

ORPHEUS AND EURYDICE

Met. X. 1–85

Inde per inmensum croceo velatus amictu
 aethera digreditur Ciconumque Hymenaeus ad oras
 tendit et Orphea nequiquam voce vocatur.
 adfuit ille quidem, sed nec sollemnia verba
 5 nec laetos vultus nec felix attulit omen,
 fax quoque, quam tenuit, lacrimoso stridula fumo
 usque fuit nullosque invenit motibus ignes.

✦ ✦ ✦

- 1 **inde:** Hymen is coming from the wedding of Iphis and Ianthe, recounted at the end of Book IX, directly to the wedding of Orpheus and Eurydice. He provides the link between these two stories in typically random, Ovidian fashion.
- inmensum . . . aethera:** this CHIASTIC word order surrounding the adjective *velatus* provides a double enclosure (both the *aether* and the cloak) for the subject *Hymenaeus* in line 2.
- croceus, -a, -um:** *saffron-colored, yellow*—the color of brides' veils.
- 2 **aethera:** here, the Greek accusative singular ending, modified by *inmensum*, line 1.
- digredior, -gredi, -gressus:** *to depart, go away.*
- Cicones, -um (m. pl.):** *the Cicones*, a people of southern Thrace whose women will violently murder Orpheus in Book XI. Here, a genitive dependent on *oras*.
- Hymenaeus, -i (m.):** *Hymen*, the personified god representing weddings and marriages.
- 3 **tendō, -ere, tetendī, -tum/sum:** *to proceed.*
- Orphēus, -a, -um:** *of or relating to Orpheus*, a Thracian bard and husband of Eurydice. The phrase *Orphea nequiquam* provides three spondaic feet in the line. In slowing down the rhythm here, Ovid emphasizes the futility of Orpheus's summoning Hymen to his wedding service, an ill-boding omen.
- voce vocatur:** This ALITERATION points out graphically Orpheus's best known quality, his voice, which will play a greater role later in the story.
- 4 **nec:** introduces the first element in a TRICOLON.
- sollemnis, -is, -e:** *solemn, ceremonial.*
- 6 **lacrimōsus, -a, -um:** *tearful.* Not only does the smoke cause tears but the ill-fated marriage will soon be cause for tears as well.
- stridulus, -a, -um:** *making a shrill sound.*
- 7 **mōtus, -ūs (m.):** *motion, action, movement.*

- 10 exitus auspicio gravior: nam nupta per herbas
 dum nova naiadum turba comitata vagatur,
 occidit in talum serpentis dente recepto.
 quam satis ad superas postquam Rhodopeius auras
 deflevit vates, ne non temptaret et umbras,
 ad Styga Taenaria est ausus descendere porta
 perque leves populos simulacraque functa sepulcro



- 8 **exitus, -ūs (m.):** *outcome, result, fate.*
auspiciū, -ī (n.): *portent, fortune, luck.*
- 9 **vagor, -ārī, -ātus:** *to wander, roam.* This abrupt change to the present tense makes the image, although occurring in the past, more vivid.
Nāis, -idis (f.): *a nymph, river nymph, naiad.*
- 10 **occidō, -ere, -idī, -āsum:** *to be struck down, to die.* With this direct, unemotional pronouncement, Ovid removes Eurydice from the story entirely.
tālus, -ī (m.): *ankle.*
dens, dentis (f.): *tooth.*
- 11 **quam:** antecedent is *nupta* of line 8.
superus, -a, -um: *upper, above, heavenly.*
Rhodopeius, -a, -um: *of Mount Rhodope, a mountain range in Thrace.*
aura, -ae (f.): *breeze, air.*
- 12 **dēfleō, -ēre, -ēvī, -ētum:** *to lament, sorrow, weep for.*
vātēs, -is (m.): *poet, prophet, bard.* Orpheus is here introduced as one of the great bards.
ne: introduces a double negative purpose clause with its verb, *temptaret*, in the imperfect subjunctive. The seriousness of what Orpheus is about to attempt (descent into the underworld) is highlighted by SPONDEES.
- 13 **Styx, Stygis (f.):** *the Styx, the principal river of the underworld and by METONYMY, the underworld itself.* Here, a Greek accusative object of *ad*.
Taenarius, -a, -um: *of or relating to Taenarus, the southernmost point of the Peloponnesus, thought to be an entrance to the underworld.* Along with *umbras* and *Styga*, this is the third reference to the underworld in two lines.
- 14 **simulācrum, -ī (n.):** *image, statue, shades.*
fungor, -ī, functus: *to perform, observe, suffer, experience.* Here, with an ablative object.

- 15 Persephonen adiit inamoenaque regna tenentem
 umbrarum dominum pulsisque ad carmina nervis
 sic ait: 'o positi sub terra numina mundi,
 in quem reccidimus, quicquid mortale creamur,
 si licet et falsi positis ambagibus oris
- 20 vera loqui sinitis, non huc, ut opaca viderem
 Tartara, descendi, nec uti villosa colubris
 terna Medusaei vincirem guttura monstri:



- 15 **Persephonē, -ēs (f.):** *Persephone*, the daughter of Demeter and Zeus, and wife of Pluto. A Greek accusative object of *adiit*.
inamoenus, -a, -um: *unpleasant, unlovely*. Often in Ovid's stories, he describes a *locus amoenus*, a place of rest, shade, water, greenery, and coolness. The underworld is completely opposite.
- 16 **dominum:** a second object of *adiit*.
pellō, -ere, pepulī, pulsum: *to strike, beat*.
nervus, -ī (m.): *string of a musical instrument or bow*.
- 17 **nūmen, -inis (n.):** *divine power, divinity*. Here, a vocative.
mundus, -ī (m.): *the universe, the world, the earth*.
- 18 **recidō, -ere, -cidī:** *to fall back, sink*.
quisquis, quidquid (quicquid): *anyone who, anything that*. Introduces a relative clause of characteristic.
- 19 **ambāgēs, -um (f.):** *long-winded, digressive speech, circumlocution*.
- 20 **sinitis:** a second verb in the *si* clause. Supply a missing *me* as its object.
non: to be taken with *descendi*.
ut: introduces a purpose clause dependent on *descendi*.
opācus, -a, -um: *shady, dark*.
- 21 **Tartara, -ōrum (n. pl.):** *the infernal regions, the underworld*.
villōsus, -a, -um: *hairy, shaggy*.
coluber, -brī (m.): *snake, serpent*. Here, an ablative dependent on *villosa*.
- 22 **ternī, -ae, -a:** *three apiece*.
Medusaeus, -a, -um: *of or relating to Medusa*, one of the Gorgons. Both she and Cerberus have snakes for hair.
vinciō, -īre, vīcī, victum: *to fasten, bind, tie up*. This central verb in the line surrounded by two adjective/noun pairs in CHIASTIC word order creates a GOLDEN LINE.
guttur, -uris (n.): *throat*. Here, the accusative object of *vincirem*.
monstrum, -ī (n.): *a monstrous or horrible creature*.

- causa viae est coniunx, in quam calcata venenum
vipera diffudit crescentesque abstulit annos.
25 posse pati volui nec me temptasse negabo:
vicit Amor. supera deus hic bene notus in ora est;
an sit et hic, dubito: sed et hic tamen auguror esse,
famaque si veteris non est mentita rapinae,
vos quoque iunxit Amor. per ego haec loca plena timoris,
30 per Chaos hoc ingens vastique silentia regni,
Eurydices, oro, properata retexite fata.
omnia debemur vobis, paulumque morati



- 23 **coniunx**: Ovid has yet to name Orpheus's wife.
calcō, -āre, -āvī, -ātum: *to tread or trample on*.
- 24 **vipera, -ae (f.)**: *a viper or poisonous snake*.
diffundō, -ere, -ūdī, -ūsūm: *to spread, diffuse*.
crescō, -ere, crēvī, crētum: *to grow, increase; arise*.
- 25 **nec . . . negabo**: a LITOTES.
- 26 **deus**: Amor.
- 27 **an**: introduces an indirect question dependent on *dubito*.
hic: the two instances of *hic* in this line are adverbial but recall the adjective *hic* of line 26.
auguror, -ārī, -ātus: *to foretell, predict*.
esse: supply a missing *Amor* as subject of this infinitive.
- 28 **fama**: Ovid refers here to the story of the kidnapping and rape of Persephone, a story he recounts in Book V of the *Metamorphoses*.
mentior, -īrī, -ītus: *to tell a falsehood, to lie*.
rapīna, -ae (f.): *kidnapping, the forcible carrying off of a person*.
- 29 **vos**: Orpheus appeals directly to Proserpina and Pluto here.
ego: the placement of this subject pronoun so early in the clause, and in a phrase where it has no syntactical purpose, creates suspense and intensifies the action of the verb when it is encountered two lines further on. The term for this sort of anticipation is PROLEPSIS.
- 30 **vastus, -a, -um**: *desolate, dreary, endless*.
- 31 **Eurydicē, -ēs (f.)**: *Eurydice, wife of Orpheus*. This is the first time she is named.
retexō, -ere, -xūī, -textum: *to undo, cancel, retract*. Imperative plural here, calling on the *vos*, Pluto and Proserpina, of line 29.
- 32 **omnia**: a rather awkward use of the neuter accusative to encompass all humans. Ovid adds weight to the seriousness of the content here by using three SPONDEES.

- serius aut citius sedem properamus ad unam.
 tendimus huc omnes, haec est domus ultima, vosque
 35 humani generis longissima regna tenetis.
 haec quoque, cum iustos matura peregerit annos,
 iuris erit vestri: pro munere poscimus usum;
 quodsi fata negant veniam pro coniuge, certum est
 nolle redire mihi: leto gaudete duorum.⁷
 40 Talia dicentem nervosque ad verba moventem
 exsanguis flebant animae; nec Tantalus undam
 captavit refugam, stupuitque Ixionis orbis,



- 33 **sēdēs, -is (f.):** *house, dwelling*. Here used metaphorically to refer to the underworld, death.
- 34 **tendō, -ere, tetendī, tentum:** *to proceed, progress*.
- 36 **haec:** taken with *matura*, refers to Eurydice.
- 37 **peragō, -ere, -ēgī, -actum:** *to carry out, perform*.
- 37 **iūs, iūris (n.):** *authority, jurisdiction, power, right*. Along with *usum*, this is language of the legal world. Orpheus is pleading a legal case here, *ususfructus*.
- poscimus:** a poetic plural.
- 38 **venia, -ae (f.):** *justification, excuse, indulgence*.
- 39 **redire:** to the upper world.
mihi: a dative case as the subject of an infinitive with an impersonal verb.
- 40 **letum, -ī (n.):** *death*.
- 40 **dicentem, moventem:** participles modifying an assumed accusative Orpheus.
- 41 **exsanguis, -is, -e:** *pale, bloodless, exhausted*.
Tantalus, -ī (m.): *Tantalus*, an immortal who, having abused the advantages granted to him by the gods and unable to be killed, had to endure everlasting punishment in the underworld for his offence. He remains continually hungry and thirsty, water and food always just beyond his grasp.
- 42 **stupeō, -ēre, -uī:** *to be amazed, gape, become paralyzed*.
Ixiōn, -onis (m.): *Ixion*, the father of the Centaurs who was bound to a perpetually revolving wheel in the underworld for his attempt to seduce Juno.

© Bolchazy-Carducci Publishers, Inc.

www.BOLCHAZY.com

©2016 Bolchazy-Carducci Publishers, Inc. this sample was created
for Texas Proclamation 2017 adoption preview not for distribution.
This document will expire May 31, 2017.

- 45 **nec carpsere iecur volucres, urnisque vacarunt**
Belides, inque tuo sedisti, Sisyphes, saxo,
tunc primum lacrimis victarum carmine fama est
Eumenidum maduisse genas, nec regia coniunx
sustinet oranti nec, qui regit ima, negare,
Eurydicenque vocant: umbras erat illa recentes
inter et incessit passu de vulnere tardo.



- 43 **carpō, -ere, -sī, -tum:** *to pass over, pursue one's way; gather, pluck, pick.*
iecur, -oris (n.): *the liver.* This is a reference to Tityus. For attempting to seduce Latona he was banished to the lower regions where he was spread over nine acres and vultures daily ate away at his liver, which was restored nightly.
volucris, -cris (f.): *bird, vulture.*
urnisque: an ablative with *vacarunt*
- 44 **Bēlis, -idos (f.):** also known as the Danaides, these 50 daughters of Danaus were forced to marry their cousins, the 50 sons of Aegyptus. With one exception, they all killed their husbands on their wedding night and for this suffered in the underworld. Their punishment was to fill urns with large holes in their bottoms.
Sisyphus, -ī (m.): *Sisyphus*, renowned for his cunning and deception, his eternal punishment in the underworld is to roll a rock up a hill that is destined to roll back down again. This is the fifth punishment Ovid mentions in three and a half lines and he ends these depictions with a vivid ALLITERATION—*sedisti, Sisyphes, saxo.*
saxum, -ī (n.): *rock, boulder.*
- 46 **Eumenis, -idos (f.):** *one of the Eumenides*, the furies. Modified by *victarum*, 45. A HYPERBATON.
madeō, -ēre, -uī: *to grow wet.*
gena, -ae (f.): *cheek.*
rēgius, -a, -um: *royal, regal.*
- 47 **sustineō, -ēre, -uī:** *to endure, tolerate.* Both *regia coniunx* and *qui regit ima* govern this singular verb.
oranti: dative case after *negare*.
imus, -a, -um: *lowest, bottommost.*
- 49 **incēdō, -ere, -ssī:** *to step, walk.*
passus, -ūs (m.): *pace, stride.* The SPONDEES here mimic Eurydice's halting pace.

- 50 hanc simul et legem Rhodopeius accipit heros,
 ne flectat retro sua lumina, donec Avernas
 exierit valles; aut inrita dona futura.
 carpitur adclivis per muta silentia trames,
 arduus, obscurus, caligine densus opaca,
- 55 nec procul afuerunt telluris margine summae:
 hic, ne deficeret, metuens avidusque videndi
 flexit amans oculos, et protinus illa relapsa est,
 bracchiaque intendens prendique et prendere certans
 nil nisi cedentes infelix arripit auras.
- 60 iamque iterum moriens non est de coniuge quicquam
 quæsta suo (quid enim nisi se quereretur amatam?)



- 50 **hanc**: Eurydice. Along with *legem* these two objects create a ZEUGMA with emphasis on the law he must abide by rather than on the return of his wife.
- 51 **lumen, -inis (n.)**: *light, brilliance; eye*.
Avernus, -a, -um: *of or relating to Lake Avernas, the entrance to the underworld and by extension the underworld itself*.
- 52 **inritus, -a, -um**: *to no effect, in vain*.
- 53 **adclivis, -is, -e**: *upwards sloping, inclined*.
muta silentia: a stunning PLEONASM.
trāmes, -itis (m.): *a footpath, track, path*.
- 54 **cāligō, -inis (f.)**: *murkiness, mistiness, darkness*.
- 55 **tellūs, -ūris (f.)**: *land, country*.
- 56 **dēficiō, -ere, -ēcī, -ectum**: *to fade, fail, falter*. Here, an imperfect subjunctive in a clause of fearing having Eurydice as its subject and dependent on *metuens*, modifying Orpheus.
avidus, -a, -um: *eager, greedy, ardent*.
- 57 **relābor, -bī, -psus**: *to slip back, slide back, recede*.
- 58 **brācchium, -ī (n.)**: *arm*.
intendō, -ere, -dī, -tum: *to stretch, spread out*.
prendō, -ere, -dī, -sum: *to take hold of, grasp, seize*.
certō, -āre, -āvī, -ātum: *to contend, dispute, struggle*.
- 59 **arripio, -ere, arripui, arreptus**: *to grab hold of, seize*.
aura, -ae (f.): *breeze, air*.
- 60 **quicquam** (adv.): *in any respect, at all*.
- 61 **quid**: here, a direct object of *quereretur*. After several heavily spondaic lines, the five DACTYLS here move the line quickly just as Eurydice herself quickly fades.

- supremumque 'vale,' quod iam vix auribus ille
acciperet, dixit revolutaque rursus eodem est.
Non aliter stupuit gemina nece coniugis Orpheus,
65 quam tria qui timidus, medio portante catenas,
colla canis vidit, quem non pavor ante reliquit,
quam natura prior saxo per corpus oborto,
quique in se crimen traxit voluitque videri
Olenos esse nocens, tuque, o confisa figurae,
70 infelix Lethaea, tuae, iunctissima quondam
pectora, nunc lapides, quos umida sustinet Ide.
orantem frustraque iterum transire volentem
portitor arcuerat: septem tamen ille diebus



- 62 **supremus, -a, -um:** *last, final.* Here modifying *vale* as though a neuter noun.
auris, auris (f.): *ear.*
- 63 **eōdem (adv.):** *to the same place.*
- 64 **Non aliter . . . quam:** a classic introduction to a SIMILE. However, the SIMILE follows the main clause *stupuit . . . Orpheus.*
nex, necis (f.): *death.* Here, an ablative of cause.
- 65 **tria:** modifies *colla*, line 66. An example of HYPERBATON.
qui: a reference to an unknown man who was turned to stone after seeing Hercules leading Cerberus on a chain.
mediō portante: an unusual application of the ablative absolute modifying a direct object.
catēna, -ae (f.): *chain, fetters.* Here, the object of *portante.*
- 66 **pavor, -ōris (m.):** *fear, terror, fright.*
ante: to be taken with *quam* (67).
- 67 **natura prior:** another subject for the verb *reliquit.*
oborior, -īrī, -tus: *to rise up, spring up.*
- 69 **Olenos:** subject of both *traxit* and *voluit*, line 68. His shame was to be turned into stone like his wife although he was innocent of any wrongdoing.
tuque, confisa figurae, infelix Lethaea: a vocative case TRICOLON.
cōnfīdō, -ere, cōnfisus sum (+ dat.): *to give trust to, to trust.*
- 70 **Lethaea:** wife of Olenos, who was turned to stone due to her pride.
quondam (adv.): *once, formerly.*
- 71 **quos:** antecedents are *Olenos* (69), and *Lethaea* (70).
ūmidus, -a, -um: *wet, moist, watery.*
- Īda (Idē), -ae (-ēs) (f.):** a mountain, either near Troy or on Crete.
- 72 **orantem:** modifies a missing *Orpheus*, as does *volentem.*
transire: the river Styx back into the underworld.
- 73 **portitor, -ōris (m.):** *ferryman, carrier.*
arceō, -ere, -uī: *to prevent from approaching, repulse, drive away.*

- 75 squalidus in ripa Cereris sine munere sedit;
 cura dolorque animi lacrimaeque alimenta fuere.
 esse deos Erebi crudeles questus, in altam
 se recipit Rhodopen pulsumque aquilonibus Haemum.
 Tertius aequoreis inclusum Piscibus annum
 finierat Titan, omnemque refugerat Orpheus
 80 femineam Venerem, seu quod male cesserat illi,
 sive fidem dederat; multas tamen ardor habebat
 iungere se vati, multae doliere repulsae.
 ille etiam Thracum populis fuit auctor amorem
 in teneros transferre mares citraque iuventam
 85 aetatis breve ver et primos carpere flores.



- 74 **ripa, -ae (f.):** *riverbank*.
Cereris . . . munere: a METONYMY for the gift of Ceres—bread.
- 76 **Erebus, -ī (m.):** the god of darkness and by extension refers to the underworld regions.
- 77 **pulsō, -āre, -āvī, -ātum:** *to beat, strike repeatedly*.
Haemus, -ī (m.): a mountain range in northern Thrace.
- 78 **inclūsus, -a, -um:** *enclosed*.
- 79 **Tītān, -nos (m.):** *Titan*, the sun god.
- 80 **Venerem:** here through METONYMY *Venerem* refers not to the goddess herself but rather to what she stands for—love, especially passionate, sexual love for a woman.
seu: alternate form of *sive*—*whether*.
cēdō, -ere, cessī, cessum: *to yield, give way, to be inferior to*.
- 81 **multās:** modifies unspecified women.
ardor, -ōris (m.): *passion, ardor*.
- 83 **Thrax, -ācis (m.):** *Thracian*, a native of Thrace.
populis: a dative with *auctor*.
auctor, -ōris (m.): *founder, author, originator*.
- 84 **tener, -era, -erum:** *tender, sensitive; fragile*.
mās, maris (m.): *the male of the species*.
citrā (prep. + acc.): *before, sooner than*.
iuventa, -ae (f.): *the period of youth*. Orpheus is the first man to shun the love of women and instead to love boys.
- 85 **aetatis:** an objective genitive to be taken with both *ver* and *flores*.
vēr, -ris (n.): *the season of spring, the springtime of life, youth*.