

DAPHNE AND APOLLO

Metamorphoses I.452–567

“The very first love of Phoebus Apollo was Daphne, daughter of the river-god Peneus.” So begins what was also the first story of love and transformation in Ovid’s *Metamorphoses*—and what has been over the centuries one of the poet’s most popular tales, inspiring paintings by Dürer, Poussin, and Sargent, sculpture by Bernini and Sintonis, poetry by Dante, Swinburne, and Pound, operas by Jacopo Peri (our earliest opera, in fact, first performed in 1597), George Frederick Handel, and Richard Strauss, ballets by Didelot and Kölling, even a gold medallion by Salvador Dali, and countless other literary, musical, and artistic works.

The popularity of the Daphne myth and the range of its influences are hardly surprising. Ovid’s narration is dramatic, highly visual, even cinematographic, and—in its use of alliteration, assonance, onomatopoeia, and the many other sound effects available to the Latin poet—splendidly musical.

And the story itself, which Ovid had adapted and ingeniously recreated from a number of earlier sources, is captivating in both plot and nuance. In a chance encounter with Cupid, and in a swaggering mood after his victory over the monstrous Python, Apollo accosted and insulted the young god of love. Angered, Cupid drew from his quiver a golden-tipped arrow designed to arouse passion in its victim, and a lead-tipped arrow that would inspire loathing; with the first he shot Apollo, and with the second the beautiful river nymph Daphne. Apollo fell immediately in love with the nymph, while she on the other hand retreated to the forest (appropriate for one whose name, *daphne*, was the Greek word for “laurel tree”), became a devotee of the virgin goddess Diana, and, with her father’s reluctant consent, shunned any prospect of love or marriage.

Overwhelmed by Daphne’s beauty and failed by his own oracular powers, by which he ought to have known she was unattainable, Apollo approached the maiden and began pursuing her through the woods toward the river. In the midst of the chase, Apollo delivered a volley of arguments—boasting of his many talents and his status as Jupiter’s son—which he hoped might persuade her to give in. Instead, and just as the god was about to seize her, Daphne prayed to her father to rescue her by changing her form. Instantly the girl’s hair began to change into leaves, her arms into branches, and her feet into roots, and just as Apollo reached and threw his arms around her, he embraced instead a laurel tree, which even then recoiled from his kisses. Having failed in his attempt to possess the girl, the god declared the laurel to be his tree—a tree whose leaves would garland not only his own hair, but the hair of future triumphant generals of Rome and even adorn the entranceway of Augustus’ palace.

The tale is in part a typical etiological myth, explaining the origin of the laurel tree, its association with Apollo, and the use of its leaves as garlands for victors in the Greek Pythian Games as well as for victorious Roman generals. But in Ovid's hands there is far more to the story. First is its place in the cosmic panorama of *Metamorphoses* I. The book begins with Ovid's version of creation, the transformation of the world and human society out of chaos; then follow the Four Ages of Man, a degeneration from the Golden Age, to the Silver, and the Bronze, into the criminal Age of Iron; next the battle of gods and giants; then the first transformation of a man, the vicious King Lycaon, into a beast, a ravaging wolf (one of the earliest werewolf stories); and finally the Great Flood, sent by the gods to punish man's vice, a cataclysm which only two mortals survived, Deucalion (the Roman Noah) and his wife Pyrrha.

As the world, thus cleansed, was renewed, Deucalion and Pyrrha repopulated humankind by casting behind them stones that grew and softened and took on the general shape of men and women like unfinished statues (or like the pod-creatures in "Invasion of the Body-Snatchers") and which ultimately became human beings in fact. Other animals were born out of the Earth herself, and out of the slime that remained as the flood waters receded sprang countless creatures, among them the colossal snake-beast Python. In the lines immediately preceding the tale of Daphne and Apollo, the archer-god rescued mankind from the Python's depredations, slaying the beast with a thousand arrows and instituting the athletic competitions known as the Pythian Games, whose first victors wore wreaths not of laurel but of oak, for

Laurels were still unknown; Apollo then
The greenery of any tree would wear
For garlanding his long and lovely hair.

(*Met.* I.450–51; trans. A.D. Melville)

While the links between tales in the *Metamorphoses* sometimes appear quite tenuous, certainly here Ovid means his readers to keep in mind Apollo conqueror of Python as we read of Apollo conqueror of Daphne. We see the god in the Daphne story in many of his aspects—as god of prophecy, and medicine, and music, and the shepherding of flocks—but he is here too, just as in the preceding tale, the god of sun, and light, and order, and civilization, whose task it is to repress chaos and establish harmony in the world. Like the Python, Daphne is a wild creature, untamed; in her rejection of love and marriage, she is unnatural and a threat to human society. Like the Python, Daphne (a "militant virgin," as Sara Mack has aptly called her) must be subdued, and so Apollo, while he cannot possess her in quite the way he initially desires, ultimately does subject her to order and—with a prophetic, typically Ovidian glance forward into the world of

Rome and the Augustan Age—he even presses her into the service of the state. From the traditional patriarchal Roman perspective, Apollo might be construed as the hero of this tale, a hero whose ultimate *Romanitas* would be praiseworthy, and with whose victimization by Cupid and rejection by Daphne one could sympathize. Thus viewed, the sun-god's triumph is the triumph of reason, essential to the progress of civilization as Ovid depicts it in the ever-evolving fantasy world of his *Metamorphoses*.

But from a different perspective—one that Ovid expects his audience to appreciate—Apollo is a tyrant, arrogant, insensitive, a stalker, a would-be rapist. With all his belief in order and reason, he is himself fully vulnerable to passion, to Cupid's arrows. His posturing ineptitudes are laughable. And in the end, like a spoiled child, what he cannot have he transforms and thus destroys. The true hero here is Daphne, whose virtues (if not wholly the “traditional” Roman virtues) are her filial devotion, her piety toward Diana (Apollo's sister—an undeveloped plot complication), her affinity to nature (she is a country, not a city, girl), and her steadfast resistance to change and seduction (even as a tree she resists Apollo's embrace).

What makes this tale so typically Ovidian is that we are allowed by the poet both these perspectives. We can see order prevail in the end, and at the same time laugh at Apollo's arrogant and stumblefooted progress toward that end. The presentation is characteristically Ovidian in its combination of drama and levity; it is epic in its introduction of divine and heroic action, and comic in the in-



“Apollo and the Nymphs,” François Girardon, ca. 1666, Park of Versailles

termittently burlesque treatment of Apollo; it has an affinity in one moment to Vergil's *Aeneid*, in another to the spirit of Roman satire (with its element of *spoudaiogeloion*, the humorous treatment of serious matters), and again to Ovid's own earlier work in its elegiac handling of romantic elements (Apollo "reminds one," as A. G. Lee has remarked, "of the conventional lover of Roman elegy"—and the Cupid of this story is very much the same *saevus puer* we shall see in *Amores* I.1–2 later in this book).

The tale that follows this one immediately in the *Metamorphoses* is another story of a woman raped by a god and transformed (Jupiter turns the beautiful Io into a cow so that he can avoid the wrath of his wife Juno); there is, in fact, a series of such tales in the poem (five in Books I-II alone), and each is characterized by an ambiguity, an ambivalence between the frivolity and *machismo* of the gods' amorous adventures and the darkness of rape and victimization. When Daphne, the laurel tree, nods her "head" at the close of the tale, we would do well to consider whether she is nodding in compliant approval of Apollo's victory or rather out of satisfaction with her own.

Apollo Takes Charge of His Muses

They sat there, nine women, much the same age,
 The same poppy-red hair, and similar complexions
 Freckling much the same in the summer glare,
 The same bright eyes of green melting to blue
 Melting to golden brown, they sat there,
 Nine women, all of them very quiet, one,
 Perhaps, was looking at her nails, one plaited
 Her hair in narrow strands, one stared at a stone,
 One let fall a mangled flower from her hands,
 All nine of them very quiet, and the one who spoke
 Said, softly:

"Of course he was very charming, and he smiled,
 Introduced himself and said he'd heard good things,
 Shook hands all round, greeted us by name,
 Assured us it would all be much the same,
 Explained his policies, his few minor suggestions
 Which we would please observe. He looked forward
 To working with us. Wouldn't it be fun? Happy
 To answer any questions. Any questions? But
 None of us spoke or raised her hand, and questions
 There were none; what has poetry to do with reason
 Or the sun?"

A. E. Stallings

- 452 **Prīmus . . . Pēnēia**: supply **fuit**; ellipsis.
- ***Phoebus**, -ī, m., *Phoebus* (in origin a Greek term meaning “shining one,” which came to be used as an epithet of Apollo, son of Jupiter and Latona, in his role as sun-god).
 - ***Daphnē, Daphnēs**, f., *Daphne* (originally the Greek word for “laurel tree,” but in this myth the name of a nymph, daughter of the river god Peneus).
For the Greek case endings, commonly used by Ovid with proper nouns, cf. **Phoebēs** (476 below) and **Thisbē** and **Eurydicē** in the following stories.
 - ***Pēnēius**, -a, -um, of *Peneus*, child of *Peneus* (god of the river Peneus, which flowed from Mt. Pindus through the vale of Tempe in the Greek district of Thessaly).
quem: the antecedent is **amor**.
quem nōn: the abrupt rhythms created by the monosyllables at line’s end (and continued with **fors** 453) help to focus attention on the crucial point in the following verse; cf. **quae nōn** (499).
- 453 ***fors, fortis**, f., *chance, destiny*.
- ***ignārus**, -a, -um, *ignorant, unknowing, unaware*.
fors ignāra . . . saeva . . . īra: chiasmus underscores the contrast—a favorite device in Ovid and other Latin poets; **dedit** goes with both nouns.
 - ***Cupīdō, Cupīdinis**, m., *Cupid* (Venus’ son and the god of physical love).
Cupid was often depicted as a cruel or vindictive child; the transferred epithet in **saeva . . . īra** (452) emphasizes this point (cf. **saeve puer**, *Am.* I.1.5 below).
- 454 **Dēlius**, -ī, m., *the Delian* (Apollo, so-called from his birth to Latona on the Aegean island of Delos).
hunc: with **flectentem cornua**, i.e., **Cupid**.
- ***serpēns, serpentis**, m., *snake, serpent*.
victō serpente: abl. absolute, probably causal in force (explaining **superbus**), *because he had defeated the Python*; in the preceding passage, Ovid had described Apollo’s victory over the monstrous snake Python, in celebration of which the god instituted the sacred Pythian games.
serpente superbus: alliteration, and perhaps a deliberate onomatopoeia to suggest the snake’s hissing.
- 455 **addūcō, addūcere, addūxī, adductus**, *to lead on, bring; to draw back, pull taut*.
- ***flectō, flectere, flexī, flexus**, *to bend, curve; to turn*.
 - ***cornū, -ūs**, n., *animal’s horn, object made of horn*; here, *bow*, poetic pl. for sing. (or possibly with reference to the type of bow made of two animal horns connected with a centerpiece).
 - ***nervus**, -ī, m., *muscle, nerve; cord* (made of such material), *string* (of a musical instrument or a bow).
adductō . . . nervō: these words aptly enclose **cornua**, just as the bowstring itself stretched from one end of the bow to the other.

452 Prīmus amor Phoebī Daphnē Pēnēia, quem nōn
 453 fors ignāra dedit, sed saeva Cupīdinis īra.
 454 Dēlius hunc nūper, victō serpente superbus,
 455 vīderat adductō flectentem cornua nervō,
 456 “Quid”que, “tibī, lascīve puer, cum fortibus armīs?”
 457 dīxerat; “Ista decent umerōs gestāmina nostrōs,

*In nova fert animus mutātās dīcere fōrmās
 corpora. Dī, coeptīs—nam vōs mutāstis et illās—
 adspīrāte meīs prīmāque ab orīgine mundi
 ad mea perpetuum dēdūcite tempora carmen.*

My heart compels the tale of shapes transformed.
 Oh, gods—for you have wrought those transformations—
 inspire my start, and from the world’s creation
 spin out this song continuing to modern times.

Ovid Met. I.1–4

- 456 **Quid . . . tibī:** supply *est*, *what business do you have* (lit., *what is it to you*—cf. the poet’s own question to Cupid in *Am.* I.1.5 below).
que: commonly used by Ovid, especially with quotations, the conjunction connects the parallel (and identically positioned) verbs **vīderat** (455) and **dīxerat** (457).
lascīvus, -a, -um, *playful, mischievous, naughty*.
cum fortibus armīs: i.e., *with a warrior’s weapons*, a deliberate contrast with *lascīve puer*. For the application of military imagery to affairs of the heart, cf. *Am.* I.2 and 9 below.
- 457 **iste, ista, istud,** *that, that . . . of yours* (often, as here, with a disparaging sense).
***deceat, decēre, decuit,** *to adorn; to be right for (+ acc.); impers., it is right, suitable*.
***umerus, -ī, m.,** *shoulder*.
gestāmen, gestāminis, n., *something worn/carried on the body, ornament, equipment*.
Ista . . . umerōs gestāmina nostrōs: interlocked word order, a favorite device of Ovid’s (cf. 466 below) and here appropriate to the image of the bow slung over the god’s shoulder.
nostrōs: instead of **meōs**, Apollo uses the “royal plural.”

- 458 **quī . . . / quī** (459): a continuation of the plural in **nostrōs**, of (gods like) *us, who . . . (and) who . . .*; Apollo's point is underscored through placement of the repeated pronoun in the same metrical position in both verses, as well as the anaphora **dare . . . dare**.
certa . . . vulnera: *inescapable wounds*; take with both **ferae** and **hostī**. The series of dactyls in this verse, and the predominantly dactylic rhythms in 459–60, suggest the swiftness and the sureness of the god's attack.
***fera**, -ae, f., *wild animal, beast*.
- 459 ***modo**, adv., *only recently, just now*.
modo . . . modo: *at one time . . . at another*.
pestiferus, -a, -um, *deadly, pestilential* (with **ventre**—adjective and noun are often widely separated in Latin verse, so it is essential to pay careful attention to the endings, which signal adjective-noun agreement).
***iūgerum**, -ī, n., *a measure of land*; pl., *an expanse of land, fields, acres*.
venter, ventris, m., *belly, abdomen*.
***premō, premere, pressī, pressus**, *to press, press upon; to cover; to oppress*.
prementem: the participle modifies **Pŷthōna** and has **iūgera** as its object; again, attention to word endings is crucial in verse, where the word order is much freer than in prose.
- 460 ***sternō, sternere, strāvī, strātus**, *to lay out, spread; to strike down, defeat*.
***innumerus**, -a, -um, *countless, innumerable*.
***tumidus**, -a, -um, *swollen* (here, with venom); *enraged, violent*.
Pŷthōn, Pŷthōnis, acc., **Pŷthōna** (another common Greek case-ending—see on **Daphnē** 452), m., *Python* (the snake-beast slain by Apollo at Delphi).
***sagitta**, -ae, f., *arrow*.
innumerīs . . . sagittīs: adjective-noun and other such pairs are often placed by Ovid at the caesura and at line's end, a device that picks out both the grammatical connection and the end-rhyme (cf. 468, 473, and X.238 below). Another effect of the arrangement here is that the beast is, literally, surrounded by the *countless arrows* that have laid him low (a device of word order often employed by Ovid and other Latin poets).
- 461 **Tū . . . tuā** (462): an emphatic contrast to **nostrōs** (457).
***fax, facis**, f., *torch; material used for a torch; flame of love*.
nescio quōs . . . amōrēs: *some love affair or other*; **nescio** (with final -o shortened) together with **quīs** or **quī** is regularly indefinite and often, as here, contemptuous.
estō: future imperative of **sum, esse**; commonly this imperative has an almost legalistic tone (cf. IV.154 below).
contentus: with **irritāre**.
***amor, amōris**, m., *sexual passion, love*; pl., *the object of love, a lover; a love affair*.
- 462 **irritō, -āre, -āvī, -ātus**, *to provoke; to excite, kindle*.
***laus, laudis**, f., *praise; reputation; praiseworthy act, honor*.
asserō, asserere, asseruī, assertus, *to lay claim to, claim as one's own* (like **estō**, the verb has a legalistic sense—Apollo is “laying down the law”).
nostrās: i.e., *that are owed to us (me)*.

458 quī dare certa ferae, dare vulnera possumus hostī,
 459 quī modo, pestiferō tot iūgera ventre prementem,
 460 strāvimus innumerīs tumidum Pŷthōna sagittīs.
 461 Tū face nescio quōs estō contentus amōrēs
 462 irrītāre tuā nec laudēs assere nostrās.”
 463 Fīlius huic Veneris, “Fīgat tuus omnia, Phoebe,
 464 tē meus arcus,” ait, “quantōque animālia cēdunt
 465 cūncta deō, tantō minor est tua glōria nostrā.”

Discussion Questions

1. How do the tale's opening lines (452–62) employ military imagery to anticipate the conflict between Cupid and Apollo?
 2. What is the tone of Apollo's speech to Cupid (454–62) and what initial impression does it give you of the god's character?
 3. What is the effect of the chiasmus in 463–64?
-

463 *Venus, Veneris, f., *Venus* (goddess of love and Cupid's mother).

*figō, figere, fixī, fixus, *to drive in, insert; to transfix, pierce; to fix, press.*
 tuus omnia . . . / tē meus (464): chiasmus.

464 *arcus, -ūs, m., *a bow.*

Fīgat . . . arcus (464): verb and subject neatly frame the purposely elliptical clause; the full expression would be **Tuus arcus omnia figat et meus arcus tē figat.**

ait: with direct quotes the speech verb is often delayed (cf. **dīxerat** 457), but it should usually be translated with the subject and before the quotation (**Fīlius . . . Veneris . . . ait, The son of Venus says**).

quantō . . . tantō (465): *by as much as . . . by that much* (abl. of degree of difference).

animal, animālis, n., *an animal, any living thing* (including men as well as beasts, and even plants).

*cēdō, cēdere, cessī, cessūrus, *to go, proceed; + dat., to yield to, be inferior to.*

465 nostrā: supply glōriā; abl. of comparison. The word deliberately, and contemptuously, echoes the identically positioned **nostrās** (462).

- 466 **Dixit**: often used to mark the end of a direct quotation.
ēlīdō, ēlīdere, ēlīsī, ēlīsus, to break, shatter, crash through.
 ***percutiō, percutere, percussī, percussus**, to strike; to beat, shake violently.
 ***āēr, āeris**, m., air.
 ***penna, -ae**, f., wing; feather.
ēlīsō percussīs āere pennīs: an elaborate abl. absolute; freely, crashing through the air with his beating wings. The interlocked word order, with the violent participles first, then the nouns, suits the image of wings beating wildly through the air, and the *s/-īs* soundplay adds an onomatopoeic effect.
- 467 **impiger, impigra, impigrum**, quick, swift (here, with adverbial force, swiftly).
umbrōsus, -a, -um, shady.
Parnāsus, -ī, m., Parnassus (a mountain in Phocis, site of the holy city of Phocis and sacred to the Muses and Apollo).
 ***cōnstō, cōnstāre, cōnstītī, cōnstātūrus**, to take up a position, stand upon, stand firmly.
arx, arcis, f., citadel; hilltop, summit.
arce: supply **in**, and note that prepositions common in prose are frequently omitted in verse.
- 468 **ēque**: **ē** + **-que**.
sagittiferus, -a, -um, arrow-bearing (cf. **sagittīs** 460).
prōmō, prōmere, prōmpsi, prōmptus, to bring forth, pull out.
tēlum, -ī, n., weapon.
 ***pharetra, -ae**, f., quiver.
sagittiferā . . . duo tēla pharetrā: through a sort of chiasmic word-picture, the arrows—or rather the words representing them, **duo tēla**—are actually “contained” within the quiver (and see on **innumeris . . . sagittīs** 460).
- 469 ***dīversus, -a, -um**, opposite; different; separate.
 ***opus, operis**, n., work, task; function, purpose; **opus est** + abl., idiom, there is need of (something).
 ***fugō, -āre, -āvī, -ātus**, to drive away, dispel, banish.
amōrem: object of both the preceding parallel phrases (which are in turn echoed in the opening phrases of 470 and 471).
- 470 **quod facit . . . / quod fugat** (471): understand **tēlum** as antecedent and **amōrem** as object of both clauses, each of which is followed by a strong diaeresis setting up the contrasting images. The contrast is further underscored through the anaphora and soundplay in **quod facit/quod fugat** (the verbs sound alike but have opposite meanings) and the chiasmus in **aurātum . . . acūtā / . . . obtūsum . . . plumbum** (471).
 ***aurātus, -a, -um**, golden.
 ***cuspis, cuspidis**, f., sharp point, tip.
fulgeō, fulgēre, fulsi, fulsūrus, to shine brightly, gleam.
 ***acūtus, -a, -um**, sharp, pointed (cf. *Am.* I.1.11).
- 471 **obtūsus, -a, -um**, blunt, dull.

- 466 Dīxit et, ēlīsō percussīs āere pennīs,
 467 impiger umbrōsā Parnāsī cōnstitit arce,
 468 ēque sagittiferā prōmpsit duo tēla pharetrā
 469 dīversōrum operum. Fugat hoc, facit illud amōrem;
 470 quod facit, aurātum est et cuspide fulget acūtā,
 471 quod fugat, obtūsum est et habet sub harundine plumbum.
 472 Hoc deus in nymphā Pēnēide fīxit, at illō
 473 laesit Apollineās trāiecta per ossa medullās.

Discussion Questions

1. In what ways may the interaction of Cupid and Apollo in the opening scene (through verse 473) be regarded as allegorical? I.e., what broader, symbolic point is conveyed to the reader in Cupid's victory over Apollo?
2. Comment on the word order in 473 and its appropriateness to the sense of the verse.

sub: here, perhaps because arrows were generally stored tip downward in the quiver and then held with the tip downward until shot, (*down*) *at the tip of*.

***harundō, harundinis**, f., *reed; fishing rod; shaft of an arrow*.

***plumbum, -ī, n.**, *lead*.

The sound effects, especially alliteration of **b** and the **-um/-un/-um-/-um** assonance, are aptly dull and leaden, in contrast to the harsher **c/g** alliteration used in describing the sharp arrow in the preceding verse.

- 472 **Hoc . . . illō:** the words (*the latter . . . the former*) are placed at the ends of the line to further emphasize the contrast between the two arrows.

***Pēnēis, Pēnēidos**, abl. sing., **Pēnēide**, voc. sing., **Pēnēi**, acc. pl., **Pēnēidas**, of the river *Peneus*, descended from the river-god *Peneus*; here, *daughter of Peneus* (see on 452). For the patronymic form and Greek case-endings, see on **Bēlis** (X.44 below).

- 473 ***laedō, laedere, laesī, laesus**, *to harm, hurt, wound*.

Apollineus, -a, -um, of *Apollo*.

trāiciō, trāicere, trāiēcī, trāiectus, *to throw across; to transfix, pierce*.

medulla, -ae, f., usually pl., *the marrow of the bones* (often used, as in English, of one's innermost soul and emotions).

illō / . . . Apollineās . . . medullās (473): a neat, lilting alliteration, underscored through the placement of **illō** and **medullās** at lines' end.

- 474 ***prōtinus**, adv., *immediately*.
alter amat, fugit altera: chiasmus again underscores the opposing actions.
nōmen amantis: *the very word "lover"* (lit., *the name of a lover*).
- 475 **latebra**, -ae, f., often pl., *hiding place; refuge*.
latebrīs . . . / exuviīs (476): supply in, with **gaudēns**.
 ***captīvus**, -a, -um, *captured, captive*.
- 476 **exuviae**, -ārum, f. pl., *armor, spoils; the hide stripped from a beast*.
innūptus, -a, -um, *unwed, maiden*.
aemula, -ae, f., *(female) rival*.
 ***Phoebē, Phoebēs**, f., *Diana* (sister of Phoebus Apollo and virgin goddess of the moon, wild animals, and woodlands).
 For the root meaning of the name, see on **Phoebus** (452); and for the word's Greek case endings (here gen.), cf. **Daphnē** (452).
- 477 **coerceō**, -ēre, -uī, -itus, *to restrain, confine; to hold back*.
positōs: i.e., **dispositōs** (in poetry the simple form of a verb was often used in place of a compound), *arranged*.
 ***lēx, lēgis**, f., *law; rule, regulation, order*.
sine lēge: i.e., *carelessly*; cf. the description of Daphne's hair at 497.
- 478 **illam petiēre; illa . . . petentēs**: anaphora; this and the three quick elisions suggest how abruptly Daphne rejected all suitors.
petiēre: for **petivērunt**; the alternative 3rd pers. pl. perf. ending -ēre is common in Latin verse, as are perf. system forms with the intervocalic -v- omitted (cf. **finierat** 566 for **finīverat**, and **agitāsse** 567 for **agitāvisse**).
āversor, -ārī, -ātus sum, *to turn away from; to reject*.
- 479 **impatiens, impatientis** + gen., *impatient/intolerant* (of).
expers, expertis + gen., *inexperienced* (with), *without knowledge* (of).
virī: construe with both preceding adjectives.
nemus, nemoris, n., *woodland, forest; (sacred) grove*.
āvius, -a, -um, *pathless, unfrequented; remote*.
lūstrō, -āre, -āvī, -ātus, *to move around; to wander through, roam*.
- 480 **quid . . . quid . . . quid**: anaphora and asyndeton accentuate the series; the indirect questions, with **sint**, depend upon **cūrat**.
Hymēn, Hymēnis, m., *a refrain shouted at weddings; marriage*; often, and probably here (with **Amor**), *Hymen* (the god of marriage—cf. X.2 below).
Amor: Ovid refers not just to love, but to Cupid himself, who as god of love was often called Amor (cf. 532).
 ***cōnūbium**, -ī, n., often pl. for sing., *marriage, wedding rites*.
- 481 **gener, generī**, m., *son-in-law*.
- 482 **saepe pater dīxit**: the anaphora suits the point explicit in **saepe**; likewise the repetitions and chiasmic arrangement of "**Generum mihi, filia, dēbēs**"; / . . . "**Dēbēs mihi, nāta, nepōtēs**" suggest Peneus' insistent tone.
nāta, -ae, f., *daughter*.
nepōs, nepōtis, m./f., *grandchild; descendant*.
- 483 **velut**, adv., often introducing similes, *just as, just like; as if, as though* (it were).

474 Prōtinus alter amat, fugit altera nōmen amantis,
 475 silvārum latebrīs captīvārumque ferārum
 476 exuviīs gaudēns, innūptaeque aemula Phoebēs;
 477 vitta coercēbat positōs sine lēge capillōs.
 478 Multī illam petiēre; illa, āversāta petentēs
 479 impatiēns expersque virī, nemora āvia lūstrat,
 480 nec, quid Hymēn, quid Amor, quid sint cōnūbia, cūrat.
 481 Saepe pater dīxit, “Generum mihi, fīlia, dēbēs”;
 482 saepe pater dīxit, “Dēbēs mihi, nāta, nepōtēs.”
 483 Illa, velut crīmen taedās exōsa iugālēs,
 484 pulchra verēcundō suffunditur ōra rubōre,

Discussion Question

What is the significance of Daphne’s emulation of Diana (474–80) and how, in the context of this story, is it ironic?

***crīmen, crīminis, n.**, *charge, accusation; misdeed, crime.*

exōsus, -a, -um + acc., *hating, detesting.*

iugālīs, -is, -e, *of marriage, matrimonial, nuptial.*

taedās . . . iugālēs: by metonymy, *marriage*; torches were carried by the celebrants in Roman weddings.

484 **pulchra . . . rubōre:** note the line’s interlocked word order and axial symmetry, with the adjectives preceding, the verb at center, and the nouns following (A¹ A² V N¹ N²)—sometimes called a “golden line,” the arrangement was a favorite of Ovid’s (cf. 528–29 and X.22 below).

verēcundus, -a, -um, *modest, chaste.*

suffundō, suffundere, suffūdī, suffūsus, *to pour on; to cover, fill.*

ōra: acc. of respect or specification, a Greek construction commonly used in Latin verse, especially of parts of the body; *her face is covered* (lit., *she is covered with respect to her face*). The pl. of ōs was often used for the sing. in verse.

rubor, rubōris, m., *blush.*

- 485 **inque . . . lacertīs**: interlocked order again—take **in** and **patris** with **cervīce**, and **blandīs** with **lacertīs**.
- ***blandus**, -a, -um, *coaxing, flattering; persuasive, enticing*.
blandīs . . . lacertīs: a transferred epithet, as it is not, strictly speaking, her arms, but Daphne herself who coaxes her father into a change of heart.
- ***cervīx**, **cervīcis**, f., often pl. for sing., *the neck*.
- ***lacertus**, -ī, m., *arm*, especially the *upper arm* (as in an embrace—cf. 501).
- 486 **perpetuā**: with **virginitāte** (487).
- ***genitor**, **genitōris**, m., *father, creator*.
cārissime: Daphne’s words as well as her embraces are designed to persuade.
- 487 **virginitās**, **virginitātis**, f., *virginity, maidenhood*.
virginitāte fruī: Daphne’s entreaty is given special point through enjambement and the heavy pentasyllabic word.
fruor, **fruī**, **frūctus sum** + abl., *to enjoy*.
fruī: with **dā mihi**, *grant it to me to enjoy*.
pater: i.e., Jupiter.
Diānae: indirect object with **dedit**, paralleling **Dā mihi** in the preceding clause, but also in a possessive sense with **pater**; Daphne again turns to Diana as a model (cf. 476) in her resistance to Apollo.
- 488 **obsequor**, **obsequī**, **obsecūtus sum**, *to comply, obey*.
tē . . . vetat (489): the prose order would be **iste decor tē esse vetat quod optās**; for added vividness, the narrator addresses Daphne directly.
decor, **decōris**, m., *beauty, grace; elegance, charm*.
Note the parallelism of **Ille . . . obsequitur . . . decor iste . . . vetat** (489), contrasting her father’s compliance with what Daphne’s own beauty forbids.
quod optās: *what you desire*.
- 489 ***vōtum**, -ī, n., *vow; prayer, wish*.
***fōrma**, -ae, f., *form, shape; beauty*.
repugnō, -āre, -āvī, -ātūrus, *to offer resistance, fight back; to oppose, be inconsistent with* + dat.
esse . . . repugnat: the line’s “special effects” are spectacular; the alliterative juxtaposition of the antithetical **vetat** and **vōtō**, the harsh repetition of **t** (six times), the mournful assonance of long **ō** at the center of the verse, the chiasmus **vōtōque tuō tua fōrma**, and the strong, metaphorical verb **repugnat** at line’s end all dramatize the impossibility of the maiden’s prayer.
- 490 **vīsae . . . Daphnēs**: with both **amat** and **cupit cōnūbia**; freely, *as soon as he has seen Daphne, he loves her and desires to marry her*.
cupit . . . cupit (491): the word is repeated for emphasis, and perhaps as a reminder of Cupid’s role (the god’s name and the verb **cupere** are, of course, from the same root).
- Daphnēs**: gen., whereas in English we might say *marriage with Daphne*.
- 491 **quod . . . cupit**: object of **spērat**, *he hopes (to achieve)*; cf. **spērandō** (496).
ōrāculum, -ī, n., *oracle; here, oracular ability*.

485 inque patris blandīs haerēns cervīce lacertīs,
 486 “Dā mihi perpetuā, genitor cārissime,” dīxit,
 487 “virginitāte fruī; dedit hoc pater ante Diānae.”
 488 Ille quidem obsequitur; sed tē decor iste, quod optās,
 489 esse vetat, vōtōque tuō tua fōrma repugnat.
 490 Phoebus amat vīsaeque cupit cōnūbia Daphnēs,
 491 quodque cupit, spērat, suaque illum ōrācula fallunt.
 492 Utque levēs stipulae dēmpītis adolentur aristīs,

Discussion Questions

1. How is the interlocked order of 485 suited to the sense?
 2. Comment on the vignette of Daphne and her father Peneus (481–88); how are his demands typical of any Greek or Roman father, and by what devices does Daphne persuade him to set them aside?
-

*fallō, fallere, fefellī, falsus, to deceive, trick; to disappoint; (of time) to while away, beguile.

illum ōrācula fallunt: the lilting alliteration adds to the mood; the point here is that a god with Apollo's prophetic powers (sua here is especially emphatic) should not be “hoping” for anything, since he ought to know precisely what the future holds.

492 Ut . . . / ut (493) . . . / sic . . . (495): Just as . . . just as . . . so . . . ; these words set up the first of two extended similes in the story.

*levis, -is, -e, light (in weight); nimble; gentle; unsubstantial, thin.

*stipula, -ae, f., stalk (of a grain plant); stubble (left in a field once the grain has been harvested), straw.

*dēmō, dēmere, dēmpsī, dēmpus, to remove, take away; to cut off.

adoleō, adolēre, adoluī, adultus, to burn ritually, cremate; to destroy by fire, burn.

adolentur: fields were burnt off to increase their fertility, but the flame that consumes Apollo has an opposite effect (see sterilem 496); Ovid may intend the reader to think of the verb's association with ritual.

arista, -ae, f., grain, kernel.

- 493 **facibus**: antecedent of **quās**; cf. the effect of Cupid's torch, **face** (461).
saepēs, saepis, f., hedge.
viātor: travelers used torches to light their way at night.
- 494 **nīmīs**: with **admōvit**, *too close*.
sub lūce: sc. **prīmā**, *just before dawn*.
reliquit: i.e., which he *has left* unextinguished and still smoldering.
- 495 **in flammās abiit**: *became totally inflamed* (lit., *passed into flames*).
pectore tōtō: sc. **in**.
- 496 ***ūrō, ūrere, ussī, ustus**, *to destroy by fire, burn* (here, metaphorically, *with passion*—cf. *Am.* I.1.26 below).
sterilis, -is, -e, barren, sterile (here literally and figuratively, as Apollo's love will be unfulfilled and his hoped-for lover forever chaste).
spērandō: cf. **spērat** (491); Ovid emphasizes again the futility (and, for a god with oracular powers, the folly) of Apollo's hopes.
- ***nūtriō, -īre, -īvī, -ītus**, *to feed at the breast; to support, nourish*.
ūritur . . . nūtrit: the **u/t/r** soundplay that runs through the line underscores the antithesis between these two verbs, the first of which (enjambé and with a strong diaeresis following) connotes destruction and the other sustenance.
- 497 **inōrnātus, -a, -um, unadorned, dishevelled**.
inōrnātōs . . . capillōs: cf. **positōs . . . capillōs** (477); the word order here suggests Daphne's tresses of hair falling all around her neck. The -ll- alliteration adds an aptly delicate touch.
- ***collum, -ī, n., neck** (here sc. **in**).
***pendeō, pendēre, pependī**, *to be suspended, hang; to hang down* (upon or over).
pendēre capillōs: acc. + infin. dependent on **spectat**.
- 498 ***cōmō, cōmere, cōmpsi, cōmptus**, *to make beautiful, adorn; to dress, arrange, comb*.
Quid, sī cōmantur: sc. **capillī** as subject; Apollo imagines the nymph as even more beautiful with a proper "hairdo."
ait: again the speech verb is delayed but should precede the quotation in English translation; cf. 464.
- ***ignīs, ignis, m., fire**.
- 499 ***sīdus, sīderis, n., star, planet**; usually pl., *the stars*.
sīderibus . . . satis (500): the gasping alliteration of **s**, the stunned assonance of **oculōs . . . ōscula** (*Oh . . . oh . . .*), and the rushing dactyls interrupted at line's end by the succession of monosyllables **quae nōn / est**, all suggest Apollo's quickening pulse and his breathlessness at the sight of the nymph's overpowering beauty.
- ***ōsculum, -ī, n., diminutive of ōs, ōris, n., lit., little mouth**; most commonly *kiss* or, pl., *lips* (but generally with a kiss in mind!).
quae: object of **vīdisse**; the infin. phrase is in turn subject of **est**, *which it is not enough (merely) to have seen* (and not, i.e., to have tasted).
- 500 **digitōsque manūsque / brachiaque et . . . lacertōs** (501): polysyndeton, used here to "visualize," almost cinematographically, how Apollo shifts his

493 ut facibus saepēs ardent, quās forte viātor
 494 vel nimis admōvit vel iam sub lūce relīquit,
 495 sīc deus in flammās abiit, sīc pectore tōtō
 496 ūritur, et sterilem spērando nūtrit amōrem.
 497 Spectat inōrnātōs collō pendēre capillōs,
 498 et “Quid, sī cōmantur?” ait; videt igne micantēs
 499 sīderibus similēs oculōs; videt ōscula, quae nōn
 500 est vīdisse satis; laudat digitōsque manūsque

Discussion Questions

1. What is the intended emotional effect of the anaphora in 495?
 2. What are the several points of comparison in the extended simile in verses 492–96. How is the simile appropriate to a description of Apollo as god of the sun? How is it appropriate in view of the reference to Cupid in 461?
-

And as in empty fields the stubble burns,
 Or nightly travellers, when day returns,
 Their useless torches on dry hedges throw,
 That catch the flames, and kindle all the row;
 So burns the god, consuming in desire,
 And feeding in his breast a fruitless fire.

John Dryden, 1693

gaze from one part of Daphne's body to another, and another, and yet another. Note too the progression—a variant of the tricolon crescens (cf. 512–13)—from fingertips and hands, to forearms, and on to *her more than half-bare upper arms* (and then, tantalizingly, to *sīqua latent*); the god's passion is heating up here, but a further point of this focus on appendages becomes clear later in the story (cf. **brachia** 550).

- 501 ***bracchium**, -ī, n., *forearm*.
 ***nūdus**, -a, -um, *naked; unadorned*.
nūdōs mediā plūs parte: *more than half exposed* (lit., with abl. of degree of difference, *exposed by more than the middle part*), i.e., bare almost to the shoulder.
- 502 **sī qua latent**: *whatever (charms) lie hidden*.
 ***ōcior**, **ōcior**, **ōcius**, compar. adj., *swifter, more fleeting* (here with adverbial sense).
ōcior aurā / illa levī (503): interlocked order.
- ***aura**, -ae, f., *breath of air, breeze*.
- 503 **revocantis**: *as he* (i.e., Apollo) *calls her back* (lit., *of him calling her back*).
- ***resistō**, **resistere**, **restitī**, *to pause in one's journey, halt, stop*.
- 504 **Nympha . . . manē . . . / nympha, manē** (505): anaphora underscores the god's urgency.
- ***precor**, -ārī, -ātus sum, *to pray for, beg*; parenthetically in the 1st pers. sing., *I beseech, pray*.
Pēnēi: Greek voc. form, *daughter of Peneus* (see on **Pēnēis** 472).
- ***īnsequor**, **īnsequī**, **īnsecūtus sum**, *to pursue, chase*.
hostis: *as an enemy*.
- 505 **Sīc**: supply *ut mē fugis, just as you are fleeing me, so. . . .*; anaphora and asyndeton mark out the series of comparisons.
agna, -ae, f., *ewe lamb*.
agna lupum . . . aquilam . . . columbae (506): chiasmus.
- cerva**, -ae, f., *female deer, doe*.
- 506 **aquila**, -ae, f., *eagle*.
 ***trepidō**, -āre, -āvī, -ātus, *to panic; to tremble, quiver*.
 ***columba**, -ae, f., *pigeon, dove*.
fugiunt trepidante columbae: the clattering dentals and quick dactyls suggest the birds' alarm.
- 507 ***quisque, quaeque, quidque**, *each* (here, *each creature*; sc. **fugit**).
amor . . . sequendī: i.e., not an enemy's hostile intent. Note the phrase's parallelism to **sim tibi causa dolōris** (509); Apollo's point is that **amor** should not beget **dolor**.
- 508 **Mē miserum**: acc. of exclamation.
nē: with all three jussives, **cadās**, **notent**, and **sim**.
- ***indignus**, -a, -um, *unworthy (of), not deserving (to) + infin.; innocent*.
indigna: probably n. acc. pl. with **crūra** (509), though it might, like **prōna**, modify the understood subject of **cadās** (Daphne); the sense is much the same either way.
- 509 **crūs, crūris**, n., *leg, shin*.
 ***notō**, -āre, -āvī, -ātus, *to mark, brand; to scar; to notice; to inscribe*.
sentis, **sentis**, m., *thorny bush, bramble, briar*.
- 510 ***asper**, **aspera**, **asperum**, *rough, harsh* (to the touch); *wild, uncultivated*.
quā, adv., *in which part, where*.
 ***properō**, -āre, -āvī, -ātus, *to act with haste, be quick; to hurry, rush* (either

501 brachiaque et nūdōs mediā plūs parte lacertōs;
502 sī qua latent, meliōra putat.

Fugit ōcior aurā

503 illa levī neque ad haec revocantis verba resistit:
504 “Nympha, precor, Pēnēi, manē! Nōn īnsequor hostis;
505 nympha, manē! Sīc agna lupum, sīc cerva leōnem,
506 sīc aquilam pennā fugiunt trepidante columbae,
507 hostēs quaeque suōs; amor est mihi causa sequendī.
508 Mē miserum—nē prōna cadās, indignave laedī
509 crūra notent sentēs, et sim tibi causa dolōris!
510 Aspera, quā properās, loca sunt: moderātius, ōrō,
511 curre fugamque inhibē; moderātius īnsequar ipse.
512 Cui placeās, inquīre tamen; nōn incola montis,
513 nōn ego sum pāstor, nōn hīc armenta gregēsque

Discussion Question

How does the poet's language in 497–502 compel readers to visualize the scene?

with a direct object or intransitively).

properās: the breathless dactyls of 510–11 match Apollo's rapid pace.

***moderātus**, -a, -um, *temperate, moderate, restrained*; here, *slow*.

moderātius . . . moderātius (511): another urgent repetition (cf. **manē**

. . . **manē** 504–05 and **Nescīs . . . nescīs** 514), but a humorous one; Apollo pleads with Daphne, not to stop, but just to slow down, and he promises (do we believe him?) that he will do likewise.

511 ***fuga**, -ae, f., *running away, flight*.

inhibeō, -ēre, -uī, -itus, *to restrain, hold back*.

512 **Cui placeās**: subjunctive indirect question with **inquīre** (which in standard prose order would precede).

inquīrō, **inquīrere**, **inquīsivī**, **inquīsitus**, *to search out, inquire, ask*.

nōn . . . / nōn . . . nōn (513): anaphora, use of the pronoun subject **ego**, and the tricolon **crescens** all emphasize Apollo's indignation.

513 **pāstor**, **pāstōris**, m., *shepherd*.

armentum, -ī, n., *herd of cattle*.

grex, **gregis**, m., *herd, flock (of sheep)*.

Apollo was himself god of shepherds, but he does not want this lovely girl to mistake him for one of them.

- 514 **horridus, -a, -um**, *having a rough surface; rough, wild, uncouth*.
- 515 **ideō**, adv., *for that reason, therefore*.
- Mihi . . . servit** (516): the pronoun's position adds to the impression of the god's arrogance, as does his enumeration of the several shrines at which he was worshiped (the last three of them in Asia Minor); polysyndeton and the rapid dactylic rhythm add to the effect.
- Delphicus, -a, -um**, *Delphic, of Delphi* (a town of Phocis known as the site of Apollo's oracle—see on **Parnāsī** 467).
- ***tellūs, tellūris**, f., *land, earth*.
- 516 **Claros, Clarī**, f., *Claros* (an Ionian town sacred to Apollo).
- Tenedos, Tenedī**, f., *Tenedos* (an Aegean island off the coast of Troy where there was also a temple dedicated to the god).
- Patarēus, -a, -um**, *of Patara* (a coastal city in Lycia, site of another oracle of Apollo).
- ***rēgia, -ae**, f., *palace, royal house; here, shrine*.
- serviō, -ire, -ivī, -itūrus** + dat., *to serve* (a master), *be the servant of*.
- servit**: sing. to agree with the nearest noun in the series, but also because all these lands and their shrines are thought of collectively, and through personification, as slave to the god's dominion.
- 517 ***Iuppiter, Iovis**, m., *Jupiter* (the Roman sky-god, father of Apollo by Latona).
- Iuppiter est genitor**: assonance underscores the boast.
- per mē . . . per mē** (518): again the pronouns (cf. **mihi** 515), anaphora, and polysyndeton punctuate the deity's boast.
- 518 ***pateō, patēre, patuī**, *to be open; to be visible/revealed*.
- concordō, -āre, -āvī, -ātūrus**, *to live in harmony; to be in harmony, harmonize*.
- ***carmen, carminis**, n., *ritual utterance, chant, hymn; song, poem*.
- concordant carmina**: an aptly harmonious assonance.
- nervīs**: *with the strings (of a lyre)*; see on **nervus** (455). Apollo was the god of music.
- 519 **Certa . . . nostra est**: sc. **sagitta** from the next clause (and in that clause sc. **est** from here); Apollo was the archer god (cf. **sagittīs** 460).
- Certa . . . nostra . . . nostrā . . . / certior** (520): chiasmus emphasizes the contrast, as do the enjambement of **certior** (to the same metrical position as **certa**) and the diaeresis following.
- 520 **in vacuō**: with **pectore**; in prose the relative pronoun would precede.
- ***vacuus, -a, -um**, *empty, hollow; carefree, fancy-free* (cf. *Am.* I.1.26 below); + abl., *devoid (of), free (from)*.
- vulnera**: this wound metaphor sets up the reference to Apollo's association with the healing arts in 521–24; Apollo was patron of medicine, but he could not heal his own wounds (just as, though a prophet, he could not foresee his own future—see 491).
- 521 **inventum, -ī**, n., *discovery, invention*.
- opifer, opifera, opiferum**, *bringing help, aiding*; here an epithet of Apollo, *bringer of aid*.

514 horridus observō. Nescīs, temerāria, nescīs
 515 quem fugiās, ideōque fugis. Mihi Delphica tellūs
 516 et Claros et Tenedos Patarēaque rēgia servit;
 517 Iuppiter est genitor; per mē quod eritque fuitque
 518 estque patet; per mē concordant carmina nervīs.
 519 Certa quidem nostra est, nostrā tamen ūna sagitta
 520 certior, in vacuō quae vulnera pectore fēcit.
 521 Inventum medicīna meum est, opiferque per orbem
 522 dīcor, et herbārum subiecta potentia nōbīs;
 523 ei mihi, quod nūllīs amor est sānābilis herbīs,



"Daphne and Apollo," Wilhelm Baur, 1639

***orbis, orbis, m.**, *disc, any disc-shaped object; wheel; orb (of the sun or moon); the world.*

522 ***herba, -ae, f.**, *small plant, herb; grass.*

herbārum . . . nōbīs: the prose order would be **potentia herbārum nōbīs** (dat. with compounds) **subiecta (est)**.

subiciō, subicere, subiēcī, subiectus, *to cast upward; + dat., to place beneath, place under the control of.*

***potentia, -ae, f.**, *power, potency; here, healing power.*

523 **ei**, (monosyllabic) interj. expressing anguish and used commonly with **mihi**, *oh miserable me!*

nūllīs: set far in advance of **herbīs** for emphasis; the point Apollo makes is in one sense invalid, since Ovid himself had authored a tongue-in-cheek poetry book titled *Remedia Amoris* ("Cures for Love")!

sānābilis, -is, -e, *curable, remediable.*

- 524 ***prōsum, prōdesse, prōfuī** + dat., irreg., *to be of use to, benefit, help*; + infn., *to be beneficial* (to do something).
quae: the antecedent, **artēs**, follows the relative clause, rather than preceding it, an arrangement common in verse.
artēs: i.e., of medicine.
nec . . . artēs: the parallel ABCABCD structure, with the subject **artēs** delayed to line's end, effectively closes Apollo's plaint.
- 525 **locūtūrum**: supply **Apollinem** (object of **fūgit**); English would use a clause rather than the participial phrase, *as he was about to say more*.
***timidus, -a, -um**, *fearful, timorous* (though sometimes applied to situations rather than persons, the word here is, strictly speaking, a transferred epithet—cf. IV.100 below).
cursus, -ūs, m., (the act of) *running, flight; course*.
- 526 **fūgit . . . reliquit**: the line's clipped spondees, elisions, and framing verbs underscore the abruptness of Daphne's flight from the god's impassioned appeal; **fūgit** here is not just *fled*, but *outdistanced* or (nearly) *escaped*.
cum . . . ipsō: sc. **deō**.
imperfectus, -a, -um, *incomplete, unfinished*.
- 527 **Tum quoque**: i.e., even as she quickened her flight.
vīsa: supply **est** (ellipsis—forms of the verb **sum, esse** are frequently omitted in Latin prose and verse).
decēns, decentis, *fitting, appropriate; graceful, attractive*.
nūdō, -āre, -āvī, -ātus, *to strip, lay bare, expose*.
nūdābant . . . vibrābant (528) . . . **dabat** (529): the near-rhyming and similarly positioned “continuous action” imperfects, each with object/subject or subject/object following, provide a sort of motion picture of the nymph's flight.
corpora: pl. for sing., to suggest the parts of her body.
- 528 **obvius, -a, -um**, *in the way, opposing*; here, *at her face or oncoming*.
obviaque . . . vestēs: with its **v/s** alliteration the line onomatopoeically suggests the whooshing sounds of Daphne's flight through the winds—the audio-track, as it were, to Ovid's video (cf. on *Am.* I.2.46 below).
obvia . . . capillōs (529): two golden lines (cf. 484), with interlocked word order and verbal axial symmetry; the effect here is that we see the actions first, before the objects themselves.
- ***adversus, -a, -um**, *opposite (to), facing, turned toward*.
vibrō, -āre, -āvī, -ātus, *to wave, (cause to) flutter*.
flāmen, flāminis, n., *blast, gust (of wind); wind, breeze*.
- 529 **et levis . . . capillōs**: another highly musical verse, with alliteration of the sibilant **s**, the **l/r** liquids, and the assonant **-ōs/-ō/-ōs**, sounding almost like the shrieking of the wind as its breezes course around the nymph's body.
levis: not *gentle* here, but *quick, fleeting*.
***impellō, impellere, impulī, impulsus**, *to strike, beat against; to motivate*.
impulsōs . . . capillōs: Latin often uses a participle where English would use a finite verb; with **retrō dabat**, translate *struck against her hair*

524 nec prōsunt dominō, quae prōsunt omnibus, artēs!”
 525 Plūra locūtūrum timidō Pēnēia cursū
 526 fūgit, cumque ipsō verba imperfecta relīquit.
 527 Tum quoque vīsa decēns: nūdābant corpora ventī,
 528 obviaque adversās vibrābant flāmina vestēs,
 529 et levis impulsōs retrō dabat aura capillōs,
 530 auctaque fōrma fugā est. Sed enim nōn sustinet ultrā
 531 perdere blanditiās iuvenis deus, utque monēbat

Discussion Questions

1. In lines 504–24, Apollo argues a number of different points in his effort to persuade Daphne to stop fleeing. What are his principal arguments and how do they reflect upon his character? Is this characterization consistent with his behavior in the story’s opening scene?
2. Remembering that Apollo is racing madly after Daphne as he delivers the speech in 504–24, would you say that the overall effect of the scene is serious or comic? How does the content of the speech support your view?

and sent it streaming behind her.

***retrō**, adv., *toward the rear, backwards, behind.*

530 ***enim**: with **sed**, *but in fact*; i.e., despite Daphne’s growing attractiveness, Apollo intends no more imploring speeches (like the one in 504–24) but will quicken his pursuit.

***sustineō, sustinēre, sustinūi**, *to hold up, support; to sustain*; + infin., *to be able (to do something) without relenting.*

ultrā, adv., *on the far side, beyond; further, any longer.*

531 ***perdō, perdere, perdidī, perditus**, *to destroy, ruin; to waste.*

***blanditia**, -ae, f., often pl. with sing. meaning, *flattery, alluring speech.*

monēbat: some manuscripts have **movēbat**, *was stirring* (for the idea cf. **amor est mihi causa sequendī** 507), but **Amor** here, with the intensive **ipse**, likely refers to Cupid himself (cf. 480) and **monēbat** is the livelier reading.

- 532 **admittō, admittere, admīsi, admissus**, to admit, receive; to give rein to, direct.
 ***passus, -ūs, m.**, step, pace, stride.
admissō . . . passū: with quickened pace.
- 533 **Ut . . . cum . . . / sic . . .** (539): just as when . . . so . . .; another extended simile (cf. 492–96).
Gallicus, -a, -um, Gallic, of Gaul (a region of Europe north of Italy noted for its hunting dogs).
 ***arvum, -ī, n.**, field.
canis . . . arvō: the interlocked order produces a neat word-picture with the rabbit actually situated in the middle of the desolate field and “trapped,” so to speak, by the **canis . . . Gallicus**; Horace (*Odes* I.37.18–20) similarly compares Cleopatra, in her flight from Octavian after Actium, to a hunted rabbit.
- 534 **hic praedam . . . petit, ille salūtem**: note the ABCAB arrangement (which is replicated in 539), the quick dactyls, and the harsh **d/t/p** alliteration; take **pedibus petit** with both subjects (**hic**, the hound, and **ille**, the hare) and with both objects.
 ***praeda, -ae, f.**, booty, plunder; prey, game.
salūs, salūtis, f., safety, well-being.
- 535 **alter . . . / alter** (537): the two pairs of lines (535–36, 537–38) are neatly balanced, with the hound hoping to catch hold of its prey and snapping at it with its mouth, and the rabbit uncertain whether or not it has already been caught and ripping itself free from the hound’s jaws.
inhaereō, inhaerere, inhaesi, inhaesūrus, to be attached to, stick to; (of an animal) to hold on (to) with its teeth.
inhaesūrō similis: like an animal about to grab its prey with its teeth.
iam iamque: anaphora; this adv. is commonly repeated for emotional emphasis.
- 536 **spērat . . . rōstrō**: the verse is highly alliterative, and the series of harsh dentals (eight t’s) and the snarling r’s and s’s may be deliberately onomatopoeic.
extentō . . . rostrō: the parallelism with **admissō . . . passū** (532) reinforces the simile; here, with the wide separation of participle and noun, the phrase is stretched out across the verse, just as the dog’s snout is extended in the direction of its prey—possibly an effect intended by Ovid.
 ***stringō, stringere, strīnxī, strictus**, to bind, secure; to draw tight; to draw close to, touch.
rōstrum, -ī, n., snout, muzzle.
- 537 **ambiguūm, -ī, n.**, ambiguity.
in ambiguō, idiom, in a state of uncertainty, uncertain.
 ***an, conj.**, often introducing indirect questions, whether, or, if.
comprēndō, comprēdere, comprēndī, comprēnsus, to seize, catch.
- 538 ***morsus, -ūs, m.**, bite (of an animal); pl., by metonymy, teeth, jaws.
ēripitur: passive but with a reflexive sense (a usage comparable to the Greek middle voice and common in Latin poetry), rips itself from.

532 ipse Amor, admissō sequitur vēstīgia passū.
 533 Ut canis in vacuō leporem cum Gallicus arvō
 534 vīdit, et hic praedam pedibus petit, ille salūtem—
 535 alter inhaesūrō similis iam iamque tenēre
 536 spērat, et extentō stringit vēstīgia rōstrō;
 537 alter in ambiguō est an sit comprēnsus, et ipsīs
 538 morsibus ēripitur, tangētiaque ōra relinquit—
 539 sīc deus et virgō; est hic spē celer, illa timōre.
 540 Quī tamen īsequitur, pennīs adiūtus Amōris,
 541 ōcior est, requiemque negat, tergōque fugācis

Discussion Question

Compare the simile in 533–39 with those at 492–96 and 505–07; in what respects are they alike and in what respects different? Which is more sympathetic to Apollo? How does Ovid's comparison of Daphne with a hunted animal relate to his depiction of her earlier in the story?

*tangō, tangere, tetigī, tāctus, to touch.

relinquit: here, escapes from.

539 hic spē celer, illa timōre: celer belongs with both phrases, just as pedibus petit connects hic praedam and ille salūtem in 534; the repetition of structure and diction between that line and this helps make the equation, while the two couplets intervening describe first the hic (535–36), then the ille (537–38).

*spēs, speī, f., hope.

540 Quī: supply is (i.e., Apollo) as antecedent.

Amōris: with pennīs adiūtus we are again meant to think not only of love but of Cupid, who is controlling the action behind the scenes.

541 *requiēs, requiētis, acc. usually requiem, f., rest, respite.

*negō, -āre, -āvī, -ātus, to say (that) not; to refuse, deny.

tergō: dat. with imminet.

fugāx, fugācis, evasive, fugitive (used here as a noun).

- 542 *immineō, imminēre, to rise up, overhang; + dat., to press closely (upon); to threaten.*
 **crīnis, crīnis, m., lock of hair; pl. or collective sing., hair.*
 **spargō, spargere, sparsī, sparsus, to scatter, strew; to allow to stream out.*
cervīcibus: supply in; here, as often with this word, pl. form with sing. meaning.
afflō, -āre, -āvī, -ātus, to breathe on, blow on.
- 543 **absūmō, absūmere, absūmpsī, absūmptus, to use up; to wear out, exhaust.*
 **expallēscō, expallēscere, expalluī, to grow pale.*
expalluit illa: the alliterative -ll- lends a delicate, perhaps even pathetic effect.
 **cītus, -a, -um, swift, rapid.*
- 545 **ops, opis, f., power, ability; resources; aid.*
 **flūmen, flūminis, n., stream, river.*
flūmina . . . habētis: Daphne addresses the river's streams as the very spirit of her father, if you streams have. . . .; note the internal rhyme in flūmina nūmen ha-
- **nūmen, nūminis, n., nod (of assent); divine power, supernatural influence.*
- 547 *Quā:* again the antecedent (*figūram*) follows.
 There are interpolations and other corruptions in the manuscripts at this point in the text; the best solution seems to be to omit verse 546.
 **nīmium, adv., too much, excessively.*
 **mūtō, -āre, -āvī, -ātus, to exchange; to change, replace; to transform.*
 **figūra, -ae, f., form, composition; outward appearance.*
- 548 **prex, precis, f., entreaty, prayer.*
torpor, torpōris, m., numbness, paralysis.
 **artus, -ūs, m., joint of the body; arm, leg, limb.*
- 549 **mollis, -is, -e, soft, tender; gentle.*
 **cīngō, cīngere, cīnxī, cīnctus, to surround, encircle.*
 **tenuis, -is, -e, slender, thin.*
praecordia, -ōrum, n. pl., chest, breast.
liber, librī, m., inner bark of a tree (cf. cortice 554); book.
mollia . . . librō: the line's interlocked order neatly suits its meaning.
- 550 **frōns, frondis, f., leafy part of a tree, foliage.*
 **crēscō, crēscere, crēvī, crētūrus, to be born, arise; to increase, change into (by growing); to grow, bud.*
- 551 *vēlōx, vēlōcis, rapid, swift.*
piger, pigra, pigrum, sluggish, inactive; motionless, inert.
 **rādīx, rādīcis, f., root (of a plant or tree).*
pēs . . . vēlōx pigrīs rādīcibus: chiasmus.
- 552 *ōra cacūmen habet: Ovid's cinematographic eye moves quickly from foot to head in 551-52; the image here is elaborated in 567.*
 **cacūmen, cacūminis, n., peak, top (especially of an object that tapers upward to a point); here, treetop.*
remanēō, remanēre, remānsī, remānsūrus, to remain; to persist, endure.
nitor, nitōris, m., brightness, splendor; beauty.

542 imminet, et crīnem sparsum cervīcibus afflat.
 543 Vīribus absūmptīs, expalluit illa, citaeque
 544 victa labōre fugae, spectāns Pēnēidas undās,
 545 “Fer, pater,” inquit, “opem, sī flūmina nūmen habētis!
 547 Quā nimium placuī, mūtandō perde figūram!”
 548 Vix prece finītā, torpor gravis occupat artūs;
 549 mollia cinguntur tenuī praecordia librō,
 550 in frondem crīnēs, in rāmōs bracchia crēscunt;
 551 pēs modo tam vėlōx pigrīs rādīcibus haeret,
 552 ōra cacūmen habet; remanet nitor ūnus in illā.
 553 Hanc quoque Phoebus amat, positāque in stīpite dextrā
 554 sentit adhūc trepidāre novō sub cortice pectus,

Discussion Questions

1. What is the effect of the polysyndeton in 541–42?
2. What is the purpose of the chiasmus in 551?
3. It has been said that meter is to a poem what the soundtrack is to a film. How does Ovid’s manipulation of the meter in 548–52 enliven the images he describes? Think specifically of the alternation of dactyls and spondees in 549; how does this suit the action of 548–49? Comment on the striking metrical differences between 550 and 552; and what is the effect of the shift after the first foot in 551?
4. How is the meter in 553–54 appropriate to the action described?

remanet nitor: i.e., in the sheen of the tree’s leaves.

553 **Hanc:** the shift from *illā* (552) to *hanc* shows the transformation is complete.
stīpes, stīpitis, m., *trunk of a tree.*

554 **trepidāre . . . pectus:** acc. + infin. with **sentit.**

***cortex, corticis, m.,** *bark (of a tree).*

novō sub cortice: there is perhaps a deliberate oxymoron in the description of something that is old and tough with an epithet meaning *fresh and new.*

pectus: here, *her heart.*

- 555 **complector, complectī, complexus sum**, to hold in the arms, embrace, hug.
 ***membrum, -ī, n.**, part of the body, limb, member.
- 556 **ōscula dat . . . refugit . . . ōscula**: chiasmus.
 ***lignum, -ī, n.**, firewood; wood; stump; shaft.
refugiō, refugere, refūgī, refugitus, to flee, run away; to recoil from.
- 557 ***coniūnx, coniugis, m./f.**, spouse (husband or wife).
- 558 **mea**: repeated from 557 and suspensefully delayed to add emphasis (along with **certē** and **semper**) to Apollo's pronouncement.
habēbunt: in a dual sense, will possess and will display; Apollo cannot actually have the nymph herself, but his hair and his various accoutrements will ever be adorned with the leaves and wood of the tree into which she has been transformed.
- 559 ***coma, -ae, f.**, hair.
nostrae: with **coma** and **citharae** as well as **pharetrae**.
 ***laurus, -ī, f.**, laurel tree, bay; sprig/branch of laurel; garland of laurel (as a ritual object, especially one sacred to Apollo, or a sign of victory).
laure: in applying this name to the tree, Apollo thus identifies his "invention." She who was the nymph **Daphnē**, and whose name was the Greek word for the laurel tree, has become now **laurus**, with its new Latin name, a laurel tree only, subject not only to the control of Apollo but even, as the following lines imply, to the triumphant lords of *Latium* (**ducibus Latīis** 560).
- 560 **Latius, -a, -um, of Latium, Latin**.
ducibus Latīis: dat. with the compound verb **aderis**; Ovid Romanizes his story by having Apollo foresee the Roman empire and the triumphal processions in which Roman generals wore laurel garlands in their hair when celebrating their military victories.
 ***triumphus, -ī, m.**, the ritual shout "trumphe" (cf. *Am.* I.2.25, 34 below); triumph (the ritual procession of a victorious general through the streets of Rome); victory celebration; victory.
- 561 ***canō, canere, cecinī, cantus, to sing, chant; to sing about, celebrate**.
vīsō, vīsere, vīsī, to look at, view.
Capitōlium, -ī, n., the Capitoline Hill (site in Rome of the temple of Jupiter Capitolinus, where triumphal processions generally concluded).
Capitōlia: the pl. form of this noun is often used for the sing. in Latin verse, but here, along with **pompās**, Ovid may intend to suggest a great series of triumphs over the generations, all of which Apollo can foresee because of his prophetic powers (one might compare the prophecies of Jupiter to Venus in *Aeneid* I and Anchises to Aeneas in *Aeneid* VI).
 ***pompa, -ae, f.**, ceremonial procession.
triumphum / vox canet et vīsent . . . Capitōlia pompās (561): an elaborate and sonorous chiasmus, appropriate to the ritual train described.
- 562 **Postibus Augustīs**: dat. with **fidissima custōs** (and a further Romanization); the entrance to Augustus' imperial palace was adorned with laurel, a

555 complexusque suīs rāmōs, ut membra, lacertīs
 556 ōscula dat lignō; refugit tamen ōscula lignum.
 557 Cui deus “At quoniam coniūnx mea nōn potes esse,
 558 arbor eris certē,” dīxit, “mea! Semper habēbunt
 559 tē coma, tē citharae, tē nostrae, laure, pharetrae.
 560 Tū ducibus Latiīs aderis, cum laeta triumphum
 561 vōx canet et vīsēt longās Capitōlia pompās.
 562 Postibus Augustīs eadem fīdissima custōs
 563 ante forēs stābis, mediamque tuēbere quercum,

Discussion Questions

1. How does the word order in 555 suit the action described?
2. What is the emotional effect of the anaphora in 559?
3. What are the purposes of the “Romanizing” elements in 560–63? How would Ovid’s audience respond to them? How are the specific Roman elements Ovid has chosen appropriate to the story itself and to the ultimate outcome of Apollo’s pursuit of Daphne?

symbol of victory and of the emperor’s special reverence for Apollo.

Augustus, -a, -um, of Augustus; imperial.

eadem: here, ever the same, immutable.

***fīdus, -a, -um,** faithful, loyal, devoted.

563 ***foris, foris, f.,** door, entrance (of a building or room); pl., double-doors.

***tueor, tuērī, tuitus sum,** to look at, observe; to watch over, protect.

tuēbere: = tuēberis.

mediam: in the middle, i.e., hanging suspended over the middle of the palace’s entranceway.

***quercus, -ūs, f.,** oak tree; here, oak garland (the **corōna cīvica**, an oak garland traditionally awarded by the Roman government for acts of heroism, also adorned the door to Augustus’ palace).

- 564 **meum . . . capillīs**: interlocked word order.
intōnsus, -a, -um, *uncut, unshorn* (usually of the hair or beard, but also of the foliage of trees).
intōnsīs . . . capillīs: descriptive abl.; long hair was a mark of youth, and Apollo, of course, was perpetually young.
- ***iuvenālis, -is, -e**, *youthful*.
- 565 **perpetuōs**: *everlasting*, because the laurel tree is evergreen.
honor, honōris, m., *high esteem, honor; mark of grace, beauty* (here pl. for sing. with **frondis**, *the loveliness of your foliage*).
- 566 **Fīnierat**: i.e., **Fīnīverat** (see on **petiēre** 478); the short clause effectively punctuates Apollo's lengthy prophecy.
Paeān, Paeānis, m., *Paeon* (an epithet of Apollo in his aspect as god of healing).
factīs modo . . . ramīs: abl. of means, *with her recently created branches*.
laureus, -a, -um, *of laurel, laurel*; here a substantive, *the laurel tree*.
- 567 **adnuō, adnuere, adnuī, adnūtus**, *to beckon, nod* (the verb means sometimes, but not always, *to nod assent*).
adnuīt . . . cacūmen: with its fluttering alliteration of the hard **d/t/q/c/g** consonants and the sibilant **s**'s, the line provides a sonorous, even onomatopoeic closure to Ovid's tale.
ut caput: *as though it were her head*; for the image cf. 552.
agitō, -āre, -āvī, -ātus, *to move, shake, stir*.
agitāsse: = **agitāvisse** (see on **petiēre** 478).



"Apollo and Daphne"
 Antonio Pollaiuolo, ca. 1475
 National Gallery
 London, England

564 utque meum intōnsīs caput est iuvenāle capillīs,
 565 tu quoque perpetuōs semper gere frondis honōrēs!”
 566 Fīnierat Paeān; factīs modo laurea rāmīs
 567 adnuit, utque caput vīsa est agitāsse cacūmen.

Discussion Questions

1. What is the point of addressing Apollo in 566 as “Paeān”?
2. What is your response to the story’s outcome and Daphne’s fate? Would a Roman’s response be the same? Is there any ambiguity (compare the closing scene of the *Aeneid*)?
3. What further insights might a feminist analysis of this tale provide?

Daphne

Poet, Singer, Necromancer—
 I cease to run. I halt you here,
 Pursuer, with an answer:

Do what you will.
 The blood you’ve set to music I
 Can change to chlorophyll,

And root myself, and with my toes
 Wind to subterranean streams.
 Through solid rock my strength now grows.

Such now am I, I cease to eat,
 But feed on flashes from your eyes;
 Light, to my new cells, is meat.

Find then, when you seize my arm
 That xylem thickens in my skin
 And there are splinters in my charm.

I may give in; I do not lose.
 Your hot stare cannot stop my shivering,
 With delight, if I so choose.

A.E. Stallings



“Daphne”
 Renée Sintenis, 1930
 Museum of Modern Art
 New York