

READING 1 REDUX

You are now ready to read these lines exactly as Ovid wrote them. For this reason the words in parentheses and the special fonts are no longer used. You have already seen notes in the first version of this poem, and you may refer to those notes if you need to. Additional notes for this poem are given below the text.

- 65 Fissus erat tenuī rīmā, quam dūxerat ōlim,
cum fieret, pariēs domuī commūnis utrīque.
id vitium nūllī per saecula longa notātum—
quid nōn sentit amor?—prīmī vīdistis amantēs
et vōcis fēcistis iter, tūtaeque per illud
- 70 murmure blanditiae minimō trānsire solēbant.
saepe, ubi cōnstiterant hinc Thisbē, Pŷramus illinc,
inque vicēs fuerat captātus anhēlitus ōris,
“invide” dicēbant “pariēs, quid amantibus obstās?
quantum erat, ut sinerēs tōtō nōs corpore iungī,
- 75 aut, hoc sī nimium est, vel ad ōscula danda patērēs?
nec sumus ingrātī: tibi nōs dēbēre fatēmur,
quod datus est verbīs ad amīcās trānsitus aurīs.”

NOTES AND VOCABULARY

- Lines 65–66: The word order here is complex. An ablative phrase and two subordinate clauses occur between the verb, *fissus erat*, and its subject, *pariēs*. Note how Ovid emphasizes both the wall and the crack in it. He stresses the crack by placing *fissus erat* at the beginning of the sentence; he stresses the wall by postponing *paries* as the subject until the middle of the next line. He also suggests the commonality of the wall to each home through the INTERLOCKED WORD ORDER (SYNCHESIS) that concludes line 66 (*pariēs domuī commūnis utrīque*).
- Line 67: Supply *est* to complete the meaning of the verb *notātum*.
- Line 68: Note the RHETORICAL QUESTION.
prīmī vīdistis amantēs: Ovid breaks the third person narrative here with a dramatic address to Pyramus and Thisbe. This is an example of APOSTROPHE.
- Line 69: **illud:** i.e., *vitium*
- Line 71: Note how the CHIASMUS, *hinc Thisbē, Pŷramus illinc*, contradicts what Ovid is saying. Pyramus and Thisbe are in opposite places (*hinc . . . illinc*) but Ovid puts them together.
- Line 73: Note the PERSONIFICATION and the APOSTROPHE.
- Line 74: **quantum erat:** introduces two result (*ut*) clauses. Forms of the verb “to be” can be used in the indicative to express the subjunctive.
- Line 77: **quod datus est:** substantive noun clause introduced by *quod*

READING 2

The rest of the Ovid passages in this book will no longer feature the words in parentheses and the use of special fonts. Use the notes below the poem to help you.

In the manner of teenagers everywhere, Pyramus and Thisbe agree to meet at night without their parents' knowledge. They choose a place outside the city gates at the tomb of Ninus, a former king of Babylon. The location may seem unusual, but it contains a beautiful tree and a pleasant stream. Thisbe arrives first and sits under the tree to await her lover.

THISBE'S ARRIVAL FOR A NIGHTTIME RENDEZVOUS

OVID METAMORPHŌSĒS 4.78–96

Meter: Dactylic Hexameter

tālia dīversā nēquīquam sēde locūtī

sub noctem dīxēre “valē” partique dedēre

80 ōscula quisque suae nōn pervenientia contrā.

postera nocturnōs Aurōra remōverat ignēs,

sōlque pruīnōsās radiīs siccāverat herbās:

ad solitum coiēre locum. tum murmure parvō

multa prius questī statuunt, ut nocte silentī

85 fallere custōdēs foribusque excēdere temptent,

cumque domō exīerint, urbis quoque tēcta relinquant,

nēve sit errandum lātō spatiantibus arvō,

NOTES AND VOCABULARY

- Line 78: **dīversus, -a, -um** separate
nēquīquam, *adv.* in vain, to no purpose
sēdēs, sēdis, f. house, dwelling
loquor, loquī, locūtus sum to speak, talk



BY THE WAY

Line 78 is a nicely balanced line with the adjective/noun pair (*dīversā . . . sēde*), which describes the house, separated by the adverb *nēquīquam* just as the wall separates the two houses.

- Line 79: **sub**: with a word indicating time *sub* means “shortly before, about up to.”
dīxēre: third person plural perfect active alternate form, as are *dedēre* and *coiēre* (line 83).
- Line 80: **quisque, quaeque, quidque** each; here nominative singular, in apposition to the third person plural subject of *dīxēre* and *dedēre*.
contrā, *adv.* on the other side

- Line 81: **posterus, -a, -um** following, next
Aurōra, -ae, f. Aurora, goddess of the dawn; by METONYMY, Aurora means “dawn.”
- Line 82: **pruinōsus, -a, -um** frosty
radius, -ī, m. ray of light
siccō (1) to dry, dry up
herba, -ae, f. grass
- Line 83: **soleō, solēre, solitus sum** to be accustomed
coeō, coīre, coīi, coitum to go/come together, meet; *coīere* is the alternate form of *coīerunt*.
- Line 84: **prius, adv.** first
queror, querī, questus sum to complain, complain of
statuō, statuere, statui, statūtum to decide; *statuō* is followed by a series of indirect commands containing the subjunctives *temptent, relinquunt, convenient, and lateant*.
nocte silentī: ablative of time when
- Line 85: **fallō, fallere, fefelli, falsum** to deceive
custōdēs: *custōdēs* are traditional obstacles to the fulfillment of love; translate “doorkeepers.”
foris, foris, f. door, double door
temptō (1) to test, try
- Line 86: **relinquō, relinquere, reliqui, relictum** to leave behind



BY THE WAY

As the lovers, driven by the power of their passions, leave behind the protection of their parents, their doorkeepers, and the city, they expose themselves to the wilderness that will destroy them in the end.

- Line 87: **nēve, adv.** and not; *nēve* introduces a negative purpose clause with *nē + -ve*, hence the continued use of the subjunctive.
errō (1) to miss the right way, lose oneself, go astray; *sit errandum* is the passive periphrastic with an impersonal “it” as the grammatical subject. Translate literally “so that it must not be gone astray by them walking about in the broad countryside.” *Eīs* is the understood dative of agent modified by *spatiantibus* and refers to the lovers. For a more natural translation, use *eīs spatiantibus* as the subject of *sit errandum* and translate “so that they, walking about in the broad countryside, would not go astray” (i.e., miss each other).
spatior (1) to walk about; here, a present participle referring to the two lovers.
latus, -a, -um wide, broad
arvum, -ī, n. field, plain, countryside

OVID METAMORPHŌSĒS 4.78–96, CONTINUED

convenient ad busta Nini lateantque sub umbrā

arboris: arbor ibi niveis ūberima pōmīs,

90 ardua mōrus, erat, gelidō contermina fontī.

pacta placent; et lūx, tardē discēdere vīsa,

praecipitātur aquīs, et aquīs nox exit ab īsdem.

callida per tenebrās versātō cardine Thisbē

ēgreditur fallitque suōs adopertaque vultum

95 pervenit ad tumulum dīctāque sub arbore sēdit.

audācem faciēbat amor.

NOTES AND VOCABULARY



REMINDER

As noted in the Vergil chapter on p. 280, do not confuse *lātus*, -a, -um “wide, broad,” with *latus*, *lateris*, n. “side.” Also, be careful to distinguish these two words from the verb *lateō*, *latēre*, *latuī* “to hide.”

- Line 88: **bustum**, -ī, n. a tomb; a poetic plural for a singular
Ninus, -ī, m. king of Assyria and second husband to Semiramis; the romance between Ninus and Semiramis was legendary.
lateō, **latēre**, **latuī** to hide
- Line 89: **niveus**, -a, -um snow-white, snowy
ūber, **ūberis** abounding in, plentiful, abundant
pōmum, -ī, n. fruit
- Line 90: **arduus**, -a, -um tall, lofty; the emphatic wording in this elaborate description of the mulberry tree reminds us that it provides the essential *aition* (origin) for the tale.
mōrus, -ī, f. the mulberry tree
gelidus, -a, -um icy, cold; dative after the adjective *contermina*
conterminus, -a, -um nearby, adjacent



BY THE WAY

Aition, from the Greek word for “cause” or “reason,” explains the origin of something; in this case Ovid is providing an explanation for why the color of the mulberry is dark red.

Myths that give an explanation for something are said to be aetiological (also spelled etiological).

- Line 91: **pactum**, -ī, n. agreement, plan; again, poetic plural where English would use a singular.
Supply *eīs* (= the lovers) after the verb *placent*.

READING 3

While Thisbe awaits Pyramus, a lioness appears with jaws smeared with blood from a recent kill. Thisbe flees in fear into a dark cave, accidentally dropping her veil as she goes. The lioness comes upon the veil and shreds it, leaving it bloodied. Pyramus then arrives. He sees the tracks of a lion and discovers Thisbe's garment stained with blood.

PYRAMUS'S FATAL MISTAKE

OVID *METAMORPHOSÉS* 4.96–127

Meter: Dactylic Hexameter

venit ecce recentī

caede leaena boum spumantīs oblita rīctūs

dēpositūra sitim vīcīnī fontis in undā;

quam procul ad lūnae radiōs Babylōnia Thisbē

100 vīdit et obscūrum timidō pede fūgit in antrum,

dumque fugit, tergō vēlāmina lapsa reliquit.

ut lea saeva sitim multā compēscuit undā,

dum redit in silvās, inventōs forte sine ipsā

ōre cruentātō tenuēs laniāvit amictūs.

NOTES AND VOCABULARY

Line 96: **venit**: the historical present tense enlivens the story and shifts the reader's perspective back to Thisbe's immediate situation.

ecce, *adv.* lo and behold, see, look; this adverbial demonstrative makes the reader an eyewitness.



STUDY TIP

Consider the word *veniō, venīre, vēnī, ventum* “to come.” In form, the third person singular and the first person plural are spelled the same in both the present and perfect tenses. Only the macron on the “e” in the third principal part distinguishes the forms in the perfect tense (*vēnit, vēnimus*) from those in the present (*venit, venimus*). Other verbs that work the same way include *fugiō, fugere, fūgī, fūgitum* and *legō, legere, lēgī, lēctum*.

Line 97: **caedēs, caedis**, f. blood, gore; murder

bōs, bovis, m./f. cattle; *boum* is genitive plural depending on *recentī caede*. *Boum* occurs regularly instead of the uncontracted form *bovum*.

spumō (1) to foam, froth; here, the final syllable is long, making this the accusative plural of the present participle with *i*-stem endings. The participle modifies *rīctūs*.

oblinō, oblinere, oblēvī, oblitum: to besmear, make dirty; *oblita* modifies *leaena*.

rīctus, rīctūs, m. jaws, the opening of the jaws; accusative of respect with *oblita* or, alternatively, an accusative direct object of the middle/reflexive participle *oblita*.



Line 98: **dēpōnō, dēponere, dēposuī, dēpositum** to quench; *dēpositūra* is a future active participle that agrees with *leaena* (line 97) and expresses purpose.

sitis, sitis, f. thirst

Line 99: **quam**: connecting relative referring to the *leaena*; translate “this one” or “her.”

ad: by the light of

Babylōnia Thisbē: a reference to the city of her birth; translate “Babylonian Thisbe.”

Line 100: **obscūrus, -a, -um** dim, dark

timidus, -a, -um trembling, fearful; her recent boldness disappears quickly with the threat from the lioness.

antrum, -ī, n. cave

Line 101: **vēlāmen, vēlāminis**, n. veil, cloak, garment. The meaning is singular.

labor, labī, lapsus sum to slip



STUDY TIP

Be careful to distinguish among these look-alike words.

labor, labī, lapsus sum to slip

THIRD CONJUGATION
DEPONENT VERB

labor, labōris, m. toil, work

THIRD DECLENSION NOUN

labōrō (1) to work

FIRST CONJUGATION VERB

Line 102: **compēscō, compēscere, compēscuī** to quench, check

Line 103: **fors, fortis**, f. chance; translate *forte* “by chance,” which may be taken with either *inventōs* or *sine ipsā*, or both. It reminds us of the purely accidental cause of this tragedy.

ipsā: refers to Thisbe.



STUDY TIP

Don't confuse these look-alike words:

fors, fortis, f. chance

THIRD DECLENSION NOUN

fortis, forte brave, strong

THIRD DECLENSION ADJECTIVE

Line 104: **cruentō** (1) to stain with blood

tenuis, tenue thin, slender

laniō (1) to shred, tear, mangle

amicus, amictūs, m. garment, covering, cloak; modified by *inventōs* (103). Note the CHIASMUS.‡

OVID METAMORPHŌSĒS 4.96–127, CONTINUED

- 105 sērius ēgressus vestīgia vīdit in altō
 pulvere certa ferae tōtōque expalluit ōre
 P̄yramus; ut vērō vestem quoque sanguine tīctam
 repperit, “ūna duōs” inquit “nox perdet amantēs,
 ē quibus illa fuit longā dignissima vītā;
 110 nostra nocēns anima est. ego tē, miseranda, perēmī,
 in loca plēna metūs quī iussī nocte venīrēs
 nec prior hūc vēnī. nostrum dīvellite corpus
 et scelerāta ferō cōnsūmite vīscera morsū,

NOTES AND VOCABULARY

- Line 105: **sērius, -a, -um** late, after the expected time; *sērius* is the comparative adverb.
ēgredior, ēgredi, ēgressus sum to depart, leave, step out
vestīgium, -ī, n. footprint
 Line 106: **pulvis, pulveris, m.** dust, sand
certus, -a, -um unmistakable, plain; note the HYPERBATON *vestīgia . . . certa ferae* in lines 105–106; the point is to emphasize that the footprints were plainly those of a wild animal.
fera, -ae, f. wild animal
expallēscō, expallēscere, expalluī to turn pale



STUDY TIP

Differentiating among Latin words that begin with *fer-* can be difficult. Here is a list of these words to help you.

ferō, ferre, tulī, lātum to bring, carry	IRREGULAR VERB
fera, -ae, f. wild beast	FIRST DECLENSION NOUN
ferus, -a, -um untamed, wild	FIRST/SECOND DECLENSION ADJECTIVE
ferōx, ferōcis courageous, arrogant	THIRD DECLENSION ADJECTIVE
ferōcia, -ae, f. courage, ferocity	FIRST DECLENSION NOUN
feriō, ferīre to strike	FOURTH CONJUGATION VERB
ferē, <i>adv.</i> almost	ADVERB

It is also necessary to distinguish *ferō, ferre* (cf. above) from *ferrum, -ī, n.* iron, sword.

- Line 107: **ut vērō:** translate “but when.”
tingō, tingere, tīnxī, tīctum to wet, soak



BY THE WAY

In line 108, *ūna duōs* is an example of **ANTITHESIS**, a figure of speech in which two words that are opposites are juxtaposed. Here the **ANTITHESIS** adds emphasis.

Line 108: **reperiō, repīre, repperī, repertum** to find, discover
ūna duōs: note the word order of *ūna duōs . . . nox . . . amantēs*.
perdō, perdere, perdidī, perditum to destroy, ruin

Line 109: **dignus, -a, -um** (+ *abl.*) worthy of; the ablative *longā . . . vitā* depends on *digna*.



STUDY TIP

Instead of the genitive of the whole (for this grammatical construction, see p. 86), the prepositions *dē* or *ex* with the ablative usually are used with *quidam* and the cardinal numbers (except for *milia*) to express a partitive idea (cf. *ē pluribus ūnum*). Ovid uses *ē quibus* in line 109 (instead of *quōrum*), therefore, because of the cardinal number *duōs* in line 108.

Line 110: **nostra**: the meaning is singular, as it also is in line 112; translate “my.”
nocēns, nocentis guilty, harmful
ego . . . perēmī: these words, referring to Pyramus, embrace the words, *tē, miseranda*, referring to Thisbe. For the second time in this lament, for dramatic effect, Ovid’s narrator draws attention to Pyramus’s words by **APOSTROPHE**.

miseror (1) to pity; translate “to be pitied.”

perimō, perimere, perēmī, perēptum to kill

Line 111: **plēnus, -a, -um** (+ *gen.*) full of
metus, metūs, m. fear; *metūs* is genitive with *plēna*.

iubeō, iubēre, iussī, iussum to order; *iussī* is used here with the imperfect subjunctive *venīrēs* without the expected *ut* to introduce an indirect command.

Line 112: **prior, prius, comp. adv.** prior, earlier
hūc, adv. here

dīvellō, dīvellere, dīvulsī, dīvulsum to tear apart, tear open, tear in two

Line 113: **scelerātus, -a, -um** wicked, accursed, impious
ferus, -a, -um savage, fierce
vīscera, vīscerum (pl. only), n. pl. internal organs, bowels
morsus, morsūs, m. a bite



BY THE WAY

In line 113, *et . . . morsū* is a **GOLDEN LINE**. A **GOLDEN LINE** is a line of dactylic hexameter consisting of a pair of adjacent adjectives and a pair of adjacent nouns, with a verb separating the two pairs.

Here the first adjective (*scelerāta*) modifies the first noun (*vīscera*) and the second adjective (*ferō*) modifies the second noun (*morsū*). The verb *cōnsūmite* occupies the middle of the pattern.

Schematically a **GOLDEN LINE** looks like this: A B Verb A B.

OVID METAMORPHŌSĒS 4.96–127, CONTINUED

- ō quicumque sub hāc habitātis rūpe leōnēs!
115 sed timidī est optāre necem.” vēlāmina Thisbēs
tollit et ad pactae sēcum fert arboris umbram,
utque dedit nōtae lacrimās, dedit ōscula vestī,
“accipe nunc” inquit “nostrī quoque sanguinis haustūs!”
quōque erat accīctus, dēmīsīt in īlia ferrum,
120 nec mora, ferventī moriēns ē vulnere trāxit.
ut iacuit resupīnus humō, cruor ēmicat altē,
nōn aliter quam cum vitiātō fistula plumbō
scīnditur et tenuī strīdente forāmine longās
ēiaculātur aquās atque ictibus āera rumpit.
125 arboreī fētūs adspergine caedis in ātram
vertuntur faciem, madefactaque sanguine rādix
purpureō tinguīt pendentia mōra colōre.

NOTES AND VOCABULARY

- Line 114: **quicumque, quaecumque, quodcumque** whoever, whatever; *quicumque* modifies *leōnēs*.
rūpēs, rūpis, f. rocky cliff
leōnēs: vocative case
- Line 115: **timidī**: a genitive of quality/characteristic with *hominis* understood; translate “of a timid man.”
optō (1) to wish for
nex, necis, f. death
Thisbēs: a Greek genitive ending
- Line 116: **tollō, tollere, sustulī, sublātum** to lift, pick up
pacīscor, pacīscī, pactus sum to agree upon
- Line 117: **ut**: translate “when.”
nōtus, -a, -um known, familiar; note the HYPERBATON in *nōtae . . . vestī*.
- Line 118: **haustus, haustūs**, m. a drawn quantity of liquid, a drink
- Line 119: **quōque** = *et quō*; the antecedent of *quō* is *ferrum*.
accīngō, accīngere, accīnxī, accīnctum to gird, equip; translate *accīnctus erat* “was girt.”
dēmīttō, dēmīttēre, dēmīsī, dēmīssum to let sink, plunge into
īlia, īlium, n. pl. gut, groin
- Line 120: **mora, -ae**, f. delay; translate *nec mora* “immediately” or “with no delay.”
fervēns, ferventis hot, fresh
trahō, trahere, trāxī, trāctum to draw, drag

READING 4

Meanwhile Thisbe, who has been hiding in the cave, gathers up her courage and returns to the grove, where she finds Pyramus on the point of death.

LOVERS UNITED IN DEATH

OVID *METAMORPHOSĒS* 4.128–166

Meter: Dactylic Hexameter

ecce metū nōndum positō, nē fallat amantem,

illa redit iuvenemque oculis animōque requirit,

130 quantaque vitārit nārrāre perīcula gestit;

utque locum et vīsā cognōscit in arbore fōrmam,

sīc facit incertam pōmī color: haeret, an haec sit.

dum dubitat, tremebunda videt pulsāre cruentum

membra solum, retrōque pedem tulit, ōraque buxō

135 pallidiōra gerēns exhorruiit aequoris īnstar,

quod tremit, exiguā cum summum stringitur aurā.

NOTES AND VOCABULARY

Line 128: **ecce**: signals a shift in scene and character. Thisbe returns to the scene.

pōnō, pōnere, posuī, positum to put down, lay aside

fallō, fallere, fefelli, falsum to deceive, disappoint



STUDY TIP

Don't confuse *redeō*, "to return" with *reddō*, "to give back." What these two words have in common is the prefix *red-* (a variation of *re-*) that means "back." The root verb of *redeō* is *eō, ire* and thus *redeō* means "to go back" or "to return," while the root verb of *reddō* is *dō, dare* and thus the definition of *reddō* is "to give back."

Line 129: **redeō, redire, rediī, reditum** to return

iuvenis, iuvenis, m./f. youth, young person

requirō, requirere, requisivī, requisitum to look for, search

Line 130: **vitō** (1) to avoid; here the syncopated form of the perfect subjunctive is used in an indirect question.

gestiō, gestire, gestivī to desire eagerly, want, be anxious to

Line 131: **utque**: when *ut* is paired with *sic* (line 132) in a contrasting sense, the meaning is "while . . . at the same time."

- Line 132: **haereō, haerēre, haesī, haesum** to be brought to a standstill, be perplexed, hesitate
sit: present subjunctive in an indirect question. The pause (diaeresis) at the end of the fourth foot with the word *color* and the three monosyllabic words that end the line (*an haec sit*) reflect Thisbe's reluctance to proceed toward the tree.
- Line 133: **dubitō** (1) to hesitate, doubt
tremebundus, -a, -um trembling, quivering
pulsō (1) to beat repeatedly
cruentus, -a, -um bloody
- Line 134: **membrum, -ī, n.** limb
solum, -ī, n. earth, soil. Note that *solum* and *membra* follow their adjectives (*tremebunda . . . cruentum*) and appear in a separate line. The slowed resolution of the adjective with its noun may mimic Thisbe's own gradual realization of what has happened.
retrō, adv. backward
buxus, -ī, f. boxwood; the wood of the boxwood tree is well known for its light color.



REMINDER

As noted in the Vergil chapter of this book on p. 291, do not confuse the adverb *solum*, “only,” *sōlus, -a, -um*, “one, alone,” or *sōl, sōlis, m.* “sun” with *solum, -ī, n.*, “soil,” which has a short “o” in its first syllable, in contrast with the other words, which have a long “o.”

- Line 135: **pallidus, -a, -um** pale, wan
exhorrēscō, exhorrēscere, exhorruī to shudder
aequor, aequoris, n. sea, waves
īnstar, n. indecl. like, just like, with genitive object; *īnstar* sets up a SIMILE.
- Line 136: **tremō, -ere, tremuī** to tremble, quiver, shudder; *tremīt* connects Thisbe to Pyramus's *tremebunda membra*.
exiguus, -a, -um small, slight
summus, -a, -um highest, top; here a noun meaning “surface”
stringō, stringere, strīnxī, strictum to graze

OVID METAMORPHOSÉS 4.28–166, CONTINUED

sed postquam remorāta suōs cognōvit amōrēs,

percutit indignōs clārō plangōre lacertōs

et laniāta comās amplexaque corpus amātum

140 vulnera supplēvit lacrimīs flētumque cruōrī

miscuit et gelidīs in vultibus ōscula figēns

“Pŷrame,” clāmāvit, “quis tē mihi cāsus adēmit?”

Pŷrame, respondē! tua tē cārissima Thisbē

nōminat; exaudi vultūsque attolle iacentēs!”

NOTES AND VOCABULARY

Line 137: **remoror** (1) to linger, delay

amōrēs: translate “beloved.”

Line 138: **percutiō, percutere, percussī, percussum** to beat, strike

clārus, -a, -um loud, shrill

plangor, plangōris, m. beating, lamentation; Thisbe’s actions here and in line 139 are the typical ritual gestures of the woman as mourner in the ancient world.

lacertus, -ī, m. upper arm

Line 139: **laniō** (1) to tear, mangle

coma, -ae, f. hair; an accusative of respect with *laniāta* or alternatively an accusative direct object of the middle/reflexive participle *laniāta*.

amplector, amplectī, amplexus sum to embrace

Line 140: **supplēō, supplēre, supplēvī, supplētum** to fill up; *vulnera supplēvit lacrimīs* is an example of HYPERBOLE.

flētus, flētūs, m. crying, weeping

cruor, cruōris, m. bloodshed, gore; *cruōrī* and *lacrimīs* are in the dative case because *miscēō* can take *cum*, the dative, or the ablative to express the sense of “with.”



STUDY TIP

Cruor refers to blood that flows from a wound, while *sanguis, -is*, m. refers to blood circulating in the body as well as to blood shed from a wound.

Line 141: **miscēō, miscēre, miscuī, mixtum** to mix with, blend

gelidus, -a, -um cold

vultus, vultūs, m. face; *vultibus* is a poetic plural; translate in the singular.

figō, figere, fixī, fixum to fasten, fix

Line 142: **mihi**: a dative of separation; translate “from me.”

adimō, adimere, adēmī, adēptum to take away, remove



REMINDER

Diaeresis is a term that refers to the coincidence of the end of a metrical foot and the end of a word. The vocative *Pŷrame* at the beginning of lines 142 and 143 fills out the first metrical foot of each line and offers a good example of diaeresis.

- Line 143: **Pŷrame**: the repetition adds pathos to Thisbe's lament.
respondē: the first of three imperatives setting up a TRICOLON.
tua tē: the ALLITERATION links the two lovers.
- Line 144: **nōminō** (1) to call by name
exaudiō, exaudīre, exaudivī, exaudītum to listen to, heed
attollō, attollere to lift up, raise
iaceō, iacēre, iacuī, iacitum to lie prostrate, to lie on the ground

OVID METAMORPHOSÉS 4.28–166, CONTINUED

- 145 ad nōmen Thisbēs oculōs iam morte gravātōs
Pȳramus ērēxit vīsāque recondidit illā.
quae postquam vestemque suam cognōvit et ēnse
vidit ebur vacuum, “tua tē manus” inquit “amorque
perdidit, infēlix! est et mihi fortis in ūnum
- 150 hoc manus, est et amor: dabit hīc in vulnere vīrēs.
persequar extinctum lētique miserrima dīcar
causa comesque tuī: quīque ā mē morte revelli
heu sōlā poterās, poteris nec morte revelli.

NOTES AND VOCABULARY

- Line 145: **Thisbēs**: it is the mention of her name, not his, that stirs Pyramus.
gravō (1) to make heavy, weigh down. The many spondees weigh down the line just as Pyramus’s eyes are weighed down by death.
- Line 146: **ērigō, ērigere, ērēxi, ērēctum** to raise
recondō, recondere, recondidī, reconditum to close again
- Line 147: **quae**: feminine nominative singular referring to Thisbe; translate “she.” The connecting relative, along with *-que*, links this sentence to the previous one.
ēnsis, ēnsis, m. a sword



STUDY TIP

Ēnsis, gladius, and ferrum (by METONYMY) all mean “sword” and thus are synonyms.

- Line 148: **ebur, eboris**, n. ivory; through SYNECDOCHE *ebur* means “scabbard.” Translate “ivory scabbard.”
vacuus, -a, -um empty (+ *abl.*); *ēnse* is the ablative here.
tua tē: *tua* modifies *manus* and *tē* refers to Pyramus; *tua tē* echoes the same phrase at line 143.



BY THE WAY

In line 149 *perdidit* is an example of ZEUGMA, a figure of speech in which one word modifies or governs two or more words that are joined grammatically, but is appropriate for only one of them. Here, literally speaking, Pyramus’s hand destroyed him by plunging the sword into his loins; the destructive quality of love is metaphorical. ZEUGMA comes from a Greek word that means “yoke” or “join.”

Line 149: **infēlix, infēlicis** unlucky

et: translate this *et* and the one in line 150 adverbially as “also.”

mihi: dative of possession with *est*; translate “I have.”

ūnum: translate in *ūnum hoc* “for this one thing.”

Line 150: **amor:** here *amor* will give her strength; in line 96 *amor* made her bold. *Est . . . amor* with *mihi* understood from line 149 is another dative of possession; translate “I (also) have love.”

hīc: antecedent is *amor*, giving precedence to the power of her love. The “i” in *hic* is lengthened for the sake of the meter.



REMINDER

As you read in the Caesar chapter of this book on p. 64, remember that *vīrēs, vīrium* is the plural of *vīs*, “strength,” while *virī, virōrum* is the plural of *vir*, “man.”

Line 151: **persequor, persequī, persecūtus sum** to follow all the way, accompany

extinguō, extinguere, extīnxī, extinctum to kill, destroy; understand *tē* with *extinctum*.

lētum, -ī, n. death

Lines 150–151: **lētique . . . tuī:** note the HYPERBATON.

Line 152: **quique** = *et quī*; the antecedent of *quī* is the “you” of *poterās*.

revellō, revellere, revelli, revulsum to remove, tear away. The two occurrences of this verb, here and in 153, form a PARADOX: death, which has taken him away from her, will, in fact, not take him away from her because of her own suicide.

Line 153: **nec** not even



BY THE WAY

PARADOX is a figure of speech in which a statement appears self-contradictory but yet may be true or may prove to be true. The paradoxical statement here draws attention to the complex idea Thisbe is expressing. This figure is often confused with OXYMORON, which properly only involves two apparently self-contradictory words.

OVID METAMORPHOSÉS 4.28–166, CONTINUED

- hoc tamen ambōrum verbīs estōte rogātī,
155 ō multum miserī meus illiusque parentēs,
ut, quōs certus amor, quōs hōra novissima iūnxit,
conpōnī tumulō nōn invideātis eōdem;
at tū quae rāmīs arbor miserābile corpus
nunc tegis ūnīus, mox es tēctūra duōrum,
160 signa tenē caedis pullōsque et lūctibus aptōs
semper habē fētūs, geminī monimenta cruōris.”
dixit et aptātō pectus mucrōne sub īmum
incubuit ferrō, quod adhūc ā caede tepēbat.
vōta tamen tetigēre deōs, tetigēre parentēs;
165 nam color in pōmō est, ubi permātūruit, āter,
quodque rogīs superest, ūnā requiēscit in urnā.

NOTES AND VOCABULARY

- Line 154: **hoc . . . rogātī**: a heavily spondaic line. The slow, plodding meter lends weight and importance to the request she is about to make. The passive *rogātī* takes the accusative *hoc*.
estōte: this is the future plural imperative of *sum* emphatically expressing a command to be carried out in the future. Thisbe directly addresses the absent parents in an APOSTROPHE. Translate *hoc . . . estōte rogātī* “be asked this.”
- Line 155: **ō**: sets up a direct address.
multum: adverbial modifying the adjective *miserī*; translate “very.”
miserī: vocative case modifying *parentēs* at the line’s end. Thisbe earlier used this adjective to describe herself in line 151.
meus: the use of the singular adjective refers to Thisbe’s parents as the genitive *illius* refers to Pyramus’s.
- Line 156: **ut**: introduces an indirect command after *rogātī* (154).
quōs . . . quōs: these relative pronouns, together an example of ANAPHORA, are each direct objects in their own clauses. The implied antecedent of each *quōs* is *eōs*, “those.”
novissimus, -a, -um last, final
iungō, iungere, iūnxī, iūnctum to join
- Line 157: **conpōnō, conpōnere, conposuī, conpositum** to join, place together; *conpōnī*: a present passive infinitive used in an indirect statement with *invideātis*.
tumulō . . . eōdem: translate “in the same tomb.”
invideō, invidēre, invīdī, invīsum to refuse, be unwilling
- Line 158: **tū . . . arbor**: note the APOSTROPHE.