9. What is the case and use of *ūsū* in line 286?

    ablative of means

10. In line 287, what is the tense, voice, and form of *fallī*?

    present passive infinitive

11. In line 291, what is the case, use, and antecedent of *quibus*?

    ablative of means, *verba*

12. In line 297, what is the case and use of *nōmen*.

    accusative, direct object (of *tenet*)

ESSAY P. 407

<mark>In a short essay, identify from lines 270–297 one example of each of the following rhetorical figures: alliteration, assonance, litotes, simile, chiasmus, and hyperbaton, and discuss how these rhetorical figures enhance the meaning of the passage.</mark>

<mark>Support your assertions with references drawn from throughout lines 270–297. All Latin words must be copied or their line numbers provided, AND they must be translated or paraphrased closely enough so that it is clear you understand the Latin. Direct your answer to the question; do not merely summarize the passage. Please write your essay on a separate piece of paper.</mark>

TEACHER BY THE WAY
p. 407

Students may wish to identify more than one example of the various rhetorical figures, if more than one example occurs in the passage, as they consider how to interweave their essay into a coherent whole.

Ovid uses many rhetorical figures to enhance and complement the meaning of his poetry. The discussion to follow will consider examples of several rhetorical figures and their significance. In line 272, alliteration of the hard consonant "c" sound, *conciderant ictae niveā cervīce iuvencae*, complements the context in which the necks of the heifers are struck. In lines 295–296 Ovid combines alliteration and assonance to play on the syllable co-, which suggests "with" or "together," in *coniugiō . . . coāctis and cornibus*. His purpose is to reinforce the union of Pygmalion and his ivory girl. Line 288 offers a striking example of assonance: *rūrsus amāns rūrsusque manū sua vōta retractat*. The repetition of the vowels "u" and "a" complements the context, in which Pygamlion kisses and touches his ivory woman again and again. Lines 291–292 provide the only instance

of litotes in this passage: "at last Pygmalion presses not false lips with his own mouth" (*ōraque tandem ōre suō nōn falsa premit*). The litotes serves to emphasize the statue's transformation into a live girl. Likewise, there is only one simile in this passage, which occurs in lines 284–286. The simile builds on the idea of "growing warm" from *tepēre* in line 281 and "becoming soft" from line 283, as Ovid compares the statue's loss of rigidity to wax's softening as the result of its being warmed by the sun and its consequent pliability. It is interesting to note that the phrase *tractātā pollice* in line 285, which refers to handling the wax, is echoed just three lines later by *manū sua vōta retractat* in line 288, which refers to Pygmalion's feeling (handling) the statue. The repetition enhances the appropriateness of the simile. Lines 275–277 combine hyperbaton and chiasmus. The hyperbaton *eburnea virgō . . . mea* (taking *mea* with *virgō* as well as with *coniūnx*) emphasizes that the ivory *virgo* is Pygmalion's, while the chiasmus *eburnea . . . dīcere, Pygmaliōn . . . dīxit eburnae* creates the opposite effect, with the ivory maiden taking possession of Pygmalion by verbally surrounding him. Through this chiasmus Ovid suggests how totally infatuated Pygmalion is with his creation.

SCANSION P. 407

Name the meter and scan the following lines.

The meter is dactylic hexameter.

‒ ᴗ ᴗ ‒ ᴗ ᴗ ‒ ᴗ ᴗ ‒ ᴗ ᴗ ‒ ᴗ ᴗ ‒ ×
ut rediit, simulācra suae petit ille puellae

‒ ‒ ‒ ᴗ ᴗ ‒ ᴗ ᴗ ‒ ᴗ ᴗ ‒ ‒ ×
incumbēnsque torō dedit ōscula: vīsa tepēr(e) est;

‒ ᴗ ᴗ ‒ ᴗ ᴗ ‒ ᴗ ᴗ ‒ ᴗ ᴗ ‒ ᴗ ᴗ ‒ ×
admovet ōs iterum, manibus quoque pectora temptat:

ORAL ACTIVITY

The teacher may instruct students after they have scanned the lines above on paper to read these lines aloud, remembering to observe the metrical pattern of the dactylic hexameter and to pronounce the elisions correctly (see Appendix B for more information on elisions).

ENGLISH DERIVATIVES

Student List:

fūmō – fume, fumigate, perfume, fumulus

rigor – rigor mortis, rigid, rigidly, rigorous, rigor