Apollo & Daphne

Ovid, *Metamorphoses* I.452-567

A Student Text with Commentary
by Sarah Ellery
Apollo and Daphne


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Teaching Project for the Masters in Latin
University of Georgia Classics Department
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Special thanks to Dr. Christine Albright, Dr. Keith Dix, and Dr. John Nicholson for their guidance on this project.

A note on the text:

The Latin text of this myth comes from William S. Anderson’s edition, with my own addition of macrons. In alignment with the AP curriculum at Montgomery Bell Academy, all macrons are given in the commentary and daily reading quizzes, but they are not included in the review quiz and test or in the sight-reading practices in the appendices.
This project is dedicated to the students, colleagues, and professors who inspired these undertakings.

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**Corresponding Website:**

www.apolloanddaphne.wikispaces.com
INTRODUCTION

Ovid’s Early Life

We know much of Ovid’s biography from the poet’s own account of his life in the *Tristia*, or “Sorrows,” written (in poetic form, of course) during the unhappy years of exile before his death (*Tristia IV*). Publius Ovidius Naso was born in Sulmo, a *municipium* ninety miles east of Rome, to an old equestrian family in 43 B.C.E. His father had intended him for a political career and arranged for him to study with some of the best rhetoricians Rome could boast. Yet Ovid had other ambitions, for, as he put it, when he “tried to speak there was verse” (*Tristia IV.10.26*). After finishing his education in Athens, Ovid traveled about Asia Minor before returning to Rome to attain a series of minor public offices. It was not long, however, before Ovid abandoned the *cursus honorum* to devote himself fully to poetry. He could not have chosen a better time in Roman history to do so.

Growing up in the years between Caesar’s death and Octavian’s rise to power, Ovid came of age in a chaotic time. However, he spent his childhood in a relatively out-of-the-way town, which sheltered him (unlike Vergil and Horace) from much direct contact with the violence. He was too young to have seen the century of revolution leading up to the civil wars between Octavian and Antony, the era in which the groundwork for empire was laid. In fact, his experience of state power was almost entirely in the hands of Rome’s first emperor. From his victory at Actium in 31 B.C.E. until his death in 14 C.E., Octavian, known from 27 on as Augustus (“revered one”), created a new stability throughout the Roman world in a period that became known as the *Pax Romana* or *Pax Augustana*.

After so many years of civil war, the peace Romans now enjoyed ushered in a new flowering of the arts. It was the Golden Age of Latin literature, in which Augustus supported select artists and writers who would in turn create a cultural movement worthy of imperial Rome. Affluent men of political prominence assisted Augustus in his patronage of literature, and chiefly among them was Maecenas, benefactor of both Vergil and Horace. Vergil (70–19 B.C.E.) composed the *Aeneid*, the great national epic that glorified the hero Aeneas, between 29 and 19 B.C.E. Vergil had an enormous impact on Latin poetry. Ovid was certainly familiar with his works, though he was twenty-four when Vergil died and says that he “only saw him” (*Tristia 4.10*). With Horace (65–8 B.C.E.), however, Ovid could claim friendship. Among the works of Horace was the *Carmen Saeculare*, commissioned by the Emperor for the Secular Games in 17 B.C.E. In it Horace enlists the divine aid of Apollo, patron god of Augustus himself, and of Diana to look favorably on a newly restored Rome. Like these great poets of the age, Ovid owed his career to the *Pax Augusta*. On the other hand, he was a younger, “second generation” Augustan-age poet and had not witnessed as directly the bleak alternative to Augustus in the years preceding his reign. As a result, Ovid’s writing did not always overtly glorify the regime, and in some instances he was actually at odds with it.

Ovid the Poet

Ovid spent the majority of his literary career writing the most popular kind of poetry of his day—love elegy in the manner of Catullus, Propertius, and Tibullus. Elegy was a Greek form of highly polished, sophisticated, and subjective poetry; in *Roman elegy*, love was a chief theme. For Ovid, this style of poetry was a captivating means of exploring the range of human emotion and his own poetic gifts, but
for Augustus it was vastly different from the type of poetry useful for promoting his imperial agenda. Early on, Ovid was a member of Messalla’s literary circle, which included his friend Propertius, but he also came to know members of Maecenas’s circle, as well. Equipped with both his friends’ support and his own talent, Ovid found immediate and lasting success writing elegy.

His first great success came with the *Amores*, a collection of love poems. The work was originally published around 16 B.C.E. in five books, but Ovid later revised and republished them around 8-3 B.C.E. in three books (the version we have). Some time between these two versions of the *Amores* he published the *Heroides*, imaginary letters addressed by twenty-one mythological women to their lovers. Around 1 B.C.E. came the *Ars amatoria*, a poetic instruction manual on the “art of love” in three books. Ovid, the *praecipitor amoris*, or “teacher of love,” teaches men how to woo women in the first book and how to keep them in the second, and he instructs women in the same arts in the third. The poem is mock didactic, and sprinkled throughout is the poet’s trademark wit and vivacity. The sequel to this wildly popular work, the *Remedia amoris*, published before 2 C.E., explains how one may find the “cure for love.” Now at his prime, Ovid turned his attention to mythological works. Between 2 and 8 C.E., he worked on both the *Metamorphoses* (see below) and the first half of the *Fasti*, a poetic celebration of traditional Roman festivals and rituals of the Roman calendar in six books, January through June. However, later that year he fell from the Emperor’s favor, for Augustus banished him to Tomis on the Black Sea. It is possible that the other six months of the *Fasti*, now lost to us, were never completed, a literary casualty of Ovid’s exile.

“Carmen et Error”

Ovid’s poetry changed in exile. The man who had enjoyed immense popularity writing of love spent the last decade of his life alone and miserable on the fringe of the Empire. He continued to write elegy but with a vastly different tone and purpose, for in both the *Epistulae ex Ponto* (“Letters from the Black Sea”) and the *Tristia* (“Sorrows”) he lamented the utter desolation he experienced. The precise term for Ovid’s banishment is *relegatiō* rather than *exilium*, for he was sent away from Rome but without his citizenship or property being taken from him. However, Augustus sent Ovid so far from the city that had inspired his poetry—Tomis was, to Ovid, a backwater in no way fit for a cosmopolitan, literary man like him—the imperial ire must have been great indeed.

What, then, provoked Augustus to punish Ovid so severely? In *Tristia* II, he gives a dual reason: “a poem and a mistake” (*carmen et error*). Though the poet is silent on specifics, scholars have speculated endlessly about them. Ovid tells us that his mistake was that he saw something incriminating. Some scholars are convinced that this *error* of the eyes was connected with Augustus’s banishment of his granddaughter Julia for loose morals in the same year, while others think Ovid may have even suppressed information about an imperial coup d’état. The *carmen* is usually identified as the *Ars amatoria*, a poem that was diametrically opposed to the morality legislation Augustus was enthusiastically promoting. Yet, why the delay of several years between its publication and Ovid’s punishment? Perhaps, as many argue, the *carmen* was a further excuse to punish the *error*. Nevertheless, other works (namely the *Metamorphoses*) would certainly make more chronological sense. Unless new evidence surfaces, the case will never be closed. However, in approaching this great

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1 McGowan 51
2 Norwood 155

Commented [A1]: There’s a theory that Ovid didn’t do July and Augustus because the new names glorified Augustus.
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epic, we should certainly consider at least the possibility that it was the *Metamorphoses* that so displeased Augustus.

Sadly, his pleas that the Emperor allow him to return fell on deaf ears. He died in Tomis, far from his native land, in A.D. 17 or 18, only a few years after Augustus, who had died in 14. Ovid, more than any other author whose works survive, spent practically his entire career writing under Augustus. His works offer a complex study of the relationship between poet and *princeps*, and his success was fostered by the policies and personal favor of the very man who caused him the bitter pain of banishment.\(^3\) Thus, in the sense that his life and poetry are so uniquely intertwined with Rome’s first emperor, Ovid can be considered the most Augustan poet of all.

The *Metamorphoses*

Ovid’s work on his most ambitious poem yet, the *Metamorphoses*, ended in 8 C.E. He considered his great epic unfinished, for he writes in *Tristia* I.7 that, prompted by the despair of learning of his banishment, he burned his own manuscript of the poem. Perhaps in making this dramatic gesture he sought to emulate his predecessor, for Vergil was said to have ordered his *Aeneid* burned at his death, only for it to be snatched from the flames by Augustus himself. It is also likely that his utter depression upon hearing the news of his banishment caused him to lose his literary perspective. In any case, Ovid’s friends already had copies of the *Metamorphoses*, which he later directed them to publish without his final revisions (*Tristia* I.7).

The *Metamorphoses*, the only complete work of Ovid not written in elegiac couplet, is an epic in fifteen books, written, as all ancient epics in the Homeric tradition were, in dactylic hexameter. (See the Powerpoint presentation “Introduction to Scansion” for more on dactylic hexameter.) In epic form, Ovid tells the great mythological stories of antiquity with a verve and spirit that make them feel fresh, even modern. In his retelling, he often reshapes the myths to highlight moments of metamorphosis.

The opening lines of the *Metamorphoses* establish the framework for the work:

```
In nova fert animus mutatas dicere formas
corpora: dī, coeptis (nam vos mutastis et illa)
adsiprāte meis primumque ab orīgine mundi
ad mea perpetuum dēdūcite tempora carmen.  
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*Metamorphoses* I.1-4

> My mind compels me to tell of forms changed into new bodies. Gods, favor my undertakings—for you have changed them, as well—and spin out a continuous poem, from the first origin of the world to my own day.

Every story in the work will adhere to this first statement of purpose: the theme of changed form. Like a tapestry created from “spun” (*dēdūcite*) threads, Ovid uses the language of weaving as a metaphor for how he will fasten together the stories of change. The *perpetuum carmen* will stretch from the creation of the world out of Chaos to the deification of Julius Caesar, with an unbroken series of transformations

\(^{3}\) McGowan 18
in between. In the address to the gods as inspirers of poetry, a position normally granted to the Muses, Ovid’s request is that they will steer him (adspīre is also a nautical term) as he launches into new beginnings (coeptīs). The reader of Ovidian poetry would not miss his double meaning. First, the poet seeks inspiration from the very gods who will fill his epic with mútātās formās by changing both their own and mortals’ appearances. Second, Ovid plays on his audience’s expectations. Whereas the reader of his earlier works could reasonably have expected him to complete the pentameter line of an elegiac couplet after coeptīs, he instead signals at this point in the line that he will continue in the meter of epic. In this endeavor, Ovid is undergoing a changed form by composing in a genre that is new to him, making the poet himself the first metamorphosis of the poem.

“Apollo and Daphne”

The tale you are about to read—the wooing of Daphne by the god Apollo—has captivated artists and poets for centuries, and for good reason. From the very beginning of the story, with the words Prīmus amor Phoebī, Ovid signals that he will embark on a new theme in the Metamorphoses: the theme of love. In this way, Apollo and Daphne not only undergo their own changes within the tale, but they also symbolize a thematic metamorphosis within Ovid’s poem as a whole.

Ovid’s telling of the story of Apollo and Daphne is highly original. Although earlier Greek sources of the myth did exist, Ovid felt free to elaborate as needed. For example, the opening dispute between Apollo and Cupid is purely Ovid’s invention, an echo of his programmatic Amores I.1 (see Appendix A). The laurel was long known to be Apollo’s special symbol, but its connection with a woman or nymph named Daphne is a bit harder to pin down. In one earlier version of the myth, Tellus (Daphne’s mother Earth) sends the laurel to soothe Apollo’s sorrow at Daphne’s removal. In others, either Zeus or Tellus answers Daphne’s prayer but alters her form rather than replacing it. Ovid is apparently the first to give responsibility for Daphne’s escape to her father, the river god Peneus, and the first to include Cupid as the instrument of Daphne’s unrequited love. Also, the ways in which Ovid plays up the transformation of Daphne with elements of foreshadowing throughout the story is both innovative and illustrative of his style in the rest of the epic. Thus, Ovid’s choices as storyteller always align with his overall narrative agenda of metamorphosis.

Throughout this tale, Ovid balances lighthearted playfulness, seen in the exchange between Cupid and Apollo, with profound psychological insight into both Apollo and Daphne. In fact, the many contrasts inherent in the myth are developed and made perfectly harmonious in the hands of one of Rome’s most inventive poets. It is at once a story of desire and scorn, of predator and prey, of male and female, of divinity and humanity. All the while, Ovid combines poetic genres, employing dactylic hexameter and other epic conventions to craft the kind of elegiac love scene that gave him popular appeal. As you read, look for evidence of such contrasts.

4 Gantz 90
5 Gantz 90
Ovid’s Legacy

The sheer volume of extant verses—far more of Ovid’s poetry than any other Roman author has survived—is proof of the high regard centuries of readers have held for him. He was admired and emulated in his own day, inspiring both the Younger Seneca and Lucan, and the number of Ovid-inspired quotations and images in the graffiti in Pompeii and Herculaneum is a lasting reminder of his popularity. The Aetas Ovidiana, or Age of Ovid, in Europe in the twelfth century was a period of Ovidian rediscovery in which a vast number of manuscripts of his works was produced. During this era, scholars would often include their own moralizing interpretations of Ovid’s poetry, for they were encountering him both as a vast resource of imaginative stories and as a pagan threat to their uniformly Christian perspective. One such volume in particular, the Ovide Moralisé of the fourteenth century, enjoyed a wide readership, and among its audience was Geoffrey Chaucer, who borrowed more heavily from Ovid than from any other source. In the Renaissance, Arthur Golding’s English translation of the Metamorphoses was a milestone, for it allowed readers to experience Ovid free of any editorial moralizing. William Shakespeare encountered Ovid as standard schoolboy fare, both in Latin and in Golding’s version. He filled his works with characters from the Metamorphoses—the best-known example being his tragic Romeo and Juliet (Ovid’s Pyramus and Thisbe)—which he endowed with the names, dress, and manners of Renaissance England.

Ovid’s characters have resurfaced in literature and art time and again, from Breugel’s masterpiece Landscape with the Fall of Icarus to James Joyce’s protagonist Stephen Dedalus to Mary Zimmerman’s recent play Metamorphoses. Ovid’s life, especially his exile, has intrigued poets, painters, and authors, for they see in him a kindred spirit who turned his experience of pain into art. In every generation, Ovid has been not only enjoyed but also reshaped and reinterpreted, a perfect homage to the poet for whom change was the quintessential experience of life.

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6 Shannon 318
7 McNamara
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Ovid, *Metamorphoses* I.452-567

Illustration from the 1493 *Metamorphoses* commentary by the humanist Raphael Regius
Apollo and Daphne

452 Phoebus, -i (m), Phoebus (Apollo). Daphnē, -ēs (f), Daphne; Greek word for the laurel, or bay, tree. Pēnēius, -a, -um, of Peneus, the river god. In epic manner, Ovid identifies Daphne by her patronymic, a name derived from a paternal ancestor. The poet’s choice of name also sets the scene: the Peneus was a river in Thessaly (northern Greece).

453 for, fortis (f), chance, luck, accident. Ignōrōs, -a, -um, ignorant, unaware, unsuspecting.

Cupidō, Cupīdīnīs (m), Cupid, god of love (from cupidō, to desire). saevus, -a, -um, fierce, cruel, savage.

454 Delīus, -a, -um, Delian, of Delos (birthplace of Apollo); (here) substantive for Apollo. nūper, adv., recently, lately. serpēnīs, serpentīs (m/f), serpent; here the masculine Python.

superbus, -a, -um, proud, haughty, arrogant. Superbus is a theme of this and many other Ovidian tales.

455 flēctō, flēctere, flēxī, flēxus, to bend, curve (here a present participle modifying hunc in 454).

cornū, -ōs (n), horn. Since ancient bows were made of horn on either end, cornua is, by metonymy, a bow.

addūcō, addūcere, addūxī, adductus, to pull (a string) taut.

456 Quis...īthi...cum... = Quis tū vis cum... “What do you want with...”

lascīvus, -a, -um, lewd, licentious.

457 umbrōsus, -a, -um, blackish, dusky.

īniger, īnigrum (n pl noun from gerō- to bear, wear), trappings, ornaments.

nostōs: note the sporadic use of first person plural forms as a substitute for singular in these four lines [cf. 515-523].

458 fera, -ae (f), wild animal. dare...ferae, dare...hosti: note the synthesis, or interlocking (ABAB) word order. Note also the anaphora or repetition of qui in this and the next line. These poetic devices add epic weight to Apollo’s words, further heightening his hubris, or excessive pride.

459 modo, adv., just now. pestīlērus, -a, -um, disease-bearing. venter, ventris (m), stomach, belly.

ūnger, īumrum (n pl), acres. premō, premere, presētīs, pressus, to press, crush.

460 sternō, sternere, strāvī, strātus, to lift, lift up; to draw out, draw forth, produce. tēlum, -ī (n), missile, dart, weapon.

461 fax, facis (f), torch, wedding torch; flame of love. nesció quōs... amorēs: “I don’t know what loves,” this phrase is the object of inirērī. estō: future active imperative of esse, translated as present: “be.”

462 inītō = irrītō (1), to provoke, incite, excite. adserō, adserere, adseruī, adsertus, to grasp, lay hands on, claim.

463 Venus, Veneris (f), Venus, mother of Cupid. fīgō, fīgere, fīxī, fīxus, to fix, fasten; pierce. What is the use of the subjunctive here? tus: in contrast with meus in the next line; both modify arcus.

464 ait = inquit. quantōque...tantō: ablatives of degree of difference.

cēō, cēderē, cessātus, cessōrum, to yield: to yield or submit to (+ dative).

465 tua gloria nostrā (gloria): the word order heightens Cupid’s competitive tone. Note that Cupid’s use of nostrā mimics Apollo’s haughty use of the first person plural.

466 ēlīdō, ēlīdere, ēlīsī, ēlīsus, to strike (out). stātēr, āēris (m), air.

penna, -ae (f), feather, wing; instrumental ablative with ēlītō, which is itself in an ablative absolute construction with āēre. What is interesting about the word order of the four ablatives in this line?

467 impīger = impīgō, impīgrā, impīgrum, diligent, active, energetic.

umbōrōs, -a, -um, shaggy. Parnāsus, -īs (m), Mt. Parnassus. It towered over Apollo’s shrine at Delphi and was home to the Muses, who, along with their leader Apollo, inspired poetry and the other arts.

468 ēque = et ē. saēgitīfera: deduce; the suffix -ferō is from ferō (cf. pestīferō, line 459).

prōmō, prōmērē, prōmōptīs, prōmōptus, to bring out, draw out, produce. tēlum, -ī (n), missile, dart, weapon.

469 phāretra, -ae (f), quiver. Note that ablatives saēgitīfera...phāretra envelope duo ēlīs in the accusative. This arrangement of words in ABBBa order is called chiasmus; why is it particularly effective here?

470 opus, operīs (n), work, workmanship (also used to mean “literary work”). fugō (1), to put to flight, chase away.

471 aurātus, -a, -um, made of gold, gilded. cupidīs, cupidīdis (f), tip, point.

fugō, fugēre, fugēre, fugēre, togleam, shine.

obītūs, -a, -um, dull, blunt. harundō, harundīnīs (f), shaft (of an arrow); sub harundīne: “at the tip of the shaft”.

plumbum, -ī (n), lead.
I. Two Archers, Two Arrows

As the story opens, Apollo has just slain the monstrous dragon Python, the first security threat to the newly created world. The spot where the Python came to rest became Apollo's oracle at Delphi, and there the god's heroic feat was celebrated with the Pythian games, athletic and artistic contests held every four years. Only one thing was missing—Apollo did not yet have the laurel to give as a crown of victory to the contestants.

Prīmus amor Phoebī Daphnē Pēnēia: quem nōn fors ignāra dedit, sed saeva Cupīdinis īra.
Dēlius hunc nūper victō serpente superbus

455 vóderat adductō flectentem cornua nervō
“Quid” que ’tibi, lascīve puer, cum fortibus armīs?”
Dīxerat, “Ista decent umerōs gestāmina nostrōs,
quī dare certa ferae, dare vulnēra possessum hostī,
quī modo pestiferō tot ĭugera ventre prementem

460 strāvimus innumarēs tumidum Pŷthōna sagittīs.
Tū face nesciō quōs estō contentus amōrēs
inrītā re tuā, nec laudēs adsere nostrās.”
Fīlius huic Veneris “Fīgat tuus omnia, Phoebe,
tē meus arcus” ait, “quantōque animālia cēdunt
cūncta deō, tantō minor est tua glōria nostrā.”

465 Dīxit et ēlīsō percussīs āēre pennī
inpiger umbrōsā Parnāsī cōnstitit arce
ēque sagittiferā prōmpsit duo tēla pharetrā
diversōrum operum: fugat hoc, facit illud amōrem;

470 quod facit, aurātum est et cuspide fulget acūtā,
quod fugat, obtūsum est et habet sub harundine plumbum.

1. How did Apollo come to love Daphne? [452-453]
2. What adjective does Ovid use to describe Apollo's character? [454] What has the god done prior to this story that merits this adjective? [459-460] How do Apollo's words in 456-462 reinforce this characteristic?
3. By what names does the poet call Apollo and Cupid in these lines? [452-463]
4. What does Cupid say he will do? [463-464]
5. Describe the two arrows. [467-471] What contrast does the repetition and word order in the last two lines emphasize?
Apollo and Daphne

472 nympha, -ae (f), nymph. Pēnēis, Pēnēidis (f), daughter of Peneus; the suffix -is, -idis denotes a patronymic.

473 laedō, laedere, laesī, laesus, to strike, wound. ossum, -i (n), bone.

Apolloneus, -a, -um, of Apollo; this word is an Ovidian invention.

474 prōtinus, adv., immediately. amāns, amantis (c), lover; nōmen amantis: i.e. Daphne flees the title lover.

475 laedō, laedere, laesī, laesus, to strike, wound. ossum, -ī (n), bone.

476 prōtinus, adv., immediately. amāns, amantis (c), lover; nōmen amantis: i.e. Daphne flees the title lover.

477 lustrō (1), to travel over, frequent.

478 vitta, -ae (f), fillet, headband; it was a symbol of chastity adorning a maiden’s hair.

479 vērēcundus, -a, -um, shy, bashful, modest.

480 Hymēn, Hymenis (m), Hymen, god of weddings; marriage (by metonymy).

481 gener, generī (m), son-in-law.

482 nāta, -ae (f), daughter. nepōs, nepōtis (m), grandson.

483 velut, adv., as, just as. crīmen, crīminis (m), crime. taeda, -ae (f), marriage torches; marriage (by metonymy).

484 verēcundus, -a, -um, shy, bashful, modest. suffundō, suffundere, suffūdī, suffūsus (subf- = suff-), to fill, spread, tinge. ōs, ōris (n), mouth, face; the “poetic plural” form is common in Ovid.

485 rubor, rubōris (m), redness, blush.

486 perpetuā: with virginitāte in line 487. What use of the ablative is this?

488 vōtum, -ī (n), prayer.

489 repugnō (1), to fight against, oppose. The antithesis of the adjectives tuō and tua, placed together inside a chiasmus, emphasize the opposing nature of Daphne’s request and her beauty.

“Golden Line”

This term is not an ancient one; the oldest known use of the term is from a grammar book published by an English classicist in 1652. A golden line contains only five words, one being a verb placed centrally in the line. Around it is a synchesis of two adjectives, placed before the verb, and two nouns, placed after it.

Line 484 is an example:

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What is the synchesis calling attention to here? Why is it particularly effective to have it balanced around a central verb?
II. The Arrows Fly

Cupid's arrows find their marks, and we get our first glimpse of the nymph Daphne, the daughter of the river god Peneus and the object of Apollo's desire.

Hoc deus in nymphā Pēnēide fixit, at illō
laesit Apollineās trāiecta per ossa medullās;
prōtinus alter amat, fugit altera nōmen amantis
475 silvārum latebrīs captīvārumque ferārum
exuviās gaudēns innūptaeque æmula Phoebēs;
vita coercēbat positōs sine lēge capillōs.
Multī illam petīre, illa āversāta petentēs
inpatiēns expersque virī nemora āvia lustrat
480 nec, quid Hymēn, quid Amor, quid sint cōnūbia cūrat.
Saepe pater dīxit “Generum mihi, filia, dēbēs”;
saepe pater dīxit “dēbēs mihi, nāta, nepōtēs”:
illa velut crīmen taedās exōsa iugālēs
pulchra verēcundō suffūderat ōra rubōre
485 inque patris blandīs haerēns cervīce lacerfīs,
“Dā mihi perpetūa, genitor cārissime,” dīxit
“virginitāte fruī: dedit hoc pater ante Diānae.”
Ille quidem obsequitur; sed tē decor iste, quod optās,
esse vetat, vōtōque tuō tua forma repugnat.

1. How does the word order in 472 reinforce the action that is taking place?
2. What is ironic about the use of Phoebe as Diana's name in 476? (Hint: where have we already seen a similar name?)
3. How does Ovid describe Daphne's appearance? [477] What does this tell us about her?
4. Describe the setting depicted in 479. Why might Daphne frequent such places?
5. Who speaks to Daphne? What does he ask of her? What poetic elements in these lines heighten his impatience? [481-482]
6. What effect does this request have on Daphne? [483-484]
7. What image does the enveloping word order in 485 help to create?
8. What does Daphne request, and from whom? [486-487] Is her request granted? [488]
9. Note the second person pronoun and adjectives in 488-489. Who is speaking to Daphne in these lines?
Apollo and Daphne

490 cōnūbia: does Apollo use this word to mean the same thing Daphne did in line 480?
491 Daphnēs: Greek genitive.
492 spērō (1), to hope.
493 ōrāculum, -ī (n), oracle, prophesy.
494 ut...sit, “as...so”; introduces a simile, which extends through line 496; an extended simile used in epic is known as an epic simile.
495 stipula, -ae (f), stalk.
496 dēmō, dēmere, dēmpsī, dēmptus, to take away, remove.
497 adolebō, adolēre, adoluī, adultus, to burn completely, often with the connotation of ritual sacrifice.
498 arista, -ae (f), ear of grain.
499 fax, facis (f), torch, wedding torch (cf. taedās, line 483); this and other fiery words throughout this simile are often used in amatory poetry to refer to “the flame of love.”
500 saepēs, saepis (f), hedge, bush.
501 abeo, abire, abī, abitum, to depart, go away; to change, be changed.
502 pectus, pectoris (n), chest, heart.
503 ūrō, ūrere, ūssī, ūstus, to burn; burn up, consume.
504 stipula, -ae (f), stalk.
505 inōrnātus, -a, -um, unadorned, plain (in style).
506 collum, -ī (n), neck.
507 lacertus: see line 485; note how Apollo’s gaze starts at Daphne’s fingertips and moves up from there.
508 bracchium, ī (n), arm, lower arm.
509 haec: modifies verba and introduces Apollo’s address to Daphne.
510 agrī, -āri, -ātus sum, to entreat, pray to.
511 Pēnēi: Greek vocative form.
512 “nympha, manē!”: the anaphora of these words in lines 504-5 highlights both Apollo’s helplessness and Daphne’s absolute resolution against him.
513 agna, -ae (f), lamb. cerva, -ae (f), doe. Why does Ovid use the feminine form for these hunted animals?
514 aquila, -ae (f), eagle. In this line Apollo completes his list of prey-predator similes with this, the third and longest one. Such triads, with the third item being longer or more forceful, is called a tricolon crescens, a rhetorical figure often used in persuasive writing. Count how many times Apollo uses this device throughout his speech.
515 pennā: cf. line 466.
516 trepidō (1), to tremble.
517 columba, -ae (f), dove.
518 quaeque: fem. pl. nom. of quisque, “all” or “everyone”; retain fugiunt as its subject.
III. Apollo in Love

Apollo’s passion for Daphne burns. He is the very picture of an elegiac lover, denied access to the beautiful nymph who flees him. As he chases her, Apollo attempts to woo Daphne with words reminiscent of Ovid’s elegiac poetry.

490 Phoebus amat viæaeque cupit cōnūbia Daphnēs, quodque cupit, spērat, suaque illum ōrācula fallunt; utque levēs stipulae dēmpťis adolentur arisīs, ut facibus saepēs ardent, quās forte viātor vel nimis admēvit vel iam sub lāce reliquit,

495 sīc deus in flammās abiit, sīc pectore tōtō ūruit et sterīlem spērandō nūtrit amōrem. Spectat inōrnātōs collō pendēre capillōs et “Quid, sī cōmantur?” ait; videt igne micantēs sideribus similēs oculōs, videt ōscula, quae nōn est vīdisse satis; laudat digitōsque manūsque bracchiaeque et nūdōs mediā plūs parte lacertōs: sīqua latent, meliōra putat. Fugit ōcior aurā illa levī neque ad haec revocantis verba resistit:

“Nympha, precor, Pēnēi manē! Nōn īnsequor hostis; nympha, manē! Sīc agna lupum, sīc cerva leōnem, sīc aquilam pennā fugiunt trepidante columbae, hostēs quaeque suōs; amor est mihi causa sequendī.

1. What is the irony in line 491?
2. To what are the levēs stipulae being compared? What impact does that word choice have on our impression of Apollo? [492]
3. What has already happened to make Apollo’s love sterīlem? [496]
4. What is Apollo imagining in these lines? Does this make him sympathetic to us? [496-502]
5. What is the implication of quae nōn est vīdisse satis? [499-500]
6. Explain the simile in lines 505-507. Is it persuasive?
7. What, according to Apollo, is the difference between him and the predatory animals in his simile? [507]
prōnus, -a, -um, headlong, rushing.
nē: negative jussive with three subjunctives (“do not…”).
laedō, laedere, laesī, laesus, to strike, wound.
crūs, crūris (n), leg, shin.
nōtō (1), mark, make marks on.
sentis, sentīs (m), thin, slender.
tībi causa dolōris: cf. the parallel word order in line 507.
asper, aspera, asperum, rough, uneven, harsh.
quā (adv.), to where, whither.
properō (1), speed up, hasten.
inhibeō (2), to hold back, check, curb.
cui placēas: indirect question introduced by inquīrō, inquīrere, inquīsīvī (iī), inquīsītus, to examine, ask.
armentum, -ī (n), herd of oxen.
grexa, gregīs (n), flock, herd.
horridus, -a, -um, shaggy; rugged, uncouth; Apollo is the god of shepherds, but he is not horridus as they are.
ideō (adv.), therefore.
Delphicus, -a, -um, of Delphi, the site of Apollo’s oracle; in this and the next line, the god lists his divine attributes without actually naming himself.
Tenedos, -ī (f), island off the coast of Troy; Apollo was its chief deity.
Patareus, -a, -um, of Patara, a town in Lycia with an oracle of Apollo.
regia, -ae (f), palace, court.
genitor: cf. line 486.
concordō (1), to be of one mind, be in harmony, agree. The verb is intransitive: take carmina as the subject. carmen, carminis (n), song; also the word for poem. Apollo was patron of both music and poetry.
nervus, -ī (m), string (of the lyre).
nostra: note the return of the plural form to denote one person (cf. line 457 ff.).
vacuus, -a, -um, empty.
pectore: cf. line 495. Note that the enveloping word order (vacuō…pectore) creates a word picture that mirrors the sense of the line.
medicina, -ae (f), medicine, remedy.
opifer, opifera, opiferum (ops + ferō), helpful.
herba, -ae (f), grass, herb.
subiiciō, subicere, subici, subjicāre, subjicere, subjactus, to put, place (dat.) under; what is the dative case use?
ei (interj.), Woe! Alas!
sānābilis, -is, -e, curable.
prōsum, prōdesse, prōfuī, prōfutūrus, to be useful, profit.
IV. What Woman Could Resist?

Apollo’s address continues. As Daphne persists in her refusal of Apollo, neither his desire nor his haughtiness is diminished in the least.

“Mē miserum! Nē prōna cadās, indignave laedī crūra notent sentēs, et sim tibi causa dolōris.

510 Aspera, quā properās, loca sunt: moderātius, orō, curre fugamque inhibē: moderātius īnsequa īpse. Cui placēas, inqui tamen; nōn incola montis, nōn ego sum pāstor, nōn hīc armenta gregēsque horridus observō. Nescīs, temerāria, nescīs,

515 quem fugēs, ideōque fugīs. Mihi Delphica tellūs et Claros et Tenedos Patarēaque rēgia servit; Iūppiter est genitor. Per mē, quod eritque fuitque est, concordant carmina nervīs. Certa quidem nostra est, nostrā tamen ūna sagitta

520 certior, in vacuō quae vulnera pectore fēcit. Inventum medicīna meum est, opiferque per orbem dīcor, et herbārum subiecta potentia nōbīs: ei mihi, quod nūllīs amor est sānābilis herbīs, nec prōsunt dominō, quae prōsunt omnibus, artēs!”

1. What is motivating Apollo’s desire to see Daphne unharmed? [508-509]
2. What promise does Apollo make in 511? Does he seem trustworthy?
3. In lines 512-514, what information does Apollo give about himself?
4. What does Apollo assume is the reason for Daphne’s flight? [514-515]
5. What is the irony in Apollo’s mention of his oracular proficiency? [515-518] Of his patronage of archery? [519-520]
6. Whom, according to Apollo, does he have the skill to heal? [521-522]
7. Who is immune to Apollo’s powers of healing? Is he overlooking anyone? [524]
Apollo and Daphne

525 plūra: object of locutūrum (= eum locutūrum), which is the object of fūgit in 526.
526 verba: i.e. those Apollo just spoke.
inp = imperfectus, -a, -um, incomplete, unfinished.
527 deceōs, decentis, becoming, pretty.
 nūdō (1), to strip, uncover, bare.
ventus, -ī (m), wind.
528 obvīus, -a, -um (lit. “blocking the way”), facing, opposing (as opposed to secunda or favorable ones, which would be blowing from behind and therefore helping her along).
vibrō (1), to wave around.
flāmen, flāminis (n), gale, gust, breeze.
529 inp- = impellō, impellere, im(pe)pulī, impulsus, to push, force.
retrō (adv.), back, backwards.
dō, dare, dedī, datus, to give; (here) to cause, make.
aura, -ae (f), breeze, breath of air.
530 augeō, -ēre, auctus sum, to increase.
sustineō (2), to bear, endure.
531 perdō, perdere, perdūdi, perdūtus, to ruin, destroy; to waste, squander.
blāndītia, -ae (f), flattery, compliment.
532 admittere, admīttere, admissus, to let loose, put to a gallop.
ut (conj.), as when; introduces an epic simile, with the comparison completed by sic in 539.
vacuō: cf. line 520.
lepus, leporis (m), hare; note the word picture.
Gallicus, -a, -um, of Gaul; the Gallicus canis was a breed of hunting dog.
arvum, -ī (n), field, plain.
534 praeda, -ae (f), prey.
535 alter: with alter in 537.
inhaesūrō similis, “as if about to stick or fasten on to” the hare.
imiam, “now, even now”; the anaphora intensifies the sense of urgency.
536 spērat: cf. line 491.
stringō, stringere, strīnxī strictus, to graze, border on, touch lightly (i.e. the dog grazed her footprints); another meaning is “to stretch, draw out” (i.e. the dog stretched his own strides).
rostrum, -ī (n), beak; (here) nose, snout.
537 ambiguōm, -ūm (n), doubt, uncertainty.
an (conj.), whether; with subjunctive in an indirect question.
comp- = comprēndō, comprēndere, comprēndī, comprēnsus, to take hold of, grasp, catch.
538 morsus, -ūs (m), bite; (pl.) jaws, teeth.
ēripō, ēripere, ēripūī, ērepitus, to tear away, deliver, rescue. The passive is used reflexively for middle voice, in which the subject is both agent and recipient of the action: “it tears itself away”.
ōra: cf. 485
relinquit: cf. line 526.
539 virgō, virginis (f), maiden, girl (of marriageable age).
spē, timore: ablatives of cause with celer.

The Galgo Español is a descendant of the canis Gallicus
and is still bred as a sporting dog because of its keen eyesight.
V. The Pace Quickens

At last, the time for talking is over, and both the god and the nymph pick up the pace. Flight only enhances Daphne's appeal. In an unforgettable simile, the couple is likened to another fleet-footed pair, a comparison that is only flattering to one of the parties involved.

525 Plūra locūtūrum timidō Pēnēia cursū
gūgit cumque ipsō verba imperfecta reliquit,
tum quoque vīsa decēns; nūdābant corpora venī,
obviaque adversās vibrābant flāmina vestēs,
et levis impulsōs retrō dabat aura capillōs,
530 auctaque forma fugā est. Sed enim nōn sustinet ultrā
perdere blanditiās iuvenis deus, utque monēbat
ipse amor, admissō sequitur vestīgia passū.
Ut canis in vacuō leporem cum Gallicus arvō
vīdit, et hic praedam pedibus petit, ille salūtem
535 (alter inhaesūrō similis iamque tenēre
spērat et extentō stringit vestīgia rostrō,
alter in ambiguō est, an sit conprēnsus, et ipsīs
morsibus ēripitur tangentiāque ōra relinquit):
sīc deus et virgō; est hic spē celer, illa timōre.

1. From whose perspective is Daphne described as tum quoque vīsa decēns? [527]
2. What poetic device do you find in line 528? What is it emphasizing?
3. What effect does Daphne's flight have on her appearance? [530]
4. What is Apollo's next move? [530-532]
5. How does the word order in line 533 help create a visual image of the scene?
6. With which animal in lines 533-538 do you sympathize? Why?
Apollo and Daphne

540 **pennīs**: cf. lines 466 and 506.

541 **tergum, I (n)**, back; **tergō**: what case and use?

542 **immineō = immineō, ēre**, to be close upon, hover over, loom over, threaten.

543 **crīnis, crīnis (m)**, hair.

544 **spargō, spargere, sparsī, sparsus (c)**, to sprinkle, scatter, strew.

545 **cervix, cervīcis (f)**, neck; often used in the plural to mean the same thing.

546 **inmineō = immineō, ēre**, to be close upon, hover over, loom over, threaten.

547 **fugāx, fugācis (c)**, the one fleeing, fugitive

548 **hīscō, hīscere**: to split open, gape, yawn.

549 **vel**: connect the imperatives hīscē and perde (line 545).

550 **laedō, laedere, laesī, laesus**: to hurt, violate.

551 **perde**: cf. line 531.

552 **ops, opis (f)**, help; cf. Apollo’s own description of himself as opifer in 521.

553 **flūmina**: appositive with the second person verb.

554 **nūmen, nūminis (n)**, divine power, divinity.

555 **quā**: take with figūram.

556 **nimium**: adv, too much.

557 **prex, precis (f)**, prayer.

558 **artus, -ūs (m)**, joint, limb.

559 **cingō, cingere, cīnxī, cīnctus**: to surround, encircle, enclose.

560 **praecordia, -ae (f)**, chest.

561 **liber, librī (m)**, book; here “bark.”

562 **frōns, frondis (f)**, leafy bough, foliage.

563 ** modo**: same meaning here as in line 459.

564 **piger, pigra, pigrum**: slow, sluggish; note the antonym in line 467. This adjective is juxtaposed with velōx right before it, and a strong caesura between the two words calls further attention to the contrast.

565 **ora**: cf. lines 485 and 538

566 **cacūmen, cacūminis (n)**, top, peak.

567 **nitor, nitōris (m)**, brightness, sparkle, glow; beauty.

Artists have long been drawn to the dramatic moment of Daphne’s transformation, and Renaissance artists often interpreted Daphne allegorically, a symbol of the victory of chastity over lust. Here, Pollaiuolo’s setting is the Arno valley near Florence.

*Apollo and Daphne*, Antonio del Pollaiuolo, c. 1470-80. Oil on wood.
The National Gallery, London.
VI. Daphne's Last Request

After Apollo’s long speech to Daphne, we finally hear her speak, although she does not address the god. As she finishes her plea, something miraculous begins to happen.

Quī tamen īnsequitur, pennīs adītus amōris,
octio est requiemque negat tergōque fugācis
imminet et crīnem sparsum cervīcis adītāt.
Viribus absūmpītīs expalluit illa citaeque
victa labōre fugae “Tellūs,” ait, “hīsce vel istam,
544a [victa labōre fugae spectāns Pēnēidās undās]
quae facit ut laedār, mutandō perde figūram!
Fer, pater,” inquit “opem, sī flūmina nūmen habētis!
quā nimium placūi, mutandō perde figūram!”
545 [quā nimium placūi, Tellūs, ait, hīsce vel istam]
Vix prece finītā torpor gravis occupat artūs:
mollia cinguntur tenuī praecordia librō,
547a [quā nimium placūi, Tellūs, ait, hīsce vel istam]
in frondem crīnēs, in rāmōs bracchia crēscunt;
pēs modo tam vēlōx pigritīs rādīcis haeret,
ōra cacūmen habet: remanet nitor ūnus in illā.

1. Lines 544a and 547a are variant manuscript readings, and scholars disagree about whether they are Ovid’s or later additions. Try translating with and without the problematic lines. Do they change the meaning?
2. What irony does Daphne point out in line 547?
3. Lines 549 and 550 both have interlocking word order. Explain, and tell why this technique is particularly effective at this moment in the story.
4. What details has Ovid previously included to set up lines 548-552?
Apollo and Daphne

553 stīpes, stīpitis (m), trunk.
554 trepidāre: cf. line 506.
cortex, corticis (m), bark.
pectus: cf. lines 495 and 520.
556 lignum, līnum (n), wood.
559 coma, -ae (f), hair.
cithara, -ae (f), lyre.

cortex, corticis (m), bark.
pectus: cf. line 520.
560 dūcibus Latiīs: Roman generals celebrating a triumph wore laurel crowns as a symbol of victory.
561 visō, visere, visī, to visit, go to see, look at.
pompa, -ae (f), procession, parade.
562 postibus Augustīs: reference to Augustus’s house on the Palatine. In 27 B.C.E., the Senate conferred on him the honorific title of Augustus and the right to display the laurel, a reward for his military victories.
custōs: here feminine, modified by eadem fīdissima.
563 tueor, tuērī, tuitus (tūtus) sum, guard, take care of, defend; what grammatical form is tuēbere?
quercus, -ūs (f), oak; here, a reference to the corōna civica or oak crown, an honor usually awarded to a soldier who saved a fellow citizen in battle. In the same year, the Senate also bestowed on Augustus the right to hang the crown on the front of his house along with the laurel.
564 intōnsus, -a, -um, unshorn, uncut.
565 perpetuōs…frondis honorēs: cf. line 449. Here Ovid is probably referring to the evergreen nature of the laurel tree: as Apollo’s hair remains long to display his eternal youthfulness, so the laurel is honored by remaining eternally green.
566 Paeān, Paeānis (m), hymn of praise, victory song; also, a hymn to Apollo or an epithet of the god as healer.
567 adnuō = annuō, annuere, annuī, annūtus, to nod assent.
agitō (1), to sway, toss.

The decoration of coins was a practical method of conveying propaganda throughout the Empire, and Augustus made frequent use of the laurel as a symbol of victory in his coinage. Coin a shows the House of Augustus, flanked by two laurel trees with the oak wreath above the doors (aureus from Rome, 12 B.C.). Coins b and c (both aureus from Spain and Gaul, both 19/18 B.C.) again depict the two laurels, and on coin c, laurels grow on either side of the clipeus virtutis. In Augustus’s Res Gestae, the Emperor’s account of his own life, he wrote:

For this service (i.e. the “restoration of the Republic”) I was named Augustus by decree of the Senate. The doorposts of my house were officially decked out with young laurel trees, the corona civica was placed over the door, and in the Curia Iulia was displayed the golden shield (clipeus virtutis), which the Senate and the people granted me on account of my bravery, clemency, justice, and piety (virtus, clementia, iustitia, pietas), as is inscribed on the shield itself.

(Augustus, Res Gestae 34).
Though Daphne’s form may change, Apollo’s fascination with her will endure. Now at last he will possess her, and her response comes as a touching, and perhaps surprising, end of the tale.

Hanc quoque Phoebus amat positāque in stīpite dextrā
sentit adhuc trepidāre novō sub cortice pectus
555
complexusque su̲s̲ ramos, ut membra, lacertīs
ōscula dat lignō: refugit tamen ōscula lignum.
Cui deus “At quoniam coniūnx mea nōn potes esse,
arbor eris certē” dixit “mea. Semper habēbunt
tē coma, tē citharae, tē nostrae, laure, pharetrae;
560
tū ducibus Latīis aderis, cum laeta triumphum
vōx canet et vīsent longās Capitōlia pompās.
Postibus Augustīs eadem fīdissima custōs
ante forēs stābis mediamque tuē bere quercū,
565
tū quoque perpetuōs semper gere frondis honōres.”

Finierat Paeān: factīs modo laurea rāmīs
adnuit utque caput vīsa est agiāsse cacūmen.

1. What action does the chiasmus in line 555 reinforce?
2. What is Daphne’s reaction to Apollo’s advances even now? [556]
3. In line 557, Apollo laments that Daphne will never be his coniūnx. Does this seem to be what he wanted throughout the story?
4. How will Apollo honor Daphne? [558-565]
5. In line 563, where will Daphne be?
6. How does Daphne react to Apollo’s words this time? [566-567]
7. Do you think the ending of this story is just? Why or why not?
8. What metamorphoses have occurred in this tale?
Apollo and Daphne

APPENDIX A

Ovid, *Amores* I.1

Ovid’s tale of Apollo and Daphne has many echoes of a poem from his first published work, the *Amores*. Like Catullus, Propertius, and Tibullus, his comrades in the genre of Roman elegy, this first poem is programmatic, meaning that it establishes Ovid’s reasons for writing. Although Ovid’s *Metamorphoses* is epic, Ovid preserves many echoes of his earlier elegiac works, especially in the stories of love. As you read, be on the lookout for words and images that remind you of his treatment of the Apollo and Daphne myth. For notes on the meter, see the “Apollo and Daphne” Powerpoint slide on elegiac couplets.

arma gravi numero violentaque bella parabam
edere, materia conveniente modis.
par erat inferior versus; risisse Cupido
dicitur atque unum surripuisse pedem.

5 “Quis tibi, saeve puer, dedit hoc in carmina iuris?
Pīerīdum vates, non tua turba sumus.
Quid, si praeripiat flavae Venus arma Minervae,
ventilet accensas flava Minerva faces?
Quis probet in silvis Cererem regnare iugosis,
lege pharetratae Virginis arva coli?

crinibus insignem quis acuta cupside Phoebum
instruat, Aoniam Marte movente lyram?

10 sunt tibi magna, puer, nimiumque potentia regna;
preventus eram, pharetra cum protinus
me miserum! certas habuit puer ille sagittas.
sex mihi surgat opus numeris, in quinque residat:

20 uror, et in vacuo pectore regnat Amor.
sex mihi surgat opus numeris, in quinque residat:
ferrea cum vestris bella valete modis!
cingere litorē flaventia tempora myrto,

30 Musa per undenos emodulanda pedes!

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arma: cf. Aeneid; numerus, -i (m), meter
dedere, to tell; modus, -i (m), method
surripere, to steal; pedem: metrical foot
Pieris, -idis (f), Muse; vātēs, -is (m/f), poet
ventilāre, to fan
Probō (1), to approve of; iugōsus, hilly
Virgō = Diana
insignis, distinguished
instruere, to equip
adficere, to affect, aspire to
Tempe = Valley of Tempe in Thessaly

attenuere, to weaken
aptus, suited to
comptus, elegant; comas = Gk. acc.
quor, to complain
spicula, -ae (f), dart, arrow
lūnō (1), to bend into a crescent

residere, to sink, settle
ferreus, iron, cruel
litoreus, of the sea; tempora: temples (of the head); myrtus, -i (f), myrtle tree
unděni, eleven; ēmodulor (1), to sing praises
Just now, I was preparing to start with heavy fighting
and violent war, with a measure to fit the matter.
Good enough for lesser verse – laughed Cupid
so they say, and stole a foot away.
‘Cruel boy, who gave you power over this song?
Poets are the Muses’, we’re not in your crowd.
What if Venus snatched golden Minerva’s weapons,
while golden Minerva fanned the flaming fires?
Who’d approve of Ceres ruling the wooded hills,
with the Virgin’s quiver to cultivate the fields?
Who’d grant long-haired Phoebus a sharp spear,
while Mars played the Aonian lyre?
You’ve a mighty kingdom, boy, and too much power,
ambitious one, why aspire to fresh works?
Or is everything yours? Are Helicon’s metres yours?
Is even Phoebus’s lyre now barely his at all?
I’ve risen to it well, in the first line, on a clean page,
the next one’s weakened my strength:
and I’ve no theme fitting for lighter verses,
no boy or elegant long-haired girl.’
I was singing, while he quickly selected an arrow
from his open quiver, to engineer my ruin,
and vigorously bent the sinuous bow against his knee.
and said, ‘Poet take this effort for your song!’
Woe is me! That boy has true shafts.
I burn, and Love rules my vacant heart.
My work rises in six beats, sinks in five:
farewell hard fighting with your measure!
Muse, garland your golden brow with Venus’s myrtle
culled from the shore, and sing on with eleven feet!
APPENDIX B

Ovid, Tristia I.1

This first poem of Tristia I is another programmatic one and an apostrophe to the book itself. He gives advice to the book who may return to Rome while his master (Ovid) must stay behind in Tomis. This elegy marked a break with Ovid’s earlier, lighter poetry, for throughout his exilic works he laments his fate at the hands of Augustus (see Introduction, “Carmen et Error”). Direct and indirect allusions to his Ars Amatoria and, of greater interest here, the Metamorphoses, urge us to read this poem with an eye towards his earlier accomplishments.

Lines 1-16

Parve—nec invideo—sine me, liber, ibis in urbem: ei mihi, quod domino non licet ire tuo! vade, sed incultus, qualem decet exulis esse; infelix habitum temporis huius habe. nec te purpureo velent vaccinia fuco— non est conveniens luctibus ille color— nec titulus minio, nec cedro charta notetur, candida nec nigra cornua fronte geras. felices ornet haec instrumenta libellos: decorate

5

fortunae memorem te decet esse meae. nec fragili geminae poliantur pumice frontes, hirsutus sparsis ut videare comis. 

decorare

10

vade, liber, verbisque meis loca grata saluta: contingam certe quo licet illa pede.

Lines 70-83

forsitan expectes, an in alta Palatia missum scandere te iubeam Caesaremque domum. ignoscant augusta mihi loca dique locorum. venit in hoc illa fulmen ab arce caput. esse quidem memini mitissima sedibus illis numina, sed timeo qui nocuere deos. terretur minimo pennae stridore columba, unguibus, accipiter, saucia facta tuis, nec procul a stabulis audet discedere, siqua excussa est avidi dentibus agna lupi. vitaret caelum Phaethon, si viveret, et quos optarar stulte, tangere nollet equos. me quoque, quae sensi, fateor lovis arma timere: me reor infesto, cum tonat, igne peti.

forsitan, perhaps; expectō (1), wait with anticipation; scandere, to climb ignōscere, to forgive; augustus, revered fulmen –inis (n), thunderbolt mitis, mild; sēdēs –is (f), seat, abode stridor –oris (m), whirring unguis –is (m), talon; accipiter –tris (m), hawk; saucius, wounded excutere, to drive off; avidus, hungry tangere, to touch fateor, to confess reor, to think; infestus, dangerous; tonō (1), to thunder
Translation by A.S. Kline:

Lines 1-16:

Little book, go without me – I don’t begrudge it – to the city.
   Ah, alas, that your master’s not allowed to go!
Go, but without ornament, as is fitting for an exile’s:
   sad one, wear the clothing of these times.
You’ll not be cloaked, dyed with hyacinthine purple –
   that’s no fitting colour to go mourning –
no vermilion title, no cedar-oiled paper,
   no white bosses, ‘horns’ to your dark ‘brow.’
Happier books are decorated with these things:
   you instead should keep my fate in mind.
No brittle pumice to polish your two edges,
   so you’re seen ragged, with straggling hair.
No shame at your blots: he who sees them
   will know they were caused by my tears.
Go, book, greet the dear places, with my words:
   I’ll walk among them on what ‘feet’ I can.

Lines 70-83:

Perhaps you’re wondering if I’ll send you
   to the high Palatine, to climb to Caesar’s house.
That august place and that place’s gods forgive me!
   A lightning bolt from that summit fell on my head.
I know there are merciful powers on those heights
   but I still fear the gods who bring us harm.
Hawks, the smallest sound of wings brings terror
   to the doves your talons wounded.
Nor does the lamb dare stray far from the fold
   once torn from the jaws of a hungry wolf.
If Phaethon lived he’d avoid the sky, refuse
   to touch the horses he chose, foolishly.
I too confess, I fear what I felt, Jove’s weapon:
   I think the hostile lightning seeks me when it thunders.
cum tamen in nostrum fueris penetrale receptus,
contigerisque tuam, scrinia curva, domum,
aspicies illis positos ex ordine fratres,
quos studium cunctos evigilavit idem.
cetera turba palpam titulos ostendet apertos,
et sua detecta nomina fronte geret;
tres procul obscura latitantes parte videbis:
hi quia, quod nemo nescit, amare docent;
hos tu vel fugias, vel, si satis oris habebis,
Oedipodas facito Telegonosque voces.
deque tribus, moneo, si qua est tibi cura parentis,
ze quomquam, quamvis ipse docebit, ames.
sunt quoque mutatae, ter quinque volumina, formae,
nuper ab exequis carmina rapta meis.
his mando dicas, inter mutata referri
fortunae vultur corpora posse meae,
namque ea dissimilis subito est effecta priori,
flendaque nunc, aliquo tempore laeta fuit.
plura quidem mandare tibi, si quae tibi, habebam,
sed vereor tardae causa fuisse viae;
et si quae subeunt, tecum, liber, omnia ferres,
sarcina laturo magna futurus eras.
longa via est, propera! nobis habitabitur orbis
ultimus, a terra terra remota mea.

penetrāle –īs (n), inner sanctum
scrīnium –ī (n), book box
ex ordine, in order
ēvigilō (1), to compose carefully
palam, well-known
dētēgere, to reveal
obscurus, dark; latitō (1), to hide away
satis oris, enough effrontery
Oedipodus, of Oedipus; facitō: fut. imper.;
Telegonus, of Telegonus; vocēs, names
dē tribus…quemquam: “any of the three”
ter, three times; volūmen –inis (a), book roll; exequiae –ārum (f), funeral rites
rēferrī, to be reported

eā (fortūna): rēferrī, from before
fleō (1), to lament

quae: relative with omnia; subīre, to come
to mind; sarcīna –ae (f), burden
latūrō, “for the one about to bear it”
ultimus orbis, the farthest place in the world
Translation by A.S. Kline:

Lines 105-128 (end)

Yet when you’re admitted to my inner sanctum,
and reach your own house, the curved bookcase,
you’ll see your brothers there ranged in order,
all, whom the same careful study crafted.
The rest of the crowd will show their titles openly,
carrying their names on their exposed faces:
but you’ll see three hide far off in dark places –
and still, as all know, they teach how to love.
Avoid them, or if you’ve the nerve, call them
parricides, like Oedipus, and Telegonus.
I warn you, if you’ve any care for your father,
don’t love any of those three, though it taught you.
There are also fifteen books on changing forms,
songs saved just now from my funeral rites.
Tell them the face of my own fortunes
can be reckoned among those Metamorphoses.
Now that face is suddenly altered from before,
a cause of weeping now, though, once, of joy.
I’ve more orders for you if you ask me,
but I fear to be any reason for delay:
and, book, if you carried everything I think of,
you’d be a heavy burden to the bearer.
Quick, it’s a long way! I’ll be alive here at the end
of the earth, in a land that’s far away from my land.
Apollo and Daphne

APPENDIX C

Passages of the *Metamorphoses* for Comparison (click the links for A. S. Kline’s translation):

**Book I** – *Io and Jupiter*

This tale immediately follows Apollo and Daphne. Jupiter, the king of the gods, rapes Io, also a river nymph, but afterwards he turns her into a beautiful heifer to protect her from his wife Juno’s wrath. The trick fails, and Juno sets Argus as her hundred-eyed guardian over Io, until Mercury, sent by Jupiter, kills Argus. The goddess rages but is at last calmed down enough by her husband to permit Io to be changed back into human form.

- As you read, what similarities and differences can you find between this story and Daphne’s?
- Keeping in mind that Apollo and Jupiter were two of Augustus’s patron deities, what is the effect of these being the first two “love” stories in the text?

**Book VI** – *Arachne and Minerva*

The first story in the sixth book is the story of how Arachne, who boasted that her skill in the art of weaving surpassed even Minerva’s, was challenged by the goddess to a weaving contest. Both complete tapestries of extraordinary beauty, but while Minerva’s depicts the Olympian gods in their majesty, Arachne’s shows scenes of mortal women raped by gods. The girl’s audacity so enrages Minerva that she turns her into a spider, in which form she may continue to weave to her heart’s desire.

- Though Daphne is not present in the tapestry, Apollo is there in his pursuit of Isse. In what form does he chase her? What is funny about his disguise? (Hint: where in “Apollo and Daphne” does Ovid refer to this same disguise?)
- Some readers interpret this story politically, for Arachne as mortal weaver is similar to Ovid (or any poet, for that matter), the weaver of verses. Minerva, in her fury about the gods’ portrayal as deserving of ridicule, could be seen as Augustus, whose tolerance for such portrayals of him grew weaker in the later years of his reign. Discuss how this political reading of the tale adds a new dimension to your understanding and whether it increases your enjoyment of the *Metamorphoses*. 
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