

Technology and the Artist: Ovid's Daedalus and Riordan's *The Battle of the Labyrinth*

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1. *Daedalus ingenio fabrae celeberrimus artis (Met. 8.159)*¹
Daedalus, most celebrated for his talent for skillful craft

ingeniosus (Ars 2.34)

mirabile ... / ... opus (Met. 8.199-200)
2. *ignotas animum dimittit in artes (Met. 8.188)*
he sets his mind to work on unknown arts
3. *et lumina flexa / ducit in errorem uariarum ambage uiarum (Met. 8.160-61)*
deceives the eye with a maze of diverse winding paths
4. *... ita Daedalus implet
innumeras errore uias uixque ipse reuertit
ad limen potuit; tanta est fallacia tecti (Met. 8.166-68)*

Daedalus thus fills it with countless winding paths, and he was hardly able to return to the entrance himself; such is the deception of the structure
5. *"Daedalus was the world's greatest inventor. He created the Labyrinth, but much more. Automaton, thinking machines..." (BoL 91)*
6. *"The Labyrinth can lead you almost anywhere. It reads your thoughts. It was designed to fool you, to trick you and kill you; but if you can make the Labyrinth work for you---"
" (BoL 49)*
7. *"If the legends are true, the workshop is in the center of the Labyrinth. He's the only one who knew how to navigate the maze perfectly. ..." (BoL 66)*
8. *"The Labyrinth is a patchwork... it's always expanding, adding pieces. It's the only work of architecture that grows by itself." "You make it sound like it's alive." A groaning noise echoed from the tunnel in front of us. (BoL 96)*
9. *"Every maze needs a monster. You shall be mine." (BoL 63)*
10. *'...sunt mihi naturae iura nouanda meae.'
ingenium male saepe mouent: quis crederet umquam
aeris hominem capere posse uias?
remigium uolucrum disponit in ordine pinnas
et leue per lini uincula nectit opus ;
imague pars ceris adstringitur igne solutis,*

¹ Texts used: Tarrant 2004, Kenney 1961, Riordan 2008. Translations my own, unless otherwise noted.

finitusque nouae iam labor artis erat. (Ars 2.42-48)

“...I must devise new laws for my nature.” Evils often stir the wits; who would have ever believed that man could sail the paths of air? He arranges in order feathers, the oarage of the birds, and interweaves the frail fabric with linen fastenings; the base is bound with wax softened in the fire, and already the toil of the wonderous work was over. (transl. Mozley, adapted)

11. *dixit et ignotas animum dimittit in artes
naturamque nouat. nam ponit in ordine pennas
[a minima coeptas, longam brevior sequente,]
ut cliuo creuisse putes; sic rustica quondam
fistula disparibus paulatim surgit auenis.
tum lino medias et ceris alligat imas
atque ita compositas paruo curuamine flectit,
ut ueras imitetur aues... (Met. 8.188-95)*

So saying, he sets his mind at work upon unknown arts, and changes the laws of nature. For he lays feathers in order, beginning at the smallest, short next to long, so that you would think they had grown upon a slope. Just so the old-fashioned rustic pan-pipes with their unequal reeds rise one above another. Then he fastened the feathers together with twine and wax and the middle and bottom; and, thus arranged, he bent them with a gentle curve, so that they looked like real birds' wings. (transl. Miller)

12. *ille etiam medio spinas in pisce notatas
traxit in exemplum ferroque incidit acuto
perpetuos dentes et serrae repperit usum;
primus et ex uno duo ferrea bracchia nodo
uinxit, ut aequali spatio distantibus illis
altera pars staret, pars altera duceret orbem. (Met. 8.244-49)*

This boy, moreover, observed the backbone of a fish and, taking it as a model, cut a row of teeth in a thin strip of iron and thus invented the saw. He also was the first to bind two arms of iron together at a joint, so that, while the arms kept the same distance apart, one might stand still while the other should trace a circle. (transl. Miller)

13. *“He picked up his project. It was so beautiful, my heart leaped—metal wings constructed from thousands of interlocking brown feathers.... Part of me knew it could never fly. It was too heavy... But the craftsmanship was amazing. Metal feathers caught the light and flashed thirty different shades of gold” (BoL 128)*
14. *“The Labyrinth can lead you almost anywhere. It reads your thoughts. It was designed to fool you, to trick you and kill you; but if you can make the Labyrinth work for you---” (BoL 49)*
15. *iamque fatigatum tellus Aetnaea tenebat / Daedalon... (Met. 8.260-61)*
- now the land of Aetna received the weary Daedalus
16. *garrula ... perdix (Met. 8.237) [chattering partridge]*

17. *per Stygia detur iter, Stygias transnabimus undas* (Ars 2.41-42)
if a way should be allowed through Styx, we'll swim across the Stygian waters.
18. *clausus erat pelago. 'terras licet' inquit 'et undas / obstruat.... /omnia possideat, non possidet aera Minos.'* (Met. 8.185-87)

He was enclosed by the ocean. He says, 'though Minos blocks the land and the sea,... though he controls everything, he does not control the air.'
19. *possidet et terras et possidet aequora Minos: / nec tellus nostrae nec patet unda fugae.* (2.35-36 ; cf. 2.53)

Minos controls both the earth and the sea; neither the earth nor the sea permits our flight.
20. *non secus ac liquidus Phrygiis Maeandros in undis
ludit et ambiguo lapsu refluitque fluitque
occurrentesque sibi venturas aspicit undas
et nunc ad fontes, nunc ad mare versus apertum
incertae exercet aquas...* (Met. 8.162-66)

Just as the watery Maeander plays in the Phrygian fields, flows back and forth in doubtful course and, turning back on itself, beholds its own waves coming on their way, and sends its whimsical waves now towards their source and now towards the open sea. (transl. Miller, adapted)
21. *qualis incertis vagus / Maeander undis ludit et cedit sibi /instatque dubius litus an fontem petat* (Seneca, *Hercules Furens* 683-85)

like the wandering Meander plays with its whimsical waves and retreats upon itself or presses on, hesitating whether he might seek the shore or its source.
22. "I shined a light through one of the portholes out of curiosity, but I couldn't see anything. **It opened into infinite darkness.** I thought I heard voices on the other side, but it may have been just the cold wind" (BoL 94, my emphasis)
23. *We settled in a corridor made of huge marble blocks. It looked like could've been part of a Greek tomb* (BoL 124)
24. *It smells like the Underworld in here.* (BoL 133)
25. *The ghosts retreated with a collective hiss at the sight of my celestial bronze blade.* (BoL 164)
26. "...why would Pan be down here? This is the opposite of the wild!" (BoL 95)
27. "It is one of the last wild places. My realm above is gone, I'm afraid. Only pockets remain. Tiny pieces of life." (BoL 313).
28. "You must carry on my spirit. It can no longer be carried by a god. It must be taken up by all of you" (BoL 315)

29. *Daedalus set his sword on the workbench. 'The maze is no longer mine to control, Annabeth. I created it, yes. In fact, it is tied to my life force. But I have allowed it to live and grow on its own. That is the price I paid for privacy.' 'Privacy from what?' 'The gods,' he said. 'And death. I have been alive for two millennia, my dear, hiding from death.'* (BoL 282).
30. Even if some reboot happened someday, I would have ZERO control over it, because those rights were signed away before the first PJO book was even published and, like most authors, my contract was very standard in that Hollywood controls all things and all decisions about the movie. The author may or may not be consulted, but the movie folks have final say on everything. There is a widespread myth (ha!) that authors have much more control over movie decisions than we actually do. Even the most powerful authors (yes, the ones you are thinking of right now) have WAY less influence and control than you think they do. Nobody talks about that though, because when a movie is just coming out it is in the studio's interest for it to SOUND like everybody was very involved and pleased with the final product. In reality, the best we authors can hope for is a good team effort, where everyone gets along, has the same vision, and works together well. Sometimes, that happens . . . (emphasis original)

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