

Apollo & Daphne

Ovid, *Metamorphoses* I.452-567

A Student Text with Commentary

by Sarah Ellery



Apollo and Daphne

Cover photo: *Apollo and Daphne*, Gian Lorenzo Bernini, 1622-24. Galleria Borghese, Rome.

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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 *praeceptor 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.

Commented [A1]: There's a theory that Ovid didn't do July and Augustus because the new names glorified Augustus.

"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.¹ 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.² 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

¹ McGowan 51

² Norwood 155

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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 mūtātās dīcere formās
corpora: dī, coeptīs (nam vōs mūtāstis et illa)
adspīrāte meīs prīmāque ab orīgine mundi
ad mea perpetuum dēdūcite tempora carmen.

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 (*adspire* is also a nautical term) as he launches into new beginnings (*coeptis*). 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 *mūtātās 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 *coeptis*, 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).⁴ 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.⁵ 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.⁶ 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.⁷

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.

⁶ Shannon 318

⁷ McNamara

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Illustration from the 1493 *Metamorphoses* commentary
by the humanist Raphael Regius

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- 452 **Phoebus**, -ī (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 **fors, fortis** (f), chance, luck, accident. **ignārus**, -a, -um, ignorant, unaware, unsuspecting.
Cupīdō, **Cupīdīnis** (m), Cupid, god of love (from *cupiō*, to desire). **saevus**, -a, -um, fierce, cruel, savage.
- 454 **Delius**, -a, -um, Delian, of Delos (birthplace of Apollo); (here) substantive for Apollo.
nūper, adv., recently, lately. **serpēns, serpentis** (m/f), serpent; here the masculine Python.
superbus, -a, -um, proud, haughty, arrogant. *Superbia* is a theme of this and many other Ovidian tales.
- 455 **flectō, flectere, flexī, flexus**, to bend, curve (here a present participle modifying *hunc* in 454).
cornū, -ūs (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. **nervus**, -ī (m), sinew, string, bowstring.
- 456 **Quid...tibi...cum... = Quid tū vīs cum...:** "What do you want with..."
lascīvus, -a, -um, playful, frisky, impudent.
- 457 **umerus**, -ī (m), shoulder. **gestāmina, -ōrum** (n pl noun from *gerō*- to **bear**, wear), trappings, ornaments.
nostrōs: 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 synchysis, or interlocking (ABAB) word order. Note also the anaphora or repetition of *quī* 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. **pestiferus**, -a, -um, disease-bearing. **venter, ventris** (m), stomach, belly.
iūgera, -ōrum (n pl), acres. **premō, premere, pressī, pressus**, to press, crush.
- 460 **sternō, sternere, strāvī, strātus**, to slay, lay low; spread, strew. **tumidus**, -a, -um, swollen, bloated; can also mean "puffed up" in the sense of "arrogant," a nuance that adds a bit of irony. **Pythō, Pythōnis** (m), the Python; here Ovid uses the Greek accusative, a form frequently seen in Latin poetry. **sagitta**, -ae (f), arrow.
- 461 **fax, facis** (f), torch, wedding torch; flame of love. **nesciō quōs... amorēs**: "I don't know what loves;" this phrase is the object of *inritare*. **estō**: future active imperative of *esse*, translated as present: "be."
- 462 **inritō = irritō** (1), to provoke, incite, excite. **adserō, adserere, adseruī, adsertus**, to grasp, lay hands on, claim.
- 463 **Venus, Veneris** (f), Venus, mother of Cupid. **figō, figere, fixī, fixus**, to fix, fasten; pierce. What is the use of the subjunctive here? **tuus**: in contrast with *meus* in the next line; both modify *arcus*.
- 464 **ait = inquit**. **quantōque...tantō** (465): ablatives of degree of difference.
cēdō, cēdere, cessī, cessus, to yield; to yield or submit to (+ *dative*).
- 465 **tua gloria nostrā (gloriā)**: the word order heightens Cupid's competitive tone. Note that Cupid's use of *nostra* mimics Apollo's haughty use of the first person plural.
- 466 **ēlidō, ēlīdere, ēlīsī, ēlīsus**, to strike (out), shatter. **āēr, āēris** (m), air.
penna, -ae (f), feather, wing; instrumental ablative with *ēlīsō*, 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 **impiger = impiger, impigra, impigrum**, diligent, active, energetic.
umbrōsus, -a, -um, shady. **Parnāsus**, -ī (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.
arx, arcis (f), citadel; peak, summit.
- 468 **ēque = et ē**. **sagittiferā**: deduce; the suffix *-fer* is from *ferō* (cf. *pestiferō*, line 459).
prōmō, prōmere, prōmpsi, prōmptus, to bring out, draw out, produce. **tēlum**, -ī (n), missile, dart, weapon.
pharetra, -ae (f), quiver. Note that ablatives *sagittifera...pharetra* envelope *duo tēla* in the accusative. This arrangement of words in ABBA order is called chiasmus; why is it particularly effective here?
- 469 **opus, operis** (n), work, workmanship (also used to mean "literary work"). **fugō** (1), to put to flight, chase away.
- 470 **aurātus**, -a, -um, made of gold, gilded. **cuspis, cuspidis** (f), tip, point.
fulgeō, fulgēre, fulsī, to gleam, shine.
- 471 **obtūsus**, -a, -um, dull, blunt. **harundō, harundinis** (f), shaft (of an arrow); **sub harundine**: "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 vīderat adductō flectentem cornua nervō
 “Quid” que ‘tibi, lascīve puer, cum fortibus armīs?”
 Dīxerat, “Ista decent umerōs gestāmina nostrōs,
 quī dare certa ferae, dare vulnera possumus hostī,
 quī modo pestiferō tot iūgera ventre prementem
 460 strāvīmus innumerīs tumidum Pŷthōna sagittīs.
 Tū face nesciō quōs estō contentus amōrēs
 inrītāre tuā, nec laudēs adsere nostrās.”
 Filius huic Veneris “Fīgat tuus omnia, Phoebe,
 tē meus arcus” ait, “quantōque animālia cēdunt
 465 cūncta deō, tantō minor est tua glōria nostrā.”
 Dīxit et ēlisō percussīs āere pennīs
 inpiger umbrōsā Parnāsī cōnstitit arce
 ēque sagittiferā prōmpsit duo tēla pharetrā
 dīversōrum operum: fugat hoc, facit illud amōrem;
 470 quod facit, aurātum est et cusvide 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?

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- 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, -ī** (n), bone.
Apolloneus, -a, -um, of Apollo; this word is an Ovidian invention.
- medulla, -ae** (f), marrow.
- 474 **prōtinus**, adv., immediately. **amāns, amantis** (c), lover; **nōmen amantis**: i.e. Daphne flees the title *lover*.
- 475 **latebra, -ae** (f), hiding place.
- 476 **exuvia, -ōrum** (n pl), spoils; skins, pelts. **innūpta, -ae**, adj. (fem. only), unmarried.
aemulus, -a, -um (w/ gen.), striving after, imitating.
Phoebē, Phoebēs (f), Diana, goddess of the hunt. Whose sister is she?
- 477 **vitta, -ae** (f), fillet, headband; it was a symbol of chastity adorning a maiden's hair.
coerceō (2), to enclose, restrain, keep in order. **sine lēge**: i.e. without care.
capilli, -ōrum (m pl), hair; count the number of times Ovid refers to Daphne's hair in this tale. Why do you think he chooses to dwell on this detail?
- 478 **petiēre = peti(v)ērunt**; the form is the 3rd person plural perfect form and is frequently used in Latin poetry.
aversor, aversārī, aversātus sum, to turn away in disgust, shun, refuse.
- 479 **impatiens, impatientis** (inp- = imp-), adj. w/ *gen.*, unable to endure.
expers, expertis, adj. w/ *gen.*, inexperienced. **nemus, nemoris** (n), grove.
āvius, -a, -um, pathless, lonely (i.e. having no *viae*). The prefix is a- privative, used in both Greek and Latin to express negation. **lustrō** (1), to travel over, frequent.
- 480 **Hymēn, Hymenis** (m), Hymen, god of weddings; marriage (by metonymy). **cōnūbium, -ī** (n), marriage.
- 481 **gener, generī** (m), son-in-law.
- 482 **nāta, -ae** (f), daughter. **nepōs, nepōtis** (m), grandson.
- 483 **velut**, adv., as, just as. **crīmen, crīminis** (n), crime. **taeda, -ae** (f), marriage torches; marriage (by metonymy).
exōsus, -a, um, hating, despising. **iugālis, -is, -e**, of marriage, nuptial.
- 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.
rubor, rubōris (m), redness, blush.
- 485 **blandus, -a, -um**, smooth, flattering, charming. **cervix, cervicis** (f), neck.
lacertus, -ī (m), upper arm.
- 486 **perpetuā**: with *virginitate* in line 487. What use of the ablative is this?
- genitor, genitōris** (m), father, creator.
- 488 **decor, decōris** (m), beauty, grace. **optō** (1), to desire; **quod optās**: i.e. to remain a perpetual *virgō*.
- 489 **vōtum, -ī** (n), prayer.
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 synchysis of two adjectives, placed before the verb, and two nouns, placed after it.

Line 484 is an example:

<i>adj. A</i>	<i>adj. B</i>	<i>verb</i>	<i>noun A</i>	<i>noun B</i>
pulchra	verēcundō	suffūderat	ōra	rubōre

What is the synchysis 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 fīxit, at illō
 laesit Apollineās trāiecta per ossa medullās:
 prōtinus alter amat, fugit altera nōmen amantis
 475 silvārum latebrīs captīvārumque ferārum
 exuviīs gaudēns innūptaeque aemula Phoebēs;
 vitta coercēbat positōs sine lēge capillōs.
 Multī illam petiēre, 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 lacertīs,
 “Dā mihi perpetuā, 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]
6. What image does the enveloping word order in 485 help to create?
7. What does Daphne request, and from whom? [486-487] Is her request granted? [488]
8. 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?
Daphnēs: Greek genitive.
- 491 **spērō** (1), to hope.
ōrāculum, -ī (n), oracle, prophesy.
- 492 **ut...sīc**, “as... so”; introduces a simile, which extends through line 496; an extended simile used in epic is known as an epic simile.
stīpula, -ae (f), stalk.
dēmō, dēmere, dēmpsī, dēptus, to take away, remove.
adolēō, adolēre, adolūī, adultus, to burn completely, often with the connotation of ritual sacrifice.
arista, -ae (f), ear of grain.
- 493 **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.”
saepēs, saepīs (f), hedge, bush.
- 495 **abēō, abīre, abīī, abitum**, to depart, go away; to change, be changed.
pectus, pectorīs (n), chest, heart.
- 496 **ūrō, ūrere, ūssī, ūstus**, to burn; burn up, consume.
nūtrīō (4), to feed, nourish.
- 497 **inōrnātus, -a, -um**, unadorned, plain (in style).
collum, -ī (n), neck.
capillus, ī (m), a hair; hair (plural).
- 498 **cōmō, cōmere, cōmpsī, cōmptus**, to fix, do (hair), adorn.
mīcō, -āre, -uī, to twinkle, sparkle, flash.
- 499 **sidus, sīderīs** (n), star.
ōsculum, ī (n), mouth, lips.
- 501 **bracchium, ī** (n), arm, lower arm.
lacertus: see line 485; note how Apollo’s gaze starts at Daphne’s fingertips and moves up from there.
- 502 **sīqua** = *sī aliqua*.
ōcis, -is, -e, swift, quick.
aura, -ae (f), breeze; ablative modified by *levī* in line 503. What use of the ablative is it?
- 503 **haec**: modifies *verba* and introduces Apollo’s address to Daphne.
resistō, resistere, restitī, to stop, pause, stay behind.
- 504 **precor, -ārī, -ātus sum**, to entreat, pray to.
Pēnēi: Greek vocative form.
- 505 “**nympha, manē!**”: the anaphora of these words in lines 504-5 highlights both Apollo’s helplessness and Daphne’s absolute resolution against him.
agna, -ae (f), lamb. **cerva, -ae** (f), doe. Why does Ovid use the feminine form for these hunted animals?
- 506 **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.
pennā: cf. line 466.
trepidō (1), to tremble.
columba, -ae (f), dove.
- 507 **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 vīsaēque cupit cōnūbia Daphnēs,
quodque cupit, spērat, suaque illum ōrācula fallunt;
utque levēs stipulae dēmp̄tīs adolentur aristīs,
ut facibus saepēs ardent, quās forte viātor
vel nimis admōvit vel iam sub lūce relīquit,
495 sīc deus in flammās abiit, sīc pectore tōtō
ūritur et sterilem spērandō nūtrit amōrem.
Spectat inōrnātōs collō pendēre capillōs
et “Quid, sī cōmantur?” ait; videt igne micantēs
sīderibus similēs oculōs, videt ōscula, quae nōn
500 est vīdisse satis; laudat digitōsque manūsq̄ue
bracchiaque 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;
505 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 *sterile*? [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]

Apollo and Daphne

- 508 **prōnus, -a, -um**, headlong, rushing.
nē: negative jussive with three subjunctives (“do not...”).
laedō, laedere, laesī, laesus, to strike, wound.
- 509 **crūs, crūris** (n), leg, shin.
notō (1), mark, make marks on.
sentis, sentis (m), thorny bush, briar.
tibi causa dolōris: cf. the parallel word order in line 507.
- 510 **asper, aspera, asperum**, rough, uneven, harsh.
quā (adv.), to where, whither.
properō (1), speed up, hasten.
- 511 **inhibeō** (2), to hold back, check, curb.
- 512 **cui placeās**: indirect question introduced by **inquīrō, inquīrere, inquīsivī (ī), inquīsitus**, to examine, ask.
- 513 **armentum, -ī** (n), herd (of oxen). **grex, gregis** (n), flock, herd.
- 514 **horridus, -a, -um**, shaggy; rugged, uncouth; Apollo is the god of shepherds, but he is not *horridus* as they are.
- 515 **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.
- 516 **Claros, -ī** (f), town in Asia Minor, famous for a temple and oracle of Apollo.
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.
- 517 **genitor**: cf. line 486.
- 518 **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).
- 519 **nostra**: note the return of the plural form to denote one person (cf. line 457 ff.).
- 520 **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.
- 521 **medicina, -ae** (f), medicine, remedy.
opifer, opifera, opiferum (ops + ferō), helpful.
- 522 **herba, -ae** (f), grass, herb.
subiciō, subicere, subiēcī, subiectus, to put, place (dat.) under; what is the dative case use?
- 523 **ei** (interj.), Woe! Alas!
sānābilis, -is, -e, curable.
- 524 **prōsum, prōdesse, prōfuī, prōfutūrus**, to be useful, profit.

Enjambment

In several verses on this page, the final word of a clause spills over onto the next line. This intentional delay is called enjambment, and it can create a feeling of anticipation or speed. Consider this example:

520 Certa quidem nostra est, nostrā tamen ūna sagitta
 certior, in vacuō quae vulnere pectore fēcit.

Because Apollo is at pains here to convince Daphne of his many talents, the enjambment of *certior* moves the argument forward hastily, just as a wooing lover would do. Enjambment also allows Ovid to position the comparative adjective right below *certa*, which enhances the juxtaposition of the two arrows. Watch how Ovid uses this technique of pushing the sense unit onto the next line later in this story, especially as the chase reaches its climactic end.

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 insequar ipse.
Cui placeās, inquīre tamen; nōn incola montis,
nōn ego sum pāstor, nōn hīc armenta gregēsque
horridus observō. Nescīs, temerāria, nescīs,
515 quem fugiās, ideōque fugis. Mihi Delphica tellūs
et Claros et Tenedos Patarēaque rēgia servit;
Iūppiter est genitor. Per mē, quod eritque fuitque
estque, patet; per mē 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 nullīs 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 **decēns, decentis**, becoming, pretty.
nūdō (1), to strip, uncover, bare.
ventus, -ī (m), wind.
- 528 **obvius, -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.
retro (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, perdidī, perditus**, to ruin, destroy; to waste, squander.
blanditiā, -ae (f), flattery, compliment.
- 532 **admittō,mittere, admīsi, admissus**, to let loose, put to a gallop.
- 533 **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.
iam iamque, “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 **ambiguū, -ī** (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.
ēripiō, ēripere, ēripuī, ēreptus, 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
 fūgit cumque ipsō verba imperfecta relīquit,
 tum quoque vīsa decēns; nūdābant corpora ventī,
 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 iam iamque tenēre
 spērat et extentō stringit vestīgia rostrō,
 alter in ambiguō est, an sit comprēnsus, et ipsīs
 morsibus ēripitur tangentiaque ōra relinquit):
 sic 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 **pennis**: cf. lines 466 and 506.
541 **tergum**, **ī** (n), back; **tergō**: what case and use?
fugāx, **fugācis** (c), the one fleeing, fugitive
542 **immineō = immineō, ēre**, to be close upon, hover over, loom over, threaten.
crīnis, **crīnis** (m), hair.
spargō, spargere, sparsi, sparsus, to sprinkle, scatter, strew.
cervix, cervicis (f), neck; often used in the plural to mean the same thing.
adflō = afflō (l), to breathe on, blow on.
543 **expallēscō, expallēscere, expalluī**, to turn pale.
istam: modifies *figūram* in 545.
544 **Tellūs, Tellūris** (f), earth (here deified); Daphne's desire for the earth to open up and swallow her is conventional in Latin literature (e.g. Dido in *Aeneid* 4.24 ff.) and is an expression still used today.
hīscō, hīscere, to split open, gape, yawn.
vel: connects the imperatives *hīscere* and *perde* (line 545).
545 **laedō, laedere, laesi, laesus**, to hurt, violate.
quae facit ut laedar: "which makes it (brings it about) that I am ruined"; substantive clause of result.
perde: cf. line 531.
546 **ops, opis** (f), help; cf. Apollo's own description of himself as *opifer* in 521.
flūmina: appositive with the second person verb.
nūmen, nūminis (n), divine power, divinity.
547 **quā**: take with *figūram*.
nīmium (adv), too much.
548 **prex, precis** (f), prayer.
occupō (l) to seize.
artus, -ūs (m), joint, limb.
549 **cingō, cingere, cīnxī, cīnctus**, to surround, encircle, enclose.
praecordia, -ae (f), chest.
liber, librī (m), book; here "bark."
550 **frōns, frondis** (f), leafy bough, foliage.
551 **modo**: same meaning here as in line 459.
piger, pigra, pigrum, slow, sluggish; note the antonym in line 467. This adjective is juxtaposed with *vēlōx* right before it, and a strong caesura between the two words calls further attention to the contrast.
552 **ora**: cf. lines 485 and 538.
cacūmen, cacūminis (n), top, peak.
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

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

- 540 Quī tamen īnsequitur, pennīs adiūtus amōris,
 ōcior est requiemque negat tergōque fugācis
 inminet et crīnem sparsum cervīcibus adflat.
 Vīribus absūmptīs expalluit illa citaeque
 victa labōre fugae “Tellūs,” ait, “hīsce vel istam,
 544a [victa labōre fugae spectāns Pēnēidās undās]
 545 quae facit ut laedar, mutandō perde figūram!
 Fer, pater,” inquit “opem, sī flūmina nūmen habētis!
 quā nimium placuī, mutandō perde figūram!”
 547a [quā nimium placuī, Tellūs, ait, hīsce vel istam]
 Vix prece finītā torpor gravis occupat artūs:
 mollia cinguntur tenuī praecordia librō,
 550 in frondem crīnēs, in rāmōs brachia crēscunt;
 pēs modo tam vēlōx pigrīs rādīcibus 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, I** (n), wood.
559 **coma, -ae** (f), hair.
cithara, -ae (f), lyre.
560 **dūcibus Latīis**: Roman generals celebrating a triumph wore laurel crowns as a symbol of victory.
561 **vīsō, vīsere, vīsī**, to visit, go to see, look at.
pompa, -ae (f), procession, parade.
562 **postibus Augustis**: 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 fidissima*.
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. What is your reaction to this particular word choice?
modo: same meaning as before; take with *factīs*.
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 *aurei* 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).

VII. Apollo's Eternal Love

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 adhūc trepidāre novō sub cortice pectus
 555 complexusque suīs 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 Latīs aderis, cum laeta triumphum
 vōx canet et vīsēt longās Capitōlia pompās.
 Postibus Augustīs eadem fidissima custōs
 ante forēs stābis mediamque tuēbere quercum,
 utque meum intōnsīs caput est iuvenāle capillīs,
 565 tū quoque perpetuōs semper gere frondis honōrēs.”
 Fīnierat Pacēan: factīs modo laurea rāmīs
 adnuit utque caput vīsa est agitāsse 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?

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.

<p>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? Pieridum vates, non tua turba sumus. Quid, si praeripiat flavae Venus arma Minervae, ventilet accensas flava Minerva faces? 10 Quis probet in silvis Cererem regnare iugosis, lege pharetratae Virginis arva coli? crinibus insignem quis acuta cuspidis Phoebum instruat, Aoniam Marte movente lyram? sunt tibi magna, puer, nimiumque potentia regna; cur opus adfectas, ambitiose, novum? 15 an, quod ubique, tuum est? tua sunt Heliconia tempe? vix etiam Phoebus iam lyra tuta sua est? cum bene surrexit versu nova pagina primo, attenuat nervos proximus ille meos; nec mihi materia est numeris levioribus apta, 20 aut puer aut longas compta puella comas." questus eram, pharetra cum protinus ille soluta legit in exitium spicula facta meum, lunavitque genu sinuosum fortiter arcum, "quod" que "canas, vates, accipe" dixit "opus!" 25 me miserum! certas habuit puer ille sagittas. uror, et in vacuo pectore regnat Amor. sex mihi surgat opus numeris, in quinque residat: ferrea cum vestris bella valetate modis! cingere litoreā flaventia tempora myrto, 30 Musa per undenos emodulanda pedes!</p>	<p>arma: cf. Aeneid; numerus, -ī (m), meter edere, to tell; modus, -ī (m), method</p> <p>surripere, to steal; pedem: metrical foot</p> <p>Pieris, -idis (f), Muse; vātēs, -is (m/f), poet</p> <p>ventilāre, to fan probō (1), to approve of; iugōsus, hilly Virgō = Diana insignis, distinguished instruere, to equip</p> <p>adficere, to affect, aspire to Tempe = Valley of Tempe in Thessaly</p> <p>attenuere, to weaken aptus, suited to comptus, elegant; comas = Gk. acc. queror, to complain spicula, -ae (f), dart, arrow lūnō (1), to bend into a crescent</p> <p>residere, to sink, settle ferreus, iron, cruel litoreus, of the sea; tempora: temples (of the head); myrtus, -ī (f), myrtle tree undenī, eleven; ēmodulor (1), to sing praises</p>
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Translation by A.S. Kline:

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

<p>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.</p> <p>5 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 ornent haec instrumenta libellos:</p> <p>decorate</p> <p>10 fortunae memorem te decet esse meae. nec fragili geminae poliantur pumice frontes, hirsutus sparsis ut videre comis. neue liturarum pudeat; qui viderit illas, de lacrimis factas sentiat esse meis.</p> <p>15 vade, liber, verbisque meis loca grata saluta: contingam certe quo licet illa pede.</p>	<p>invideo (2), to begrudge</p> <p>vādere, to go; incultus, unadorned; exul -is (m), exile; habitus -ūs (m), dress vaccinium -ī (n), hyacinth; fūcus -ī (m), dye luctus, -ūs (m), mourning titulus -ī (m), title; minium -ī (n), vermillion; cedrus -ī (m), cedar oil; charta -ae (f), paper; ornō (1),</p> <p>polire, to polish; pūmex -icis (m), pumice hirsutus, hairy litura -ae (f), blot; pudeat: supply obj. <i>tē</i></p> <p>contingere, to touch, reach; quō: interrog. adj. with <i>pede</i>; illa (<i>loca</i>)</p>
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Lines 70-83

<p>forsitan expectes, an in alta Palatia missum scandere te iubeam Caesareamque domum. ignoscant augusta mihi loca dique locorum. venit in hoc illa fulmen ab arce caput. esse quidem memini mitissima sedibus illis 75 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.</p> <p>80 vitaret caelum Phaethon, si viveret, et quos optarat stulte, tangere nollet equos. me quoque, quae sensi, fateor Iovis arma timere: me reor infesto, cum tonat, igne peti.</p> <p>26</p>	<p>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</p> <p>strīdor -oris (m), whirring unguis -is (m), talon; accipiter -tris (m), hawk; saucius, wounded excutere, to drive off; avidus, hungry</p> <p>tangere, to touch fateor, to confess reor, to think; infestus, dangerous; tonō (1), to thunder</p>
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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 tittle, 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 stragglng 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.

Apollo and Daphne

Lines 105-128 (end):

cum tamen in nostrum fueris penetrabile receptus,
contigerisque tuam, scrinia curva, domum,
aspicies illic positos ex ordine fratres,
quos studium cunctos evigilavit idem.
110 cetera turba palam 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.
115 deque tribus, moneo, si qua est tibi cura parentis,
ne quemquam, quamvis ipse docebit, ames.
sunt quoque mutatae, ter quinque volumina, formae,
nuper ab exequiis carmina rapta meis.
120 his mando dicas, inter mutata referri
fortunae vultum corpora posse meae,
namque ea dissimilis subito est effecta priori,
flendaque nunc, aliquo tempore laeta fuit.
plura quidem mandare tibi, si quaeris, habebam,
sed vereor tardae causa fuisse viae;
125 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 –is (n), inner sanctum
scrīnium –ī (n), book box
ex ordine, in order
ēvigilō (1), to compose carefully
palam, well-known
dētegere, to reveal
obscurus, dark; **latitō** (1), to hide away

satis oris, enough effrontery
Oedipodus, of Oedipus; **facitō**: fut. imper.;
Telegonus, of Telegonus; **vōcēs**, names
dē tribus...quemquam: “any of the three”
ter, three times; **volūmen** –inis (n), book
roll; **exequiae** –arum (f), funeral rites
rēferrī, to be reported

ea (*fortūna*); (**ā**) **priōrī**, from before
fleō (1), to lament

quae: relative with *omnia*; **subīre**, to come
to mind; **sarcina** –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.

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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