppliant, begging*
 sustineō sustinēre sustinuī sustentus: *to hold up, support*
 suus sua suum: *his, her, its, their (own)* (11x)

T(i)mōlus, T(i)mōlī m.: *Tmolus (a mountain in Lydia)*
 tāctus, tāctūs m.: *touch*
 tālis tālis tāle: *such* (2x)
 tam (adv.): *so, such*
 tamen (postpositive conj.): *however, nevertheless* (8x)
 tangō tangere tetigī tāctus: *to touch* (2x)
 tantus tanta tantum: *so great, so much, such a great* (2x)
 taurus, taurī m.: *bull*
 tēla, tēlae f.: *warp; loom; weaving; web* (5x)

temerārius temerāria temerārium: *rash, reckless*
templum, templi n.: *temple*
tempus, temporis n.: *temple (of the head); time*
(2x)
teneō tenēre tenuī tentus: *to hold* (2x)
tenuis tenuis tenue: *thin, fine* (2x)
ter (adv.): *three times*
teres, (gen.) teretis: *smooth, polished*
tergum, tergī n.: *back; hide, skin*
terra, terrae f.: *earth, ground, land, country* (3x)
territus territa territum: *terrified, frightened*
texō texere texuī textus: *to weave*
Thrēicius Thrēicia Thrēicium: *Thracian*
timidus timida timidum: *timid, fearful*
tinguō tinguere tīnxī tinctus: *to dye*
Tīrynthia, Tīrynthiae f.: *woman of Tiryns, Alcmena*
torvus torva torvum: *piercing, fierce, stern, wild*
(2x)
tōtus tōta tōtum: *whole, entire*
tractus, tractūs m.: *dragging, pulling*
trānsitus, trānsitūs m.: *transition, change*
tribuō tribuere tribuī tribūtus: *to attribute, assign;*
give, grant
tridēns, tridentis m.: *trident*
trīstis trīstis trīste: *grim, sad; harsh, disagreeable,*
bitter
Trītōnia, Trītōniae f.: *the Tritonian one, Minerva*
tū tuī tibi tē tē (2nd person sg. pron.): *you* (7x)
tum (adv.): *then, at that time* (4x)
tuus tua tuum: *your* (2x)
Tyrius Tyria Tyrium: *Tyrian, of Tyre* (a city in
Phoenicia)

ulterius (adv.): *(any) more, (any) further*
ultimus ultima ultimum: *furthest, (on the) end* (2x)
umbra, umbrae f.: *shade (of color)*
unda, undae f.: *wave*
ūnus ūna ūnum: *one*
urbs, urbis f.: *city* (2x)
usque adeō (adv.): *to this great extent, this far*
ūsus, ūsus m.: *experience*

ut (conj. + indic.): *as, like, how* (2x)
ut (conj. + subj.): *(so) that, in order to* (2x)
ut (conj. + subj.): *how* (6x)
uterque utraque utrumque *each (of two), both*
ūva, ūvae f.: *grape*

varius varia varium: *varied; varied in color,*
variegated, mottled
vellus, velleris n.: *wool, fleece*
veneror, venerārī, venerātus sum: *to worship, do*
homage to
venia, veniae f.: *forgiveness, mercy, pardon* (2x)
veniō venīre vēnī ventūrus: *to come* (4x)
venter, ventris m.: *belly, abdomen*
vereor, verērī, veritus sum: *to fear, be afraid of*
versō versāre versāvī versātus: *to turn, twist*
vertō vertere vertī versus: *to turn, change*
vērus vēra vērum: *true, real* (2x)
vestis, vestis f.: *clothing, clothes, cloth* (3x)
vetus, (gen.) veteris: *old, ancient*
victōria, victōriae f.: *victory*
videor, vidērī, vīsus sum (i.e., the passive of videō):
to seem, appear (3x)
vinciō vincīre vīnxī vīctus: *to bind, fasten, tie*
vincō vincere vīcī victus: *to defeat, conquer, win*
(against) (2x)
vindicō vindicāre vindicāvī vindicātus: *to claim (as*
one's own), lay claim to
vīnētum, vīnētī n.: *vineyard*
vir, virī m.: *man; husband*
virāgō, virāginis f.: *man-like maiden, heroic*
maiden, female warrior
virgō, virginis f.: *maiden, unmarried woman* (2x)
vītō vītāre vītāvī vītātus: *to avoid*
vīvō vīvere vīxī vīctus: *to live, be alive* (2x)
vix (adv.): *hardly, scarcely*
volucer volucris volucre: *winged-*
volucris, volucris f.: *winged creature, bird* (2x)
vōx, vōcis f.: *voice, word* (2x)
vulnus, vulneris n.: *wound, injury*
vultus, vultūs m. (often pl.): *face, expression*