

Ovid's Metamorphoses: Book One
A new text reader

by Sin R. Guanci

About the Text

The Latin text used in this book comes from the Oxford Classical Text Series, but the author has made changes where necessary regarding punctuation, capitalization, and MSS differences. Also, this text uses the letter 'v' where the OCT text prefers 'u,' such as, for example, in line 11, this text reads *nova*, instead of *noua*.

Punctuation was changed in the following lines: 5, 7, 10-13, 40-42, 78, 80, 99, 115, 169, 192, 212, 259, 328, 330, 344-345, 352, 392, 400, 404, 411, 418-420, 436, 440, 508, 540, 548, 575, 622, 630, 638, 653-654, 701, 703, & 712.

The following changes were made regarding capitalization: line 521: *Opiferque*, 540: *Amoris*, 586: *manes*, & 622: *Paelice*.

Regarding manuscript differences, the following lines differ from the OCT text:

Line 92: *legebantur* was used instead of *ligabantur*

Lines 544 and 545 of the OCT text were omitted and line 544a in the OCT text is labeled 544 in this text.

Line 712: *tenuisse* was used instead of *posuisse*.

Other changes include the use of *pluviaque* instead of *pluvioque* in line 66, *Peneus* for *Peneos* in line 569, *Sperchius* for *Sperchios* in line 579, and *Apidanusque...Amphrysusque* instead of *Apidanosque...Amphryisosque* in line 580.

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Acknowledgements

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I wrote the explanatory notes after much consultation of previously published commentaries, in particular those published by the following authors: William S. Anderson, Franz Bömer, Nathan Covington Brooks, D.E. Hill, and A.G. Lee. I have tried to add to and improve upon their ideas, as well as to present those ideas in such a way as to be interesting to and easily understood by my target audience.

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Introduction

About the Poet

Publius Ovidius Naso, commonly known as Ovid, was born on March 20, 43 BCE. His hometown was Sulmona, which is now called Abruzzo. Coming from a wealthy equestrian family, he attended the best schools in Rome. Setting out on the path leading to a career in law and politics, he traveled to Greece for the completion of his schooling. Upon returning to Rome, he held a few minor political offices and then abandoned his political aspirations altogether. It was not long before he was heavily involved in the most elite literary circles of Rome and was building relationships with the most famous poets. He married his third wife when he was forty years old. By the year 8 CE, his career as a poet was at the height of its success. At that time, and rather abruptly, Ovid was relegated by the emperor Augustus from Rome to Tomi, a city on the Black Sea now known as Costanza. Relegation meant that, unlike straightforward exile, he could keep his citizenship and his possessions, but he could never return to the city of Rome. Ovid died in Tomi in either 17 or 18 CE.

The Works of Ovid

Ovid's work spanned several different genres. He published his first work, the *Amores*, a few years after 20 BCE. In its first publication, the *Amores* was five books; the edition that has survived was published around 1 CE and is three books, comprising forty-nine elegies, totaling nearly 2500 lines of verse. The poems in the *Amores* all address the subject of love and are

written in elegiac couplets. Unlike his elegiac predecessors – Catullus, Gallus, Propertius, and Tibullus – Ovid's first foray into the world of elegy is not centered around the love of one specific woman. Instead, the poet claims not only that he is not able to be satisfied with just one woman, but that any beautiful woman will do.

Around the same time period, Ovid published the first set of letters (numbers one through fifteen) known as the *Heroides*. These are letters written in verse from famous female characters to their lovers. The characters come mostly from mythological stories, including Penelope, Ariadne, and Dido, but number fifteen is a letter from Sappho to Phaon. The *Heroides* are also written in elegiac couplets. There is a second set of letters (numbers sixteen through twenty-one) which is also known under the title, *Heroides*, which were published much later, just before Ovid's exile (between 4 and 8 CE). These letters, instead of being one-sided, are correspondences between three pairs of lovers: Paris and Helen, Hero and Leander, and Acontius and Cydippe. The twenty-one letters that make up the *Heroides* total nearly 4000 lines of poetry.

Between 12 and 8 BCE, Ovid enjoyed great success as a playwright. His *Medea* was quite popular, but, unfortunately, none of his tragedy survives.

The *Ars Amatoria* is comprised of three books of verse written in elegiac couplets. The first two books, addressed to men, according to Conte, were written between 1 BCE and 1 CE. The third book, addressed to women, along with the *Remedia Amoris* and the *Medicamina Faciei Femineae* (“The Cosmetics of Women”) were published shortly thereafter. While the *Ars* and the *Remedia* have survived intact, only a hundred lines of the *Medicamina* remains. These three works are all didactic, serving essentially as instructional manuals about love.

From 2 CE until his exile in 8 CE, Ovid wrote two major works: the *Metamorphoses*, and the *Fasti*. The *Fasti* is written in elegiac couplets, but was only half finished. There are six

books, each covering one month from January to June. In each book, Ovid describes the ancient customs, myths, and rituals of Latium as they happen in each month of the Roman calendar.

Ovid's exile did not stop him from writing poetry. The *Tristia* was written between 9 and 12 CE and is made up of five books, totaling over 3000 lines of elegiac couplets. The first book was written on the way to Tomi. The second book is nearly 600 lines long, a single pleading elegy written in the poet's own defense, addressed to Emperor Augustus. The over-arching theme of all five books is sadness and lamenting over the forced exile of the poet from the city that he considers home. In addition, the *Epistulae ex Ponto* ("Letters from the Sea"), four books of forty-six epistolary elegies, were published around 13 CE.

The Metamorphoses

The *Metamorphoses* is Ovid's longest extant work, a continuous epic poem in fifteen books, consisting of nearly 12,000 lines. Based on the poetry of Hesiod (*Works and Days*, and *Theogony*) and Callimachus (*Aetia*), the *Metamorphoses* features a collection of separate stories linked by the common theme of transformation. Book One begins with the beginnings of the world and Book Fifteen ends in the time period contemporary to Ovid's life. There are nearly 250 mythological stories throughout the poem. Despite the overall chronological pattern as set out by the first and last books, the stories are linked in a variety of ways including geographical location, similarity, relations between characters, or thematic affiliations. The content as well as the narrative of the *Metamorphoses* is varied and mutable.¹ The poet is frequently not the only narrator of the poem; often, the characters themselves will narrate their own stories. Ultimately, in a lengthy poem about transformation, the poem itself is in a constant state of transformation.

¹ See Conte, pp. 351-2 for a full summary of each book.

About the Meter

The *Metamorphoses* is Ovid's only epic poem. As far back as Homer, most Greek and Latin epic poetry is composed in dactylic hexameter, and the *Metamorphoses* is no exception. Dactylos, δάκτυλος, is the Greek word for digit, as in finger or toe. A dactyl consists of one long syllable and two short syllables. If you look at your index finger, you will see the longer bone, the phalanx, followed by two shorter bones, the phalanges. A dactyl is represented symbolically as: – ∪∪. Much like two half notes in music are equivalent to a whole note, two short syllables in poetry are equal to one long syllable. The rhythm of a dactyl is like “daa-dada” in terms of the sound of recitation. The dactyl is known as a foot, and hexameter means that each line of poetry consists of six feet, or six dactyls. A standard line of dactylic hexameter represented symbolically looks like this:

– ∪∪ – ∪∪ – ∪∪ – ∪∪ – ∪∪ – x

You can see that the last syllable, known as the anceps, does not fit the pattern of the other five feet. The anceps can be either long or short; the last foot of a line of dactylic hexameter never ends with a long syllable followed by two short syllables. Therefore, the anceps is often marked with an 'x'.

Obviously, not every word can fit perfectly into this pattern of a long syllable being followed by two short syllables, so the poet may substitute a long syllable for two short syllables. This substitution is represented as: – –, which is known as a spondee, instead of a dactyl (– ∪∪). As expected, a spondee, in terms of recitation, sounds like “daa-daa.” With the exception of the fifth foot – which is almost always a dactyl – and the anceps, the remaining feet in a line of

dactylic hexameter can be either dactyls or spondees.

A syllable can be long either by nature or by position. The only way for a student to know whether or not a syllable is naturally long is either to have memorized it or to look it up in a glossary or dictionary. For example, diphthongs (two vowels pronounced together, such as the *-ae* in *agricolae*) or the final *-a* in the ablative singular of first declension nouns are long by nature. There is, however, one great rule for determining whether or not a syllable is long by position: If a syllable is followed by two consonants, whether in the same word or in the beginning of the next word. Thus, the second *-e* in *tenent* or the nominative *-a* in the phrase *poeta scit* are long by position. The exceptions to this rule is when the consonants **p, b, t, d, c, g** are paired with the consonants **r** or **l**, otherwise known as a stop-liquid combination. A great mnemonic device for remembering this exception is: **P**eanut **B**utter **T**acos **D**on't **C**ause **G**as, add **R**o**L**aids.

The first line of the *Metamorphoses* is scanned as follows:

– ∪ ∪ | – ∪ ∪ | – – | – – | – ∪ ∪ | – x
In nova fert animus mutatas dicere formas

Syllables are usually divided between a vowel and a single consonant. If a vowel is followed by two consonants, the syllable is divided between the two consonants (the syllable division for *formas* above is *for-mas*, not *form-as*). The exception to this rule is for a stop-liquid combination, as mentioned above. For instance, *librata* is divided like *li-bra-ta*.

One last important bit of information regarding dactylic hexameter is the concept of elision. Elision is when one syllable slides into or knocks out another. There are two instances in which the elision of syllables tends to happen. When a final syllable ends in a vowel and the subsequent syllable begins with a vowel, the two syllables elide, forming a single syllable.

An example of elision can be seen in line 5 of the *Metamorphoses*:

— ˘ ˘ | — — | — — | — ˘ ˘ | — ˘ ˘ | — x
Ante ma re et ter ras et quod tegit omnia caelum

The final *-e* in *mare* elides with *et* to form one long syllable. The other way in which elision can happen is when a final syllable ends in the letter *m* and the subsequent syllable begins with a vowel. For example, in *bellum est* the *-lum* elides with the *est*, to form one long syllable, which is then pronounced 'bel est.'

Abbreviations

The following abbreviations are used in the notes:

| | |
|-------------|--|
| (1) | First conjugation verbs and first declension nouns |
| (2) | Second conjugation verbs and second declension nouns |
| (3) | Third conjugation verbs and third declension nouns |
| (3 Dep.) | Third conjugation deponent verbs |
| (4) | Fourth conjugation verbs and fourth declension nouns |
| abl. | Ablative case |
| acc. | Accusative case |
| act. | Active voice |
| adj. | Adjective |
| adv. | Adverb |
| BCE | Before Common Era (also known as BC) |
| CE | Common Era (also known as AD) |
| dat. | Dative case |
| dir. | Direct |
| f. | Feminine gender |
| fut. | Future tense |
| gen. | Genitive case |
| imp. | Imperfect tense |
| ind. | Indicative |
| indir. | Indirect |
| inf. | Infinitive mood |
| loc. | Locative case |
| m. | Masculine gender |
| MSS | Manuscripts |
| n. or neut. | Neuter gender |
| nom. | Nominative case |
| obj. | Object |
| part. | Participle |
| pass. | Passive voice |
| perf. | Perfect tense |
| princ. | Principal |

| | |
|-------|------------------|
| pl. | Plural |
| plup. | Pluperfect Tense |
| prep. | Preposition |
| pres. | Present Tense |
| pron. | Pronoun |
| sing. | Singular |
| subj. | Subject |
| voc. | Vocative case |

SECTION I

Ovid begins with a brief and pointed four-line prologue and invocation to the gods. He mentions that the theme of his poem will be transformation, and, without delay, begins to discuss the very first creation: the origin of the world from Chaos.

THE BEGINNINGS OF THE WORLD

In nova fert animus mutatas dicere formas
corpora; di, coeptis (nam vos mutastis et illa)
aspirate meis primaque ab origine mundi
ad mea perpetuum deducite tempora carmen.

Ante mare et terras et quod tegit omnia caelum, 5
unus erat toto naturae vultus in orbe,
quem dixere Chaos; rudis indigestaque moles,
nec quidquam nisi pondus iners congestaque eodem
non bene iunctarum discordia semina rerum.
nullus adhuc mundo praebebat lumina Titan. 10
nec nova crescendo reparabat cornua Phoebe;
nec circumfuso pendebat in aere Tellus,
ponderibus librata suis; nec bracchia longo
margine terrarum porrexerat Amphitrite.
utque erat et tellus illic et pontus et aer, 15

sic erat instabilis tellus, innabilis unda,
lucis egens aer; nulli sua forma manebat,
obstabatque aliis aliud, quia corpore in uno
frigida pugnabant calidis, umentia siccis,
mollia cum duris, sine pondere habentia pondus. 20

Hanc deus et melior litem natura diremit.

nam caelo terras et terris abscidit undas
et liquidum spisso secrevit ab aere caelum;
quae postquam evolvit caecoque exemit acervo,
dissociata locis concordi pace ligavit: 25

igneae convexi vis et sine pondere caeli
emicuit summaque locum sibi fecit in arce;
proximus est aer illi levitate locoque;
densior his tellus elementaque grandia traxit
et pressa est gravitate sua; circumfluit umor 30
ultima possedit solidumque coercuit orbem.

sic ubi dispositam quisquis fuit ille deorum
congeriem secuit sectamque in membra redegit,
principio terram, ne non aequalis ab omni
parte foret, magni speciem glomeravit in orbis. 35

tum freta diffundi rapidisque tumescere ventis

iussit et ambitae circumdare litora terrae.
addidit et fontes et stagna immensa lacusque,
fluminaque obliquis cinxit declivia ripis;
quae, diversa locis, partim sorbentur ab ipsa, 40
in mare perveniunt partim, campoque recepta
liberioris aquae, pro ripis litora pulsan.
iussit et extendi campos, subsidere valles,
fronde tegi silvas, lapidosos surgere montes.
utque duae dextra caelum totidemque sinistra 45
parte secant zonae (quinta est ardentior illis),
sic onus inclusum numero distinxit eodem
cura dei, totidemque plagae tellure premuntur.
quarum quae media est, non est habitabilis aestu;
nix tegit alta duas; totidem inter utrumque locavit 50
temperiemque dedit, mixta cum frigore flamma.
imminet his aer, qui, quanto est pondere terrae
pondus aquae levius, tanto est onerosior igni.
illic et nebulas, illic consistere nubes
iussit et humanas motura tonitrua mentes 55
et cum fulminibus facientes fulgura ventos.
his quoque non passim mundi fabricator habendum

aera permisit. (vix nunc obsistitur illis,
cum sua quisque regant diverso flamina tractu,
quin lanient mundum; tanta est discordia fratrum.) 60

Eurus ad Auroram Nabataeaeque regna recessit
Persidaeque et radiis iuga subdita matutinis;
vesper et occiduo quae litora sole tepescunt,
proxima sunt Zephyro; Scythiam septemque Triones
horrifer invasit Boreas; contraria tellus 65

nubibus assiduis pluviaque madescit ab Austro.
haec super imposuit liquidum et gravitate carentem
aethera nec quidquam terrenae faecis habentem.
vix ita limitibus dissaepserat omnia certis,
cum quae pressa diu fuerant caligine caeca 70

sidera coeperunt toto effervescere caelo.
neu regio foret ulla suis animalibus orba,
astra tenent caeleste solum formaeque deorum,
cesserunt nitidis habitandae piscibus undae,
terra feras cepit, volucres agitabilis aer. 75

Sanctius his animal mentisque capacius altae
deerat adhuc et quod dominari in cetera posset.
natus homo est; sive hunc divino semine fecit

ille, opifex rerum, mundi melioris origo,
sive recens tellus seductaque nuper ab alto 80
aethere cognati retinebat semina caeli,
quam satus Iapeto mixtam pluvialibus undis
finxit in effigiem moderantum cuncta deorum.
pronaque cum spectent animalia cetera terram,
os homini sublime dedit caelumque videre 85
iussit et erectos ad sidera tollere vultus.
sic modo quae fuerat rudis et sine imagine tellus
induit ignotas hominum conversa figuras.

Notes for Section I

1 – *fert* here is best translated as “is inclined” or “tends”; *dicere* is a complementary inf. with *fert*; *mutatas* is the perf. pass. part.; *nova corpora & mutatas formas* is an example of hypallage – the reversal of the expected relationship between words - usually, bodies are changed into new forms.

2-3 – *Di* is voc.; *coeptis...meis* is dat. with the compound verb *aspirate*; *mutastis* is the syncopated form of the 2nd pl. perf., *mutavistis*; *vos* is nom.; *et* is used here only for emphasis; *illa* is neut. acc. pl., referring to those changed forms in the previous line; *aspirate* = *adspirate* literally means “to breathe on,” poets often metaphorically refer to their writing as ships for whose sails the gods act as winds.

4 – This is an excellent example of a golden line, where the adjectives and nouns are in interlocking word order (also known as synchysis) and the verb falls in the middle: abVab; *perpetuum...carmen* is 'everlasting' in the sense of a poem that consists of many different episodes, but is unbroken or continual; *deducite*: *deducere* can mean “to bring a ship into port” (thus, according to Anderson, continuing the nautical metaphor that was begun with *aspirate* in line 3) and it can also mean “to spin” both as in weaving and as in 'to spin' or tell a tale – weaving metaphors are strewn throughout the *Metamorphoses*.

5 – *ante* + acc.; *et...et* = both...and; *caelum* is the antecedent for *quod*; *omnia* is a substantive adj. – an adj. that stands alone and has no noun to modify – and is neut. acc. pl.

6 – *toto orbe* = abl. with *in*; *naturae* can go with *vultus* or with *orbe*, either makes sense.

7-9 – *dixere* is an alternate form of the 3rd pl. perf., *dixerunt*; the antecedent for *quem* is *vultus*; *Chaos* is acc. sing.; *indigesta* is “disorderly” and its first occurrence in Latin is here. Ovid may have made it up (Anderson and Lee); *rudis* = “wild”; supply an *erat* before *rudis*, the subject of which is *Chaos*, and all the nominatives - *quidquam*, *pondus*, *iners*, *congesta*, *discordia*, *semina* - from *rudis* to *semina* are predicate nominatives with *erat*, further describing the *moles*, or *Chaos*.

8 – *nec quidquam* = *nihil*; *eodem* = adv.; *congesta* modifies *semina* with *discordia*.

9 – *non bene* = *male*, modifies *iunctarum* which modifies *rerum*.

10 – *nullus...Titan* = nominatives surround the line; *mundo* is dat.; *lumina* is plural, but means “daylight”, rather than “lights”; *Titan, Titanos*, m.: The Titans were a race of gods that came before the gods in Olympus. Here, Ovid is referring specifically to Helios, the sun god, the eldest son of the Titan Hyperion.

11-12 – *nec...nec* = neither...nor; *Phoebe, Phoebes*, f.: Phoebe was one of the daughters of the original Titans, Heaven and Earth. She is associated with the moon and is the sister of Phoebus. As such, Phoebe and Phoebus are often used interchangeably for Diana and Apollo, or for sun and moon; *crescendo* is in the form of the abl. fut. pass. participle (known as the gerund), abl. of means; *nova...cornua*: the moon was thought to have horns, due to its crescent shape when waxing and waning (Brooks); notice the symmetry of the word order in lines 10 and 11, further strengthening the point that the world was a big dark mass, with neither sun nor moon shining on it.

12-13 – The atmosphere was thought to be a thin fluid in which heavenly bodies were kept afloat by means of their own balanced weight, or gravity, according to Anderson and Brooks; *circumfuso* modifies *aere*, and is abl. with *in*; *Tellus, Telluris*, f.: usually just means earth or ground, but here, among Titan, Phoebe, and Amphitrite, Tellus must be the personified, goddess form of the Earth.

13 – *ponderibus...suis* is abl. of means; *librata* is a perf. pass. part. modifying *Tellus*; *nec* goes with *porrexerat* in line 14; *bracchia*: the waters which 'embrace' the earth are poetically known as arms.

14 – *margo, marginis* – can be masculine OR feminine, here, it is masculine with *longo*; *longo...margine* can be translated as a dat. of purpose, dat. of direction, OR abl. of place where. The exact case and use cannot be determined, but each could be an appropriate translation; *Amphitrite, Amphitrites*, f.: She is the wife of Neptune, goddess of the sea. Here, *Amphitrite* is the sea personified.

15-16 – *utque...sic* = and while...at the same time; *illic* = in that place, over there, there; *pontus, ponti*, m = sea.

16 – *instabilis*: serves to get across the idea that when there was Chaos, the earth was not quite firm, it was unable to be stood on, shaky; *innabilis* occurs nowhere else in Latin, and is likely an invention of Ovid's (Anderson, Hill, and Lee); *unda* here means “water”; *erat* governs *tellus*, *unda*, and *aer* in line 17.

17 – *lucis* is gen. with *egens*, the pres. act. part. from *egeo*, *egere*, *egui* = to be in need of, to need, to lack; *nulli* is an “-ius” adj., dat. of reference with *forma* as the subject *manebat*; *sua* is a substantive adj. fem. nom. in apposition to *forma*.

18 – *obstabatque*: from *obsto*, *obstare*, *obstiti* = to oppose, to be a hindrance to (with dat.); *quia* = because; *corpore*: here, Chaos is personified by having a body containing all these elements, which are all at odds with one another.

19-20 – *pugnabant*: governs *frigida*, *umentia*, *mollia*, *habentia*; *calidis* & *siccis*: poets often used the dat., instead of a noun + prep. Construction, such as *cum* + acc.

20 – *sine pondere habentia pondus*: Latin did not have any adjectives for 'weightless' or 'having weight'; *pondus* is the dir. obj. of the pres. part. *habentia*; to better understand the line, supply *cum eis* before *sine*.

21 – *diremit* here means “to settle,” as in an argument or a court case; *litem* is often a legal term for lawsuit, but by extension can mean any kind of argument or dispute; *deus et melior...natura*: the Stoic philosophers believed that God was the architect of the world, rather than the creator. In addition, they believed in two inseparable and eternal principles: god, *deus*, also called mind, and nature, *natura*, also called matter. The two were synonymous and the one could not exist without the other. They remain as the subject of every verb from *diremit* through to *ligavit* in line 25; *melior*: better than the Chaos that had existed beforehand.

22-23 – *caelo* refers to the air and the ether, or heavens, which has been separated from the earth, but then Ovid further divides the sky in line 23 where *liquidum...caelum* is in opposition to the *spisso aere*. Also, notice that the two words surround everything else in the line, just as the atmosphere surrounds the earth; *liquidum* = clear or pure.

24 – *quae* = neut. acc. pl., referring to the separation of the elements as mentioned in lines 21 and 22, notice how far the *quae* is from the *acervo* in the line, creating a word picture, where the words are 'acting out' their meaning; *caeco* = murky, or dark, 'blind' in the sense of indiscernible within itself; *caeco acervo* refers again to *Chaos*.

25 – *dissociata* is the perf. pass. part. from *dissocio, dissociare* (1); *locis* is abl. of place where; *concordi pace* is abl. of means.

26 – *vis* is modified by both *ignea* and *sine pondere*, here, to mean the sun, which lives in the highest place in the ether, with the gods; *convexi* can mean concave or convex, really, it just means 'rounded', therefore the *caeli* which surround the earth must be *convexi*, because the earth is round.

27 – *summa...arce* is used again in line 163 to refer to the place where the gods reside; also, the ether has the highest place, because, according to Stoic philosophy (Lucr. 5.495-508; Diod. Sic. 1.1.7), lighter things ascend, while heavier entities descend.

28 – *aer*: It is important to remember the distinction that Ovid makes between ether, or heavens, and air in line 23; *illi* is dat. with *proximus*; *levitate locoque* are both abl. of respect.

29 – *densior* is in apposition to *tellus*; *his* is abl. of comparison with *densior*, more dense is, ultimately, heavier; *elementaque grandia*: the *-que* is best taken at the beginning of the line. The elements to which Ovid is referring are the particles, or atoms, that make up the earth and water. These elements are large, which is why earth and water are heavier than air and ether. (Lee)

30 – *circumfluus*: Ovid may have also invented this word, as this is earliest surviving instance of it in Latin literature (Anderson, Hill, and Lee); the flowing water occupies the lowest place, as it is lower than the earth.

31 – *orbem*: *orbis*, *orbis*, m. (3) can mean either a ball, or a round, but flat, disk, or a circle. It seems that in this line, as Brooks and Hill suggest, Ovid must have meant a round, flat disk. Imagine a circle with layers stacked one on top of the others.

32-33 – *sic* should be taken closely with *dispositam*, and understood as anticipating the action of the verb, *dispositam* modifies *congeriem* in line 33 and here means 'arranged'; English word order might be: *ubi ille, quisquis deorum fuit, secuit sic dispositam congeriem...*; *congeriem* should also be taken as the object of *redegit*, modified by *sectam*; notice the poetic reduplication of *secuit secutamque*, the juxtaposition of two different parts of the same word.

34 – *principio* is an adv. It expects a list, followed by *tum* in line 36, an opening rhetorical device used often in Cicero and Lucretius (Anderson); *terram* is the object of *glomeravit*; *ne non* is an example of litotes, often expressed by a double negative, a common rhetorical device in Latin; *ne* signifies a negative purpose clause.

35 – *magni* modifies *orbis*; *speciem* is the noun that goes with the preposition *in*; *orbis*, here, must mean globe, or orb, rather than round, flat disc. From line 31 to line 35, the great architect of the world has essentially taken the flat disc of the world, which he separated into four stacked elements, and rolled it into a ball.

36 – take *iussit* in line 37 with both *freta* and *litora*; *freta* = sea-waters or waters, and is the subject in indir. speech of both *diffundi* and *tumescere*.

37 – *ambitae terrae* is dat. with *circumdare*; *ambitae* is redundant with *circumdare*, for the sake of emphasis. This device is known as a pleonasm, and occurs often in Ovid.

38 – *fontes...stagna...lacus* are three different kinds of bodies of water.

39 – A golden line: abVab, see line 4; *obliquis* = zigzag, slanting, or winding. This word generally refers to paths, usually with the idea of motion or movement; *declivia* = flowing down, again, invoking the idea of motion.

40-42 – *partim...partim*, adv. = partly...partly.

40 – *diversa* is in apposition to *quae*; *locis* is abl. of respect; *ipsa* refers back to *terram* in line 34; Rivers that are absorbed into the ground at points are known as 'lost' or 'influent' streams. In the United States, there is a Lost River in Indiana, New Hampshire, West Virginia, and two in Idaho.

41 – *recepta* is the perf. pass. part. from *recipio, recipere* (3); *campo* is dat. of agent, used as a metaphor for the flat level of the sea, a metaphor which is strengthened by the genitive attributes in line 42.

42 – *liberioris aquae*: the water is more free in a less confined space; *pro* = instead of; *ripis* are of rivers, *litora* are of the sea.

45-46 – *utque...sic* = just as...so too; *duae* modifies *zoniae*; *totidem* is an indeclinable adj. = the same number of, just as many; *dextra...sinistra parte* is abl. of place where – Roman augers, or soothsayers, often faced East, which meant that left was north and right was south.

47 – *onus inclusum* is acc. sing., referring to the Earth, “the burden enclosed by the sky”.

48 – The zones of the earth are pressed into the ground, just as the zones were cut into the sky.

49-51 – The five zones – mentioned in Stoic philosophy (Diog. *Laert.* 7.83.155) and in Virgil's *Georgics* (1.233-8) - include two uninhabitable cold zones (what we call the Arctic and Antarctic), two temperate zones (where humanity resides), and a middle zone around the equator (otherwise known as the tropical region) which was thought to be uninhabitable (Anderson and Hill).

49 – *quarum* refers to the four zones mentioned previously, the fifth runs through the middle of them; *aestu* is abl. of cause.

51 – *mixta...flamma* is an abl. absolute.

52-53 – *quanto...tanto* is abl. of degree of difference, “by however much...by the same amount”; *pondere...igni* is abl. of comparison; Air is heavier than ether (or fire) by the same amount that water is heavier than earth.

54-56 – *nebulas* and *nubes* are acc. subjects of the inf. *consistere* in indir. speech following *iussit* in line 55, *nebulas* = mists or fog, *nubes* = clouds; *motura* is the fut. act. part. of *moveo*, *movere*, *movi*, *motus*, supply an *esse* for the future infinitive of *movere*, of which *tonitrua* is the subject in indir. speech. It was not unusual for Romans, even emperors (Suet. *Aug.* 90), to be afraid of thunder; *ventos* is the acc. subject of an understood *esse* in indir. speech, where *facientes* – the pres. act. part. of *facio*, *facere* (3) - is the predicate adj. and *fulgura* is the dir. obj. of *facientes*; *fulgura* = forked lightning, *fulminibus* = less pointed, more expansive sheet lightning.

57 – *his* refers to *ventos* and is both the ind. obj. of *permisit* and the dat. of agent with the gerundive *habendum*, denoting the person on whom the necessity rests; *habendum* is the fut. pass. part. of *habeo*, *habere*, *habui*, *habutum*, the use of the gerundive denotes necessity or obligation.

59 – *sua* is a neut. acc. pl. substantive adj.; *regant* is subjunctive in a concessive *cum* clause; *diverso tractu* is abl. of place where.

60 – Ovid personifies the winds; according to Bömer, this is the first surviving piece of Latin literature in which the winds are referred to as brothers, the fabled sons of Astraeus and Aurora.

61 – *Eurus* is the East Wind, a calm, dry, and pleasant breeze; *Auroram* is the Orient or the East; *Nabataea*: an Arab people, known for trading, of the city of Petra, which lay between the Dead Sea and the Gulf of Akaba. Despite being forced into a treaty with Rome in 62 BCE, they retained independent kings until 106 CE, when the Emperor Trajan turned their kingdom into the Roman province of Arabia.

62 – *iuga*: This is the poetic use of the pl. to mean a mountain range, possibly the Himalayas of the Hindu Kush, but Ovid is not specific; *radiis* is dat. with *subdita*; *Persida* is from *Persis*, *Persidos*, the Greek name for Persia.

63 – *vesper*, *vesperi*, m. (2) modifies *litora* = the West; *occiduo...sole* is abl. of means.

64 – *Zephyrus*, *Zephyri*, m. (2) = the West Wind, a wind filled with clouds and moisture; *septemque Triones*: Seven stars make up the constellation, sometimes known as Great Bear or Ursa Major, in which the Big Dipper resides – used in Latin to refer to northernmost locations or The North; *Scythia* is northeast of the Black Sea, a place that the Greeks and Romans thought was full of savages and uncivilized peoples.

65 – *Boreas* is the North Wind, an icy, blasting wind that causes chills.

66 – *Auster*, *Austri*, m. (2) is the South Wind, a moist, but warm wind; *nubibus* here is best translated as 'mists' not 'clouds'.

67 – *haec* goes with *super*; for *liquidum*, see note about line 23.

68 – *faecis* is partitive gen. modified by *terrenae*; *terrenae* = dregs or sediment.

69 – *limitibus...certis* = fixed boundaries.

70 – *quae* modifies *sidera* in line 71; *caeca* is abl. modifying *caligine*.

71 – *effervescere* = to erupt. This word is used by Ovid only here, and it is unique in poetry. Normally it is featured in prose – by Cicero, Pliny, Seneca, and Varro - to mean “boiling up” either literally or figuratively in the case of anger or emotions. (Anderson)

72 – *neu* = *neve* or *et ne*, introduces a negative purpose clause; *orba* from the adj. *orbis*, -a, -um which takes an ablative; *animalibus* is abl. of separation with *orba*.

73 – *caeleste* is a neut. acc. sing. adj. modifying *solum*; *astra* and *formae*, are both nominative subjects of *tenent*.

74 – *habitandae* is the fut. pass. part. of *habito*, *habitare* (1), a gerundive as an objective gen., that is, the gen. is used to express the object or purpose of its noun, in this case, *undae*; *piscibus* is a dat. that functions as both the indir. obj. of the main verb and the dat. of agent with the gerundive, see also line 57 for a similar construction.

75 – The word order of the line is the opposite of synchysis, known as chiasmus: ABBA; *cepit* governs both *terra* and *aer*; *agitabilis*: this is the only appearance of this word in Classical Latin (Anderson), after Ovid, its next known appearance is in Apuleius (Lee).

76 – *his* is abl. of comparison; *mentis...altae* is gen. with *capacius*.

77 – *quod...posset* is a relative clause of purpose; *in* = among.

78 – *divino semine*: This implies exactly what you think, divine reproduction; the subject of *fecit* is the entire next line.

79 – *ille*, *opifex*, *origo* are all nom. and all refer to the god, the subject of *fecit* in line 78.

80 – *seducta* is the perf. pass. part. of *seduco*, *seducere* (3) and modifies *tellus*.

82 – *quam* modifies *tellus*; *satus Iapeto* is an epic way of saying Prometheus, *satus* is the perf. pass. part. of *sero*, *serere* (3), *Iapeto* is abl. of separation with *satus*; Iapetus was a Titan and the father of Prometheus, Atlas, Epimetheus, and Menoetius. Prometheus was fabled to have created man out of clay; he is also closely associated with fire, having defied Zeus and gave the gift of fire to mankind.

83 – *cuncta* is the dir. obj. of *moderantum*, which is the pres. act. part. of the deponent verb *moderor*, *moderari* (1).

84 – *pronaque* = prone, having a head that faces the ground; *cum* + subjunctive introduces a concessive clause, “although...”.

85 – *sublime* modifies *os*; *dedit*: the subject is Prometheus.

86 – *modo* is an adv. with *fuera*.

87 – *conversa* is a perf. pass. part. modifying *tellus*.

SECTION II

The idea that mankind degenerates over time is not a new concept. It was a recurring theme in Greek and Latin poetry. Here, Ovid outlines four ages of man: Golden, Silver, Bronze, and Iron. In a similar fashion, previously, Hesiod (*Works and Days* 106-200), Aratus (*Phaenomena* 96-136), and Virgil (*Ecl.* 4.4; *G.* 1.125, 2.336, 2.532; *Aen.* 8.313) had all written about the varying ages of man. Ovid's version is most closely associated with Hesiod's, but, as is true throughout the *Metamorphoses*, Ovid has conflated, or borrowed from, all the previously written versions in order to create his own, newly transformed myth.

THE FOUR AGES

Aurea prima sata est aetas, quae vindice nullo,
sponte sua, sine lege fidem rectumque colebat. 90
poena metusque aberant, nec verba minantia fixo
aere legebantur, nec supplex turba timebat
iudicis ora sui, sed erant sine vindice tuti.
nondum caesa suis, peregrinum ut viseret orbem,
montibus in liquidas pinus descenderat undas, 95
nullaque mortales praeter sua litora norant;
nondum praecipites cingebant oppida fossae;
non tuba directi, non aeris cornua flexi,
non galeae, non ensis erat; sine militis usu,
mollia securae peragebant otia gentes. 100

ipsa quoque immunis rastroque intacta nec ullis
saucia vomeribus per se dabat omnia tellus;
contentique cibus nullo cogente creatis
arbuteos fetus montanaque fraga legebant
cornaque et in duris haerentia mora rubetis 105
et quae deciderant patula Iovis arbore glandes.
ver erat aeternum, placidique tepentibus auris
mulcebant Zephyri natos sine semine flores.
mox etiam fruges tellus inarata ferebat,
nec renovatus ager gravidis canebat aristis. 110
flumina iam lactis, iam flumina nectaris ibant,
flavaque de viridi stillabant ilice mella.

Postquam Saturno tenebrosa in Tartara misso
sub Iove mundus erat, subiit argentea proles,
auro deterior fulvo pretiosior aere. 115
Iuppiter antiqui contraxit tempora veris
perque hiemes aestusque et inaequalis autumnos
et breve ver spatiis exegit quattuor annum.
tum primum siccis aer fervoribus ustus
canduit et ventis glacies adstricta pependit; 120
tum primum subiere domos (domus antra fuerunt

et densi frutices et vinctae cortice virgae);
semina tum primum longis Cerealia sulcis
obruta sunt, pressique iugo gemuere iuveni.

Tertia post illam successit aenea proles, 125

saevior ingeniis et ad horrida promptior arma,
non scelerata tamen. de duro est ultima ferro.

protinus inrupit venae peioris in aevum

omne nefas; fugere pudor verumque fidesque,

in quorum subiere locum fraudesque dolique 130

insidiaeque et vis et amor sceleratus habendi.

vela dabat ventis (nec adhuc bene noverat illos)

navita, quaeque diu steterant in montibus altis

fluctibus ignotis exsultavere carinae;

communemque prius ceu lumina solis et auras 135

cautus humum longo signavit limite mensor.

nec tantum segetes alimentaue debita dives

poscebatur humus, sed itum est in viscera terrae

quasque recondiderat Stygiisque admoverat umbris

effodiuntur opes, inritamenta malorum. 140

iamque nocens ferrum ferroque nocentius aurum

prodierat; prodit bellum, quod pugnat utroque,

sanguineaque manu crepitantia concutit arma.
vivitur ex raptō. non hospes ab hospite tutus,
non socer a genero; fratrum quoque gratia rara est. 145
imminet exitio vir coniugis, illa mariti;
lurida terribiles miscent aconita novercae;
filius ante diem patrios inquirit in annos;
victa iacet pietas, et virgo caede madentes
ultima caelestum terras Astraea reliquit. 150

Notes for Section II

89 – *Aurea*: the Golden Age is exemplified by a time of peace, harmony, and no labor; *vindice nullo* is abl. of attendant circumstances, which is used to further define the particular circumstances of something; *vindex, vindicis*, m. can mean a defender or avenger, but also has a very specific meaning in legal contexts, a legal defender, or lawyer, even. Given the lines that follow, Ovid must mean *vindex* in the legal sense.

90 – *fidem rectumque*: laws were not needed to uphold proper behavior.

92 – *aere* is from *aes, aeris*, neut. (3), abl. of place where; Roman laws were published and displayed for the people on engraved bronze tablets, a tradition fabled to have begun with the Twelve Tables around 450 BCE.

94 – *vindice*: see note for line 89.

95-96 – *caesa...pinus*: Ships were so commonly made of pine that often in poetry the timber itself represents a ship, also, the idea of cut-down trees strengthens the idea that sea travel was unnatural; *suis...montibus* is in contrast with the *peregrinum orbem*; *ut* + subjunctive introduces a purpose clause; *liquidas...undas* = pure, because they had as yet been untouched by ships.

97 – *praeter* + acc. = except; *litora* is modified by both *nulla* and *sua* – notice how far from *litora* that *nulla* is in this line, a word picture, which further stresses the meaning; *norant* is the syncopated form of the 3rd pl. plup. act. ind., *noverant*.

98-99 – *praecipites...fossae*: The nominatives form a word picture, acting out the verb in the sentence, by surrounding the *oppida*; *aeris* is modified by both *derecti* and *flexi*; *erat* governs *tuba, cornua, galeae, and ensis*, but it is sing. because of its proximity to *ensis*; *militis* is gen. with *usu*; *tuba, cornua, galeae, and ensis* are all objects associated with the military.

100 – Appropriately enough, a golden line succinctly describes the sense Golden Age. For the explanation of a golden line, see note for line 4.

101-102 – *ipsa* modifies *tellus* in line 102; *immunis* = untaxed, or unworked; *rastro* = a drag-hoe, an iron-headed tool for break up clods after plowing; *vomeribus* = the cutting part of the moldboard of a plow – all three words are terms specific to agriculture; *per* = by means of.

103 – Note the repetition of sound, or alliteration, throughout the line; *contenti* is a substantive adj.; *cibis* is abl. of means with *contenti*; *creatis* is the perf. pass. part. of *creo, creare* (1), and it modifies *cibis*; *nullo cogente* is abl. of means with *creatis*; *cogente* is the pres. act. part. of *cogo, cogere* (3).

104 – *legebant* = to collect; *arbuteos* is an adj. from *arbutus, -i, f.* = the wild strawberry tree, or arbutus, whose fruits vaguely resemble strawberries; *montanaque fraga* = mountain strawberries, or common strawberries.

105 – *mora* is from *morum, mori, neut.* (2) = mulberry.

106 – *Iovis arbore*: the oak is the tree associated with, and sacred to, Jupiter; *patula* = wide spreading, as in tree branches; *glandes*: acorns, from the oak tree, were said to be commonly eaten in the Golden Age.

107-108 – *tepentibus auris* is abl. of specification with *placidi*, *auris* is best translated here as 'breath', in order to continue the personification of Zephyr.

109 – *inarata* again stresses the idea of the Golden Age as a time of no work.

110 – *nec + renovatus* = not renewed, or, not plowed; *gravidis* = abundant; *canebat* is from *caneo, canere* (2).

111 – *flumina iam...iam flumina*: chiasmic (abba) repetition.

112 – A variant of a golden line (abVab + preposition) completes the Golden Age description.

113 – *Saturno...misso* is an abl. absolute; Saturn is an ancient Roman god, possibly of Etruscan origin, and may be equated with the Greek Titan, Kronos, who fathered the Olympian gods with his wife/sister, Rhea. According to Hesiod, Kronos is the king of the Golden Age. Saturn was overthrown and confined to the Underworld by his son, Jupiter.

114 – *subiit* is the syncopated form of the 3rd sing. perf. act. ind., *subivit* = to come next, succeed.

115 – *fulvo*: there is no way to tell whether this adj. modifies *auro* or *aere*, it is reasonable to assume that it governs both, given its position in the center of the line.

116 – *Iuppiter* = *Iove*, Jupiter is the highest of the Roman gods, etymologically equivalent to Zeus, also known as Jove. The two names are interchangeable; *veris* is from *ver*, *veris*, neut. (3), spring had been continual and never-ending in the Golden Age, with the succession of the Silver Age, and Jupiter over Saturn, the four seasons were created, and with those, man began to cultivate the earth.

117 – *Iuppiter* is the subject of *exegit*.

119-123 – *tum primum*: notice the repetition, truly reinforcing the idea of all of these things happening for the first time in the history of civilization; *ustus* is the 4th princ. part of *uro*, *urere* (3); *adstricta* is the perf. pass. part. of *astringo* (3); *subiere* is the syncopated form of *subivere*, which is the alternate form of the 3rd pl. perf. act. ind., *subiverunt*. Its subject is an assumed mankind; *domos domus*: *domus* has a double declension, it can be declined in both the 2nd and 4th declension forms, here, *domus* is the nom. pl.

123 – *Cerealian*: note the adjectival form, Ovid still has not yet specifically mentioned the name of any gods aside from Jupiter. Ceres was the goddess of grain, growth, and harvest; *sulcis* = furrows, or tracks made in the land by a plow.

125-127 – *ingeniis* is abl. of specification; *ad* = in terms of, according to; Ovid clearly did not care to say much about the Bronze Age, except that it was worse than the Silver Age, but not as bad as the Iron Age.

128 – *venae* = vein in the body, or vein or seam of metal ore, Lee suggested that a translation to retain the play on words in English, could be “of baser mettle”; *venae peioris* is gen. with *aevum*.

129 – *fugere* is the alternate form of the 3rd pl. perf. act. ind. of *fugo, fugere* (3).

131 – *vis* = violence, a common usage for Ovid, especially in the *Metamorphoses*; *sceleratus*: notice that the Ages have gotten progressively more wicked, in Ovid's opinion; *habendi* is the gerundive, an objective gen.; *amor habendi* = greed.

132 – *vela dabat ventis* is an idiomatic expression, equivalent to “setting sail.”

133 – *quaeque* modifies *carinae* in line 134.

134 – *carinae* = the keel, or bottom of a ship. By metonymy, it can be used to mean a ship.

135-136 – *communemque* modifies *humum*; *prius* is an adv.; *ceu*, adv. = like, as, in the same way; *ensor* = a land or building surveyor. It is a technical term rarely found in poetry, but most often found in inscriptions. (Anderson, Lee, *OLD*)

137-138 – *dives* modifies *humus*; *itum est* = there was a going, impersonal 3rd sing. perf. pass. ind.

139-140 – *quas...opes*: the word order cleverly supports the meaning of the line, the antecedent is far from its rel. pron., forcing the reader to search for the 'hidden' *opes*; *recondiderat...admoverat*: the subject is never stated, but should be understood to be the creator of the earth, whoever he is; *Stygiisque...umbris*: Styx was the main river in the Underworld, which was believed, by the ancients, to be at the center of the earth; *inritamenta*, according to Anderson, is a word that is normally found in the prose of authors such as Sallust, Tacitus, and Seneca. This is its only appearance in Ovid. It is in apposition to *opes*; riches are an incentive for crime.

141-144 – *ferrum ferroque...prodierat; prodit...hospes ab hospite*: the triple repetition of different forms of the same word, especially in line 144, where *hospes* and *hospite* mean the opposite of one another - guest and host, respectively – is unfortunately lacking in English; *prodierat* is the syncopated form of the 3rd sing. plup. act. ind., *prodiverat*; *bellum* here, is personified as the subject of *prodit*, *pugnat*, and *concutit*; *utroque*, adv. = on both sides.

144-145 – *est* governs each phrase in both lines; *socer a genero*: Ovid's audience would have noted this phrase as a reference to Julius Caesar, who solidified for himself an alliance by giving his daughter to Pompey in marriage. Allusions to this specific relationship of in-laws is found in both Catullus and Virgil (Anderson, Hill, and Lee); *fratrum...gratia rara est*: Ovid immediately follows with an metaphor for civil war, no doubt with the intention of alluding to Octavian (Augustus) and Antony.

146 – *imminet* (+ dat.) = to be intent on; *exitio* is a compound verb that takes the dat.; *lurida* refers not to the color of the poison, but more to the color of those affected by it; *aconita* = wolfsbane, a poisonous plant that was well-known to the Romans. Its name comes from the Greek, *ἀκόνιτος*, meaning 'without struggle'.

147 – A son asks about his inheritance long before his father's death.

149-150 – *Astreaea* is the goddess of justice. In some accounts, she is the daughter of the Titan, Astraeus, the father of the winds; in other accounts, she is the daughter of Jupiter and Themis. After the Golden Age, as the earth and mankind began to degenerate, one by one, all the gods began to leave the earth. She was the last one to leave, dwelling among the country folk, who retained the values of the Golden Age the longest. Upon leaving, a place in heaven was made for her as the constellation, Virgo.

SECTION III

Homer (*Od.* 11.305) and Hesiod (*Cat.* Frag. 6) both talk of the mountains of Thessaly – Ossa, Pelion, and Olympus – being piled on top of one another for the purpose of reaching, or attacking, heaven. Homer says nothing of the Giants, however, and Hesiod (*Theog.* 176-206) only mentions the Giants as having been born from the blood of Uranus. Hesiod (*Theog.* 207-210) and Virgil (*Aen.* 4.174, *G.* 1.276) both wrote about the Titans attacking Heaven. It seems that no ancient author agrees on the details of the piling up of the mountains or who attacked the gods in heaven, but the battle for heaven was certainly a favorite subject for both ancient authors and artists. Ovid has created his own rendition, heavily laden with undertones of civil war, likely as a subtle commentary on the rivalry between Octavian (Augustus) and Antony, a not-too-distant memory for his audience.

THE GIANTS AND THE GODS

Neve foret terris securior arduus aether,
affectasse ferunt regnum caeleste Gigantas
altaque congestos struxisse ad sidera montis.
tum pater omnipotens misso perfregit Olympum
fulmine et excussit subiectae Pelion Ossae. 155
obruta mole sua cum corpora dira iacerent,
perfusam multo natorum sanguine Terram
immaduisse ferunt calidumque animasse cruorem
et, ne nulla suae stirpis monimenta manerent,
in faciem vertisse hominum. sed et illa propago 160

contemptrix superum saevaeque avidissima caedis
et violenta fuit; scires e sanguine natos.
Quae pater ut summa vidit Saturnius arce,
ingemit et, facto nondum vulgata recenti
foeda Lycaoniae referens convivia mensae, 165
ingentes animo et dignas Iove concipit iras
conciliumque vocat; tenuit mora nulla vocatos.
est via sublimis, caelo manifesta sereno;
'Lactea' nomen habet, candore notabilis ipso.
hac iter est superis ad magni tecta Tonantis 170
regalemque domum. dextra laevaue deorum
atria nobilium valvis celebrantur apertis.
plebs habitat diversa locis; hac parte potentes
caelicolae clarique suos posuere Penates.
hic locus est quem, si verbis audacia detur, 175
haud timeam magni dixisse Palatia caeli.
ergo ubi marmoreo superi sedere recessu,
celsior ipse loco sceptroque innixus eburno
terrificam capitis concussit terque quaterque
caesariem, cum qua terram mare sidera movit. 180
talibus inde modis ora indignantia solvit:

'non ego pro mundi regno magis anxius illa
tempestate fui, qua centum quisque parabat
inicere anguipedum captivo bracchia caelo.
nam quamquam ferus hostis erat, tamen illud ab uno
corpore et ex una pendeat origine bellum. 185
nunc mihi, qua totum Nereus circumsonat orbem,
perdendum est mortale genus; per flumina iuro
infera sub terras Stygio labentia luco.
cuncta prius temptanda, sed immedicabile corpus 190
ense recidendum est, ne pars sincera trahatur.
sunt mihi semidei, sunt rustica numina, nymphae,
Faunisque Satyrique et monticolae Silvani;
quos, quoniam caeli nondum dignamur honore,
quas dedimus certe terras habitare sinamus. 195
an satis, o superi, tutos fore creditis illos,
cum mihi, qui fulmen, qui vos habeoque reoque,
struxerit insidias notus feritate Lycaon?'

Notes for Section III

151 – *Neve* = *et ne*, introduces a prohibition, or negative command; *foret* = *futurus esset*, imp. act. subjunctive; *aether* = the ether, where the gods live.

152 – *ferunt* = they say, which leads to indir. speech; *adfectasse* is the syncopated form of the perf. inf., *adfectavisse*.

154 – *pater omnipotens* = Jupiter; *Olympum*: According to tradition, the piled up mountains included Olympus, Pelion, and Ossa. Olympus was the bottommost mountain in the pile, but there are variances among authors as to the order of Pelion and Ossa on top of Olympus. Regardless, here, Jupiter struck Olympus, causing the whole pile to break up. Olympus is a mountain range in Thessaly, which create the eastern border of the valley, Tempe. Olympus is synonymous with heaven, because, due to its height, it looked to the ancients as though it reached all the way up to heaven.

155: *Pelion*, *-i*, neut. from the Greek, *Πήλιον*, here, it is acc. sing.; *subiectae...Ossae* is dat. of separation.

156 – *cum* introduces a temporal clause; notice that the word order displays the meaning of the line, so that the *mole* is separating the *obruta* from the *sua...corpora dira*.

157-158 – *natorum*: according to Hesiod (*Theog.* 206-7), the Giants were the offspring of the Earth, having been born from the blood of Uranus, after he was emasculated; *ferunt*: see note about line 152; *animasse* is the syncopated form of the perf. inf., *animavisse*.

159 – *ne nulla suae stirpis monimenta manerent*: note the alliteration of the three pairs of words; *ne nulla*: a double negative, a rhetorical device known as litotes, in a negative purpose clause.

160 – Ovid has now offered yet another explanation of the creation of man, and an explanation of the savagery of mankind.

161 – *caedis* is an objective gen.

162 – *scires* is potential subjunctive, used to suggest an action that is possible or conceivable.

163 – *Quae* = all the qualities described in the previous line; *ut* begins a temporal clause = just as, or, when; *Saturnius* is an adj. modifying *pater*, see note about line 113 for information about Saturn.

164 – *facto...recenti* is an abl. absolute clause expressing cause = because the deed was recent, explaining why the events of Lycaon's banquet were not yet widely known.

165 – *mensae* is loc., in the first and second declension sing., the loc. looks like the gen. and is used to indicate place where; *Lycaoniae*: Lycaon's name comes from the Greek, *λύκος*, for 'wolf'. Lycaon was the king of Arcadia, who was turned into a wolf man, or werewolf, by Jupiter. The details of his forced transformation are varied throughout ancient authors. Here, he tests Jupiter by not only trying to kill him, but also by attempting to feed him a murdered slave; *referens* = recalling.

166 – *animo* is abl. of place where without a prep., following *ingentes*; *Iove* is abl. with *dignas*.

167 – *conciliumque* = assembly, not to be confused with *consilium* = council.

168 – *caelo...sereno*: abl. of place where.

169 – *Lactea* is in apposition to *nomen*, or is a predicate nom. with *nomen habet*, which is equivalent to *nominatur*; *candore...ipso* is abl. of specification.

170 – *hac* is abl. of means, modifying the *via Lactea* in line 169; *superis* is dat. of possession with *iter*; *Tonantis*: gen. sing. pres. act. part. of *tono, tonare* (1) = the thunderer. This is a common epithet for the highest god of many ancient civilizations. For the Romans, it was applied to Jupiter.

172 – *valvis* = double or folding doors, usually found in elegant homes, abl. of instrument.

173- 174 – *Penates* are Roman household gods, gods of the pantry, and were thought to be in control of what happens to the household. By metonymy, the word can be used to mean a household; *plebs...Penates*: here, Ovid merges of the realm of the gods and the world of humans. According to Lee, Ovid is being witty by talking about the household gods of the gods; *diversa* is the perf. pass. part., modifying *plebs*; *locis* is abl. of separation with *diversa*; *hac parte* is abl. of place where; *potentes* modifies *caelicolae*; *clarique* is a substantive adj.; *posuere* is the alternate form of the 3rd pl. perf. act. ind., *posuerunt*.

175-6 – *detur...timeam* is a pres. subjunctive in a fut. less vivid conditional clause; *dixisse*: Often, poets employed the perf. inf. after verbs of feeling, such as *timeam*; *Palatia* = the court, or palace of heaven, named for the Palatium in Rome, which contained the houses of the emperor, centrally located on the Palatine Hill.

177 – *ubi* = when; *superi* is a substantive adj., and is the poetic alternative to *di*; *sedere* is the alternate form of the 3rd pl. perf. act. ind., *sederunt*; *marmoreo...recessu*: a recess, or secluded inner room, decorated with marble, is where the gods held their meeting. Roman décor for the incredibly wealthy, especially in the time of Augustus, was resplendent with marble.

178 – *ipse* = Jupiter; *loco* is abl. of specification with *celsior*; *sceptro...eburno* is dat. with *innixius*.

179-180 – Often in poetry, Jupiter would inspire terror or awe with a nod of his head. Here, Ovid has set up a comical image of the most powerful god on high shaking his luxuriant hair around in an attempt to inspire fear; *caesariem*: there are many words in Latin for hair, and Ovid employs them all vigorously throughout his poetry. This particular word, in such close proximity to *palatia* in line 176, must be an allusion to the emperor, Caesar Augustus. The satirical portrayal of Jupiter is likely aimed at Augustus.

181 – *indignantia*: Ovid's portrayal of Jupiter as indignant and often lacking self-control is contrary to the portrait of Jupiter by his contemporaries, Virgil and Horace, which strengthens the theory that his portrayal of Jupiter is meant as a satirization of Augustus.

182 – *magis* is a comparative adv.

183-184 – *tempestate* is an archaic poetic word for *tempus*; *qua* is a rel. pron. in abl. modifying *illa tempestate*; *centum* modifies *bracchia*, a hundred-handed one is said to have attacked heaven in previous literature, but this is the first instance where the description is applied to the Giants; *quisque* = each; *anguipedum* = snake-footed, an epithet for the Giants, which appears nowhere before Ovid, and is partitive gen. with *quisque*.

185-186 – *illud* modifies *bellum*; Mankind was the source of all of heaven's troubles.

187 – *perdendum est* is a pass. periphrastic construction, and denotes obligation, necessity, or propriety; *mihi* is dat. of agent with the gerundive, *perdendum*, denoting on whom the necessity rests; *qua*, adv. = where; *Nereus* is an old Sea god, husband of Doris, father of the Nereids, by metonymy can be used to refer to the sea itself; *mortale genus* is acc.

189 – *Stygio...luco* is abl. of place where. Styx was the eldest of the daughters of Oceanus, and when she helped Zeus against the Titans, hers became the name most often invoked in oaths made by gods. The Styx is also the main river of the Underworld. Oaths made by the Styx were thought to be irrevocable.

190-191 – *prius* is an adv.; *temptanda*: supply *sunt* for the passive periphrastic; *sed immedicabile corpus/ ense recidendum est, ne pars sincera trahatur*: this sentence features all medical imagery. Ovid likens humanity, in the words of Jupiter, to an infected limb, one that will cancerously spread its infection if it is not lanced (Anderson and Brooks); *ense* is abl. of means; *trahatur* = to pull along, in the sense of being infected.

192 – *mihi* is dat. of possession.

193 – *Faunisque*: the *-que* is an unusually long syllable here, the Fauni were deities of the countryside; *Satyri* were followers of Bacchus, demi-gods of wild places; *Silvani* were groups of gods that were associated with forests and other uncultivated lands; all of these creatures were often depicted as part human, part goat.

194 – *honore* is dat. with *dignamur*.

195 – *quas dedimus* is a relative clause describing *terras*; *certe*: if these demi-gods are not allowed in heaven, they should at least feel safe in their allotted lands on earth; *sinamus* is hortatory subjunctive, expressing a command or exhortation.

196 – *an* is a conjunction that can be used to introduce a question that expects a negative answer; *tutos* is predicative with *fore...illos*; *fore* = *futurus esse*, the fut. inf. of *esse* in indir. speech with *illos* as its subject.

197 – *cum* introduces a temporal clause; *mihi* is dat. of disadvantage; *habeoque regoque*: both verbs govern both objects in a construction called zeugma, where each verb governs both objects with different meanings.

198 – *insidias* with *construxit*, = literal traps, not just treachery; *feritate* is abl. of specification with *notus*.

SECTION IV

Jupiter, having called an assembly of the gods to discuss the wickedness and immorality of mankind, exemplifies man's unlawful behavior with the tale of Lycaon, who pays the penalty for his impiety. At the end of the tale, Jupiter resolves to destroy the human race.

LYCAON

Confremuere omnes studiisque ardentibus ausum
taliam deposcunt. sic, cum manus impia saevit 200
sanguine Caesareo Romanum exstinguere nomen,
attonitum tanto subitae terrore ruinae
humanum genus est totusque perhorruit orbis.
nec tibi grata minus pietas, Auguste, tuorum est
quam fuit illa Iovi. qui postquam voce manuque 205
murmura compressit, tenuere silentia cuncti.
substitit ut clamor pressus gravitate regentis,
Iuppiter hoc iterum sermone silentia rupit:
'ille quidem poenas (curam hanc dimittite) solvit;
quod tamen admissum, quae sit vindicta, docebo. 210
contigerat nostras infamia temporis aures;
quam cupiens falsam, summo delabor Olympo
et deus humana lustris sub imagine terras.

longa mora est quantum noxae sit ubique repertum
 enumerare; minor fuit ipsa infamia vero. 215
 Maenala transieram latebris horrenda ferarum
 et cum Cyllene gelidi pineta Lycaei;
 Arcadis hinc sedes et inhospita tecta tyranni
 ingredior, traherent cum sera crepuscula noctem.
 signa dedi venisse deum, vulgusque precari 220
 coeperat; inridet primo pia vota Lycaon,
 mox ait "experiar deus hic discrimine aperto
 an sit mortalis, nec erit dubitabile verum."
 nocte gravem somno necopina perdere morte
 me parat – haec illi placet experientia veri! 225
 nec contentus eo est; missi de gente Molossa
 obsidis unius iugulum mucrone resolvit
 atque ita semineces partim ferventibus artus
 mollit aquis, partim subiecto torruit igni.
 quod simul imposuit mensis, ego vindice flamma 230
 in domino dignos everti tecta Penates.
 territus ipse fugit nactusque silentia ruris
 exululat frustra loqui conatur; ab ipso
 colligit os rabiem, solitaeque cupidine caedis,

vertitur in pecudes et nunc quoque sanguine gaudet. 235
in villos abeunt vestes, in crura lacerti
fit lupus et veteris servat vestigia formae:
canities eadem est, eadem violentia vultus,
idem oculi lucent, eadem feritatis imago est.
occidit una domus, sed non domus una perire 240
digna fuit; qua terra patet, fera regnat Erinys.
in facinus iurasse putes; dent ocius omnes
quas meruere pati (sic stat sententia) poenas.'
Dicta Iovis pars voce probant stimulosque frementi
adiciunt, alii partes adsensibus implent. 245
est tamen humani generis iactura dolori
omnibus, et quae sit terrae mortalibus orbae
forma futura rogant, quis sit laturus in aras
tura, ferisne paret populandas tradere terras.
talia quaerentes (sibi enim fore cetera curae) 250
rex superum trepidare vetat subolemque priori
dissimilem populo promittit origine mira.
Iamque erat in totas sparsurus fulmina terras,
sed timuit ne forte sacer tot ab ignibus aether
conciperet flammam longusque ardesceret axis. 255

esse quoque in fatis reminiscitur adfore tempus
quo mare, quo tellus correptaque regia caeli
ardeat et mundi moles obsessa laboret.
tela reponuntur manibus fabricata Cyclopum.
poena placet diversa, genus mortale sub undis
perdere et ex omni nimbos demittere caelo.

260

Notes for Section IV

199 – *confremuere* is a word that Ovid created just for this instance and never uses again (Anderson); *ausum* is the perf. pass. part. of *audeo*, *audere* (2). Being semi-deponent, it has an act. meaning here, and is masc. acc., referencing Jupiter.

200 – *desposcunt* is a word most often found in Roman legal contexts = to demand punishment for a criminal; *talia* is acc. pl., the dir. obj. of *ausum*; *manus* = band, gang, or faction.

201 – *Caesareo* is an adj. modifying *sanguine*, abl. of means; *exstinguere*: this is an unusual construction, an inf. of purpose with *saevit*.

202-203 – These two lines are hyperbolic, both for effect of the story and possibly in accordance with Augustan propaganda at the time. There is a debate among scholars whether these lines are referencing the conspiracy against and assassination of Julius Caesar (Brooks and Hill), or one of the many conspiracies that were plotted against Caesar Augustus, mentioned by Suetonius, Seneca, and Pliny. The fact that none of the conspiracies against Augustus ever came to fruition, as well as the direct address to Augustus in line 204, makes it more likely that Ovid was, in fact, referencing Augustan conspirators, not the assassination of Julius Caesar (Anderson and Lee); *attonitum...est* is the perf. pass. with *humanum genus* as its subject; *orbis* is a partitive gen., or gen. of the whole, with *totus*.

204-205 – *nec...Iovi*: According to Anderson, this apostrophe – a rhetorical device where people or gods who are absent are addressed – solidifies the idea that the Council of the Gods takes place on the Palatine, where Augustus also resides, thus firmly establishing a link throughout the poem between Jupiter and Augustus; *qui* = Jove.

206 – *tenuere* is the alternate form of the 3rd pl. perf. act. ind., *tenuerunt*.

207 – *ut* introduces a temporal clause; *regentis* is the gen. pres. part. of *rego, regere* (3) = of the one ruling.

209 – *poenas...solvit* is an idiomatic expression, akin to *dare poenas* = to pay penalties; *curam hanc dimittite*: This is a favorite rhetorical device of Ovid's, a parenthetical aside, which is used for creating suspense in the text. A similar device is used in plays, when a character speaks directly to the audience.

210 – *sit* governs both *quod* and *quae*, it is subjunctive in ind. question with *docebo*.

211 – *nostras* is the poetic use of the pl. for the sing., 'the royal we', as it were; Notice the word picture in this line: the word order echoes its meaning.

212 – *quam* is the rel. pron. modifying *infamia*; *infamia* = reproach, or disgrace; *cupiens falsam*: supply an *esse* after *cupiens*; *summo...Olympo* is abl. of separation or place from which.

213 – *deus* is in apposition to the 1st subj. of *delabor* in line 212; *humana...sub imagine*: The gods often disguise themselves as humans when they leave Olympus, which is just one of the major themes of transformation in the *Metamorphoses*; *lustrum* is from *lustrum, lustrare* (1).

214: *sit...reperitum* is the perf. pass. subjunctive in ind. question with *quantum*; *noxae* is a partitive gen., or gen. of the whole, with *quantum*.

215 – *vero* is a substantive adj., abl. of comparison with *minor*.

216 – *transieram* is the syncopated form of the 1st sing. plup. act. ind., *transiveram*; *Maenala* is a mountain range in the southeastern part of Arcadia.

217 – *cum Cyllene* is abl. of accompaniment, and, in English, it makes more sense at the end of the line; *Cyllene* is a mountain in NE Arcadia that is rumored to be the birthplace of Mercury.

217 – *pineta* is the dir. obj. of *transieram*; *Lycaei*: Lyceum is a mountain in SW Arcadia that was sacred to both Zeus and Pan.

218 – *Arcadis* is gen. adj. modifying *tyranni*; Arcadia was the central district of the Peloponnese, and it was named after Arcas, the son of Lycaon.

219 – *cum* introduces a temporal clause.

220 – *signa dedi* introduces ind. speech, so that *deum* is the subj. of *venisse*.

221 – *primo* is an adv.

222 – *discrimine aperto* is abl. of means, *aperto* = undisguised, public, out in the open.

223 – *sit* is subjunctive in ind. question; *dubitabile*: this word is thought to be an Ovidian invention, as this is its first extant appearance in Latin literature (Anderson, Hill, and Lee).

224 – *nocte* is locative; *gravem* modifies *me* in line 225; *somno* is abl. of specification after *gravem*.

225 – *experientia* is in apposition to *haec*.

226-227 – *missi* is the perf. pass. part. of *mitto*, *mittere* (3), modifying *obsidis*; *Molossa* = the people living in the interior of Epirus, a district in NW Greece. The most ancient oracle in Greece, which was dedicated to Zeus, was located in Molossia; *obsidis unius* is gen. after *jugulum*; *jugulum resolvit* = to loosen a neck, or, to slit someone's throat; Jupiter was the patron saint of hostages. In some myths, instead of a hostage, it was Arcas, Lycaon's son, who was offered to the god as a feast in order to test his divinity.

228-229 – *partim...partim* = some...others; *semineces* = half-dead, modifies *artus*; *mollit* is from *mollio*, *mollire* (4) = to soften; *subiecto* is the perf. pass. part. of *subicio*, *subicere* (3), modifies *igni*, abl. of means = with fire placed beneath, or over a fire.

230-231 – *quod*: neut. sing. represents the horrifying idea that the hostage and his limbs ceased being human and had become nothing more than cooked meat (Anderson and Lee); *vindice* is in apposition to *flamma*, abl. of *vindex*, *vindicis*, m. (3), a term normally used in legal contexts to mean 'lawyer' or 'defender', but when applied to objects, the meaning is closer to 'avenger'; *in* goes with *Penates*; *dignos* modifies *Penates* and takes the abl. (*domino*).

232-233 – *nactus* is the perf. part. of *nanciscor*, *nancisci* (3 Dep.); *exululat* is emphasized even more by the *silentia ruris* in line 232; *loqui conatur*: both are deponent verbs, *loquor*, *loqui* (3) and *conor*, *conari* (1); Reason and speech were the two things that set man apart from animals, according to the ancients. Ovid tends to emphasize speech loss when humans transform into animals.

234 – *solitaeque...caedis* is an objective gen. after *cupidine*.

235 – *vertitur*: the pass. form emphasizes the idea that his will is not his own, that the bloodlust of his new wolf form is controlling him.

236 – *abeunt* = to be changed. It should be taken with both clauses in this line.

237 – *vestigia* = traces

240 – *occidit* can be either pres. or perf.; *una domus*: the house of Lycaon; *non dumus una* = not one house = every house.

241 – *qua*, adv. = where; *Erinys*: In Arcadian cult, Erinys was identified with Demeter – the Greek goddess of crops – and she mated with Poseidon while he was disguised in the form of a horse, which resulted in the birth of the divine horse, Arion. She is occasionally associated with Medusa, who was also loved by Poseidon and gave birth to the horse, Pegasus. Also, Erinys is a common name for any of the three Furies – Alecto, Megaera, and Tisiphone – avenging spirits who punish the guilty on earth and in the underworld.

242-243 – *iurasse* is the syncopated form of the perf. inf., *iuravisse*; *putes* is a potential subjunctive, used to express what might happen; *dent* is a jussive subjunctive, used to express a command or an order; *omnes* serves double duty here as the acc. subj. of *iurasse* in ind. speech with *putes*, and the nom. subj. of *dent*; *meruere* is the alternate form of the 3rd pl. perf. act. ind., *meruerunt*; *dare poenas* is a common Latin idiom, see note about line 209.

245 – *partes* is the dir. obj. of *implent*; *adsensibus* = *assentibus*, abl. of means; *implent* = perform; In the Roman Senate, the higher elected officials - aediles, praetors, consuls - were allowed to speak and vote. The Pedarii - literally 'footmen' - were *homines novi*, magistrates who held lesser positions, such as quaestor; they did not speak their votes, but signified their assent by leaving their seats standing near the party with whom they agreed.

246-247 – *iactura* is abl. of specification after *dolori*; *dolori omnibus* is a double dative, a dat. of purpose followed by a dat. of reference with *est*; *sit* is subjunctive in an ind. question with *rogant* in line 248; *terrae* is dat. of possession; *mortalibus* is abl. of separation after *orbae*: *orbae* is from *orbis*, *orba*, *orbum*.

248 – *sit laturus* is an act. periphrastic in an ind. question to denote fut. tense.

249 – *ferisne* is both the ind. obj. of *tradere* and dat. of agent with *populandas*; *paret* is subjunctive, still in ind. question, indicated by the enclitic *-ne*, which introduces a question that expects a yes or no answer = whether; *populandas* is the fut. pass. part. of *populo*, *populare* (1), a gerundive in agreement with its obj. for the sake of denoting purpose.

250-252 – Better English word order would be: *rex superum vetat quaerentes talia trepidare (enim cetera fore curae sibi) subolemque mira origine promittit dissimilem priori populo*; *talia* is the dir. obj. of *quaerentes*; *fore* = *futurus esse*, fut. act. inf. in ind. speech after *vetat*; *sibi curae* is a double dative, dat. of reference and dat. of purpose, respectively; *priori...populo* is abl. of separation with *dissimilem*; *origine mira* is abl. of description with *subolemque*.

253 – *sparsurus* is the fut. act. part. of *spargo, spargere* (3).

254 – *ne*+subjunctive introduces a fear clause, after *timuit*; *forte* is an adv.

255 – *axis* is modified by *longus*. This was the imaginary pole that extended through the earth and sky, around which the rest of the universe was supposed to have revolved. By extension, it can mean simply the sky.

256 – This line is easier understood as: *quoque reminiscitur esse in fatis tempus adfore*; *esse...adfore* is an inf. in ind. speech with *reminiscitur*; *adfore* = *adfuturus esse*, fut. inf.

257-258 – *quo...quo* is abl. of time when; *correptaque* is the perf. pass. part. of *correpo, correpere* (3) and governs all three nouns: *mare, tellus, regia*; *regia, regiae*, f. = a royal house, or palace. This is often the word used to refer to the home of the legendary second king of Rome, Numa, located at the east end of the *forum Romanum*; *ardeat...laboret* is subjunctive in ind. questions after *quo*.

259 – *tela...Cyclopum*: According to myth, Jupiter's thunderbolts were fashioned by the Cyclopes under Mt. Etna at Vulcan's forge; *Cyclopum* is gen. pl.

SECTION V

Stories of floods are common in ancient mythologies and cultures all over the world, including Babylon, India, and Egypt. Ovid's version of the flood and its survivors, Deucalion and Pyrrha, is the earliest surviving account. There are references to the story in Hesiod, Pindar (*Ol.* 9.64-7), Virgil (*Ecl.* 6.41), and Horace (*Odes* 1.2.6), but all survive in either fragments or descriptions of events and times after the flood had subsided. There is much speculation regarding the relationship between the flood that Ovid recounts, and the more well-known Biblical Mesopotamian flood story in *Genesis* 6-9.

THE FLOOD

Protinus Aeoliis Aquilonem claudit in antris
et quaecumque fugant inductas flamina nubes,
emittitque Notum. madidis Notus evolat alis,
terribilem picea tectus caligine vultum; 265
barba gravis nimbis, canis fluit unda capillis,
fronte sedent nebulae, rorant pennaecque sinusque.
utque manu lata pendentia nubila pressit,
fit fragor; hinc densi funduntur ab aethere nimbi.
nuntia Iunonis varios induta colores 270
concipit Iris aquas alimentaue nubibus adfert;
sternuntur segetes et deplorata colonis

vota iacent, longique perit labor inritus anni.
nec caelo contenta suo est Iovis ira, sed illum
caeruleus frater iuvat auxiliaribus undis. 275
convocat hic amnes; qui postquam tecta tyranni
intravere sui, 'non est hortamine longo
nunc' ait 'utendum. vires effundite vestras
(sic opus est), aperite domos ac mole remota
fluminibus vestris totas immittite habenas.' 280
iusserat; hi redeunt ac fontibus ora relaxant
et defrenato volvuntur in aequora cursu.
ipse tridente suo terram percussit; at illa
intremuit motuque vias patefecit aquarum.
exspatiata ruunt per apertos flumina campos 285
cumque satis arbusta simul pecudesque virosque
tectaue cumque suis rapiunt penetralia sacris.
si qua domus mansit potuitque resistere tanto
indeiecta malo, culmen tamen altior huius
unda tegit pressaeque latent sub gurgite turre. 290
iamque mare et tellus nullum discrimen habebant;
omnia pontus erat, deerant quoque litora ponto.
occupat hic collem, cumba sedet alter adunca

et ducit remos illic ubi nuper ararat;
ille supra segetes aut mersae culmina villae 295
navigat, hic summa pisces deprendit in ulmo;
figitur in viridi, si fors tulit, ancora prato,
aut subiecta terunt curvae vineta carinae;
et, modo qua graciles graminis carpere capellae,
nunc ibi deformes ponunt sua corpora phocae. 300
mirantur sub aqua lucos urbesque domosque
Nereides, silvasque tenent delphines et altis
incurtant ramis agitataque robora pulsat.
nat lupus inter oves, fulvos vehit unda leones,
unda vehit tigres; nec vires fulminis apro, 305
crura nec ablato prosunt velocia cervo;
quaesitisque diu terris, ubi sistere possit,
in mare lassatis volucris vaga decidit alis.
obruerat tumulos immensa licentia ponti
pulsabantque novi montana cacumina fluctus. 310
maxima pars unda rapitur; quibus unda pepercit,
illos longa domant inopi ieiunia victu.

Notes for Section V

262 – *Aeoliis...cavis*: Aeolus was the ruler of the winds. According to Homer (*Od.* 10.1), Aeolus may have lived on an iceberg. Aeolus is also said to be the king of the Lipari islands, off the North coast of Sicily, where, according to Virgil (*Aen.* 1.52), he imprisoned the winds in a large cave; *Aquilonem* = the North Wind, which was known for bringing pleasant weather.

264 – *Notum* = the South Wind, the customary Latin word for the South Wind is *Auster*, but *Notum* comes from the Greek, *νότος*, derivatives of which mean 'damp, moist, rainy'; *madidis...alis* can be either translated as either abl. of means or abl. of description.

265 – *tectus* is the perf. pass. part. of *tego*, *tegere* (3), poets would often use pass. part. of clothing or covering as though they were reflexive (or the middle voice, as it is known in Greek) and could take a dir. obj. (sometimes known as the “Greek accusative”). The personified wind, here, has covered his face with darkness (Anderson).

266 – *barba gravis*: supply an *est* in between the two words; *canis...capillis* is abl. of separation.

267 – *fronte* is locative.

268 – *utque* introduces a temporal clause; When positive and negative energy in clouds collide, the collision produces thunder and lightning. Ovid imagines Jupiter pressing on or squeezing the clouds to make create the same effect.

270-271 – *nuntia...indita*: both modify *Iris*; *induta colores*: see note about line 265; *Iris* is the messenger of the gods, and the goddess of the rainbow; *concipit*: there was a popular belief among Romans that rainbows soaked up or drank in moisture; *alimentaque* is in apposition to *aquas*, which is the dir. obj. of both *concipit* and *adfert*.

272 – *colonis* is dat. of possession.

274 – *illum* = Jove/Jupiter. For more information regarding the interchanging of the names Jupiter and Jove, see note about line 116.

275 – *caeruleus frater* = blue-green brother = Neptune. Cerulean is a standard description for water divinities; *auxiliaribus* = help-bringing, or, assisting. This word is more often employed in military contexts, as in 'auxiliary troops.'

276 – *convocat*: Ovid personifies the waters as river gods, with the sea god, Neptune, as their tyrant.

277-278 – *est...utendum* is a pass. periphrastic, denoting necessity or propriety; *hortamine* is abl. after *utendum*, best translated here as 'diatribe' or 'exhortation';

279 – *opus est* is a common Latin idiom = there is a need, or, it is necessary; *domos*: the 'homes' of rivers are river beds; *mole*: the 'mass' refers to the river banks.

280 – *totas immittite habenas* = give free rein. This is an expression derived from horse or chariot racing. The racing allusion is strengthened through lines 285 with *relaxant*, *defrenato*, *cursu*, *exspatiata*, and *campos*.

281 – *hi redeunt*: the river gods return to their respective rivers; *fontibus* is dat. with a compound verb of motion, instead of *ad* + acc.; *relaxant*: the subject is either *ora* or *hi* with *ora* as the direct object

282 – *defrenato...cursu* is abl. of manner; *voluntur* in the pass. = roll along, roll forward; *aequora* means a smooth, level surface, and is usually used to describe either large plains of land, or, by metonymy, to mean the sea. Here, Ovid is obviously playing with both meanings, because, thanks to the flooding, the plains have become seas.

283 – *tridente*: the trident is Neptune's sceptre, a three-pronged spear whose name is derived from *tres* = three, and *dens* = tooth; *illa*: its antecedent is *terram*.

284 – *motuque* is abl. of means; *aquarum* is an objective gen.

285 – *exspatiata*: Ovid likely invented this word for poetic effect, the only other authors to use this word, Pliny and Quintilian, came after Ovid. The rhythm of this line and the two lines that follow is swift, as though mimicking the rushing course of the flooding waters. The constant repetition of *-que* and the repetitive *cumque satis...cumque suis* in lines 286-7 reinforce the rapidity of the rhythm and the energetic destruction caused by the rushing flood (Hill and Lee).

286-7 – *cumque satis*: *satis* here is the substantive perf. pass. part. from *sero*, *serere* (3), abl. of accompaniment with *cum*. *Satis* is much more often seen as either an adv. or indeclinable adj. meaning 'enough'. This is probably an intentional play on words; *penetralia* is a substantive adj., and refers to the sanctuary of the Penates, or household gods, with *suis sacris* to be understood as the Penates themselves.

288-290 – *si qua = si aliqua*, fem. with *domus*; *tanto...malo* is dat. with *resitere*; *indeiecta* modifies *domus*; *altior...unda* is the subject of *tegit*; *huius* refers back to *domus*; *gurgite* = flood.

292 – *deerant...ponto*: If everything is the sea, there are no shores. *ponto* is abl. of separation with *deerant*.

293 – The narrative now begins, for the first time, to focus on humans' reactions to the flooding, but Ovid's references to humans is as nothing more than demonstrative pronouns here; *hic* = this man; *cumba...adunca* is abl. of place where. A skiff is a small boat rowed by one person which can hold few people, such as the boat in which Charon ferried the dead across the river Styx in the Underworld.

294 – *illic* is an adv.; *ararat* is the syncopated form of the 3rd sing. plup. act. ind., *araverat*.

296 – *hic summa piscen deprendit in ulmo*: This is an amusing detail likely borrowed from Horace, *Od.* I.2.9, "*piscium et summa genus haesit ulmo*" (Brooks, Hill, and Lee).

297 – *si fors tulit* = if fortune allowed it = perhaps; *prato* is abl. after *in* with *viridi*.

298 – *subiecta* = adjacent.

299 – *modo*, adv. = recently; *qua*, adv. = where; *carpsere*: alternate form of the 3rd pl. perf. act. ind., *carpsērunt*; *capellae* = she-goat.

300 – *phocae* = seals. Seals were known as 'sea-calves,' because they makes noises similar to calves. According to Brooks, they were thought to be 'misshapen' mainly due to the unusual nature of their appearance: otter-like heads; dog-like teeth; cat-like whiskers; fore feet with clawed, undivided fingers; and fins as hind feet.

302 – *Nereides* = the daughters of Nereus, sea-nymphs. There were fifty of them, and they served as attendants to more powerful sea gods.

303 – *agitataque* is the perf. pass. part. of *agito*, *agitare* (1) and modifies *robora*.

304 – *nat lupus inter oves*: the wolf is the natural predator of sheep. A common image of the ideal world is one in which predator and prey can live together harmoniously, without hostility. Ovid depicts this, except this scene is anything but harmonious, because they are both swimming for survival.

305-306 – *nec...nec* = neither...nor; *vires fulminis*: This a favorite metaphor of Ovid's for describing the strength inherent in a wild boar. It may refer to the flash of white from his tusks which is seen when he attacks (Lee); *prosunt* governs both *vires* and *crura*; *apro...cervo* is dat. with the compound verb *prosunt*.

307-308 – *quaesitisque...terrīs* is an abl. absolute; *possit* is subjunctive in an indir. question; *lassatis...alis* is abl. of either description or means.

309 – *tumulos* = rounded hills; *licentia* = disorderliness.

311-312 – *maxima pars* refers to humans and animals, made clear by *illos* in line 312; *unda...unda*: the first is abl. of means, the second is nom. with *pepercit*; *quibus* is dat. with *pepercit*, its antecedent is *illos*, the few remaining from the *maxima pars*, in other words, those who managed not to drown; *ieiunia* = hunger.

311-312 – *inopi...victu* is abl. of means with *ieiunia*, this is a rather unusual version of the customary expression *inopia victua*, a lack of nourishment.

SECTION VI

Ovid begins a new section of the story by first describing the geographical details of the setting. This setting is where the sole two survivors of the flood, Deucalion and Pyrrha, are left when the flooding has subsided.

DEUCALION AND PYRRHA

Separat Aonios Oetaeis Phocis ab arvis,
terra ferax dum terra fuit, sed tempore in illo
pars maris et latus subitarum campus aquarum. 315
mons ibi verticibus petit arduus astra duobus,
nomine Parnasos, superantque cacumina nubes.
hic ubi Deucalion (nam cetera texerat aequor)
cum consorte tori parva rate vectus adhaesit,
Corycidas nymphas et numina montis adorant 320
fatidicamque Themis, quae tunc oracla tenebat.
non illo melior quisquam nec amantior aequi
vir fuit aut illa metuentior ulla deorum.
Iuppiter, ut liquidis stagnare paludibus orbem
et superesse virum de tot modo milibus unum, 325
et superesse videt de tot modo milibus unam,

innocuos ambo, cultores numinis ambo,
nubila disiecit, nimbisque Aquilone remotis,
et caelo terras ostendit et aethera terris.
nec maris ira manet, positoque tricusptide telo, 330
mulcet aquas rector pelagi, supraque profundum
exstantem atque umeros innato murice tectum
caeruleum Tritona vocat conchaeque sonanti
inspirare iubet fluctusque et flumina signo
iam revocare dato. cava bucina sumitur illi, 335
tortilis in latum quae turbine crescit ab imo,
bucina quae, medio concepit ubi aera ponto,
litora voce replet sub utroque iacentia Phoebo.
tum quoque, ut ora dei madida rorantia barba
contigit et cecinit iussos inflata receptus, 340
omnibus audita est telluris et aequoris undis
et quibus est undis audita coercuit omnes.
iam mare litus habet, plenos capit alveus amnes,
flumina subsidunt collesque exire videntur,
surgit humus, crescunt sola decrescentibus undis. 345
postque diem longam nudata cacumina silvae
ostendunt limumque tenent in fronde relictum.

Redditus orbis erat; quem postquam vidit inanem
 et desolatas agere alta silentia terras,
 Deucalion lacrimis ita Pyrrham adfatur obortis: 350
 'o soror, o coniunx, o femina sola superstes,
 quam, commune mihi genus et patruelis origo,
 deinde torus iunxit, nunc ipsa pericula iungunt,
 terrarum, quascumque vident occasus et ortus,
 nos duo turba sumus; possedit cetera pontus. 355
 haec quoque adhuc vitae non est fiducia nostrae
 certa satis; terrent etiamnum nubila mentem.
 quis tibi, si sine me fatis erepta fuisses,
 nunc animus, miseranda, foret? quo sola timorem
 ferre modo posses? quo consolante doleres? 360
 namque ego, crede mihi, si te quoque pontus haberet,
 te sequerer, coniunx, et me quoque pontus haberet.
 o utinam possim populos reparare paternis
 artibus atque animas formatae infundere terrae!
 nunc genus in nobis restat mortale duobus 365
 (sic visum superis) hominumque exempla manemus.'
 Dixerat, et flebant. placuit caeleste precari
 numen et auxilium per sacras quaerere sortes.

nulla mora est; adeunt pariter Cephesidas undas,
ut nondum liquidas, sic iam vada nota secantes. 370
inde ubi libatos inroravere liquores
vestibus et capiti, flectunt vestigia sanctae
ad delubra deae, quorum fastigia turpi
pallebant musco stabantque sine ignibus arae.
ut templi tetigere gradus, procumbit uterque 375
pronus humi gelidoque pavens dedit oscula saxo;
atque ita 'si precibus' dixerunt 'numina iustis
victa remollescunt, si flectitur ira deorum,
dic, Themis, qua generis damnum reparabile nostri
arte sit et mersis fer opem, mitissima, rebus.' 380
mota dea est sortemque dedit: 'discedite templo
et velate caput cinctasque resolvite vestes
ossaque post tergum magnae iactate parentis.'
obstupere diu rumpitque silentia voce
Pyrrha prior iussisque deae parere recusat 385
detque sibi veniam pavido rogat ore timetque
laedere iactatis maternas ossibus umbras.
interea repetunt caecisque obscura latebris.
verba datae sortis secum inter seque volutant.

inde Promethides placidis Epimethida dictis 390
mulcet et 'aut fallax' ait 'est sollertia nobis
aut (pia sunt nullumque nefas oracula suadent)
magna parens terra est; lapides in corpore terrae
ossa reor dici; iacere hos post terga iubemur.'
coniugis augurio quamquam Titania mota est, 395
spes tamen in dubio est; adeo caelestibus ambo
diffidunt monitis. sed quid temptare nocebit?

Notes for Section VI

313 – *Phocis* is a district in northern Greece, between Boetia and Aetolia; *Aonios* is a substantive adj. = Boetian; *Oetaris*: the Oeta is a mountain range separating Southern Thessaly from Greece = Thessalian.

315 – *pars...aquarum*: supply an *est* to govern both *pars* and *campus*.

316 – *verticibus duobus*: it was a common belief in antiquity that the summit of Mt. Parnassos consisted of two different peaks.

317 – *nomine* is abl. of description, best translated as though it were *nominatur*; *Parnasos* is a mountain in Phocis. The city of Delphi was located at the lower slopes of Parnassos; *nubes* is acc. pl.

318 – *hic ubi*: supply an *est* in between the two words; *Deucalion...aequor*: he is the last man left on earth, the only one that survived the flood. He was a Thessalian king before the flood, and the son of Prometheus.

319 – *consorte tori* is abl. of accompaniment + *cum* with partitive gen. This is an unusual expression for wife, because it usually meant 'sharer' or 'partner'; *parva rate* is abl. of means with *vectus*.

320 – *adorant*: Deucalion and his wife are the subjects; *Corycidas* are nymphs who reside in the Corycian cave on Mt. Parnassos. The cave was so named for a nymph whom Apollo loved. The nymphs of the cave are the daughters of Pleistos, a river god of Phocis; *Themis* is a Greek goddess who represents the law of custom. According to Hesiod (*Theog.* 135), she is a Titan, the daughter of Gaia and Ouranos (Earth and Heaven). She is thought to have prophetic abilities. In the *Eumenides*, by Aeschylus (*Eum.* 2-8), Themis holds the oracle at Delphi after her mother, Earth, and then it passes to Phoebe, and then to Apollo (Phoebus).

322-323 – English word order would be: *fuit non quisquam vir melior illo...*; *aegui* = justice, or a right or fair thing; *illo...illa* is abl. of comparison; *amantior...metuentior*: it is unusual to see the comparative forms of a pres. part. in poetry (Anderson). Each takes an objective gen.

324-326 – *Iuppiter* is the subj. of *videt* in line 326; *ut* introduces a temporal clause; *stagnare, superesse* both are inf. in indir. speech with *videt* in line 326; *modo* = only, and refers to *unum* and *unam*. Note the repetition of lines 325 and 326. The lines differ by only a single letter. This occurs often in Ovid's writing. Here, Lee thinks that Ovid seems to be emphasizing both the unity between the couple, as well as their isolation from everyone and everything else.

328 – *nimbusque...remotis* is an abl. absolute.

331 – *pelagi* is gen. of possession with *rector*.

332-335 – *exstantem...tectum...caeruleum*: all modify *Tritona*; *umeros* is acc. of respect, cf. 265; *innato murice*: *murex* is a shell-fish from which purple dye was derived. These fish are *innato*, because they are naturally purple, as opposed to having been artificially dyed as such. Triton's shoulders are covered in these fish, perhaps alluding to the idea of the god being wrapped in a purple toga, or *toga picta*, a symbol of high power or authority; *Tritona*, acc. sing., is the son of Neptune and Amphitrite and is the messenger of the sea. He is often depicted with a conch shell, as opposed to a trumpet; *vocat. Iuppiter* is its subject; *conchaeque sonanti* is a double dat.: dat. of thing affected (or dat. with compound verb) + dat. of purpose; *inspirare...revocare* are both inf. in indir. speech with *iubet*; *signo...dato* is an abl. absolute; *illi* is dat. of agent.

336 – This line might be more easily understood if the word order were as follows: *quae, tortilis, crescit in latum ab imo turbine*; *latum* is a substantive adj. = width.

338 – *Phoebo* is dat. of possession. Phoebus, the sun, rises and sets in two places, the East and the West.

339-340 – *ora...rorantia* is acc. pl.; *madida...barba* is abl. of place from which; *contigit et cecinit*: the subject of both verbs is *bucina*; *inflata* is the perf. pass. part. of *inflo, inflare* (1), and it modifies *bucina*.

341-342 – *omnibus...undis...quibus...undis* are all dat. of agent.

344 – *videntur*: while the pass. of *videre* is more often translated as “to seem,” here, the pass. translation may be more appropriate, “they are seen.”

346 – *silvae* is the subject of *ostendunt* and *tenent*.

347 – *limum* = mud, caked on dirt from the flood still covers the leaves of the trees.

348 – *vidit*: its subject is *Deucalion* in line 350.

349 – *agere* is an inf. in indir. speech with *vidit* in line 348, *alta silentia* is its acc. subj.

351 – *o soror...superstes*: Pyrrha is not actually Deucalion's sister, but his cousin. According to the *Oxford Latin Dictionary*, *soror* can be applied to a first cousin, as well as a sister.

352: *quam* is the dir. obj. of both *iunxit* and *iungunt* in line 352; *mihi* should be taken as dat. of possession with *genus*, and also as an indir. obj. with both *iunxit* and *iungunt* in line 352; *torus* = marriage bed.

354-355 – *terrarum...turba*: as the only two survivors of the flood, Deucalion and Pyrrha are the two-person 'crowd' of the earth (Anderson and Lee); *cetera* is neut. to represent all the living creatures of the earth, not just humans. All living beings were destroyed, except for Deucalion and Pyrrha.

357 – *etiamnum* = even now.

358 – *tibi* is dat. of possession; *fatis* is dat. of agent.

359-360 – *quo...modo* is abl. of manner or means = by what method; *quo consolante* is an abl. absolute; Deucalion shows genuine concern and empathy for his fellow survivor, which is exactly the opposite of the portrayal of the degenerate human race which Jupiter had tried to extinguish (Anderson).

363-364 – *paternis artibus* is abl. of means. Ovid is alluding to the fact that Deucalion is the son of Prometheus, and there is a traditional myth that credits Prometheus with creating man out of clay (Ar. Av. 686, Paus. 10.4.4, and Hor. Carm. 1.16.13-16); *infundere* = to instill (life, breath, soul, etc.)

367-368 – *caeleste...numen* = the heavenly power, which is presumably referring to Themis (see note about line 320).

369 – *Cephisidas undas*: The Cephissus is a river in Phocis and Boetia, which flows just north of Delphi. In Ovid's time, there was a belief that the Cephissus was connected to the Castalian, a spring on Mount Parnassus, close to the oracle of Delphi. It was believed that this spring had waters that could cleanse the souls of those who visited the Temple of Apollo.

370 – *ut nondum...sic iam* = although not yet...still already; *liquidus* = clear, flowing, or full of water; *vada nota secantes* = splitting into known channels.

372-374 – Deucalion and Pyrrha are ritually cleansing themselves. It was customary to sprinkle oneself with water before entering a temple, in order to be purified; *inde*, adv. = from that place; *vestibus et capiti* is dat. with the compound verb, *inroravere*, and should be translated as place where; *turpi...musco* is abl. of description.

375 – *tetigere* is the alternate form of the 3rd pl. perf. act. ind., *tetigerunt*.

376 – *humi* is locative; *dedit*: This could be either the pres. act. ind. of *dedo*, *dedere* (3) = to surrender, give over, or it could be the perf. act. ind. of *do*, *dare* (1). The verb that precedes it is in the pres. tense, but the verb that follows it is in the perf. tense. Either verb makes sense in this line.

378 – *victa* is the perf. pass. part. of *vivo*, *vivere* (3), neut. pl. modifying *numina*.

379-380 – *qua...arte* is abl. of means; *sit* is subjunctive in an indir. question with *qua*.

381 – *dedit*: This time, undoubtedly, it is the perf. act. ind. of *do*, *dare* (1); *templo* is abl. of separation.

382 – *velate caput*: Roman priests were known for covering their heads during a sacrifice; *cinctasque resolvite vestes*: there was a superstition in magic that knots of any kind represented a kind of binding and could potentially act as a counteractive force. Clothing and hair had to be free of knots or binding before performing a magic ritual.

383 – *post tergum* = behind (your) back; *parentis* = mother - modified by *magnae*. Referring to the Earth as a mother is an ancient concept. Here, the 'great mother' is the Earth, and her bones are stones.

384 – *obstipuere* is the alternate form of the 3rd pl. perf. act. ind., *obstipuerunt*.

385 – *parere* = to be obedient to/to obey, it takes the dat. case.

386 – *detque* is subjunctive in an indir. command after *rogat*, an understood '*dea*' is the subject of *det*.

388 – *caecisque...latebris* is either abl. of place from which, or abl. of means, or abl. of specification after *obscura*.

389 – *secum inter seque volutant*: This is a rather convoluted, and very Roman, way to say that they thought about the words for a long time. The equivalent English idiom would be that 'they turned them over in their minds.'

390 – *Promethides...Epimethida*: patronymics, or names that indicate descent from one's father = the daughter of Prometheus...the son of Epimetheus, and are referring to Pyrrha and Deucalion. This is first time that Ovid explicitly states their fathers' names. The use of patronymics is traditional in epic poetry.

391-393 – *aut...aut* = either...or else - the second *aut* should be taken at the beginning of line 393; *oracula* is the subject of both *sunt* and *suadent*.

394 – *coniugis* is a possessive gen. after *augurio*.

395 – *augurio* = interpretation; *Titania* is the subj. of *mota est*. It is a fem. substantantive adj. = belonging to or of a Titan. In this case, it is specifically referring Pyrrha, daughter of Epimetheus, grand-daughter of the Titan, Iapetus.

396-7 – *adeo*, adv. = to such a degree; *caelestibus...monitis* is dat. with *diffidunt*.

SECTION VII

Deucalion and Pyrrha, as the only two humans who survived the flood, have been charged by the oracle with the task of repopulating the Earth. After considering the cryptic words of the oracle, they understand how they must create new humans. Meanwhile, with the flood waters subsiding, the Earth repopulates herself with new animals and other species.

HUMANS AND OTHER SPECIES ARE CREATED

Discendunt velantque caput tunicasque recingunt
et iussos lapides sua post vestigia mittunt.
saxa, quis hoc credat - nisi sit pro teste vetustas? - 400
ponere duritiam coepere suumque rigorem
mollirique mora mollitaque ducere formam.
mox ubi creverunt naturaque mitior illis
contigit, ut quaedam - sic non manifesta - videri
forma potest hominis, sed uti de marmore coepta, 405
non exacta satis rudibusque simillima signis.
quae tamen ex illis aliquo pars umida suco
et terrena fuit, versa est in corporis usum;
quod solidum est flectique nequit, mutatur in ossa;
quae modo vena fuit, sub eodem nomine mansit; 410
inque brevi spatio, superiorum numine, saxa

missa viri manibus faciem traxere virorum
 et de femineo reparata est femina iactu.
 inde genus durum sumus experiensque laborum,
 et documenta damus qua simus origine nati. 415
 Cetera diversis tellus animalia formis
 sponte sua peperit, postquam vetus umor ab igne
 percaluit solis, caenumque udaeque paludes
 intumuere aestu, fecundaque semina rerum -
 vivaci nutrita solo ceu matris in alvo - 420
 creverunt faciemque aliquam cepere morando.
 sic, ubi deseruit madidos septemfluvius agros
 Nilus et antiquo sua flumina reddidit alveo
 aetherioque recens exarsit sidere limus,
 plurima cultores versis animalia glaebis 425
 inveniunt; et in his quaedam perfecta per ipsum
 nascendi spatium, quaedam modo coepta suisque
 trunca vident numeris, et eodem in corpore saepe
 altera pars vivit, rudis est pars altera tellus.
 quippe ubi temperiem sumpsere umorque calorque, 430
 concipiunt et ab his oriuntur cuncta duobus;
 cumque sit ignis aquae pugnax, vapor umidus omnes

res creat et discors concordia fetibus apta est.

ergo ubi diluvio tellus lutulenta recenti

solibus aetheriis altoque recanduit aestu,

435

edidit innumeras species, partimque figuras

rettulit antiquas, partim nova monstra creavit.

Notes for Section VII

399 – *iussos* modifies *lapides*; *sua* is neut. pl. modifying *vestigia*.

400-402 – *saxa* is the acc. subj. of *coepere* in ind. speech after *credat*; *credat...sit* are potential subjunctives; *pro* = like, as; *pro teste* = as a witness; *vetustas*: the Romans held great respect for ancient tradition. During the reign of Augustus, there was an especially accelerated drive toward renewing ancient traditions and customs.; *ponere...molliri...ducere* are all complementary infinitives with *coepere*; *ponere* = to lay aside, or shed, rather than 'to place'; *duritiam...suumque rigorem* is the dir. obj. of *ponere*; *mora* is abl. of specification, used more like an adv. = gradually; *mollita* modifies *saxa*; *ducere* = to acquire, or develop.

403 – *illis* is dat. with the compound verb, *contigit*, in line 404.

404-405 – English word order might be: *ut quaedam forma hominis potest videri – sic non manifesta – sed uti coepta de marmore*; *ut* = while; *sic* = although; *uti* = just as.

406 – *rudibusque* = undeveloped, or rough, as though the shape of a human were only vaguely or crudely formed.

407 – *usum* = *usus*, *usus*, m. (4); the earthy, damp parts of the stones were turned into flesh.

410 – *modo*, adv. = only/recently; *vena*: in Latin, the same word for that which is found in a stone is also used for that which is found in a human body, just as in English.

411 - 413 – *numine* is abl. of means; *missa viri manibus*: refers to the stones that Deucalion had thrown; *manibus* is abl. of separation with *missa*; *traxere* is the alternate form of the 3rd pl. perf. act. ind., *traxerunt* = to take on, or acquire; *de femineo...iactu*: *iactu* is from *iactus*, *iactus*, m. (4) = throwing – it is modified by *femineo*, both are abl. with *de*. This phrase refers to Pyrrha's throwing of the stones; *femina* is the subj. of *reparata est*, a singular noun representing a plural idea; *reparata est* is the conclusion to Deucalion's lamenting in line 363.

414 – *inde* = thence – it expresses a consequence and possibly suggests, as Anderson believes, the idea that Ovid's purpose for the whole creation story is to explain why humans are sturdy and are accustomed to labor; *laborum* is gen. of quality or description, which is typically used for describing character traits, as opposed to the abl. of description, which is normally used for describing physical traits.

415 – *qua...origine* is abl. of source; *simus...nati* is 1st pl. perf. pass. ind., the subj. in an indir. question with *qua*.

417 – *postquam* refers to the time after the flooding; *ab igne*: Ovid reveals his personification of the sun with the abl. of agent.

418-421 – *canum...paludes* are two separate subjects governed by the verb *intumere*; *intumere* is the alternate form of the 3rd pl. perf. act ind., *intumuerunt*, a word that is often used to denote pregnancy; *aestu* is abl. of means; *vivaci...solo* is abl. of place where, *solo* is from *solum*, *solis*, neut. = ground, or soil; *ceu*, adv. = just as/like; *aliquam* = particular; *morando* is a gerund in the abl. to express manner, and it has the same function as *mora* in line 402 = gradually.

422 – *septemfluus* is a word that Ovid invented to describe the delta of the Nile River, where it meets the Mediterranean Sea. There, it was thought to have split into seven separate streams. The only other appearance of this word is in *Met.* 15.753 (Anderson, Brooks, Hill, and Lee).

423 – *sua flumina* is neut. acc. pl.; *antiquo...alveo* is abl. of place where.

424 – *aetherioque...sidere* is abl. of means, referring to the sun, while *sidus* is most often used to mean simply a star, it can actually be applied to stars, comets, planets, the sun or moon; Notice the abVab construction of a golden line here.

425 – *cultores* = farmers; *versis...glæbis* is abl. of place where; *animalia* here just means living things, not specifically animals.

426-429 – *quaedam...quaedam*: n. acc. pl., they are acc. subjects of the implied inf. *esse* in indir. speech with *vident*; *perfecta*, *coepta*, *trunca* are all neut. acc. pl. predicate adj.; *per* = during; *ipsum* modifies *spatium*; *spatium* = time; *nascendi* is gen. with *spatium*; *modo* = recently; *suisque...numeris* is abl. of separation; *trunca* = cut off, dismembered, or mutilated; *vident*: its subj. is *cultores*; *altera...altera* = one...the other; *rudis...tellus* = undeveloped earth.

430-431 – *quippe* = obviously/of course; *sumpsere* is the alternate form of the 3rd pl. perf. act. ind., *sumpservnt* = to obtain; *ab his...duobus* is abl. of source.

432-433 – *cumque* = although; *sit* is subjunctive in a concessive clause with *cum*; *aquae* is dat. with *pugnax*; *vapor* = heat, not steam. Fire and water are natural opposites, as a result, the Romans thought that to combine them would result in offspring. Thus, in the ancient world, men were thought of as warm and dry, while women were thought of as moist and cold, the perfect combination for reproduction; *fetibus* is dat. with *apta*.

434-437 – *lutulenta* modifies *tellus*; *diluvio...recenti* is abl. of cause with *lutulenta*; *solibus aetheriis* is dat. of possession with *aestu*; *altoque...aestu* is abl. of means; *partimque...partim* = some...others; *antiquas*: refers to the ones that existed before the flood; *monstra* here is closely related to its English cognate.

SECTION VIII

Apollo is the son of Zeus and Leto and the brother of Artemis. His numerous attributes include healing and prophecy and is the god of music and poetry. Depictions of Apollo occasionally portray him as young, beautiful, beardless, and an athlete. In this section, Ovid presents two of the more well-known stories involving Apollo. The first, Apollo defeating the python, tells the aetiological tale of the origin of the Pythian games, which makes for a smooth transition to the second story, that of Apollo and Daphne. This second story explicates the connection of Apollo to the laurel tree and to the awarding of laurel wreaths as prizes to the winners of the Pythian games, musical and athletic contests held quadrennially at Delphi in honor of Apollo.

APOLLO, THE PYTHON, AND DAPHNE

Illa quidem nollet, sed te quoque, maxime Python,
tum genuit, populisque novis incognita serpens
terror eras; tantum spatii de monte tenebas. 440
hunc deus arquitebens, numquam letalibus armis
ante nisi in dammis capreisque fugacibus usus,
mille gravem telis, exhausta paene pharetra,
perdidit effuso per vulnera nigra veneno.
neve operis famam possit delere vetustas, 445
instituit sacros celebri certamine ludos,
Pythia perdomitae serpentis nomine dictos.

hic iuvenum quicumque manu pedibusve rotave
vicerat aesculeae capiebat frondis honorem.
nondum laurus erat longoque decentia crine 450
tempora cingebat de qualibet arbore Phoebus.
Primus amor Phoebi Daphne Peneia, quem non
fors ignara dedit, sed saeva Cupidinis ira.
Delius hunc, nuper victa serpente superbus,
viderat adducto flectentem cornua nervo 455
'quid' que 'tibi, lascive puer, cum fortibus armis?'
dixerat; 'ista decent umeros gestamina nostros,
qui dare certa ferae, dare vulnera possumus hosti,
qui modo pestifero tot iugera ventre prementem
stravimus innumeris tumidum Pythona sagittis. 460
tu face nescioquos esto contentus amores
inritare tua, nec laudes adsere nostras.'
filius huic Veneris 'figat tuus omnia, Phoebe,
te meus arcus' ait, 'quantoque animalia cedunt
cuncta deo, tanto minor est tua gloria nostra.' 465
dixit et eliso percussis aere pennis
impiger umbrosa Parnasi constitit arce,
eque sagittifera prompsit duo tela pharetra

diversorum operum; fugat hoc, facit illud amorem.
 (quod facit auratum est et cuspidē fulget acuta; 470
 quod fugat obtusum est et habet sub harundine plumbum.)
 hoc deus in nympha Peneide fixit, at illo
 laesit Apollineas traiecta per ossa medullas.
 Protinus alter amat, fugit altera nomen amantis,
 silvarum latebris captivarumque ferarum 475
 exuviis gaudens innuptaeque aemula Phoebes.
 [vitta coercebat positos sine lege capillos.]
 multi illam petiere, illa aversata petentes
 impatiens expersque viri nemora avia lustrat,
 nec quid Hymen, quid Amor, quid sint conubia curat. 480
 saepe pater dixit 'generum mihi, filia, debes';
 saepe pater dixit 'debes mihi, nata, nepotes.'
 illa velut crimen taedas exosa iugales
 pulchra verecundo suffunditur ora rubore,
 inque patris blandis haerens cervice lacertis 485
 'da mihi perpetua, genitor carissime' dixit,
 'virginitate frui; dedit hoc pater ante Dianae.'
 ille quidem obsequitur, sed te decor iste quod optas
 esse vetat, votoque tuo tua forma repugnat.

Phoebus amat visaeque cupit conubia Daphnes, 490
 quodque cupit sperat suaque illum oracula fallunt.
 utque leves stipulae demptis adolentur aristas,
 ut facibus saepes ardent, quas forte viator
 vel nimis admovit vel iam sub luce reliquit,
 sic deus in flammis abiit, sic pectore toto 495
 uritur et sterilem sperando nutrit amorem.
 spectat inornatos collo pendere capillos,
 et 'quid, si comantur?' ait; videt igne micantes
 sideribus similes oculos; videt oscula, quae non
 est vidisse satis; laudat digitosque manusque 500
 brachiaque et nudos media plus parte lacertos;
 si qua latent, meliora putat. fugit ocior aura
 illa levi neque ad haec revocantis verba resistit:
 'nympha, precor, Penei, mane! non insequor hostis;
 nympha, mane! sic agna lupum, sic cerva leonem, 505
 sic aquilam penna fugiunt trepidante columbae,
 hostes quaeque suos; amor est mihi causa sequendi.
 me miserum! ne prona cadas, indignave laedi
 crura notent sentes, et sim tibi causa doloris!
 aspera qua properas loca sunt. moderatius, oro, 510

curre fugamque inhihe; moderatius insequar ipse.
 cui placeas inquire tamen; non incola montis,
 non ego sum pastor, non hic armenta gregesque
 horridus observo. nescis, temeraria, nescis
 quem fugias, ideoque fugis. mihi Delphica tellus 515
 et Claros et Tenedos Patareaque regia servit;
 Iuppiter est genitor; per me quod eritque fuitque
 estque patet; per me concordant carmina nervis.
 certa quidem nostra est, nostra tamen una sagitta
 certior, in vacuo quae vulnera pectore fecit. 520
 inventum medicina meum est Opiferque per orbem
 dicor et herbarum subiecta potentia nobis.
 ei mihi, quod nullis amor est sanabilis herbis,
 nec prosunt domino quae prosunt omnibus artes!
 Plura locuturum timido Peneia cursu 525
 fugit cumque ipso verba imperfecta reliquit,
 tum quoque visa decens. nudabant corpora venti,
 obviaque adversas vibrabant flamina vestes,
 et levis impulsos retro dabat aura capillos;
 aucta forma fuga est. sed enim non sustinet ultra 530
 perdere blanditias iuvenis deus, utque monebat

ipse Amor, admisso sequitur vestigia passu.
 ut canis in vacuo leporem cum Gallicus arvo
 vidit, et hic praedam pedibus petit, ille salutem,
 alter inhaesuro similis iam iamque tenere 535
 sperat et extento stringit vestigia rostro,
 alter in ambiguo est an sit comprehensus et ipsis
 morsibus eripitur tangentialiaque ora relinquit;
 sic deus et virgo est, hic spe celer, illa timore.
 qui tamen insequitur pennis adiutus amoris, 540
 ocior est requiemque negat tergoque fugacis
 imminet et crinem sparsum cervicibus adflat.
 viribus absumptis expalluit illa citaeque 543
 victa labore fugae, spectans Peneidas undas,
 'fer, pater,' inquit, 'opem, si flumina numen habetis; 546
 qua nimium placui, mutando perde figuram.'
 vix prece finita, torpor gravis occupat artus;
 mollia cinguntur tenui praecordia libro;
 in frondem crines, in ramos brachia crescunt; 550
 pes modo tam velox pigris radicibus haeret;
 ora cacumen habet; remanet nitor unus in illa.
 hanc quoque Phoebus amat, positaque in stipite dextra

sentit adhuc trepidare novo sub cortice pectus,
complexusque suis ramos, ut membra, lacertis 555
oscula dat ligno; refugit tamen oscula lignum.
cui deus 'at quoniam coniunx mea non potes esse,
arbor eris certe' dixit 'mea; semper habebunt
te coma, te citharae, te nostrae, laure, pharetrae.
tu ducibus Latiis aderis, cum laeta Triumphum 560
vox canet et visent longas Capitolia pompas;
postibus Augustis eadem fidissima custos
ante fores stabis mediamque tuebere quercum.
utque meum intonsis caput est iuvenale capillis,
tu quoque perpetuos semper gere frondis honores.' 565
finierat Paeon; factis modo laurea ramis
adnuit utque caput visa est agitasse cacumen.

Notes for Section VIII

438 – 440 – *nollet*: is a potential subjunctive; *te* is the dir. obj. of *gemuit*; *Python* is voc.; *populisque novis* is dat.; *spatii* is a partitive gen., or gen. of the whole, after *tantum*.

441-444 – *hunc* is the dir. obj. of *perdidit* in line 444, and it refers to the Python; *arquitenens* = bow-carrying, an epithet for Apollo, this term was first used in Latin by Naevius in the 3rd century BCE, and was borrowed from the Greek, *τοξοφόρος*, used in the *Homeric Hymn to Apollo*; *numquam...ante* = never before; *letalibus armis* is abl. with *usus*, which modifies *deus*; *in* = against; *gravem* modifies *hunc*, which, again, refers back to the Python; *telis* is abl. of means; *exhausta...pharetra* is an abl. absolute. Imagine how big the quiver must have been if it could carry more than one thousand arrows; *per* = by; *nigra veneno*: the wounds are black because the serpent's blood was poison and traditionally poison turned everything black (Anderson and Lee).

445-447 – *neve* = and so that not. This is Ovid's version of *et ne*. This also appears in lines 72 and 151; *possit* is subjunctive in a negative purpose clause with *neve*; *operis* is dat. of separation; *Pythia*: the neut. substantive, from the Greek, *Πύθια*. *Pythia* was the name of the oracle at Delphi, after whom the Pythian games were named. These games, in honor of Apollo, were held in mid-August every four years in Delphi. They began as solely musical contests, but were reorganized in 585 BCE and from then on included athletic events; *nomine* is abl. of source.

448-449 – *manu...rotave*: the hand and the wheel here are being used in metonymy as representations of the usual athletic contests which were boxing, throwing discus, or javelin, running, and chariot racing. *capiebat* = to put on, as in, to wear; *aesculeae...frondis*: oak leaves appear here instead of laurel. Ovid is describing a time before a crown of laurel was the standard prize for the Pythian games, which, according to Anderson, explains his use of the plup. and imp. tenses.

450-451 – *longoque...crine* is abl. of description with *decentia*, long hair is a symbol of Apollo's eternal youth; *decentia* modifies *tempora*; *tempora* = temples of the head.

452-453 – *Daphne Peneia*: Ovid is the first to say that Daphne was the daughter of Peneus, a Thessalian river god (Hill and Lee); *fors ignara* = blind luck; *saeva Cupidinis ira*: Cupid, or Eros, is the personification of physical love and desire. In both Greek and Roman poetry, he is often portrayed as playful, cunning, and cruel. Cupid's weapon of choice was the bow. Apollo incurred his wrath by bragging about his prowess as an archer.

454-455 – *Delius* = the Delian man, Apollo was born on the island of Delos; *hunc* = Cupid; *victa serpente* is abl. of means; *adducto...nervo* is an abl. absolute; *cornua* is the dir. obj. of *flectentem*. By metonymy, it can mean Cupid's bow, because ancient bows were occasionally made of two horns connected by a piece of wood or metal in the middle, which gave it the ability to bend.

456 – *tibi*: supply an *est* for dat. of possession = what is there for you.

457-460 – *nostros...possumus* is the poetic use of the pl. for the sing., otherwise known as, 'the royal we'; *ferae...hosti* is dat.; *modo* = recently, or, just now; *pestifero...ventre* is abl. of means with *prementem*; *tot iugera* is the dir. obj. of *prementem*; *prementem* and modifies *Pythona*; *innumeris...sagittis* is abl. of means with *tumidum*. Apollo refers to the number of arrows as uncountable, yet Ovid numbered them at one thousand in lines 443-4; *tumidum* modifies *Pythona*. Often, poisonous snakes will increase their size when they are excited or threatened.

461-462 – *face...tua* is abl. of means, *face* is from *fax, facis*, f. In addition to the bow, Cupid also carried a torch, whose purpose was to inflame the hearts of Cupid's victims with love. Metaphors of fire being associated with love were just as common in the ancient world as they are now; *nescioquos...amores* = literally, 'loves of I don't know what kind', best translated as 'some kind of loves' or 'whatever kind of loves'; *esto* is fut. imperative, but there is no equivalent form in English, so it is best translated as pres. imperative; *adsere* is pres. act. imperative sing. of *adsero, adserere* (3); notice the irreverence with which Apollo speaks to Cupid, and the arrogant character Ovid gives to Apollo.

463-465 – *filius...Veneris*: Cupid is the son of Venus; *huic* refers to Apollo; *figat* is jussive subjunctive; *tuus...meus*: both modify *arcus*; *omnia...te* is the dir. obj. of *figat* for each clause: *tuus arcus figat omnia, meus arcus figat te*; *quanto...tanto* is abl. of degree of difference; *deo...nostra* is abl. of comparison with *quantoque...tanto*; *nostra*: again, poetic pl. for sing. According to Anderson and Brooks, Ovid asserts Cupid's superiority over Apollo by ending the line and Cupid's speech with this word.

466-469 – *eliso...aere* is an abl. absolute; *percussis...pennis* is abl. of means, this is a rather unusual, though descriptive expression of flying; *umbrosa...arce* is abl. of place where; *eque* = *e* + *que* = and from; *sagittifera...pharetra* is abl. with *eque*; *diversorum operum*: gen. of quality or description, the delay of these two words to the beginning of the next line creates a kind of surprise for the audience. *operum* = function; *amorem* is the dir. obj. for both *fugat* and *facit*.

470-471 – *cuspidē...acuta* is abl. of description; *sub* = at the foot of, or in this case, at the tip.

472 – *hoc...illo*: when using the terms 'this' and 'that' in Latin, 'this' refers to the things most recently mentioned, otherwise known to us as the latter, and 'that' refers to the former; *hoc* is acc.; *Peneide* is the patronymic adj. = daughter of Peneus; *illo* is abl. of means.

473 – *Apollineas*: Ovid's invention, an adjectival form of Apollo; *per* = by; *medullas*: the marrow is a representation of the innermost soul, which is sometimes referred to as the seat where love resides.

474 – *alter...altera* = the one...the other, again, the first refers to the latter, while the second refers to the former, which is made even more clear by means of the use of the feminine *altera*.

475-476 – *latebris...exuviis* is abl. of specification with *gaudens*; *gaudens...aemula*: both modify *altera* (Daphne); *innuptaeque...Phoebes* is an objective gen. with *aemula*; Phoebe is the sister of Phoebus Apollo, known as Diana in Roman mythology, and Artemis to the Greeks. She was a virgin goddess, and a huntress. Daphne emulates her.

477 – *vitta* = a fillet, or thin band of ribbon. All free-born Roman girls and married women wore them. It was worn differently by married women than unmarried, but the specifics of the differences are uncertain; *sine lege* = not according to law, in other words, freely.

478 – *petiere* = *petivere* = *petiverunt*, it is both the syncopated and alternate form of the 3rd pl. perf. act. ind. of *peto*, *petere* (3); *multi*: it was common in myths for many suitors to compete for a maiden's hand in marriage.

479 – *viri* is objective gen. with *expers* and *impatiens*.

480 – *nec* = not at all; *Hymen* was the song sung at Greek weddings during the procession of the bride on her way to her new home. This became personified as the god of marriage, who was said to be either the son of Bacchus and Venus, or of Apollo and one of the Muses; *sint* is a potential subjunctive.

483 – *taedas...iugales*: by metonymy, the torches represent marriage. During ancient weddings, the bride was escorted to her new home in the late evening by the light of torches; *exosa* modifies *illa*.

484 - *pulchra...ora* is acc. pl. and in this line = cheeks. Ovid goes a long way to say that she blushes.

485 – *inque patris...cervice* is a prepositional phrase with *haerens*; *blandis...lacertis* is abl. of means.

486-487 – *da* = allow; *mihi* is dat. of reference; *perpetua...virginitate* is abl. with *frui*; *Dianae*: serves as both the dat. of possession with *pater*, and dat. as ind. obj. of *dedit*. It is well-agreed upon by scholars that Ovid is clearly referencing Callimachus' *Hymn to Artemis*. Ancient authors often reveled in their audience's ability to recognize references to well-known authors in their own works.

488-489 – English word order would be: *iste decor vetat te esse quod optas*. It seems that, rather unusually, the poetic narrative voice is directly addressing Daphne in this line, a common device in story-telling.

490 – *visaeque...Daphnes* is objective gen.; *conubia* = sexual unions.

492 – *stipulae*: the hollow stalks of legumes or grains that were left over after harvesting or reaping, also called stubble or chaff; *aristis* is from *arista*, *aristae*, f. (1) = harvests; It was customary in ancient times to burn the stubble after fields were harvested.

493 – *saepes* is from *saeps*, *saepis*, f. (3); *forte* = by chance.

494 – *sub luce* = at daybreak.

495 – *in flammis abiit*: the prep. *in* in conjunction with the verb takes on the meaning of “to change into”, see also line 236; *pectore toto* is abl. of place where.

496 – *sterilem*: on account of the fact that Daphne did not reciprocate Apollo's feelings of love; *sperando* is a gerund, abl. of means.

497 – *pendere* is an inf. in indir. speech with *capillos* as its subj.; *collo* is abl. of place where.

498-499 – *igne* is abl. of means with *micantes*; *sideribus* is dat. with *similes*; *oscula* = kisses, but by metonymy, here, = lips.

500-501 – Ovid reverses the expected order of Apollo's gazing by starting with her fingers and moving up, to where her upper arms are bare. This demonstrates well the difference between *brachia*, the forearm, and *lacertos*, the upper arms (Anderson, Brooks, and Lee).

502 – *fugit illa* in line 503 is the subject; *aura...levi* is abl. of comparison with *ocior*; *levi* usually means light or thin, but can also mean fickle.

503 – *Penei*: voc. of *Peneis*, *Peneidos*, again the patronymic adj. for a descendent of Peneus.

504 – *hostis* is in apposition to the subj. of *insequor*.

506 – This is a golden line, abVab, notice that the *columbae* are as far away in the line from *aquilam* as possible, and *penna...trepidante* surround *fugiunt*; *fugiunt* is pl. with *columbae*, but the verb also governs *agna* and *cerva* in the previous line and *quaeque* in the next line; *penna...trepidante* is abl. of means.

507 – *quaeque* is fem. nom, pl. in agreement with *columbae* and is also governed by the verb *fugiunt*; *mihi* is dat. of reference; *sequendi* is a gerund, objective gen., showing purpose.

508 – *me miserum* is acc. in an exclamation; *cadat...notent...sim*: *ne* should be taken with all three verbs, which are optative subjunctives, expressing a wish, in the pres. tense to denote possibility; *indignave laedi* modifies *crura*; *sentet* is the subj. of *notent*; *tibi* is dat. of reference.

510 – *properas* is from *propero*, *properare* (1); *qua* is abl. of place where.

512 – *cui placeas* is an ind. question; *inquire* is imperative.

514 – *hic* is an adv.

515 – *ideoque* = and therefore; *mihi* is dat. with *servit*; *Delphica* is an adj., modifying *tellus* and refers to the island of Delos, where Apollo was born.

516 – *Claros* is a small town in Ionia, near Colophon, famous for a temple and oracle of Apollo; *Tenedos* is gen., and is an island in the Aegean Sea, near Troy, which had a famous temple of Apollo; *Pataraea*: adjectival form, modifying *regia*, a city in Asia Minor, near the Lycian Sea, with a well-known oracle and temple of Apollo; *regia* should be taken twice, with both *Tenedos* and modified by *Pataraea*.

518 – *patet* = to lie open, as in, to be accessible, or to be revealed; *nervis* is dat. with the compound verb, *concordant*.

519- 520 – *nostra...nostra*: both are poetic pl. for sing., the 'royal we'. The first is nom., the second is abl. of comparison; *est* should be taken with both clauses; *sagitta* should be taken with both clauses; *vacuo...pectore*: an empty heart generally denotes that someone is free of love.

521 – *Opiferque*: this is the first surviving use of this epithet for Apollo, it is used again in *Met.* 15.653 to refer to Aesculapius, Apollo's son, also a doctor. It may have been revived by Ovid from archaic authors, such as Ennius (Anderson and Lee).

522 – *subiecta*: supply an *est* for the 3rd sing. perf. pass. ind. = exposed; *potentia* is nom.; *nobis* is poetic pl. for sing. and is either the dat. of concern (also known as the ethical dat.) or is dat. with a compound verb.

523 – *ei mihi* is a common poetic interjection, similar to *me miserum*. It is a kind of “woe is me” exclamation; *quod* is a conjunction = because; *sanabilis* is a predicate adj. modifying *amor*; *nullis...herbis* is abl. of means.

524 – *domino...omnibus* is dat. with *prosunt*; *artes* is the subj. of the first *prosunt*.

525 – *Plura* is the dir. obj. of *locuturum*; *timido...cursu* is abl. of place where.

526 – *ipso* is abl. with *cumque*; *verba imperfecta* is the dir. obj. of both *fugit* and *reliquit*; *corpora* is the dir. obj. of *nudabant*.

527 – *visa*: supply an *est* for the 3rd sing. perf. pass. ind., *videre* in the passive = to seem.

529 – *dabat* = was putting, or was placing; *impulsos* is from *impello*, *impellere* (3) = to put into motion.

530 – *fuga* is abl. of means; *ultra* is an adv.

531 – *blanditias*: this word occurs often in elegy as the flattering or charming words that lovers speak to one another; *sequitur* is a deponent verb; *admisso...passu* is abl. of manner = at full speed.

533 – *ut* is a correlative conjunction; *cum* introduces a temporal clause; *leporem*: notice its placement in the sentence, completely surrounded and vulnerable; *Gallicus*: the Gallic hound was one of many types of hunting dogs used by Romans. Most likely, according to Hill, it is the greyhound, which hunts not by scent, but by sight.

534 – *hic* represents the dog and/or Apollo; *pedibus* is abl. of means; *petit* should be taken with both clauses; *ille* represents the hare and/or Daphne. The huntress has become the hunted.

535-538 – *alter...alter*: Ovid dedicates two lines to the predator, and then two lines to the prey; *inhaesuro*: this word can be used to describe a lover's embrace, fut. act. part., dat. with *similis* - which modifies the subj. - *inhaesuro similis* = as though he were about to fasten on to; dir. obj. of both *inhaesuro* and *tenere* should be understood as her/the hare/the prey; *iam iamque* should be taken with both *inhaesuro* and *tenere*, and expresses the imminence of action = at any time now; *stringit* = to lightly touch or graze; *vestigia*: often means tracks or footsteps, by metonymy can mean the feet which make said tracks; *an* appears instead of *utrum*, introducing an indir. question = whether; *sit comprehensus* is perf. pass., subjunctive in an indir. question; *eripitur*: supply the reflexive pronoun *se* = she tore herself away; *ipsis...morsibus* is abl. of separation.

539 – *spe...timore* is abl. of manner with *celer*.

540 – *pennis...amoris* is abl. of means + gen.

541 – *tergo* is dat. with *imminet* in line 542.

542 – *cervicibus* is abl. of place where.

544-546 – There are variances in the manuscripts in these few lines. The text printed here has omitted two lines upon whose authenticity scholars cannot agree, in order to have the text make the most consistent sense.

547 – *mutando* is a gerund, abl. of manner.

549-567 – Gian Lorenzo Bernini, an Italian sculptor and architect working in Rome in the 1600s created a wonderful artistic depiction of Daphne's transformation into a tree, a sculpture which currently resides in the Galleria Borghese Museum in Rome.

549 – *praecordia*: in ancient medical texts, this is the lower part of the chest, the midriff, and it was thought to be the seat of feelings, that is, the part of the body responsible for providing emotions; *libro*: this is the same word as 'book', except, here, it means the inner bark of a tree, which is exactly what a book would have been made from.

551 – *modo tam velox*: the whole phrase describes her *pes*; *modo* is an adv. = recently; *pigris radicibus* is abl. of means, *pigris* is in contrast to *velox*.

552 – *ora* is acc. neut. pl. but in this line most likely has a sing. = her face, or her head; *cacumen* is the subj. of *habet*; *habet* = have, as in, take possession of.

553 – *hanc* is f. and could be referring to Daphne, but trees are always grammatically f. in Latin, so it could be referring to the new form of Daphne, as a tree; *stipite* = tree trunk.

554 – *trepidare* is an inf. in indir. speech after *sensit*; *cortice* can mean skin or bark, Ovid takes full advantage here of the dual meaning.

555 – *refugit* = shrink from, or refuse.

557 – *cui*: the tree continues to be personified, which is also humorously emphasized by Ovid's interplay between human and botanical terms (Anderson).

559 – *laure*: this is the first time that the kind of tree into which Daphne changed is named.

560 – *ducibus Latiis* is dat. with *aderis*. Often, Roman generals would wear laurel crowns when celebrating a triumph.

561 – *Capitolia*: Triumphal processions began at the Campus Martius, past the Circus Maximus, through the Forum, along the Via Sacra, and ended at the Temple of Jupiter on the Capitoline Hill. The anachronistic mention of the Capitoline and Augustus, as well as the future tenses of the verbs in lines 560-565 transform Ovid's audience briefly back to their own present time and emphasize Apollo's prophetic abilities.

562-563 – Two laurel trees grew outside the entrance to Augustus' palace on the Palatine hill. In between them, hanging over the door, was a wreath of oak leaves. This wreath was awarded to Augustus as a symbol of his having saved the citizens from civil war; *eadem*, adv. = at the same time; *tuebere* is the 2nd sing. fut. ind. of deponent verb *tueor*, *tueri* = to protect.

564 – *intonsis*: Roman adolescents typically cut their hair for the first time when they officially became men. Apollo is generally portrayed as having long hair, the eternally youthful god.

566-567 – *Paeon*: Paeon, according to Homer, was the physician to the gods. Apollo is often associated with healing. In this story, however, Apollo has not actually healed anything. Brooks states that the epithet Paeon is applied to Apollo from the Greek word, *παίων*, which means 'striking' and refers to Apollo's slaying the Python. A Paeon was also the name for a specific kind of hymn, which was usually a victory song, and was often addressed to Apollo; *adnuit* is perf. tense; *modo*, adv. = recently, merely. It could go with *adnuit*, to emphasize that, now, as a tree, she could not speak, only nod – or, (according to Anderson, Brooks, and Lee) it could go with *factis*, to emphasize the fact that her branches were recently made.

SECTION IX

Ovid makes a seamless transition from the story of Apollo pursuing Daphne, the beautiful daughter of the river god Peneus, to the story of Io, the beautiful daughter of the river god, Inachus. The similarities between the stories make it easy to go from one to the next. In the story of Io, however, Ovid concentrates less on Jupiter's pursuit of the young maiden and much more on his seduction of her and the resulting consequences. Io's story can be traced back to Greek epic writers, including Hesiod (*Aegimus* Frag. 3-6).

IO

Est nemus Haemoniae, praerupta quod undique claudit
silva; vocant Tempe. per quae Peneus ab imo
effusus Pindo spumosis volvitur undis 570
deiectuque gravi tenues agitantia fumos
nubila conducit summisque adspergine silvis
impluit et sonitu plus quam vicina fatigat.
haec domus, haec sedes, haec sunt penetralia magni
amnis; in his, residens facto de cautibus antro, 575
undis iura dabat nymphisque colentibus undas.
conveniunt illuc popularia flumina primum,
nescia gratentur consolenturne parentem,
populifer Sperchius et inquietus Enipeus

Apidanusque senex lenisque Amphrysus et Aeas, 580
 moxque amnes alii qui, qua tulit impetus illos,
 in mare deducunt fessas erroribus undas.
 Inachus unus abest imoque reconditus antro
 fletibus auget aquas natamque miserrimus Io
 luget ut amissam. nescit vitane fruatur 585
 an sit apud manes, sed quam non invenit usquam
 esse putat nusquam atque animo peiora veretur.
 Viderat a patrio redeuntem Iuppiter illam
 flumine et 'o virgo Iove digna tuoque beatum
 nescioquem factura toro, pete' dixerat 'umbras 590
 aliorum nemorum' (et nemorum monstraverat umbras)
 'dum calet et medio sol est altissimus orbe.
 quod si sola times latebras intrare ferarum,
 praeside tuta deo nemorum secreta subibis,
 nec de plebe deo, sed qui caelestia magna 595
 scepra manu teneo, sed qui vaga fulmina mitto.
 ne fuge me!' (fugiebat enim.) iam pascua Lerna
 consitaque arboribus Lyrcea reliquerat arva,
 cum deus inducta latas caligine terras
 occuluit tenuitque fugam rapuitque pudorem. 600

Interea medios Iuno despexit in Argos,
 et noctis faciem nebulas fecisse volucres
 sub nitido mirata die, non fluminis illas
 esse nec umenti sensit tellure remitti;
 atque suus coniunx ubi sit circumspicit, ut quae 605
 deprensi totiens iam nosset furta mariti.
 quem postquam caelo non repperit, 'aut ego fallor
 aut ego laedor' ait delapsaque ab aethere summo
 constitit in terris nebulasque recedere iussit.
 coniugis adventum praesenserat inque nitentem 610
 Inachidos vultus mutaverat ille iuvencam;
 bos quoque formosa est. speciem Saturnia vaccae,
 quamquam invita, probat, nec non et cuius et unde
 quove sit armento, veri quasi nescia, quaerit.
 Iuppiter e terra genitam mentitur, ut auctor 615
 desinat inquiri; petit hanc Saturnia munus.
 quid faciat? crudele suos addicere amores,
 non dare suspectum est; pudor est qui suadeat illinc,
 hinc dissuadet amor. victus Pudor esset amore,
 sed leve si munus sociae generisque torique 620
 vacca negaretur, poterat non vacca videri.

Notes for Section IX

568 – *Est nemus*: This is a traditional way to begin setting a scene, or the description of a place, typically, a *nemus* is the place of magical occurrences; *Haemoniae* is locative, an old name for Thessaly.

569-570 – *Tempe* is an indeclinable nom. pl., a valley in Thessaly, famous for its beauty, through which the river Peneus flowed; *Peneus* was not only the name of the major river in Thessaly, it is also the name of Daphne's father, the river god; *Pindo*: the Pindus is a mountain range between Thessaly and Epirus; *spumantis...undis*: the frothiness of the water suggests rapid movement (Anderson).

571-572 – *deiectuque gravi* is abl. of means; *agitantia* is a pres. part. modifying *nubila*; *fumos* is the dir. obj. of *agitantia*, modified by *tenues*. A notable feature of waterfalls, as exemplified by Niagara, is the 'cloud' of mist at its bottom; *summisque...silvis* is abl. of place where; *aspergine* is abl. of means.

573 – *plus quam* = more than; The sound of the waterfall can be heard from quite far away.

574 – *haec...haec...haec*: the first two are fem. sing., the third is neut. pl.

575 – *his* is pl. because its antecedent is *Tempe*, a pl. noun; *antro* is abl. of place where, modified by *facto*.

576 – *iura dabat*: Ovid now personifies the river as the ruler of waters; *undis...nymphisque colentibus* are dat.

577 – *illuc* is an adv.; *primum*, adv. = at first.

578 – *gratentur consolenturne* is a pres. subjunctive in a double indir. question with *-ne*, having omitted the expected *utrum* from the beginning = 'whether they should verb or verb'; *parentem* refers to the fact that the River Peneus is the father of Daphne.

579-580 – *Sperchius...Aeas*: all are names of rivers in Thessaly. The Sperchius runs into the Maliac Gulf. The Enipeus and the Apidanus both empty into the Peneus. The adjectives that modify each one are typical epithets of rivers; *Amphrysus*: a stream in Phthiotis, near where Apollo kept the flocks of Admetus; *Aeas* flows east and empties into the Ionian Sea.

581 – *qua*, adv. = by which route; *impetus* = current.

582 – *erroribus* is abl. of means.

583 – *Inachus* is an Argive river in the Peloponnesus, a peninsula in southern Greece, named after the first king of Argos.

584 – *Io* is acc.

585 – *nescit* introduces the indir. question expressed by *-ne...an*; *vitane* is abl. with *fruatur*; *fruatur...sit* is subjunctive in an indir. question, *Io* is the subj.

586 – *quam* introduces a result clause without *ut* = since.

587 – *animo* is abl. of place where; *peiora* is acc. pl. neut. comparative substantive adj. = more wicked things.

588-592 – *viderat...diverat*: The plup. tense takes the audience back in time, and Anderson says that here is where Ovid's narrative flashbacks to what happened and how Io got lost. Also, notice the clever alliteration, where the first and third letters of each verb are the same, only reversed; *a patrio...flumine*: Anderson and Bömer suggest that Ovid sets up a paradox here. It is expected that she would be returning **to** her father, but she is, in fact, returning home from having gotten water from the river, as is the duty of a proper maiden; *Iove* is dat. with *digna*; *tuoque...toro* is either abl. of means or abl. of place where. There is no way to determine which, and either translation fits well; *nescioquem*, literally = I don't know whom, loosely = some guy; *pete...umbras...umbras*: Jupiter is trying to lure Io into a shady, secluded place, under the guise of being concerned for her under the hot, midday sun.

593 – *quod si* = but if; *sola* is fem. nom. sing. and modifies the subj. of *times*, Io.

594 – *praeside* is abl. of accompaniment, in apposition to *deo*; *tuta* modifies the subj. of *subibis*, and is best translated adverbially; *secreta* is a neut. acc. pl. substantive adj.

595-596 – *deo* is abl. of accompaniment; *sed qui*: supply *sum* in between; *manu* is abl. of place where.

597-600 – *Lernae*: Lerna is a marshy district in Argos, thought to be where the Hydra lived that Hercules slain; *Lyrcea*: Lyrceus is a mountain on the borders of Arcadia and Argolis in which there was a spring that was the source of the river Inachus; *cum* is temporal; *inducta...caligine* is abl. of means; *occuluit...pudorem*: the arrangement of this line, the quick succession of three verbs with *-que* conjunctions and the interspersed objects of *fugam* and *pudorem*, is meant to exemplify the rapidity with which Jupiter had trapped and ensnared the poor girl (Anderson and Hill).

602-604 – *fecisse...esse...remitti* are inf. in indir. speech with *sensit*; *faciem* is the dir. obj. of *fecisse*; *volucres* is usually taken to mean birds, or flying objects. Here, it is used adjectivally with *nebulas* to mean 'swift-moving'; *sub* = during; *mirata* is the perf. pass. part. of the deponent verb *miror*, and modifies Juno; *umentis...tellure* is abl. of means.

606 – *nosset* is the syncopated form of the 3rd sing. plup. act. ind. *novisset*; *totiens* is best taken with *deprensi*, which modifies *mariti*.

607 – *quem* refers back to the *mariti*, Jupiter; *caelo* is abl. of place where; *fallor* can mean either 'to be deceived' or 'to be mistaken', here, the latter is more likely.

610-611 – *ille* refers to Jupiter, the subject of *praesenserat* and *mutaverat*; *Inachidos* is the patronymic for the Daughter of Inachus, Io and is gen.

612-614 – *Saturnia*: patronymic for the daughter of Saturn, otherwise known as Juno; *invita...nescia*: both modify Saturnia; *nec non* is a double negative, which acts as an emphatic version of 'and'; *sit* is subjunctive in indir. questions.

615 – *genitam*: supply *esse* for perf. pass. inf. in indir. speech with *mentitur*; *ut* introduces a purpose clause.

616 – *desinat* = ceases; *inquiri* is a pass. inf. = to be investigated, or questioned.

617-618 – *faciat* is a deliberative subjunctive, where doubt or impossibility is implied; *addicere* = surrender. It is a legal term in origin, for the transfer of property ownership from one person to another; *non* goes with *dare*, not *est*; *est*: should be taken with both *suspectum* and *crudele* in line 617.

619-621 – *qui* modifies *pudor*; *illinc...hinc* = on that side...on this side. It is equivalent to 'on the one hand...on the other hand!'; *victus...esset* is the 3rd sing. plup. pass. subjunctive in a conditional clause; *amore* is abl. of means; *vacca* is in apposition to *munus*; *generisque torique*: Juno is Jupiter's sister, as well as his wife; *furti* is an objective gen.

SECTION X

After turning Io into a cow to hide her from Juno, Jupiter is forced to surrender the beautiful heifer to his wife. Juno charges Argus with the task of guarding Io. The tale of Io as a cow is featured in Aeschylus' play, *Prometheus Bound*.

ARGUS AND IO

Paelice donata, non protinus exiit omnem
diva metum timuitque Iovem et fuit anxia furti,
donec Arestoridae servandam tradidit Argo.
centum luminibus cinctum caput Argus habebat; 625
inde suis vicibus capiebant bina quietem,
cetera servabant atque in statione manebant.
constiterat quocumque modo, spectabat ad Io;
ante oculos Io, quamvis aversus, habebat.
luce sinit pasci; cum sol tellure sub alta est, 630
claudit et indigno circumdat vincula collo.
frondibus arboreis et amara pascitur herba
proque toro terrae non semper gramen habenti
incubat infelix limosaeque flumina potat.
illa etiam supplex Argo cum bracchia vellet 635

tendere, non habuit quae bracchia tenderet Argo,
et conata queri mugitus edidit ore.
pertimuitque sonos propriaque exterrita voce est.
venit et ad ripas ubi ludere saepe solebat,
Inachidas ripas, novaque ut conspexit in unda 640
cornua pertimuit seque exsternata refugit.
Naides ignorant, ignorat et Inachus ipse
quae sit; at illa patrem sequitur sequiturque sorores
et patitur tangi seque admirantibus offert.
decerptas senior porrexerat Inachus herbas; 645
illa manus lambit patriisque dat oscula palmis,
nec retinet lacrimas et, si modo verba sequantur,
oret opem nomenque suum casusque loquatur.
littera pro verbis, quam pes in pulvere duxit,
corporis indicium mutati triste peregit. 650
'me miserum!' exclamat pater Inachus inque gementis
cornibus et nivea pendens cervice iuvencae
'me miserum!' ingeminat; 'tunc es quaesita per omnes
nata mihi terras? tu non inventa reperta
luctus eras levior. retices nec mutua nostris 655
dicta refers; alto tantum suspiria ducis

pectore, quodque unum potes, ad mea verba remugis.
at tibi ego ignarus thalamos taedasque parabam,
spesque fuit generi mihi prima, secunda nepotum;
de grege nunc tibi vir et de grege natus habendus. 660
nec finire licet tantos mihi morte dolores,
sed nocet esse deum, praeclusaque ianua leti
aeternum nostros luctus extendit in aevum.'
taliam maerentem stellatus summovet Argus
ereptamque patri diversa in pascua natam 665
abstrahit; ipse procul montis sublime cacumen
occupat, unde sedens partes speculatur in omnes.

Nec superum rector mala tanta Phoronidos ultra
ferre potest natumque vocat quem lucida partu
Pleias enixa est letoque det imperat Argum. 670
parva mora est alas pedibus virgamque potenti
somnia sumpsisse manu tegumenque capillis.
haec ubi disposuit, patria Iove natus ab arce
desilit in terras. illic tegumenque removit
et posuit pennas; tantummodo virga retenta est. 675
hac agit ut pastor per devia rura capellas
dum venit abductas et structis cantat avenis.

voce nova captus custos Iunonius 'at tu,
quisquis es, hoc poteras mecum considerare saxo,'
Argus ait; 'neque enim pecori fecundior ullo 680
herba loco est, aptamque vides pastoribus umbram.'
sedit Atlantiades et euntem multa loquendo
detinuit sermone diem, iunctisque canendo
vincere harundinibus servantia lumina temptat.
ille tamen pugnat molles evincere somnos 685
et, quamvis sopor est oculorum parte receptus,
parte tamen vigilat. quaerit quoque (namque reperta
fistula nuper erat) qua sit ratione reperta.

Notes for Section X

621-624 – *paelice donata* is an abl. absolute; *diva* is the subject of both *exiit* and *tradidit*; *Arestoridae* is dat., in apposition to *Argo*. It is a patronymic = the son of Arestor.

625 – *luminibus* = eyes, abl. of description.

626-627 – *suis vicibus* is abl. of manner.

629 – *Io* is the dir. obj. of *habebat*.

630 – *luce* is loc. = in daylight; *sinit*: its subj. is *Argus*, and its dir. obj. is *Io*; *cum* introduces a temporal clause; *tellure* is abl. with *sub*; *alta est* = was supported, it is the perf. pass.

631 – *indigno...collo* is abl. of either place where or specification; *indigno* = undeserving.

632 – *frondibus arboreis...amara...herba* are abl. of specification.

633 – *proque* = instead of; *terrae* is dat. with *incubat*, and is modified by *non semper habenti gramen*.

635 – *vellet* is subjunctive in a temporal *cum* clause.

636 – *quae* is the dir. obj. of *tenderet*, and modifies *bracchia*.

637 – *conata* is the perf. part. fem. nom. sing.; *ore* is abl. of place from which.

638 – *propriaque...voce* is abl. of means; *exterrita...est* is the perf. pass.

640-641 – *seque* is abl. of separation with *refugit*; *exsternata* is the perf. pass. part. modifying *Io*.

642 – *Naidēs* are goddesses of fountains and rivers and the attendants and daughters of Inachus.

644 – *seque* is the dir. obj. of both *patitur* and *offert*; *admirantibus* is dat.

647 - 648 – *si...loquatur* is a fut. less vivid condition, which suggests what might be, as opposed to what definitely will be, if the supposition is correct. An example of a future less vivid condition in English is, “If you step on a crack, you might break your mother’s back (but there’s no guarantee).”

649-650 – *pro* = instead of; *indicium* = proof, it is a technical legal term; *triste* is an adv.

652 – *nivea...cervice* is abl. of place where.

653-657 – *nata* is a predicate noun with *es*; *mihi* is both dat. of agent with *quaesita* and dat. of possession with *nata*; *reperta* is abl. of comparison with *levior*; *retices...refers*: English word order might be: *retices nec refers dicta mutua nostris*; *nostris* modifies an implied *dictis*. It could be poetic pl. for the sing. or it might be referring to himself as well as his other daughters, Io's sisters, the Neriades; *tantum*, adv. = only; *alto...pectore* is abl. of place from which; *quodque unum potes* = the one thing which you are able (to do). Supply an implied *facere*.

658 – *thamos taedasque*: the bedroom and the torch are both symbols of marriage.

659 – *mihi* is dat. of possession.

660 – *tibi* is dat. of reference; *habendus*: supply an *est* for the pass. periphrastic construction.

661 – *mihi* is dat with *licet*.

663 – *nostros* could be poetic pl., or could be referring to all gods.

665 – *patri* is dat. with *ereptam*.

666 – *ipse* = Argus.

668 – *Phoronidos* is gen. Phoroneus was an ancient Argive hero, and the son of Inachus. Here, Ovid is loosely using the patronymic to refer to Io, but instead of using Inachus, he uses the name of her brother; *ultra* is an adv.

669-670 – *natum...quem lucida...Pleias enixa est*: According to Anderson, Ovid goes a long way to avoid directly using the name Mercury, Jupiter's son. Mercury's mother is Maia, one of the seven daughters of Atlas and Pleione, known as the Pleiades; *partu* is abl. of specification; *det* is subjunctive in an indir. command without *ut*.

671-672 – *parva mora est* + inf. is the opposite of *longa mora* in line 214; *pedibus*, *potenti...manu*, *capillis* are all abl. of place where.

673 – *Iove* is dat. of possession; *patria...ab arce*: the height of Olympus, usually where Jupiter resides.

676-677 – *ut pastor = similis pastor*; *capellas abductas*: Mercury is the messenger of the gods and the god of travel and thieves who rob travelers. He is analogous to the Greek god Hermes, who was known for mischief and playing tricks. In the *Homeric Hymn to Hermes*, he steals Apollo's cattle and invented both the lyre and the pan-pipe. Both Hermes and Mercury were known for playing the pan-pipe, also called the syrinx in Greek; *structis...avenis* is abl. of means and refers to his famous pan-pipe.

679 – *poteras*: here, the imperf. is being used not to indicate past tense, but rather used with the intent of a polite potential, akin to an invitation = 'might you sit down'; *hoc...saxo* is the same place as the *cacumen...montis* in line 666.

680-681 – *pecori* is dat. with *fecundior*; *ullo...loco* is abl. of place where; *pastoribus* is dat. with *aptamque*.

682 – *Atlantiades* is a patronymic, Mercury was the grandson of Atlas; *euntum* is the pres. part. of *eo*, and modifies *diem* in line 683 = passing day; *multa* is the neut. acc. pl. dir. obj. of the gerund *loquendo*.

683-684 – *sermone* is either in apposition to *loquendo multa*, or is abl. of either specification or means after *loquendo multa*; *canendo* is a gerund, abl. of means; *iunctisque...harundinibus* is abl. of means; *vincere* = to overcome.

685 – *ille* = Argus.

686-688 – *est...receptus* is the 3rd sing. perf. pass. ind.; *parte* is abl. of means; *recepta...erat* is the 3rd sing. plup. pass. ind.; *qua...ratione* is abl. of manner = how; *sit...reperta* is the 3rd sing. perf. pass. subjunctive in an indir. question.

SECTION XI

This is the first of many examples in the *Metamorphoses* of a story within a story, a favorite device of Hellenistic authors. The pastoral style of this particular story has led to comparisons with Theocritus and with Virgil's *Eclogues*. Argus is captivated by the music of the pipe that Mercury is playing. Mercury continues to attempt to lull Argus to sleep by regaling him with the tale of how his pipe was invented, the story of Pan and the nymph Syrinx. The tale is similar to that of Apollo and Daphne and with it Ovid shows how similar circumstances can be retold in different ways.

MERCURY, THE SYRINX, AND ARGUS

Tum deus 'Arcadiae gelidis in montibus' inquit
'inter Hamadryadas celeberrima Nonacrinas 690
Naias una fuit; nymphae Syringa vocabant.
non semel et Satyros eluserat illa sequentes
et quoscumque deos umbrosaue silva feraxque
rus habet. Ortygiam studiis ipsaque colebat
virginitate deam; ritu quoque cincta Dianae, 695
falleret et posset credi Latonia, si non
corneus huic arcus, si non foret aureus illi.
sic quoque fallebat. redeuntem colle Lycaeo
Pan videt hanc pinuque caput praecinctus acuta

talia verba refert' – restabat verba referre, 700
et, precibus spretis, fugisse per avia nympham
donec harenosi placidum Ladonis ad amnem
venerit; hic illam, cursum inpedientibus undis,
ut se mutarent liquidas orasse sorores;
Panaque, cum prensam sibi iam Syringa putaret, 705
corpore pro nymphe calamos tenuisse palustres;
dumque ibi suspirat, motos in harundine ventos
effecisse sonum tenuem similemque querenti;
arte nova vocisque deum dulcedine captum
'hoc mihi conloquium tecum' dixisse 'manebit' 710
atque ita disparibus calamis compagine cerae
inter se iunctis, nomen tenuisse puellae.
talia dicturus vidit Cyllenius omnes
succubuisse oculos adopertaque lumina somno.
supprimit extemplo vocem firmatque soporem, 715
languida permulcens medicata lumina virga;
nec mora, falcato nutantem vulnerat ense
qua collo est confine caput, saxoque cruentum
deicit et maculat praeruptam sanguine rupem.
Arge, iaces, quodque in tot lumina lumen habebas 720

extinctum est centumque oculos nox occupat una.

excipit hos volucrisque suae Saturnia pennis

conlocat et gemmis caudam stellantibus implet.

Protinus exarsit nec tempora distulit irae,

horriferamque oculis animoque obiecit Erinyn

725

paelicis Argolicae stimulosque in pectore caecos

condidit et profugam per totum exercuit orbem.

ultimus immenso restabas, Nile, labori;

quem simul ac tetigit, positisque in margine ripae

procubuit genibus resupinoque ardua collo,

730

quos potuit solos, tollens ad sidera vultus

et gemitu et lacrimis et luctisono mugitu

cum Iove visa queri finemque orare malorum.

coniugis ille suae complexus colla lacertis

finiat ut poenas tandem rogat 'in' que 'futurum

735

pone metus'; inquit 'numquam tibi causa doloris

haec erit'; et Stygias iubet hoc audire paludes.

Notes for Section XI

689 – *deus*: Ovid makes a point of reminding the audience that Mercury is a god, meanwhile Argus is woefully unaware of that fact (Anderson); *Arcadiae*: Arcadia is the central district of the Peloponnese, named for Arcas, the son of Jupiter and Calisto.

690-691 – *Hamadryadas* are wood nymphs; *Nonacrinus* = Arcadian. Nonacris is a mountain, city, and district in Arcadia; *Syringa* = syrinx (σύριγξ) is the Greek word for *fistula*, or panpipe, *Syringa* is acc.

692 – *non semel* = not once = often; *Satyros*: Satyrs were demi-gods of wild places. They had the horns, ears, and legs of a goat, but the rest of their bodies was human. They were often depicted without clothing and were known for having an insatiable appetite for wine, sex, and frenzy-inspiring music. They were the companions of Bacchus and were known as lascivious and lewd creatures.

693 – *umbrosaue...feraxque*: the double *-que* is the equivalent of *et...et* = both...and.

694-695 – *Ortygiam...deam*: Diana, like her brother Apollo, was born on the Island of Delos, which is also known as Ortygia; *studiis...virginitate* is abl. of specification; *ritu...Dianae*: Syrinx, like Daphne, was a virgin huntress. As though imitating Diana, Syrinx would bind up her long robes high above her knees, to make it easier to hunt.

696 – *falleret, posset*: imperf. subjunctives in contrary to fact conditions; *Latonia* = Diana, daughter of Latona, or Leto.

697 – *huic, illi* are dat. of possession, Syrinx had a bow made of horn, while Diana's was made of gold.

698 – *sic quoque* = even so; *fallebat* = to be mistaken, rather than the usual definition of 'to deceive'; *Lycaeo*: Lycaeus is a mountain in Arcadia sacred to Zeus and Pan.

699 – Pan is a god whose original home is Arcadia. He was half man, half goat. Pan is the god of shepherds and of country residents in general; *pinuque*: the pine was sacred to Pan; *caput* is acc. of specification (also known as the Greek accusative), and often refers to a body part.

700-701 – *restabat* has an impersonal subject. Argus has fallen asleep, so the poetic narrative voice continues telling the story, not Mercury = 'it was remaining (for Mercury) to recall the words (that Pan had said).' All subsequent infinitives are in indir. speech after *referre*; *nympham* is acc. subj. of *fugisse* in indir. speech; *avia* is a neut. pl. substantive adj. = pathless places.

702 – *Ladonis*: the Ladon is a river of Arcadia, a tributary of the Alpheus. It is said to be the most beautiful river in Greece.

703-704 – *venerit* is subjunctive in a dependent clause in indir. speech. It is perf. tense in conjunction with *fugisse* in the perfect tense; *hic*, adv. = here; *illam* is the subj. of *orasse*; *cursum* is the dir. obj. of an abl. absolute; *ut* introduces an indir. command after *orasse*; *se*: the reflexive refers back to the subject of *orasse* (Syrinx), not the subj. of *mutarent*; *liquidas...sorores* is the dir. obj. of *orasse*; *orasse* is the syncopated form of the perf. inf. *oravisse*, and is the second clause of indir. speech which is dependent on *referre* in line 700. The *liquidas sorores* are the water nymphs of the river Ladon.

705 – *cum...putaret* is a subordinate clause in indir. speech with a subjunctive; *prensam*: supply *esse* to make the perf. pass. inf. in indir. speech with *putaret*; *sibi* is dat. of agent.

706 – *tenuisse* is the inf. in the third clause of indir. speech that depends on *referre*.

707-708 – *motos...ventos* is the acc. subj. of *effecisse*, in indir. speech, yet again dependent on *referre*. The 'winds' are the breath of Pan's sigh creating an air current in the reeds to produce sound; *querenti* is dat. with *similemque*.

709 – *deum* is the acc. subj. of *dixisse* in line 710, an inf. in indir. speech and refers to Pan.

711 – *disparibus calamis...iunctis* are abl. of means with *tenuisse*; *compagine* is abl. of means with *iunctis*; *nomen* is the dir. obj. of *tenuisse*, and Pan is the implied subj., still in indir. speech dependent on *referre*.

714 – *dicturus* explains all the previous indir. discourse. Mercury was going to say everything that Ovid wrote in the previous fourteen lines, but then Mercury saw that Argus had fallen asleep; *Cyllenius* = the Cyllenian one. Mercury was born on Mount Cyllene in Arcadia; *succubuisse* is inf. in indir. speech after *vidit*; *adopertaque*: supply an *esse* for the perf. pass. inf., again, in indir. speech with *vidit*.

716 – *medicata...virga* are abl. of means.

717-719 – *nec mora*: supply an *est*; *falcato...ense*: Mercury traditionally carried a curved sword, known as a harpe, which Ovid did not mention earlier in his list of Mercury's equipment; *nutantem* is a substantive part. = the nodding one. Argus is presumably nodding his head in deep slumber; *qua*, adv. = where; *saxoque* is abl. of place from which; *cruentum* is acc. and modifies an implied *caput* as the dir. obj. of *deicit*. Mercury beheads Argus; *praeruptam*, adj. = steep.

720-721 – *iacēs* = you are lying, as in lying dead = you are dead; *quodque...una*: Mercury seems devoid of any grief for the death of Argus. To exemplify this, Ovid plays with the dual meaning of *lumina*, both lights and eyes (Anderson and Hill).

722-723 – *hos* refers back to the *oculos* of Argus; *Saturnia*: Juno is the daughter of Saturn, see also the note about line 612; *volucrisque suae*: Juno's bird is the peacock; *pennis* is abl. of place where. This is the aetiological story of how the peacock got 'eyes' in its tail feathers.

725-726 – *oculis animoque* is dat. with *obiecit*; *Erinyes*, acc., is one of the Furies, an avenging spirit; *Argolicae*: gen. = of the Argive woman; *caecos* = blind, in the sense of aimless or random.

727 – *exercuit* = harassed.

728 – *ultimus* is in apposition to the subj. of *restabas*. Io wandered all the way to Egypt.

729-730 – *positis...genibus* are abl. of specification, referring to the part of her body onto which she sunk down; *resupinoque...collo* are either abl. of means or specification; *ardua*, nom. = sitting up, or rearing up.

731 – *quos potuit solos*: Io, as a cow, could only do so much to act as a suppliant to the gods, or to get into a suppliant position.

732 – *gemitu, lacrimis, mugitu* are abl. of means.

733 – *cum Iove...quaeri* = to complain to Jove; *visa*: supply an *est* for the 3rd sing. perf. pass., which is best translated as 'she seemed.'

734 – *ille* = Jupiter/Jove; *lacertis* is abl. of means.

735-736 – *finiat* is subjunctive in an indir. command with *ut* after *rogat*; *haec* = Io; *Stygias...paludes* = the Stygian swamps, or the waters of the Underworld; *hoc* refers to the oath that Jove has just made to Juno.

SECTION XII

Io loses her bovine appearance, and she transforms not only into the figure of a young woman again, but even into a goddess. She is likened to the Egyptian goddess, Isis, who was often represented with the horns of a bull. With this comparison and the mention of Epaphus – known as Apis in Egyptian mythology - the story moves straightaway into the tale of Phaethon. The first extant use of the word *phaethon* in ancient literature appears in Book 11 of Homer's *Iliad*, where it is an epithet for the sun. In later mythology, Phaethon is the son of Helios, the sun-god.

IO AND PHAETHON

Ut lenita dea est, vultus capit illa priores
fitque quod ante fuit. fugiunt e corpore saetae,
cornua decrescunt, fit luminis artior orbis, 740
contrahitur rictus, redeunt umerique manusque,
ungulaque in quinos dilapsa absumitur ungues;
de bove nil superest formae nisi candor in illa.
officioque pedum nymphe contenta duorum
erigitur metuitque loqui, ne more iuvencae 745
mugiat, et timide verba intermissa retemptat.

Nunc dea linigera colitur celeberrima turba;
nunc Epaphus magni genitus de semine tandem
creditur esse Iovis perque urbes iuncta parenti

templa tenet. fuit huic animis aequalis et annis 750
 Sole satus Phaethon, quem quondam magna loquentem
 nec sibi cedentem Phoeboque parente superbum
 non tulit Inachides 'matri' que ait 'omnia demens
 credis et es tumidus genitoris imagine falsi.'
 erubuit Phaethon iramque pudore repressit 755
 et tulit ad Clymenen Epaphi convicia matrem;
 'quo' que 'magis doleas, genetrix' ait, 'ille ego liber,
 ille ferox tacui. pudet haec opprobria nobis
 et dici potuisse et non potuisse refelli.
 at tu, si modo sum caelesti stirpe creatus, 760
 ede notam tanti generis meque adsere caelo.'
 dixit et implicuit materno bracchia collo
 perque suum Meropisque caput taedasque sororum
 traderet oravit veri sibi signa parentis.
 ambiguum Clymene precibus Phaethontis an ira 765
 mota magis dicti sibi criminis utraque caelo
 bracchia porrexit, spectansque ad lumina solis
 'per iubar hoc' inquit 'radiis insigne coruscis,
 nate, tibi iuro, quod nos auditque videtque,
 hoc te, quem spectas, hoc te, qui temperat orbem, 770

Sole satum. si ficta loquor, neget ipse videndum
se mihi, sitque oculis lux ista novissima nostris.
nec longus patrios labor est tibi nosse Penates;
unde oritur domus est terrae contermina nostrae.
si modo fert animus, gradere et scitabere ab ipso!
emicat extemplo laetus post talia matris
dicta suae Phaethon et concipit aethera mente,
Aethiopasque suos positosque sub ignibus Indos
sidereis transit patriosque adit inpiger ortus.

775

Notes for Section XII

737 – *illa* = Io.

740 – *fit luminis artior orbis* = her big, round cow eyes get smaller

744 – *officioque* is abl. with *contenta*; *nymphae* is the Greek nom. form, and is likely used here for metrical purposes.

747-749 – abVab. Line 747 is a golden line. Io has become the Egyptian goddess, Isis. The sites of the temples of Isis also featured the temples of Sarapis, a god who combined the qualities of both Osiris and Apis (Lee); *nunc...nunc*: the repetition is Ovid's way of bringing the narrative time period current to his own; *linigera...turba* = linen-wearing crowd. Priests of Isis wore linen garments and shaved their heads as a sign of physical purity; *genitus...esse* is the perf. pass. inf.; *Epaphus* is the son of Jupiter and Io and was worshipped in Egypt under the name Apis, a bull-god. Herodotus (3.7) gives a thorough description of Epaphus; *tandem* = eventually.

750-752 – *huic* is dat. with *aequalis*, referring to Epaphus; *animis, annis* are abl. of specification with *aequalis*; *quem* = Phaethon; *Sole* is abl. of source; *Phaethon* is the son of Apollo and the nymph Clymene. Most likely, the connection between Epaphus and Phaethon is Ovid's invention, in order to create a smooth transition between Io's story and Phaethon's (Anderson and Lee); *magna* is the neut. acc. pl. dir. obj. of *loquentem*; *sibi* the reflexive refers to Epaphus, the subj. of *tulit* in line 753.

753 – *Inachides* = Epaphus, the grandson of Inachus; *matri* is dat. with *credis*; *omnia* is acc. neut. pl. substantive adj., acc. of specification (or Greek acc.).

754 – *imagine* is abl. of means.

755 – *pudore* is abl. of means.

756 – *Clymenen*: Clymene was the daughter of Oceanus and Tethys, and the mother of Phaethon by Apollo.

757-758 – *quo...magis doleas* has the force of a purpose clause. *quo* is abl. of means, referring back to the things that he had already told his mother. *magis* is an adv. *more*, *doleas* are pres. potential subjunctives; *ille*, *liber*, *ferox* are all in apposition to *ego*; *nobis* is a poetic pl. for sing.

760 – *si modo* = if in fact; *stirpe* is abl. of means.

761 – *ede*: *edo*, *edere* (3) = to utter (words); *notam* = sign, or proof; *adsere*, sing. imperative = *assere* = claim, or assert. Supply an *esse* after *adsere* so that *me* is the subj. of the inf. in indir. speech after the imperative. 'assert that I am'; *caelo* is abl. of place where.

762 – Children will often embrace their parents around the neck when asking for a favor, as seen in line 485 with Daphne pleading to her father for retaining her virginity; *collo* is dat. with a compound verb.

763 – *Meropisque*: Merops is the king of Ethiopia and Clymene's husband.

764 – *traderet* is subjunctive in indir. speech after *oravit*, Clymene, his mother, is the subj. of this verb, and Phaethon, as expected, is the subj. of *oravit*; *sibi* is dat. of possession.

765-767 – *ambiguum*: supply an *est*; *precibus* is abl. of means; *ira* is abl. of means; *mota*: supply an *est* for the 3rd sing. perf. pass.; *magis*, adv. = more; *utra* modifies *bracchia*; there are three separate clauses here, to better understand them, rearrange to words to read: *(est) ambiguum an Clymene mota (est) magis ira criminis dicti sibi (et) porrexit utra bracchia caelo.*

768-772 – *insigne* modifies *iubar*; *radiis coruscis* are abl. source, which is usually accompanied by the preposition *ex*, but that preposition is often omitted in poetry; *nate*: voc. = son; *quod* is neut. nom. Its antecedent is *hoc*; *hoc...hoc*: neut. abl. of source. Its antecedent is *Sole*; *te...te* is the acc. subj. of the pass. inf. *satum esse* in indir. speech after *iuro*; *quem...qui*: the antecedent of both words is *hoc*; *satum*: supply an *esse* for the pass. inf.; *Sole* is abl. of source; *neget...sitque* are hortatory subjunctives; *vivendum*: supply an *esse* for the pass. inf.; *se*: is the acc. subj. of the pass. inf. *vivendum esse* in indir. speech after *neget*; *novissima* = newest, as in last.

773 – *nosse* is the syncopated form of the perf. inf., *novisse*.

775 – *fert animus* also appears in the very first line of the poem.

777 – *mente* is abl. of place where.

778-779 – *Aethiopasque*: Greek declension, acc. pl., Roman authors believed that the Ethiopians lived in southern Africa, and the southern part of Asia that is west of the Ganges; *suos*: the Ethiopians are 'his' because his mother's husband, Merops, was the king of Ethiopia; *Indos* = India, named for the river Indus.

Translation

The Beginnings of the World

My mind tends to speak of forms changed into new bodies;
Gods, (for you yourselves changed them)
Inspire my beginnings and spin a continuous song,
From the first source of the world to my times.
Before the sea and the lands and the sky, which covers everything, 5
There was one face of nature in the whole world,
Which they called Chaos; It was a wild and disordered mass,
Nothing but a sluggish weight and it was just heaped together
Discordant seeds of poorly joined things.
At this time, no Titan was supplying daylight to the world. 10
Neither was the Moon renewing her horns by rising;
Nor was the Earth hanging in the surrounding air,
Balancing on its own weight; nor had
The Sea stretched out her arms as an endless border of the lands.
And while, in that place, there was land, and sea, and air, 15
At the same time, the earth was unstable, the water was unswimmable,
The air was in need of light; no shape remained as its own
And each thing was a hindrance to the others, because in one body
Cold things fight with hot things, wet things with dry things,
Soft things with hard things, things having weight with weightless things. 20

A god and a better nature broke up the dispute.
For he separated the lands from the sky, and the waters from the lands
And he separated the pure heaven from the thick air;
Afterwards, he disentangled the things which he extracted from the dark heap,
And with harmonious peace, he placed the dissociated things in their places. 25
The fiery and weightless force of the convex sky
Shone through and made a home for itself in the highest arch of the sky;
Next to that one in terms of weightlessness and location is the air;
And the earth, more dense than these, dragged along large elements
And was weighed down by its own heaviness; the flowing water 30
Occupied the last places and enclosed the solid orb.
When he, whoever of the gods he was,
Separated the now arranged mass and rendered the separate things into sections,
So that each part would not be unequal to the others,
First, he molded the earth into the appearance of a great ball. 35
Then, he ordered the waters to be spread out and to swell with the swift winds.
And he ordered the shores to surround the encircled earth.
And he added springs and immense lakes and ponds.
And he surrounded flowing rivers with slanting banks,
Which, in varying locations, are partly absorbed by the earth herself 40
And partly arrive in the sea, and, after being received by a sea
Of freer water, they beat shores, instead of banks.

And he ordered the fields to be stretched out, the valleys to subside,
The woods to be covered with leaves, the stony mountains to rise up.
And as two zones divide the sky on the south side, just as many zones 45
Divide the sky on the north side (there is a fifth hotter than these),
In this way, the god's task separated the earth with the same number of zones,
And these regions are pressed into the earth.
Of these, there is a middle zone, which is not habitable because of the heat.
Deep snow covers two zones; he placed the same number of zones in between 50
Those two, and he gave these a temperateness, of heat mixed with cold.
The air hangs over these, air, which is heavier than fire by the same amount
That the weight of earth is lighter than the weight of water.
Also, he ordered that the mists and clouds dwell there and there,
And that the thunder be ready to disturb human minds, 55
And that the winds make lightning flashes with thunderbolts.
Also, the creator of the world did not entrust to the winds
The air that must be held by them everywhere. (It is hardly resisted by them,
Since the winds rule their own things, each in a separate region,
So that they do not mutilate the world; there is so much discord among brothers.) 60
The East Wind moved his kingdoms to the Orient and to Nabataea
And to the Persian mountains, which are submissive to the early morning lights;
And the western shores which grow warm by means of the setting sun
Are nearest to the West Wind; and the shiver-causing North Wind took possession of

Scythia and the seven stars; the opposite land 65
Is wet with incessant mists and rain from the South Wind.
Above these, he placed the ether, pure and free from weight
Not holding any earthly dregs.
He had just about finished separating everything with fixed boundaries,
When the stars, which had been pressed by blind darkness, 70
Began to erupt in the whole sky.
And so that there would not be any region deprived of living creatures,
He made the stars and the forms of the gods possess the heavenly ground.
The water yielded itself as a home to the shimmering fish,
The earth is occupied by wild animals, the mobile air captures the birds. 75
An animal more sacred than these, and more capable of a high mind,
And who could be able to be dominant among the rest of the creatures was nowhere as of yet.
Man was born; Either he, that one, the craftsman of things, the source of a better world,
Made this man by means of divine seed,
Or the earth - fresh and recently led away from the high ether -
Retained the seeds of the kindred sky, 80
Which mixed with rain water, and then the son of Iapetus, Prometheus,
Molded it into the likeness of the all-governing gods.
And although the rest of the animals look at the ground, leaning forward,
He gave to man an exalted face and the ability to look at the sky 85
And he ordered that they lift their raised faces to the stars.

Thus, the earth, which had recently been rough and without appearance,
Having been transformed, now adorned itself with the unknown figures of men.

The Four Ages

The Golden Age was cultivated first, which, with no protector,
With its own free will, without law, there was a cultivation of honesty and propriety. 90
Punishments and fears were absent, threatening words were not read from
Fixed bronze plaques, no suppliant crowd was fearing
The face of its judge, and they were safe without a lawyer.
A pine tree had not yet descended into the pure waters,
Having been cut down in its own mountains so that it could see a foreign world, 95
And mortals had known no shores except their own;
Not yet did steep ditches surround the towns;
There were no trumpets of straight bronze, no horns of curved bronze,
No helmets, and there was no sword. Without using soldiers,
People free of cares spent their time on relaxing leisures. 100
Also, the earth herself, free from taxes and untouched by the drag-hoe,
Not wounded by any plowshare, provided everything by herself.
And men were contented by food created without labor,
They collected wild strawberry tree fruits and mountainous strawberries,

Cornel cherries and mulberries sticking on rough brambles, 105
 And acorns which had fallen from the wide-spreading tree of Jove.
 Spring was eternal, and mild with warm breath
 The West Winds were lightly stroking the flowers that had been born without seed.
 And then, the unfarmed earth was bearing fruits,
 The unplowed field was becoming white with abundant grains. 110
 Now, the rivers were flowing with milk, now the rivers were flowing with nectar,
 And yellow honey was dripping from the green oak.
 Afterwards, when Saturn was sent into gloomy Tartarus,
 The world was presided over by Jove, and the silver generation arose,
 Weaker than the gold one, more precious than yellow brass. 115
 Jupiter lessened the times of old spring.
 And through a winter and a summer and an uneven autumn
 And a brief spring, he completed the year with four seasons.
 Then, for the first time, the air became hot, burned by dry heat,
 Also, ice hung down, having been solidified by the winds; 120
 Then, for the first time, people moved into houses (houses were caves
 Or made from thick shrubs and twigs bound with bark);
 Then, for the first time, the seeds of Ceres were planted in long rows,
 And the young bulls groaned with the pressure of the yoke.
 After that, the third one followed, the bronze age. 125
 It was more savage in disposition and more ready with deadly arms,

Nevertheless, it was not an atrocious generation. The last age is named from hard iron.
Immediately, every sin burst forth into an age of a more wicked vein.
Modesty and truth and loyalty fled,
In whose places came fraudulence and trickery 130
And treachery and violence and a criminal greed.
Sailors were setting sail on the winds (not until now had he known them).
And those trees which, for a long time, had stood in the high mountains,
Now were keels jumping about on the unknown waves.
And the earth, previously communal just like the sun and the winds, 135
The cautious land-surveyor marked out with a long boundaries.
Not only did people demand owed grain and nourishment from the bountiful earth,
But they were also going into the innermost parts of the earth,
And the resources, which the god had hidden and moved to the Stygian shades,
Was excavated, an incitement of evils. 140
And now harmful iron, and gold more harmful than iron,
Had appeared. War sprung up, which fights on both sides,
And it brandished clanging arms in its bloody hand.
A man survives because of pillaging. No guest is safe from his host,
No father-in-law is safe from his son-in-law; even kinship among brothers is rare. 145
A husband is intent on the death of his wife, she of her husband;
Terrible stepmothers mix ghastly poisons;
A son inquires about his father's remaining years before the proper time;

Piety lies down, defeated, and the last of the gods,
The maiden Astraea, left the earth dripping with blood. 150

The Giants and the Gods

And the ether was not more safe than the lands.
They say that the Giants sought a kingdom in heaven
And they built mountains piled up to the high stars.
Then the all-powerful father broke through Olympus with a cast-down
Lightning bolt and shook Pelion out from under Ossa. 155
Just as the frightful bodies of the Giants were laying hidden by the large rock,
They say that the Earth, covered with much of the blood of her sons,
Was soaked and that she brought the warm blood to life.
And, so that she would not lack any reminders of her lineage,
She changed the blood into the face of men. But, however, this savage offspring, 160
They were despisers of heaven, violent and most greedy of murder.
It was obvious that they were born from blood.

As the Saturnian father saw those things from the highest citadel,
He groaned and, with the recent events not being common knowledge,
Recalling the foul banquets at the table of Lycaon, 165
He harbors in his soul enormous anger worthy of Jove,
And he calls a council. No delay held those that had been called.

There is a highway, noticeable in a clear sky;
It has the name Milky, on account of its whiteness.
On this highway, there is a road for the gods to head toward the roof and 170
Royal home of the great Thunderer. The right and left halls
Of the aristocratic gods are filled right up to the open doors.
The lower class lives apart from these places; In this place, is where the mighty
Heaven-dwellers and the famous ones placed their own household gods.
This is the place which, if I may be so bold, 175
I might call the Palatine of mighty heaven.
Therefore, when the gods settled in a marble secluded room,
Jupiter himself, higher in rank and leaning on his ivory sceptre,
Shook the terrifying hair of his head three and four times,
With which, he moved the earth, sea, and stars. 180
Then he let slip these words from his scorning lips:
“I was not more concerned for the kingdom of heaven than
At the time, when each of the giants was preparing
To put his hundred arms on the captive sky.
For although they were fierce enemies, nevertheless, that war 185
Was hanging from one mass and from one source.
Now, for me, when Nereus echoes around the whole world,
The human race must be destroyed; I swear by the waters of the Styx
There is a need for destroying the mortal race; I swear by

The lower waters slipping under the lands to a Stygian grove.
All things must be attempted first, but an incurable mass 190
Must be cut off with a sword, so that the clean part is not infected as well.
There are demi-gods at my disposal, there are rustic divinities, nymphs,
Fauns and Satyrs, and mountain-dwelling Sylvi;
All of whom, since we do not yet think them worthy for the honor of heaven,
Should be allowed to safely inhabit the lands that we gave to them. 195
Or, O gods, do you think those ones will be safe enough,
When against me, the one who holds and manages lightning, who manages and rules you all,
Against me, Lycaon, known for savagery, has set his traps?"

Lycaon

They all resound and with zeal and passion.
They demand that the bold one suggesting such things be punished.
Thus, when an impious band rages 200
To extinguish the Roman name by spilling Caesarian blood,
The human race was thunderstruck by so much terror of sudden ruin
And the whole world shuddered.
The loyalty of your people, Augustus, is no less pleasing to you
Than that loyalty of the gods was to Jove. Who, with his voice and his hand, 205
Stifled the grumblings, and all held their silence.

Just as the clamor halted, suppressed by the gravity of the ruler,
Jupiter again broke the silence with this speech:
“Indeed that man paid the penalties – don't you worry –
And I will tell you what the crime is, what the vengeance is. 210
A disgrace of the age had touched my ears;
Desiring it to be false, I descended from highest Olympus
And as a god under a human appearance, I traversed the lands.
It would take forever to enumerate how much crime was discovered everywhere;
The report of the disgrace was less than the truth of the disgrace itself. 215
I had crossed over Maenala – a place rife with lairs of wild beasts –
And the pines of chilly Lycaeus along with Cyllene;
From here, I entered the homes and unfriendly halls of the Arcadian tyrant,
Just as the late twilight was dragging in the night.
I gave signs that a god had come, and the common folk had begun to pray. 220
At first, Lycaon ridiculed the pious prayers
Soon he said, “I will find out by means of a public trial
Whether this man is a god or a mortal, there will be certain truth.”
At night, while I am in deep sleep, he prepares to ruin me by means of unexpected death -
this is what that man considers to be an experiment of truth! 225
He is not content with just this crime, however. He slit the throat of one
Hostage sent from the Molossan people.
And he softened some of the half-dead limbs in boiling water,

The rest of the limbs he roasted over a fire.

He placed the limbs on the table, and, at the same time, with an avenging flame, 230

I overturned the roofs on the household gods who are worthy of a master.

Terrified, he himself flees and, stumbling on the silence of the countryside,

Howls and tries to speak, though in vain; of its own accord,

His mouth collects rage, and, with a lust for accustomed bloodshed,

He turns toward the sheep and now he rejoices with blood. 235

His clothing is changed into shaggy hair, and his arms into legs.

He becomes a wolf and keeps traces of his previous form.

There is the same hair, the same violent face.

The same eyes shine. There is the same appearance of savagery.

One house falls, but not only one house was 240

Worthy to be destroyed. Where the earth is accessible, wild Erinys rules.

It seems that everything is involved in crime; let them all swiftly

Pay the penalties, which, in my opinion, they deserve to suffer.”

When the words of Jove were spoken, part of the audience shouted their approval

And spurned on his raging. The other part showed their approval with applause. 245

Nevertheless, there is grief for all with the loss of the human race,

And they ask what might be the future form for the land bereft of mortals.

They ask who is going to bring frankincense to altars.

They ask whether he would prepare to handover the lands to wild beasts to be ravaged.

The king of the gods prohibited those inquiring such things to be afraid 250

(For the details would be his concern) and he promises offspring
With an amazing origin, dissimilar to the previous people.

And now he was about to scatter thunderbolts across the whole lands,
But he feared that perhaps the sacred ether would catch the flames
Of so much fire and that the boundless sky would catch fire. 255

He remembered that it was fated that there would be a time when the sea, the earth,
And the palace of the sky, having caught fire,
Would burn and the smothered mass of the world would be in distress.
The weapons that were fabricated by the hands of the Cyclopes were put away.
A different punishment pleased him: to destroy the human race under water 260
And to send rainstorms from the whole sky.

The Flood

Immediately, he closes the North Wind into the cave of Aeolus
And whatever gusts led the clouds to flee.
Also, he discharges the South Wind. The South Wind rushes forth with wet wings,
Covering his frightful face with pitch black fog; 265
His beard is heavy with rain, water flows from his white hair,
Fog is sitting at his forehead; his wings and lap are dripping.
And just as he pressed against the hanging clouds with his broad hand,
A crash happens; from here, dense rains are poured from the sky.

Iris, messenger of Juno, having clothed herself in various colors, 270
Draws up waters and brings it to the clouds as fuel.
The crops are scattered and the miserable offerings of the farmers
Lie in ruin, and the useless labor of the long year perishes.
The anger of Jove is not content with just his sky, but
His sea-god brother helps him with auxiliary waters. 275
He calls the rivers, and after they reached the halls of
Their tyrant, he said, “now must not be spent on a long diatribe.
Pour forth your strengths
It is necessary for you to open your homes and by removing a large damn
From your rivers, let go of your reins all at once.” 280
Thus he had ordered. The rivers return and they widen the mouths of their fountains
And they roll along on an unrestrained course onto the plains.
Neptune himself strikes the earth with his trident, but she
Trembled and with this movement she exposed pathways for the waters.
The wandering rivers rush on through the open fields 285
And with things having been scattered, at the same time crops and herds and men
And roofs, as well as inner sanctuaries along with their sacred things, were destroyed.
If any house remained intact and was able to resist
So much disaster, nevertheless a rather high wave covered
Its roof and its towers, overwhelmed by water, lie under the flood. 290
And now there was no difference between the sea and the earth.

Everything was the sea, and the shores were missing from the sea.
One man occupies a hill-top, another sits in his curved skiff
And he rows oars in the place where he recently plowed.
Another man sails over his crops and the roofs of his immersed villa. 295
This man catches a fish in the tallest elm.
As luck would have it, an anchor is fixed in a green meadow,
Or curved ships are sailing over nearby vineyards;
And, where the slender goats had recently grazed on grass,
Now the misshapen seals place their bodies there. 300
The Nereides marveled at the groves and cities and homes
Under the water. Dolphins possess the woods and against the high
Branches they strike and they beat the shaken oak trees.
The wolf swims among sheep. The wave carries yellow lions.
The wave carries tigers. And the strengths of lightning are no longer 305
Advantageous to the boar, nor are swift legs advantageous to the stag.
And after searching the lands for a long time for a place where he is able to land,
The wandering bird sinks into the sea with exhausted wings.
The immense disorderliness of the sea had covered up the hills
And the extraordinary waves beat against the mountainous peaks. 310
The greatest part of everything was destroyed by the water. For those to whom the water
Showed consideration, hunger from lack of nourishment conquered them.

Deucalion & Pyrrha

Phocis separates the Boetian from the Oetian fields.

The land was fertile while it was land, but at this time it is

Part of the sea and a wide field of water was placed under. 315

There, a steep mountain with two peaks seeks the stars,

Named Parnassus, and the peaks are above the clouds.

Here is where Deucalion clung, with his sharer of the bed,

They were carried by a little boat. The water had covered the rest of everybody.

The couple worship the Corycidan nymphs and the gods of the mountain 320

And prophetic Themis, who, at that point, was in charge of the oracles.

There was not any man better than this one, nor anyone more loving of justice.

And there was not any woman more fearing of the gods.

Jupiter, just as he sees that the world is under water with flowing marshes

And that only one man survived from the whole thousands 325

And that only one woman survived from the whole thousands,

Both are innocent, both worshippers of god,

He breaks up the clouds. And when the North Wind had scattered the clouds,

Jupiter showed the lands to the sky and the ether to the lands.

The anger of the sea does not remain and, putting down the three-pronged weapon, 330

The director of the sea soothes the waters, and, standing out above the depths,

His shoulders covered with naturally purple fish,

He calls cerulean Triton and orders him to blow into his signaling conch shell.

And now, giving the signal to

To call back the floods and rivers, he picks up the hollow bugle 335

Which, twisted, increases in width from the bottom spiral.

The horn, when it receives his breath in the middle of the sea,

Fills the shores that lie at both sides of Phoebus' course with its voice.

And then, just as it touched the lips of the god, dripping wet from his beard,

And having been blown into, the shell sounded the accepted orders. 340

It was heard by all the waters of the land and the ocean

And those waters by which it was heard, it restrained them all.

Now the sea has a shore. The riverbed takes hold of the full rivers.

The floods subside and seem to leave the hills.

The ground rises. The mountain ridges rise from the diminishing waters. 345

And after a long day, the forests reveal the tops of the uncovered trees

And they hold leftover mud in their leaves.

The world was restored. After he saw that it was empty

And that a deep silence pursued the desolate lands,

Deucalion, with rising tears, addressed Pyrrha in this way: 350

“O sister, O wife, O only surviving woman,

Who is of a common race as me and with the ancestry of my cousin,

And from there, who is joined to me in marriage, and now who is joined to me in danger,

No matter what lands on which we see the sun rising and setting,

We are a two person crowd; the sea has seized the rest. 355

Also, this reliance on our life is not yet

Certain enough; even now, the clouds terrify my mind.

If you had been rescued by the fates without me, what

Would your soul be like now, unfortunate woman? How

Would you be able to bear your fear alone? With whose consolation would you grieve? 360

And I, believe me, if the sea held you,

I would follow you, wife, and likewise if the sea should hold me.

O if only I were able to renew the populace by means of my father's

Skills and instill souls in the formed earth!

Now the human race remains in us two 365

(As it follows, we were seen by the gods) and we remain as the sole examples of humans.”

He spoke, and they were crying. It was pleasing to beseech the heavenly
Divinity and to seek help through sacred oracles.

Without delay, together they approach the Cephisidian waters,

Although not yet clear, still already splitting into known channels. 370

From that place, where they sprinkled watery libations

On their garments and heads, they turn their steps

To the temples of the sacred goddess, whose

Roofs were pale with disgraceful moss and were standing without the fires of the altars.

Just as they touched the steps of the temple, each one sinks down, 375

Leaning forward on the ground and, terrified, surrender kisses to the icy stone.

And then they had said, "If with righteous prayers
The living divinities are mollified, if the anger of the gods is turned,
Tell us, Themis, by what skill is the loss of our kind able to be restored?
And bring help, most meek one, to the lands that have been overwhelmed." 380
The goddess was moved and gave an oracular response: "Depart from this temple
And cover your heads and loosen your girded garments
And throw the bones of your great mother behind your backs."
They were dumbstruck for a long time and Pyrrha first broke the silence with her voice
And refused to be obedient to the orders of the goddess. 385
And, with a trembling mouth, she asks that the goddess surrender pardon to her.
And she is afraid to offend her maternal ghost by disturbing her bones.
Meanwhile, they recall the words given by the oracle, words
that were unclear from the obscure expression and they turn them over in their minds.
Then, the son of Prometheus soothes the daughter of Epimetheus with pleasing words 390
And says, "Either my wit is deceitful –
Oracles are holy and they advise no sin! –
Or else the great mother is the earth, and stones in the body of the earth
Are called bones, I think. We are ordered to throw these behind our backs."
Although Pyrrha was moved by the divination of her husband, 395
Nevertheless, her hope is in doubt; To a certain extent, they both
Lack confidence in the heavenly advice. But what will it hurt to try?

Humans and Other Species are Created

They depart and cover their head and unfasten their tunics
And they cast the requested stones behind their steps.
Who would believe this – unless ancient tradition would act as a witness – 400
That the stones began to put aside their hardness and inflexibility
And they slowly began to be softened and, softened, they began to acquire a form.
Soon, when they grew and a gentler nature took hold of them,
Just as a certain shape of a human was able to be seen,
Although not clear, but just like the beginnings from a marble statue, 405
Not accurate enough and similar with rough indications.
Nevertheless, the part of them which was damp with some moisture
And earthy, were made useful for the body.
That which is solid and is unable to be turned, is changed into bones.
That which was only a vein in a stone, remained under the same name in a body. 410
And in a brief time, by the divinity of the gods, the stones
That were cast by the hands of the man got the appearance of men
And for those that were thrown by the female, women were restored.
This is the reason that we are a hard race and experienced in labor,
And we give proof of what origin we were born. 415

The remaining animals, in diverse forms, the earth
Produced by its own will. Afterwards, the old moisture became warm

By the fire of the sun, and the mud and the wet marshes
Swelled with the heat, and the fertile seeds of things -
Having been nourished in the living soil just as in the womb of a mother - 420
All these things gradually grew and took on a particular appearance.
Thus, where the seven-flowing Nile abandons the wet fields
And returns its streams to their old riverbeds
And the fresh mud became hot by the heavenly star.
Farmers find many animals in turned over earth clods 425
And of these, some that were born during this time
Are perfect, and some, recently begun, the farmers see
as incomplete in their own parts, and often in the same body.
One part lives, the other part is undeveloped earth.
Obviously, where both moisture and heat obtain a proper mixture, 430
They bind together and from these two, everything is born.
And although fire is combative with water, wet steam creates all
Things and a discordant unity is suitable for offspring.
Therefore, where the Earth, muddy from the recent flood,
Became white hot again with the high heat of the ethereal sun, 435
She begot innumerable species, and she brought back some
Old forms, and she created other new creatures.

Apollo, the Python, and Daphne

Certainly Mother Earth would not have wished it, but then she also gave birth to you,
Great Python, and you were an unknown terror to the new populace.

You took up so much space on the mountain. 440

The bow-carrying god destroyed this monster. He had never before used deadly weapons
Except against fleeing deer and goats.

The monster was heavy with a thousand darts and the god's quiver was nearly drained,
With poison pouring out of the black wounds.

And so that tradition would continue to celebrate his deeds, 445

The god established sacred games with a frequently repeated contest.

The games were called Pythia from the name of the serpent that was conquered.

In these games, whatever young man had excelled by hand or by foot or by wheel
Put on the honor of the oak leaves.

There was not yet a laurel tree and Apollo used to encircle 450

His temples and attractive with long hair from whatever tree.

The first love of Apollo was Daphne, daughter of Peneus, a love
That was not brought on by Blind Luck, but by the savage wrath of Cupid.

Delian Apollo, arrogant from having recently conquered the serpent,

Had seen Cupid bending his bow, tugging away at the sinew. 455

And “What are you doing, mischievous boy, with powerful weapons?”

He had said, “Those things are appropriate for my shoulders,

For me, who is able to reliably give wounds to wild beasts, to an enemy,
Who recently laid out the Python, swollen with innumerable arrows,
And pressing down on so many fields with his pestilent stomach. 460

You, be content to provoke whatever kind of loves
With your torch, but do not lay your hands on my praise.”

The son of Venus said to him, “Let your arrow pierce everything, Phoebus,
Let my arrow pierce you, and by however much animals yield
Everything to god, by that much less your glory is compared to mine.” 465

He said and, striking the air with his beating wings,
The energetic one stood on the shady arch of Parnassus,
And from his arrow-carrying quiver he took out two arrows
Each of diverse functions; this one flees love, that one creates love.

That which creates is gilded and shines with a glaring tip; 470
That which flees is dull and has lead at the foot of the reed.

The god pierced young Peneus' daughter with the latter, but with the former,
He pierced the bones of Apollo, down to the very marrow.

Immediately, one falls in love, the other flees from love.

She rejoices in the hiding places of the woods and the spoils of wild animals, 475
Emulating the virginal Diana.

A maiden's headband surrounded Daphne's free flowing hair.

Many sought her, but she shunned those seeking her hand in marriage.

Intolerant and inexperienced of men, she traverses the pathless woods.

She cares not at all what marriage might be, what love might be, what sex might be. 480
Often her father said, "You owe to me a son-in-law, my daughter."
Often her father said, "You owe to me grandsons, my daughter."
She, hating the wedding torches, as though they were a crime
Welled up her beautiful cheeks with modest red.
And, clinging onto the neck of her father with her gentle arms, 485
She said, "Allow me to enjoy perpetual virginity, most dear father.
Diana's father once granted this to her."
Certainly he yielded, but that beauty of yours, Daphne, prohibits you to be
What you wish to be, and your beauty is at odds with your vow.
Apollo loves and desires intercourse with Daphne upon seeing her, 490
And about what he desires, what he hopes for, his own oracles deceive him.
And just as the chaff is burned after the harvest had been removed,
Just as hedges are burned accidentally by the torches of travelers
Passing by too closely, or those left behind in the daylight,
In the same way the Apollo was changed into flames, thus he is burned 495
In his whole heart and he nourishes his fruitless love with hope.
He sees that her unbound hair hangs at her neck
And says, "What if it were arranged?" He looks at her eyes,
Which were shining with fire similar to stars. He looks at her lips.
It is not enough for him to only see them. He praises her fingers and hands 500
And her forearms and her upper arms, which are more bare at the middle part.

And the parts that lie hidden, he thinks might be better. She flees faster than the
Fickle breeze and she did not stop at these words of him calling her back.
“Nymph of Peneus, I pray, stay! I do not come after you as an enemy.
Nymph, stay! As a lamb flees the wolf, as a doe flees the lion, 505
As doves flee the eagle trembling wings,
And everything flees its enemies. Love is the reason that I am following you.
O woe is me! I pray that you don't fall forward, and that thorns do not dig into
Your legs which are undeserving of pain, and I pray that I do not the cause you suffering!
The places into which you are running are savage. I beg, run slower 510
And curtail your flight and I, myself, will follow slower.
However, ask whose eye you've caught; Not a resident of the mountain,
I am not a shepherd, I, unkempt, do not watch over the
Herds and crops here. You do not know, reckless girl, you do not know
From whom you flee. The Delphic land 515
And Claros and the kingdoms of Tenedus and Pataraean kingdoms are subservient to me.
Jupiter is my father. Through me, what will be, and what was,
And what is, are accessible; through me, songs are in harmony with strings.
Of course my arrow is certain, nevertheless one arrow is more certain
Than mine, that arrow which made wounds in my empty chest. 520
Medicine is my invention and I am called Help-Bringer through the world
And the power of herbs has been exposed to me.
Woe is me, because love is curable with no herbs,

The arts which are useful to everyone are not useful to their master!”

On her fearful course, the Penean woman fled him who was about to speak more 525
And they both left his words unfinished.

Then also she seemed comely. The winds were stripping her body,
And the hostile gusts were suddenly propelling her garments in the opposite direction,
And a light breeze was placing her impelled hair backwards.

Her beauty increased with flight. But indeed the young god did not further 530
Continue to waste his flatteries, and just as Love itself was advising him,
He follows her steps with a pace likened to a gallop.

Just as a Gallic dog when he sees a hare in an empty field,
And the former seeks his prey with his feet, the latter seeks safety.

The hunter, almost about to fasten on to his prey now and again, hopes to hold her 535
And grazes her tracks with his extended snout.

The prey is uncertain whether she was caught and
Is rescued from the jaws themselves and abandoned the striking mouth.

The god and the maiden are the same, he is quick with hope, she is quick with fear.

Nevertheless, he who pursues, helped by the wings of love, 540
Is swifter and refuses rest and is threatening the back of the fleeing one.

And he breathes on the hair scattered on her neck.

With her strengths having been used up, she turned pale and
Defeated by the labor of a swift flight, seeing the waters of Peneus, 544
She said, “Bring your power, father, if, you have rivers, divine one.

Destroy my form by changing it, this form with which I pleased too much.” 547
With her prayer scarcely finished, a heavy numbness overtakes her limbs.
Her soft midriff is girded by a thin bark.
Her hairs rise into foliage, her arms into branches. 550
Her foot, recently so swift, was stuck with slow roots.
Her head is a tree-top. Only one brightness remains in that girl.
Apollo also loves this tree, and, with his right placed on her trunk,
He feels that her breast still trembles under its new skin.
And embracing her branches, with his arms, as though the branches were limbs, 555
He gives kisses to the tree. Still, the tree recedes from the kisses.
To her the god said, “But since you are not able to be my wife,
You will surely be my tree. Always my hair will keep you,
My lyres will keep you, laurel, my quivers will keep you.
You will be near to Latin leaders, when a joyful voice will sing 560
Triumph and the Capitoline will see long processions.
At the Augustan doorposts, at the same time, as a most faithful guard,
You will stand before the doors and you will protect the middle oak.
And just as my head is youthful with uncut hair,
You also will always bear the perpetual honor of leaves.” 565
Apollo finished. The laurel merely nodded with its recently made branches.
And the tree-top, just as a head, seemed to have shaken.

Io

There is a grove at Thessaly, which a steep forest surrounds on all sides
They call it Tempe. Through it, the vast Peneus, from the very bottom of the Pindus,
Rolls along with foaming waters. 570
And with its heavy falls, it forms clouds giving off thin mists
And it rains upon the highest trees with its spray
And it tires more than just the nearby regions with its noise.
This home, this settlement, they are the sanctuaries of the great
River. Among these, residing in a cave made from rocks, 575
He gave orders to the waters and to the nymphs worshipping the waters.
There, the popular rivers meet first,
Not knowing whether they should congratulate or console the parent,
Poplar-producing Sperchius and restless Enipeus
And old Apidanus and gentle Amphrysus and Aeas, 580
And soon all the rivers who, by whichever route their impetus carried them,
Wandering, they all dragged their tired waters down into the sea.
Only Inachus is absent and, hidden in the deepest cave,
He increases his waters with tears and, miserable, he mourns his daughter, Io,
As though she were lost. He does not know whether she enjoys life 585
Or she is among the spirits of the dead, but since he did not find her anywhere,
He thinks that she is nowhere and in his soul he fears rather bad things.

Jupiter had seen her returning from her father's river
And he had said, "O maiden, worthy of Jove, before you make
Some man happy with your bed, seek the shade 590
Of other groves." And he pointed out the shadows of woods.
"While the sun is warm and is at its highest point in the middle of the world.
But if you are afraid to enter the lairs of wild animals alone,
With a god as protector you will go safely into the secrets of the woods.
I am no common god, but I am he who holds the great 595
Celestial sceptres in my hand, and I am he who sends wandering thunderbolts.
Do not flee me!" (For she was fleeing.) Already she had left behind the pastures of Lerna,
And the Lyrcean fields that were thick with trees,
When the god shrouded the wide lands with darkness that he had brought in.
And he held the fleeing girl and he destroyed her decency. 600
 Meanwhile, Juno looked down on the middle of Argos,
And amazed, she realized that swift clouds had created the appearance of night
During the bright day. She realized that they were not of the river
Nor were they sent back by the wet earth.
And she looked around where her husband might be, 605
Knowing his tricks, having already caught him so often.
After she did not find him in heaven, she said, "Either I am wrong
Or I am being deceived." Descending from the highest ether,
She stood on the lands and ordered the clouds to withdraw.

He had already sensed the arrival of his wife and he had changed the face 610
Of the daughter of Inachus into a white Heifer.

The cow was also beautiful. Juno examined the face of the cow,
Although reluctant, and she asked both to whom the cow belonged
And from which herd she had come, as though unaware of the truth.

Jupiter lied that she had sprung from the earth, so that her origins 615
Should cease to be questioned. Juno seeks the cow as a gift.

What should he do? It is cruel to doom his love.

It is suspicious not to give her up. There is shame which urges on the one side,
Love which dissuades on the other side. Shame would have been overcome by love, 620

But if a trivial gift, as a cow, was denied to my companion

Of birth and of bed, she would no longer seem as though she were just a cow.

Argus and Io

After the rival had been given over, the goddess did not immediately cast off

All dread and she feared Jove and was worried about his deception,

Until she handed over the girl to be watched over by Argus, son of Arestor.

Argus had a head ringed with one hundred eyes. 625

And so, two of each of the eyes used to grab sleep in turn, and

The rest were watching over and remaining on guard.

In whatever way he had stood, he was still looking at Io.

Even with his back turned, he was holding Io in his sight.
In the daylight, he allowed her to graze. When the sun was hiding under the earth, 630
He confined her and enclosed chains around her undeserving neck.
She grazed on tree leaves and bitter herb.
And instead of a bed, the unlucky girl lays on the earth,
Which doesn't always have grass, and she drinks muddy water.
She, as a suppliant, even when she wished to touch her arms to Argus, 635
Did not have arms with which to touch Argus.
And when she tried to complain, she only emitted moo-ing from her mouth.
And she became very scared of the sound and was scared by her own voice.
And she came to the banks where often she was accustomed to play,
The Inachian banks, and when she saw her new horns in the water, 640
She became very scared and, frightened, she ran away from herself.
The Naidēs do not know who she is, nor does Inachus himself,
But she follows her father and she follows her sisters
And she allows herself to be touched and she offers herself to the admiring crowd.
The older Inachus had plucked some herbs and held them out to her. 645
She licks his hand and gives kisses to her father's palms.
She does not hold back her tears and, if only words could follow,
She would beg for help and she would talk of her name and her plight.
A letter instead of words, which her foot drew in the sand,
Sadly was the only sign of her changed body that she could make. 650

“Miserable me!” exclaims her father, Inachus, and
While hanging on to the horns and on the white neck of the groaning cow,
“Miserable me!” he repeated. “Are you not my daughter that I sought
Through all the lands? Not finding you
Would be less grief than finding you. You keep silent and do not give back 655
Words in return to mine. You give only sighs from your deep chest
And the only thing which you are able to do is moo in reply to my words.
And I, unaware, was preparing for you the marriage bed and the marriage torch,
And there was at first the hope of a son-in-law for me, and then of grandchildren.
Now there must be a man for you from the herd and there must be a son from the herd. 660
It is not allowed for me to finish such pain with death,
It is harmful to be a god, and with the door of death being closed
Our sorrows are extended into eternity.”
With these words, starry-eyed Argus drives off the mourning father
And forcibly removes the daughter who was snatched from her father into 665
Different pastures. Argus himself occupies the high peak of the mountain, far off
From whence, sitting, he observes everything.

The highest ruler is no longer able to bear the sufferings of Io
And he calls his son to whom the bright Pleiad gave birth,
And he orders that Argus be given over to death. 670
Immediately, Mercury takes up wings on his feet and takes his sleep-inducing wand
Into his powerful hand and put his cap on his hair.

When he arranged these things, the son of Jove jumped from his paternal citadel
Down into the lands. And there, he removed his cap
And he laid aside his wings; only the wand was retained. 675
With his wand, just as a shepherd through the remote farms, he drives goats
That were charmed when he comes and plays on his homemade pipe.
The guardian of Juno was captivated by the new sound. “But you,
Whoever you are, won't you sit down on this rock with me,”
Argus said, “for the grass is not more abundant for the herd 680
In any place, and there is shade worthy of shepherds.”
The grandson of Atlas sat and he occupied the passing day with conversation.
By talking about many things and by playing on his joined reeds
He tries to make sleep overcome the watchful eyes.
Argus, however, fights to overcome relaxing sleep 685
And, although deep sleep was accepted by part of his eyes,
Nevertheless he still watches with the rest. Also, he inquires (because
The shepherd's pipe had been recently discovered) by what reason it was discovered.

Mercury, the Syrinx, and Argus

Then Mercury said, “On the icy mountains of Arcadia,
Among the wood nymphs of Nonacris, 690
There was one most celebrated water-nymph, the nymphs called her Syrinx.

And more than once she had eluded chasing Satyrs
And whatever gods both the shady woods and the fertile
Country holds. And she herself worshipped the Ortygian goddess in her pursuits
And with her maidenhood. Also, by dressing just like Diana, 695
She would deceive them and would be believed to be Latonia, if only
Her bow were not made of horn, if Diana's were not made of gold.
Regardless, she was mistaken. While returning from Lycaeus,
Pan sees her and having surrounded his head with sharp pine-needles
He gives forth these words..." – It remained for Mercury to recall the words, 700
And to recall that the nymph had fled, spurning his prayers, through
Pathless places until she had come to the calm river of sandy Ladon.
Here, with the water impeding her course, she
Beseeched her liquid sisters that they change her.
And Pan, when he thought that he had caught Syrinx, 705
Held only marsh reeds, instead of the body of the nymph.
And while he sighs there, the winds moved in the reed and
Made a soft sound that sounded similar to a protest.
The god, captured by the new skill and the sweetness of the voice
Said, "This conversation with you will remain with me." 710
And so by joining unequal reeds with a binding of wax between them,
He preserved the name of the girl.
Mercury, about to say all these things, saw that

The eyes of Argus gave in, and they were closed in sleep.
Immediately, Pan stopped his voice and confirmed sleep, 715
By gently touching the languid eyes with his medicated wand.
Without delay, he cuts the nodding one with his curved sword
Where the head is joined to the neck. And he sends it, bloody,
Down the rock and stains the steep rock with its blood.
Argus, you are dead, and the light you had in so many eyes 720
Was extinguished and one night now occupies your hundred eyes.
Juno takes out his eyes and she places them on the feathers of her bird
And completes its tail with his starry gems.
Immediately, she is enraged and did not postpone the expression of her anger.
She cast a terrible Fury upon the eyes and soul 725
Of her Argive rival, Io, and buried in her breast the desire to wander aimlessly
And harassed the fleeing woman all over the world.
You, Nile, remained as the end to her immense labor.
When she touched you, she sunk down on bended knees at
The edge of the shore and sitting up with an upturned neck, 730
Which was the only thing she could do, raising her face to the stars
And with a groan and tears and a sad-sounding moo-ing
She seemed to pray to Jove and to beg for an end of her sufferings.
He, embracing the neck of his wife with his arms,
Asked that she finally end her punishments, and “For the future 735

Lay aside your fear,” he said “never again will she cause you grief.”

And he orders the Stygian waters to hear this.

Io and Phaethon

Just as the goddess calmed down, Io takes up her former appearance

And becomes what she was before. The hairs flee from her body.

The horns shrink. Her eyes becomes more narrow. 740

Her jaw contracts. Her shoulders and hands return.

The hoof, having fallen away, is replaced by five nails.

Nothing remains of the form of the cow except the whiteness remains on her skin.

And the nymph, happy about the use of her two feet,

Rises but is afraid to speak, lest she moo like a cow. 745

And timidly she tries again with stopped words.

Now she is worshipped as a most celebrated goddess by a linen-thronged crowd.

Now after some time, Epaphus is believed to have been born from the seed of the great Jove.

And throughout the cities, having been connected to his parent,

He possessed the temples. There was one of equal soul and age to Epaphus, 750

Phaethon, born from the Sun. Once he was bragging and arrogant

And not yielding to Epaphus about Phoebus being his father.

The son of Inachus spoke and said, “It's demented that you believe everything your mother

Says and you are swelled with the idea of a false father.”

Phaethon blushed and repressed his anger with shame 755
 And bore the insults of Epaphus to his mother Clymene:
 “And what's worse, mother,” he said, “I, the free one,
 The ferocious one, I stood silent. It is shameful that these reproaches were
 Said to us and that they were not able to be refuted.
 And you, if in fact I was created by the race of heaven, 760
 Give me proof, and assert that I am of the great heavenly race,”
 He said. And he entwined his arms around his mother's neck
 And by his own life and the life of Merops and the wedding torches of his sisters
 He pleaded that she hand over signs of his true parent.
 Clymene, it is doubtful whether by the prayers of Phaethon 765
 She was more moved, or by the anger of the crimes having been spoken to her and
 She extended both her arms up to the sky, and looking up at the lights of the sun
 She said, “Through this shining brightness from the brilliant rays,
 Son, I swear to you, that from him who hears and sees us,
 From him, whom you see, from him, who tempers the world, you, 770
 You are born, from the Sun himself. If I speak fictional things, let he himself deny
 Himself and his life to me, and let this very light be the last for my eyes.
 It is not a long labor for you to know your paternal Penates.
 The house, from whence he rises, is near to our land.
 If, in fact, your mind is so inclined, go and ask him for yourself.” 775
 Immediately, joyous Phaethon jumps up after his mother spoke

Such words and imagines the ether in his mind.

He crosses his Ethiopia and the Indus, placed under the heavenly

Rays, and energetic, Phaethon approaches his paternal birthplace.

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