UNIVERSITY OF
CAMBRIDGE SCHOOL CLASSICS PROJECT

CSCP Support Materials: Notes and Commentary

Eduqas GCSE Latin
Component 3A

Latin Literature (Narratives) Ovid, *The Flood*

For examination in 2020 and 2021

First published 2019

version date 14/08/2019

Contents

Introduction

The Flood (extracts from Ovid *Metamorphoses* 1.244-421)

Please note that these Teachers' Notes draw upon, and are indebted to, the commentaries of Anderson, Hill and Lee (see "Further Reading" below), and focus on the parts of the set text that are to be read in Latin.

Ovid

Ovid (Publius Ovidius Naso), 43 BC – AD 17/18

Ovid was born in Sulmo, around 75 miles to the east of Rome. He was educated in Rome (and elsewhere), but after holding some minor roles decided not to pursue a political career, preferring to become a poet. He was one of the greatest poets in Augustan Rome. He composed the *Amores* (a collection of love poems), the *Heroides* (imaginary letters exchanged by mythological figures), the *De Medicamine Faciei* (a poem offering advice on cosmetics), the *Ars Amatoria* (a poem offering advice on how to carry on a love affair), the *Remedia Amoris* (offering advice on how to extract oneself from love), the *Fasti* (a poem based around the festivals of the Roman calendar), and the *Metamorphoses* (see below).

He was exiled in AD 8 to Tomis on the shores of the Black Sea (modern day Constanţa in Romania) due to, in Ovid's own words, "a poem and a mistake" (*carmen et error*). The poem was his *Ars Amatoria*, but what the mistake was remains the subject of speculation. While in exile Ovid continued to write poetry: the *Tristia* and the *Epistulae ex Ponto* (two collections of poems chiefly describing his exile and seeking a return from it) and the *Ibis* (a curse poem). Ovid's pleas to be allowed to return to Italy were in vain, and he died still at Tomis.

The *Metamorphoses*

The *Metamorphoses* is an epic poem, divided into fifteen books, written by Ovid in hexameters in the years immediately prior to his exile from Rome. It contains a large number of stories linked by the theme of metamorphosis, or "transformation". The first book begins with the creation of the world and the epic continues with many well-known myths.

The Flood

The story of "The Flood" comes from the first book of the *Metamorphoses*. Before getting to "The Flood" in Book 1, Ovid has described the creation of the world and of humans (lines 1-88), the succeeding ages of gold, silver, bronze and iron (lines 89-150), the battle between the gods and the giants (lines 151-162), and a council of the gods at which Jupiter decides to destroy the human race, in part as a result of the behaviour of Lycaon (lines 163-243).

The set text begins with the reactions of the gods to Jupiter's intentions (Section **A** = lines 244-252) and continues with Jupiter's decision to use a flood rather than thunderbolts for the destruction (Section **B** = lines 253-261); the flood itself begins with thunderstorms caused by Jupiter (Section **C** = lines 262-273), with Neptune helping by causing rivers to burst their banks (Section **D** = lines 274-290). Ovid then describes the effects of the flood on humans and animals (Section **E** = lines 291-312) and how a husband and wife, Deucalion and Pyrrha, who respect the gods, reach land in their boat (Section **F** = lines 313-323); seeing that they are the only survivors, Jupiter brings an end to the flood (Section **G** = lines 324-329 and lines 343-347). The story concludes with Ovid's description of Deucalion speaking to Pyrrha (Section **H** = lines 348-366), the couple seeking the guidance of the goddess Themis (Section **I**, lines 367-380), Themis' riddling reply and the couple's interpretation of it (Section **J** = lines 381-394), which leads to the creation of a new human race (Section **K** = lines 395-415).

There are many stories, from different cultures, of a flood that eliminates the human race apart from a very few survivors (e.g. the story of Noah in *Genesis* Chapters 6-9). For a good discussion of this, see Lee's notes on line 318 (See "Further Reading" below).

The text

The set text is prefaced by an introductory passage in italics, the first part of which gives an overview of the *Metamorphoses*, the second part of which provides a summary of the

situation as the set text itself begins. The set text itself is presented as a series of sections, some of which are given in unadapted Latin, others of which are given in English translation. How the sections relate to Ovid's original text is shown in the table below:

Ovid *Metamorphoses* 1	Eduqas GCSE Set Text sections
Lines 244-252	A (English translation)
Lines 253-261	B (English translation)
Lines 262-273	C (Latin text)
Lines 274-290	D (Latin text)
Lines 291-312	E (Latin text)
Lines 313-323	F (Latin text)
Lines 324-329 and Lines 343-347	G (Latin text)
Lines 348-366	H (Latin text)
Lines 367-380	I (English translation)
Lines 381-394	J (English translation)
Lines 395-415	K (English translation)

NB lines 330-342 of *Metamorphoses* 1 are omitted from the set text.

It may be useful to know that the story "versus Ovidiani" in *Cambridge Latin Course* Book 5 (Stage 39, page 74) is made up of parts of the set text: Lines 1-4 of the story are Section C lines 1, 3, 5 and 8; Lines 5-9 are Section D lines 1-2 and 10-12; and Lines 10-20 are Section E lines 1-6, 14, 17-18 and 9-10 (in that order).

Suggestions for reading and teaching

When reading a set text, it is important that students:

- understand the story as a whole;
- understand what each Latin word, phrase and sentence means;
- can translate the Latin into correct, natural English;
- appreciate the literary qualities of the text.

To help students understand the text, teachers may like to:

- read the Latin aloud to emphasise phrasing and to stress word groups;
- encourage students to make use of the provided vocabulary;
- break up more complex sentences into constituent parts for comprehension and translation;
- ask a range of comprehension and linguistic questions.

A smartboard / interactive whiteboard can be useful for displaying the text so that it can be marked up or parts of it highlighted e.g. to show which adjectives agree with which nouns.

Understanding the story as a whole is made easier by reading a text at a brisk pace, whereas precise understanding of each Latin word, phrase and sentence requires a much slower, more detailed exploration. Teachers may initially wish to maintain a brisk pace and concentrate on establishing the narrative, before undertaking the slower, more detailed exploration of the text when students have become accustomed to the style and language.

Although a sample translation is provided in the course resources, it is important for students to understand that many different "correct translations" can exist. It is advisable for teachers to encourage their students to make their own version as part of the process of evaluating the text for themselves (for example, by choosing between a range of possible English meanings for each Latin word). It might be helpful to begin with a highly literal translation, before developing something more polished in natural English that is as close to the structure and vocabulary of the original Latin as possible. Students will soon see that a degree of paraphrase may be required when the Latin does not readily translate into correct and idiomatic English.

The text as poetry

Remember that Ovid wrote his *Metamorphoses*, including the account of the Flood, as a poem, and therefore had to follow the rules of the verse form he had chosen. Ovid wrote the *Metamorphoses* in hexameters, a form of poetry in which each line is made up of six metrical units, or "feet". Each "foot" was only allowed to contain a certain number of syllables and had to contain "long" and "short" syllables in fixed patterns. The three types of feet permitted in hexameter poetry were:

- dactyl (one long syllable followed by two short syllables)
- spondee (two long syllables)
- trochee (one long syllable followed by one short syllable)

A hexameter line was normally made up as follows:

First foot	Second foot	Third foot	Fourth foot	Fifth foot	Sixth Foot
Dactyl or Spondee	Dactyl or Spondee	Dactyl or Spondee	Dactyl or Spondee	Dactyl	Spondee or Trochee

The process by which we work out the metrical rhythm of a line of poetry is known as "scansion". Scanning poetry is not required for GCSE, but doing so may reveal interesting literary features of the text which could be commented upon, as a skilful poet like Ovid could use the metrical rhythm of the line to enhance the meaning of the words he was writing. A line containing a large number of dactyls – a "dactylic line" – would sound light and fast, whereas a line containing a large number of spondees – a "spondaic line" – would sound heavy and slow. For example, Line 10 in Section C has dactyls in each of the first five feet, which gives an impression of the speed at which Iris is working to bring water to cause the flood; Ovid's use of thirteen dactyls out of a possible fifteen Lines 12-14 of Section D also suggests speed, this time of the rivers in flood.

If a teacher or students wish to scan lines of the set text, they will need to be familiar with the rules for working out whether vowels are "long" or "short": many guides to this are available, but one source of information would be sections 471-477 of Kennedy's *Revised Latin Primer*.

It is also essential to be clear about the difference between *sentences* and *lines* in Latin poetry; the former is a unit of sense whereas the latter is a unit of metre (and consequently one cannot talk about lines in prose texts). The placement of a word first or last in a line tends to emphasise it, no matter where it appears in its sentence. In verse, sentences could be contained within a line or spill over into many lines.

Further reading

Commentaries

W.S. Anderson (ed.) *Ovid's* Metamorphoses *Books 1-5* (Norman: University of Oklahoma Press 1997)

D.E. Hill (ed.) *Ovid* Metamorphoses *I-IV* (Warminster: Aris & Phillips 1985)

P. Jones *Reading Ovid: Stories from the* Metamorphoses (Cambridge: Cambridge University Press 2007)

A.G. Lee (ed.) *Ovid* Metamorphoses *I* (Bristol: Bristol Classical Press 1984) [formerly A.G. Lee (ed.) *P. Ovidi Nasonis Metamorphoseon Liber I* (Cambridge: Cambridge University Press 1953)]

Translations

(D.E. Hill, above)

M.M. Innes *The Metamorphoses of Ovid* (London: Penguin 1955)

A.D. Melville *Ovid Metamorphoses* with an Introduction and Notes by E.J. Kenney (Oxford: Oxford University Press 1986) [*Oxford World's Classics*]

D. Raeburn *Ovid Metamorphoses: A New Verse Translation* with an Introduction by Denis Feeney (London: Penguin 2004)

Section C: Jupiter causes the flooding of the world to begin
(*Metamorphoses* 1.262-273)

Jupiter shuts away the North wind and unleashes the South wind, which brings heavy rainfall to the earth, flattening the crops.

Notes

1   ***Aeoliis***: this refers to Aeolus, the ruler of the winds. It may be worth drawing students' attention to the fact that this adjective describes the noun *antris*, and that this is the first example in the set text of the common poetic technique of separating a noun-adjective pair with several intervening words (other examples in Section C are *quaecumque…flamina* [line 2], *inductas…nubes* [line 2], *madidis…alis* [line 3], *terribilem…vultum* [line 4], *picea…caligine* [line 4], *canis…capillis* [line 5], *densi…nimbi* [line 8], *nuntia…induta* [line 9], *varios…colores* [line 9], *deplorata…vota* [line 11-12], and *longi…anni* [line 12]).

1-3   ***claudit…emittitque***: the subject of these verb is not given, but it is Jupiter who does both actions (he has been the subject since Section A, "the king of the gods"). These verbs – as with many throughout the set text – are in the "historic present tense", i.e. a present tense used to describe a past action to make the events seem more exciting and vivid. Other examples in Section C are *evolat* (line 3), *fluit* (line 5), *sedent* and *rorant* (line 6), *fit* and *funduntur* (line 8), *concipit* and *adfert* (line 10), *sternuntur* (line 11) and *iacent* and *perit* (line 12). It is fine to translate verbs in the historic present tense as if they were past tense verbs, although it is worth noting that they are literally present tense when considering the steps that Ovid has taken to make his text vivid.

1-3   ***Aquilonem…Notum***: Aquilo was literally the "north-north-east" wind, but more generally the North wind, whereas Notus was the South wind. Ancient Greeks and Romans tended to think of their winds as personified gods.

2   ***quaecumque fugant inductas flamina nubes***: pupils may need some guidance that this whole phrase is the second object of *claudit* (*Aquilonem* is the first).

3   ***emittit…evolat***: notice the "e-" prefix that links these two verbs.

4   ***tectus…vultum***: *tectus* agrees with *Notus* (line 3), and the use with it of *vultum* is an example of the accusative of respect, i.e. "covered as to the face".

3-8   ***Notus***: The UK Met Office note on their website that "southerly winds can sometimes bring hot, thundery weather" (https://www.metoffice.gov.uk/learning/weather-for-kids/understanding-weather), and rainy thunder is indeed what Notus brings here. Note the many words and phrases which imply this inclement weather: *madidis* (line 3, also emphasised as the first word of the sentence), *picea caligine* (line 4), *nimbis*

(line 5), *unda fluit* (line 5), *nebulae* (line 6), *rorant* (line 6), *nubila* (line 7), *fragor* (line 8), and *nimbi* (line 8). A learned Roman may well also have realised that Notus is originally a Greek term for the south wind, with the related Greek adjective "notios" meaning "moist, damp, rainy".

6 **-que… -que**: note the use of this conjunction twice at the end of the line – an example of polysyndeton, and common in epic poetry.

8 ***fit fragor…funduntur***: Cicero once described the letter F as "a most unpleasant letter" (*Orator* 49.163); on that basis, its repetition here may have added to Ovid's description of the thunderstorm by making the words describing thunder and rain sound, like the weather they describe, disagreeable (the compiler of these notes is grateful to Dr Ingo Gildenhard for drawing attention to the potential effect of the letter F in Latin and for providing the reference to Cicero).

    funduntur: this verb is passive, but it makes more sense to translate it actively. The choice of verb certainly suggests a high intensity of rain.

9 ***nuntia Iunonis***: this is the goddess Iris, whose association with rainbows becomes clear from the reference to *varios…colores*. She is named in line 10.

11 ***sternuntur segetes***: this phrase is highlighted by sibilance, and the use of a passive verb makes it clear that the crops are in no way in control of what is happening to them, giving a sense of the power of the flood.

12 ***vota***: the word means "vows" but also "desires" and "prayers", and here seems to imply the hopes of the farmers.

Questions

1. Look at lines 1-3 (*protinus…Notum*): what does Jupiter do here?
2. Look at lines 3-10 (*madidis…adfert*):
    a. Quote and translate **three** Latin words with which Ovid personifies Notus here.
    b. How does Ovid give the impression of the wet weather here?
3. Look at lines 11-12 (*sternuntur…anni*): what effects does the wet weather have here?

Neptune helps to flood the earth by giving orders to the rivers and causing the flooding to worsen; the waters overwhelm the land.

Notes

1   ***nec caelo contenta***: the harsh sounds of these words (note the repetition of the letter C) may suggest the anger that is mentioned later in the sentence, or seek to evoke a thunderstorm.

        caelo…suo: the word *suo* reminds us that Jupiter had particular control over the sky.

        est: Ovid continues to make use of the historic present tense. Other examples in Section D are *iuvat* (line 2), *convocat* (line 3), *ait* (line 5), *redeunt* and *relaxant* (line 8), *volvuntur* (line 9), *ruunt* (line 12), *rapiunt* (line 14), and *tegit* and *latent* (line 17).

        ira: this word is the subject, perhaps indicating just how angry Jupiter is – it is as if (grammatically) he has been taken over by anger.

        illum: referring to Jupiter.

2   ***caeruleus frater***: this description introduces Neptune. The *Oxford Classical Dictionary* (third edition, p. 1230, s.v. Poseidon) quotes Pausanias (7.21.7): "All men call Poseidon god of the sea, of earthquakes, and of horses". In this section Ovid refers to the different areas under the control of Neptune (the Roman equivalent of Poseidon) – the sea (*auxiliaribus undis* here), the earthquakes (lines 10-11) and the imagery of horses (see note below on lines 7-9).

        auxiliaribus: the word may call to mind military auxiliaries, giving a warlike sense to what the gods are doing to the human race.

3   ***hic***: referring to Neptune.

        qui: a "connecting relative", referring to the rivers: a brief change of subject from *hic* (which remains the subject of *ait* in line 5).

        tyranni: although *tyrannus* could carry the negative connotations of the English word "tyrant", it could simply mean "ruler" too.

4   ***intravere***: this is a contracted form of *intraverunt* which is common in poetry, possibly to help with the metre.

5-7   ***effundite…aperite…immittite***: Neptune gives three direct orders to the rivers using imperatives.

7-9 *habenas…defrenato*: notice the equestrian imagery here: *habenas* are "reins" and the participle *defrenato* literally means "unbridled". It is possible to interpret other words as being "equestrian" too, e.g. *ora relaxant*.

8-14 There are again several changes of subject in these lines. Neptune is the subject of *iusserat* and *percussit* (he is referred to as *ipse* in Line 10); the rivers (referred to as *hi*) are the subject of *redeunt*, *relaxant* and *volvuntur*, and then of *ruunt* and *rapiunt*; the earth (referred to as *illa* in line 10) is the subject of *intremuit* and *patefecit*.

9 *volvuntur*: another passive verb (like *funduntur* in Section C, Line 8) which here conveys an active meaning.

   aequora: this word seems here to mean "the sea", but as *aequor* could just mean any flat surface, it could possibly also imply a flat piece of ground. This arguable ambiguity works well here as the boundary between sea and land will soon be eradicated.

12 *apertos flumina campos*: Ovid's word order here suggests the rivers rushing through the broad plains, as the word *flumina* (rivers) is physically between *apertos…campos* (broad plains).

13-14 *-que*: note that this conjunction is used five times across lines 13-14 – a good example of polysyndeton being used to give the effect of a list to emphasise how much has been destroyed by the flood.

13 *arbusta*: an *arbustum* is a place where trees are planted.

   pecudesque virosque: Ovid will discuss the experience of animals and men during the flood at greater length in Section E.

14 *tecta*: from the verb *tego*, *tecta* literally means "coverings" or "roofs", but came to be used for "roofed buildings" or "houses".

   suis: seems here to refer not (as usual) to the subject of the sentence (i.e. the rivers) but to the *penetralia*.

   penetralia: the basic meaning is "inside space", but the word also means a sanctuary (or temple), most particularly that of the Penates, the "Roman spirits connected with the inner part…of the house" (*Oxford Classical Dictionary* third edition, p. 1135, s.v. "Penates, di"). As the story of the flood took place before the foundation of Rome, mention of the Penates is technically anachronistic.

   sacris: Although *sacrum* means "a holy or consecrated thing", it seems here that the word refers to images of the Penates that were kept in the *penetralia*.

16-17 *culmen…turres*: the height of the flood waters is not just suggested by the adjective *altior* (line 16) but also by the fact that they have now submerged *culmen* ("highest part") and *turres* ("towers").

Questions

1. Look at lines 1-2 (*nec…undis*):
   a. What Latin words describe Jupiter's helper here, and what do they mean?
   b. What assistance is Jupiter given here?
2. Look at lines 3-8 (*convocat…iusserat*):
   a. What happens in these lines?
   b. How does Ovid make the instructions given to the rivers effective in lines 4-7 (*non…habenas*)?
3. Look at lines 8-17 (*hi…turres*): how does Ovid make clear the devastating nature of the floodwaters?

Ovid describes the effects of the flood on the earth and how the waters have transformed the previous order of things for humans and animals alike.

Notes

1-2 *mare…pontus…ponto*: note the use of two different words for sea. The same two words are used again in lines 18-19.

3-6 *hic…alter…ille…hic*: Ovid describes the experiences of different humans during the flood.

3 *occupat*: the first verb of this section which is in the historic present tense. Other examples in this section are *sedet* (line 3), *ducit* (line 4), *navigat* and *deprendit* (line 6), *figitur* (line 7), *terunt* (line 8), *ponunt* (line 10), *mirantur* (line 11), *tenent* (line 12), *incursant and pulsant* (line 13), *nat* (line 14), *vehit* (lines 14 and 15), *prosunt* (line 16), *rapitur* (line 21) and *domant* (line 22). *decidit* (line 18) is likely to be (historic) present tense too, given the number of historic present tense verbs in this section, but as it is impossible to distinguish between the present and perfect tense (third person singular indicative active) forms of this verb, it could also be perfect tense.

4 *ducit remos*: idiomatic meaning, "he rows".

6 *navigat*: Lee (see under "Further Reading") notes that this word could mean "swim" as it does in *Heroides* 19.47.

6-7 *ulmo…ancora*: these two words are delayed by Ovid perhaps to emphasise the strange nature of what is happening: as a Roman heard the words in order he would perhaps be surprised on getting to these two, which reveal how extraordinary the situation has become due to the flooding: one would not expect fish to be found in trees, or an anchor in a meadow.

7-13 In these lines Ovid switches from discussing the experiences of humans above the waterline to describing what was happening beneath. The reader is perhaps prepared for the transition by the mention of *piscem* in line 6.

8 *carinae*: the *carina* was literally the keel of a ship, but was often used in poetry to refer to a ship as a whole. This figure of speech, where the word for a part of something is used to refer to its whole, is called synecdoche.

10 *phocae*: this word again seems delayed for effect – its delay leaves the reader wondering what animals have replaced the *capellae* of line 9 – even if a change is anticipated by the adjective *deformes* (contrasting with *graciles* in line 9). We will discover more about "non-marine" animals in lines 14-18.

11   ***-que… -que***: note the use of this conjunction twice at the end of the line – an example of polysyndeton.

12   ***Nereides***: these were sea-nymphs, daughters of Nereus. As the subject of *mirantur* this word is again significantly delayed.

14-18 ***lupus…oves…leones…tigres…apro…cervo…volucris***: Ovid's focus is now on animals and how the flood is affecting them.

14-15 ***vehit unda…unda vehit***: note the repetition, which emphasises what is happening.

15   ***fulminis***: the word *fulmen* literally means "thunderbolt" but here seems to refer to the boar's weapons, i.e. its tusks.

16   ***prosunt***: this verb needs to be taken twice, i.e. *nec vires fulminis apro prosunt nec crura velocia cervo ablato prosunt*.

17-18 The subject of these lines is *volucris*; line 17 contains an ablative phrase (*quaesitis… terris*) to explain why the bird has "tired wings". *mare* in line 18 should be taken as being in the accusative case, so *in mare* is "into the sea".

19-20 ***obruerat…pulsabant***: each line begins with a verb which places emphasis on the actions. The subject of line 19 is *immensa licentia ponti*.

20   ***novi montana cacumina fluctus***: note the chiastic interweaving of subject and object here: subject (*novi*) object (*montana*) object (*cacumina*) subject (*fluctus*).

21   ***unda…unda***: important to note that the first use of *unda* in this line is ablative singular, whereas the second use is nominative singular.

        quibus unda pepercit: this is a relative clause describing the *illos* of line 22; *quibus* is dative as the verb *parco* (*pepercit* here) takes the dative.

22   Ovid delays the nouns in this line, revealing the adjectives first: *longa* describes the subject (*ieiunia*), whereas *inopi* describes *victu* (the ablative which tells us the instrument used by the subject).

Anderson (under "Further Reading") notes that Ovid could be seen as injecting "little emotion into his description… Instead, he assumes a clear distance from the scene", but that "we fail badly if we conclude that the poet lacks sympathy and is merely displaying his wit inopportunely. Our discomfort with this objective account (which reflects the gods' viewpoint, not ours) is a response designed by Ovid" (p. 176).

Questions

1. Look at lines 1-2 (*iamque…ponto*): how does Ovid make clear in these lines the extent of the flooding?
2. Look at lines 3-6 (*occupat…ulmo*): what four human experiences are described here?
3. Look at lines 7-13 (*figitur…pulsant*):

     a. What is described in these lines?

     b. How does Ovid emphasise the extraordinary nature of what is happening here?

4. Look at lines 14-18 (*nat…alis*): how does Ovid use the experiences of animals to emphasise the remarkable effects of the flood here?

5. Look at lines 19-22 (*obruerat…victu*): what consequences of the flooding are described here?

Section F

Deucalion and Pyrrha reach land (*Metamorphoses* 1.313-323)

A pious, married couple, Deucalion and Pyrrha, who have survived the flood in a boat, run aground on Mount Parnassus.

Notes

1   ***separat***: certainly in the present tense, though perhaps not a "historic present" as it is a geographical comment that applies even to this day. The same is true of petit (line 4) and superant (line 5).

Aonios Oetaeis Phocis: *Phocis* is the subject of the sentence, and was a region in central Greece. *Aonios* is a reference to Boeotia, the region to the east of Phocis ("Aonia" is a poetic term for Boeotia which is derived from the Aonian Mountains, one of which was Mount Helicon, home of the Muses). *Oetaeis* directly refers to Mount Oeta, a mountain to the north west of Phocis, but it seems here to be a reference to the region of Thessaly which lies beyond it. It is perhaps not surprising that Ovid uses references to mountains here, as they would have been features that protruded above the flood waters. *arvis* needs to be understood with each of *Aonios* and *Oetaeis* when translating.

A useful map for seeing the locations referred to is https://en.wikipedia.org/wiki/Regions_of_ancient_Greece#/media/File:Ancient_Regions_North_and_West_Greece.png which shows Phocis, Boeotia, Thessaly and Mounts Parnassos, Helicon and Oeta.

2   ***ferax***: Phocis was indeed a "fertile" land; the *Oxford Classical Dictionary* comments that it was composed of two areas, "both…fertile, [one] possessing pasture and agricultural land, and the latter olives, vines, and corn" (third edition, p. 1173, s.v. "Phocis"). Modern visitors to Delphi are still able to look down upon the olive grove of Amfissa, claimed to be the largest continuous olive grove in Greece with some 1,200,000 trees (https://greece.terrabook.com/phocis/page/olive-grove-amfissa/).

4-5   ***mons…Parnasus***: Mount Parnassus is a mountain in Phocis (referred to in line 4 as *ibi*), and is the site of the sanctuary of Delphi. The view of the mountain which a visitor to Delphi has makes it appear that Parnassus has two peaks (*verticibus…duobus*), although in fact the mountain has one, much higher true summit (2,457m – certainly high enough to be above the level of clouds at times: *cacumina superant nubes*).

6   ***Deucalion***: Deucalion was the son of Prometheus. Decualion's wife, Pyrrha (not named until Section H, Line 3), was the daughter of Epimetheus (their parentage is mentioned in Section J). In many traditions Hellen, the ancestor of

the Greeks (who called themselves "Hellenes"), was the son of Deucalion and Pyrrha.

8   ***Corycidas nymphas***: these were the daughters of Pleistus (according to Apollonius of Rhodes), a river near Mount Parnassus. They were associated with the Corycian Cave, a cavern associated with divination, located on the upper slopes of Mount Parnassus.

   adorant: the only "historic present tense" verb in Section F.

9   ***fatidicam Themin, quae tunc oracla tenebat***: there was a tradition that Themis was the deity who originally delivered oracles at the sanctuary at Delphi, before being succeeded by the god Apollo: the use of *tunc* is to demonstrate that there was a difference between Ovid's own time (i.e. "*nunc*") and previously. Delphi was one of the ancient world's most famous oracular sites. Note that *oracla* is an abbreviated ("syncopated") version of *oracula*.

10-11 ***illo…illa***: these are both ablative, used to make comparisons between Decucalion (*illo*) and Pyrrha (*illa*) and other people.

10   ***non…quisquam***: these words are used where we might expect to find "*nemo*".

11   ***aut…ulla***: we need to include the *non* from line 10 to make sense of this – "no woman was more fearful of the gods than her."

Questions

1. Look at lines 1-5 (*separat…nubes*):
   a. What territory is referred to in lines 1-3 (*separat…aquarum*), and how is its current situation different from normal?
   b. How is Mount Parnassus described in lines 4-5 (*mons…nubes*)?
2. Look at lines 6-11 (*hic…deorum*):
   a. What do Deucalion and his wife (Pyrrha) do in these lines?
   b. What impression do we form of Deucalion and Pyrrha? Provide evidence from the Latin to support your ideas.

Jupiter puts an end to the flood, and the waters recede (*Metamorphoses* 1.324-329 and 1.343-347)

On seeing that only Deucalion and Pyrrha have survived the flood, he causes the flooding to end. The water level drops and features of the landscape become visible again.

Notes

1-6   A complicated sentence. The subject is *Iuppiter* (line 1), with *disiecit* (line 5) and *ostendit* (line 6) as the main verbs. Lines 1-4 (*ut…ambo*) contain a subordinate clause (*ut…videt*) which contains three indirect statements (1: *orbem stagnare*; 2: *unum virum superesse*; 3: *unam superesse*).

2-3   Note:

        a) the parallel phrasing of these lines
        b) the delay of *unum*/*unam*, for emphatic effect
        c) the juxtaposition of *milibus* and *unum*/*unam*.

    modo… modo…: there is some uncertainty about the effect of the word *modo* in these lines. It could be understood as relating to time ("out of so many thousands [who were alive] a little while ago one man survived…") or as restricting the quantity of the survivors ("out of so many thousands just one man survived…").

3   ***videt***: a verb in the historic present tense. Other examples in Section G are *habet* and *capit* (line 8), *subsidunt* and *videntur* (line 9), *surgit* and *crescunt* (line 10) and *ostendunt* and *tenent* (line 12). *ostendit* (line 6) could be present tense, but as it is impossible to distinguish between the present and perfect tense (third person singular indicative active) forms of this verb, it could also be perfect tense (potentially likely as it follows on from *disiecit*, a perfect tense verb, in line 5).

4   ***ambo…ambo***: note the repetition: these are two phrases which describe Deucalion and Pyrrha.

5   ***nimbis Aquilone remotis***: *nimbis…remotis* is an ablative absolute phrase, with *Aquilone* also in the ablative but to express the instrument. Aquilo here reappears, presumably released from the caves into which he was shut in Section C, Line 1.

6   ***caelo terras…aethera terris***: note the polyptoton of *terras*/*terris* (i.e. the repetition of the same word, but in different inflected forms – in this instance cases – for effect), and also the chiastic structure of the phrase: indirect object in dative (*caelo*), direct object in accusative (*terras*), direct object in the

accusative (*aethera*), indirect object in the dative (*terris*). Both stylistic effects help to emphasise the way in which Jupiter is restoring normality to the world.

8-10 These lines contain 6 phrases but there is only one conjunction (*-que* in Line 9), making these lines an example of asyndeton.

8 *iam mare litus habet*: notice how these words evoke Section E Lines 1-2 (*iamque mare…habebant…litora…*).

10 *crescunt…decrescentibus*: note the contrast between these nearby words.

11-12 *silvae ostendunt…tenent*: *silvae* is the subject of both *ostendunt* and *tenent*.

Questions

1. Look at lines 1-6 (*Iuppiter…terris*):
   a. What does Jupiter do in lines 5-6 (*nubile…terris*)?
   b. What prompted him to take these actions (see lines 1-4: *ut…ambo*)?
2. Look at lines 7-11 (*iam…relictum*): what happens in these lines that show that the flood has come to an end?

Deucalion speaks to Pyrrha (*Metamorphoses* 1.348-366)

Deucalion realises that he and Pyrrha are the last humans alive, and he speaks to her,
recognising that they are alone and expressing relief that she has survived.

Notes

For Section H (and Sections I, J and K), see Jones (under "Further Reading"),
Selection 1.

1   ***quem***: this connecting relative refers back to *orbis*.

vidit: the subject of this verb is *Deucalion* (Line 3). It sets up two indirect
statements, the first of which is "missing" the infinitive *esse* (i.e. *quem inanem
[esse]*), but the second of which is complete (i.e. *desolatas terras agere* in Line
2).

2   ***desolatas***: each syllable of this word is long, making it sound very serious.

3   ***adfatur***: the only verb in Section H that is in the historic present tense.

4   ***o soror, o coniunx***: Pyrrha is Deucalion's wife, but not actually his sister; the
word *soror* can also mean "cousin", as it does here (as is confirmed by the
phrase *patruelis origo* in line 5, literally meaning "a birth from my father's
brother"). Her father, Epimetheus, was the brother of Deucalion's father,
Prometheus.

o soror, o coniunx, o femina sola superstes: note the tricolon of addresses,
and the anaphora (repetition, here of O, as the first word of each phrase).

5-6   ***quam…mihi***: these words need to be taken with each phrase in these two lines,
which describe the many ways in which Deucalion and Pyrrha have been and
continue to be joined together.

iunxit: this needs to be taken as the verb for the subjects *genus*, *origo* and
torus. Note the polyptoton in line 6 of *iunxit…iungunt*, and the important change
of tense from perfect to present: Deucalion moves from what formerly joined
him to Pyrrha to how their new situation joins them.

7-8   ***terrarum…nos duo turba sumus***: this phrase is the main point of these lines,
with *terrarum* having been brought forward in its placement in the sentence.
Notice the juxtaposition of *duo* and *turba* to bring out the fact that only two
humans are left alive.

7   ***quascumque vident occasus et ortus***: the subjects of this relative clause are
occasus and *ortus*, with *quascumque*, which refers back to the *terrarum*, as the
object.

8   *cetera*: the choice of neuter plural here is perhaps designed to emphasise that Deucalion and Pyrrha are the last survivors of all living creatures, not just humans.

9   *haec…fiducia* is the subject of the sentence; *vitae…nostrae* agree and are genitive singular.

10   *terrent*: note the way that the verb is brought to the start of the sentence and ahead of both its subject (*nubila*) and object (*mentem*).

11-12 *quis…animus*: these two words agree and have *foret* as their verb.

11-13 *si…fuisses*: this "if clause" is followed by three "then clauses" framed as rhetorical questions, each containing an imperfect subjunctive verb (*foret, posses, doleres*), as well as the question word (*quis, quo, quo* – one word in different forms in another example of polyptoton). *fuisses* is pluperfect subjunctive to refer to past time, whereas the imperfect subjunctive is used for the other verbs to refer to the present time.

11-14 Although the punctuation printed nowadays in Latin texts is the product of modern scholarly decisions (punctuation being absent from Latin texts in antiquity), it may be worth noting here that the many punctuation marks in these lines are suggestive of rather broken sentences: perhaps Ovid wished to imply that Deucalion was so emotional here than he was struggling to form his sentences?

11-15 Note the repeated use of personal pronouns in these lines: *tibi*, *me* (line 11), *ego*, *mihi*, *te* (line 14), *te*, *me* (line 15).

12   *foret*: an alternative for *esset*, i.e. the imperfect subjunctive of *esse*.

12-13 *quo…modo*: these words belong together despite being significantly separated in the line; their separation may be to make clearer the repetition *quo…quo* at the start of the successive phrases.

14-15 *si*…: another conditional sentence, this time with all verbs in the imperfect subjunctive (*haberet, sequerer, haberet*) to refer to the present time.

         Note the way that the second half of each of these lines is virtually identical: *te*/*me quoque pontus haberet*. This perhaps help to make clear the close bond between Deucalion and Pyrrha.

16-17 *reparare…infundere*: both infinitives complete the sense of *possim* in line 16.

16   *possim populos reparare paternis*: notice the P sound coming through strongly in this line, creating a sound effect which perhaps indicates Deucalion's emotional state.

16-17 Some see humour in Deucalion not knowing how to repopulate the earth (as one solution would be for he and Pyrrha to have children), but in some versions of the myth it was Deucalion's father Prometheus who created mankind out of

clay (e.g. Pausanias 10.4.4), which may be what is alluded to here with the *paternis artibus* and *animas formatae infundere terrae*.

18   *duobus*: agrees with *nobis*, and with its emphatic position at the end of the line helps to underscore just how few members of the *genus…mortale* remain alive.

19   *visum*: this would, more fully, be *visum est*.

Questions

1. Look at lines 1-3 (*redditus…obortis*):
    a. How can we tell that Deucalion is emotional in these lines?
    b. What has caused him to be emotional?
2. Look at lines 4-8 (*o…pontus*): what links between himself and Pyrrha does Deucalion draw attention to here?
3. Look at lines 9-10 (*haec…mentem*): what concerns does Deucalion express here?
4. Look at lines 11-15 (*quis…haberet*): what hypothetical scenarios does Decualion discuss here?
5. Look at lines 16-19 (*o…manemus*): what wish does Deucalion express here – and why?
6. Look back at lines 4-19 (*o…manemus*): how does Ovid make Deucalion's emotions clear throughout his speech?

Look back at Sections C, D, E, F, G and H:

    a. How effective do you think Ovid's description of the flood is? You should give evidence from the text to support your view.

    b. How effectively does Ovid characterise (i) Jupiter, (ii) Neptune, (iii) Deucalion? You should give evidence from the text to support your view.

    c. Which parts of the text do you find it easiest to visualise, and why? You should give evidence from the text to support your view.