



CSCP Support Materials

for

Eduqas GCSE Latin, Component 3A

Latin Literature (Narratives) Ovid, *The Flood*

For examination in 2020 and 2021

Teacher's Notes: Section H



Section H

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, sequeretur, 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 Deucalion 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?