

Hesiod, Cosmogony, and Cupid-Apollo-Daphne in *Metamorphoses* Book 1

The Cupid-Apollo-Daphne (C-A-D) episode (*Met.* 1.452-567) in Ovid's *Metamorphoses* Book One has proven to be a passage fertile for scholars exploring Ovid's erudite reworking of source materials including Hesiod, Nicanor, Aratus, Callimachus, Catullus, Virgil, Lucretius, Propertius, and even self-reference to Ovid's larger corpus (e.g. Van Noorden 2015; Putnam 2004/5; Nicoll 1980). In particular, much has been made of the meta-poetic nature of the Cupid-Apollo confrontation as a commentary on Ovid's meshing (clashing?) of Elegiac and Epic themes within the *Met.* (e.g. Miller 2009; Keith 2001; Knox 1986). Additionally, etiological implications have been fleshed out to varying degrees as they relate to the agonistic context and language of the episode (e.g. Pythian games, hymnic literature, and Augustus; Hollis 1996).

Discussing the theme of Ovidian cosmogony, Myers notes "In [*Metamorphoses*] Book 1 Ovid presents...not merely one cosmogony, but a series, suggesting that the cosmogonic process is one that will continue throughout the poem: *ad mea...tempora*" (1994, 27). This idea has been developed with respect to many of the *Met.* Book One episodes and specifically linked to authors such as Virgil, Callimachus, and Lucretius (Myers 1994). However, the relationship between C-A-D and the earlier cosmogonic content of *Met.* Book One has yet to be explored thoroughly as it relates to Ovid's use of Hesiod.

This paper connects the C-A-D episode (*Met.* 1.452-567) to the cosmogonic material of Book One through the lens of three Hesiodic resonances. The presence of Eros/Amor proves a salient convergence between C-A-D and the early portions of *Met.* Book One. While not negating the Elegiac tone and nature inherent in "*Primus Amor Phoebi*" (*Met.* 452), I suggest the delay of Eros/Amor to this point in the narrative also serves to embed the C-A-D episode more suitably in the broader cosmogonic motif of Book One. This is reinforced by contrasting Ovid's

early material with Hesiod's description and use of Eros as a primal, necessary element of the cosmos (*Th.* 120-22). Next, I explore Ovid's reworking of Hesiod's two kinds of strife (*W&D* 12-26) into Cupid's two arrows. Through a comparison of the language and arrangement of both episodes, Ovid draws his readers back to another Hesiodic reference earlier in Book One, the myth of the metal races, and reinforces the oscillating nature of the cosmos by recapitulating Hesiodic language and materials towards his own ends. Finally, I explore the relationship between Gaia/Tellus and the C-A-D episode by comparing Gaia's cosmogonic nature in the *Met.* to her role in Hesiod's *Theogony*. In particular, though Ovid's Gaia is not portrayed as Hesiod's trickster, she nevertheless serves as an abundant multiplier of the cosmos that yields a threatening, chaotic brood, especially in the form of Python. This maternal and cosmogonic connection is then extended into the C-A-D episode through Gaia's role as the potential progenitor of Daphne (Gantz 1994, 90-91). Ovid's Gaia links Daphne and Python as beings that are outside of the bounds of divine and human social order, and clearly draws his reader back into a cosmogonic/epic narrative, while embedding an elegiac trope into the content. Ultimately, it is not Gaia's epic, monstrous child that conquers Apollo, but a more "elegiac" one.

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