

Apollo's Tree: The Story of Daphne and Apollo

Classical Myth Retold by Mary Pope Osborne

Arachne

Classical Myth Retold by Olivia E. Coolidge

VIDEO TRAILER



KEYWORD: HML6-692

Can **PRIDE** ever hurt you?



READING 3 Analyze, make inferences, and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts.

It's good to have pride in yourself as well as in your accomplishments. But when pride turns to conceit and boasting, it can get you into trouble. Some classical myths, such as the two you are about to read, serve as warnings about the dangers of being overly sure of yourself.

DISCUSS With a group of classmates, discuss a time when you or someone you know witnessed the dangers of pride. What were the consequences? Take turns discussing the effect it had on those involved.



Meet the Authors

LITERARY ANALYSIS: CULTURAL VALUES IN MYTHS

Cultural values are the standards of behavior that a society expects from its people. Myths and their themes reflect the cultural values of the societies in which they were first told. Some values often taught in Greek and Roman myths are

- respecting your elders
- respecting and obeying the gods, who are often involved in humans' everyday lives
- knowing your place

As you read “Apollo’s Tree” and “Arachne,” notice what happens to the characters who do not maintain these values. Then determine what lessons are being taught by the myths.

READING STRATEGY: PREDICT

When you **predict**, you make reasonable guesses about what will happen next based on clues in a story and your own experiences. As you read each of the myths that follow, create a chart like the one shown to record your predictions.

Myth	My Predictions	Clues in Story	What Really Happens
“Apollo’s Tree”	Cupid will shoot Apollo with an arrow.		

VOCABULARY IN CONTEXT

These words help tell the stories of people trapped by pride. Make a chart like the one shown. Put each vocabulary word in the appropriate column. Then write a brief definition of each word you know or think you know.

WORD LIST	Know Well	Think I Know	Don’t Know at All
distorted indignantly ominous exquisite obscure sacred immensely obstinacy			

Mary Pope Osborne

born 1949

Inspired Traveler

While on an extended journey through Asia, Mary Pope Osborne became ill and ended up in a hospital in Nepal. During her stay, she read J. R. R. Tolkien’s trilogy *The Lord of the Rings*. Osborne has said that in those three books, she “encountered worlds of light and worlds of darkness.” Reading them “planted seeds of the imagination that led directly to my being an author of children’s books.” (For more information about Mary Pope Osborne, see page 683.)



Olivia E. Coolidge

1908–2006

Historical Writer

Born in England, Olivia E. Coolidge eventually became a U.S. citizen. After World War II, she began writing biographical and historical books for young people. “My general purpose,” Coolidge once explained about her writing, “. . . is to give a picture of life.” She went on to add that “a good book should excite, amuse, and interest.”



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APOLLO'S TREE

The Story of Daphne and Apollo

Retold by Mary Pope Osborne

One day when Apollo, the god of light and truth, was a young man, he came upon Cupid, the god of love, playing with one of his bows. “What are you doing with my bow?” Apollo asked angrily. “Don’t try to steal my glory, Cupid! I’ve slain a great serpent with that weapon. Play with your own little bow and arrows!”

“Your arrows may slay serpents, Apollo,” said the god of love, “but *my* arrows can do worse harm! Even you can be wounded by them!”

With that **ominous** threat, Cupid flew into the sky and landed on top of a high mountain. Then he pulled two arrows from his quiver:¹ One had
10 a blunt tip filled with lead. Whomever was hit by this arrow would run from anyone professing love. The second arrow was sharp and made of gold. Whomever was hit with this arrow would instantly fall in love. **A**

Cupid aimed his first arrow at Daphne, a beautiful nymph² hunting deep in the woods. Daphne was a follower of Diana, Apollo’s twin sister and the goddess of wild things. Like Diana, Daphne loved her freedom, as she roamed the woods and fields with her hair in wild disarray and her limbs bare to the sun and rain.

Cupid pulled the bowstring back and shot the blunt-tipped arrow at Daphne. When the arrow flew through the air, it became invisible. And
20 when it pierced Daphne’s heart, she felt a sharp pain, but knew not why.

Holding her hands over her wound, Daphne rushed to her father, the river god. “Father!” she shouted. “You must make me a promise!”

“What is it?” called the god who stood in the river, surrounded by water nymphs.

ominous (ōm’ə-nēs) *adj.*
threatening; frightening

A PREDICT

Reread lines 1–12. What do you think Cupid is going to do? Add your prediction to your chart.

Analyze Visuals ▶

Examine the painting of Cupid. What **details** do you notice?

1. **quiver** (kwīv’ər): a portable case for holding arrows.

2. **nymph** (nĭmf): any of a number of minor gods represented as beautiful maidens in Greek and Roman mythology.



“Promise I will never have to get married!” Daphne cried.

The river god, confused by his daughter’s frantic request, called back, “But I wish to have grandchildren!”

“No, Father! No! I *never* want to get married! Please, let me always be as free as Diana!”

30 “But I want you to marry!” cried the god.

“No!” screamed Daphne. And she beat the water with her fists, then rocked back and forth and sobbed.

“All right!” shouted the river god. “Do not grieve so, Daphne! I promise I’ll never make you marry!” **B**

“And promise you’ll help me escape my suitors!” cried the huntress.

“I promise, I will!” called the river god.

After Daphne secured this promise from her father, Cupid aimed his second arrow—the sharp, gold-tipped one—at Apollo, who was wandering in the woods. Just as the young god came
40 upon Daphne, Cupid pulled back the tight string of his bow and shot the golden arrow into Apollo’s heart.

The god instantly fell in love with Daphne. Even though the huntress’s hair was wild and she wore only rough animal skins, Apollo thought she was the most beautiful woman he’d ever seen.

“Hello!” he cried. But Daphne gave him a startled look, then bolted into the woods like a deer.

Apollo ran after her, shouting, “Stay! Stay!” But Daphne fled as fast as the wind.

50 “Don’t run, please!” cried Apollo. “You flee like a dove flees an eagle. But I’m not your enemy! Don’t run from me!”

Daphne continued to run.

“Stop!” Apollo cried.

Daphne did not slow down. **◆**

“Do you know who I am?” said the god. “I am not a farm boy or a shepherd. I am Lord of Delphi! Son of Jupiter! I’ve slain a great serpent with my arrow! But alas, I fear Cupid’s weapons have wounded me worse!”

Daphne continued to run, her bare limbs lit by the sun and her soft hair wild in the wind.

60 Apollo grew tired of begging her to stop, so he began to pick up speed. On the wings of love, running more swiftly than he’d ever run before, the god of light and truth gave the girl no rest, until soon he was close upon her. **C**

Her strength gone, Daphne could feel Apollo’s breath on her hair.

“Help me, Father!” she cried to the river god. “Help me!”

B CULTURAL VALUES

Reread lines 25–34. In what way does Daphne’s behavior show disrespect toward elders?

◆ GRAMMAR IN CONTEXT

The author uses a variety of sentence structures in this passage. What is the effect of the very short simple sentences in lines 51 and 53? Why are these simple sentences more effective than compound sentences would have been?

C PREDICT

How do you think the myth will end?



Apollo and Daphne (1565–1570), Paolo Veronese. Oil on canvas, 109.4 cm × 113.3 cm.
© San Diego Museum of Art, San Diego, California/Bridgeman Art Library.

No sooner had she spoken these words, than her arms and legs grew heavy and turned to wood. Then her hair became leaves, and her feet became roots growing deep into the ground. She had become a laurel tree;³ and nothing was left of her, but her **exquisite** loveliness.

Apollo embraced the tree's branches as if they were Daphne's arms.
70 He kissed her wooden flesh. Then he pressed his hands against the tree's trunk and wept.

"I feel your heart beating beneath this bark," Apollo said, tears running down his face. "Since you can't be my wife, you'll be my **sacred** tree. I'll use your wood for my harp and for my arrows. I'll weave your branches into a wreath for my head. Heroes and scholars will be crowned with your leaves.⁴ You'll always be young and green—my first love, Daphne." 🌀 **D**

3. **laurel tree**: a Mediterranean evergreen tree with fragrant leaves and small, blackish berries.

4. **Heroes and scholars . . . your leaves**: In ancient times, a wreath of laurel leaves was often given to poets, heroes, and victors in athletic contests as a mark of honor.

◀ Analyze Visuals

How do the people in this painting compare with your mental picture of Apollo and Daphne?

exquisite (ĕk'skwĭ-zĭt) *adj.* of extraordinary beauty or charm

sacred (sā'krĭd) *adj.* worthy of great respect; holy

D CULTURAL VALUES

Think about what happens to Apollo. What lessons does the myth teach?



ARACHNE

Retold by Olivia E. Coolidge

Arachne was a maiden who became famous throughout Greece, though she was neither wellborn nor beautiful and came from no great city. She lived in an **obscure** little village, and her father was a humble dyer of wool. In this he was very skillful, producing many varied shades, while above all he was famous for the clear, bright scarlet which is made from shellfish and which was the most glorious of all the colors used in ancient Greece. Even more skillful than her father was Arachne. It was her task to spin the fleecy wool into a fine, soft thread and to weave it into cloth on the high-standing loom within the cottage. Arachne
10 was small and pale from much working. Her eyes were light and her hair was a dusty brown, yet she was quick and graceful, and her fingers, roughened as they were, went so fast that it was hard to follow their flickering movements. So soft and even was her thread, so fine her cloth, so gorgeous her embroidery,¹ that soon her products were known all over Greece. No one had ever seen the like of them before.

obscure (öb-skyöör')
adj. far from cities
or other areas of
human population

**Analyze
Visuals** ▶

What can you **infer**
about the woman in
this illustration?

1. **embroidery**: the decoration of fabric with needlework.



VISUAL VOCABULARY



loom *n.* a device for making cloth by weaving strands of yarn or thread together

immensely (ĭ-měns'lē) *adv.* extremely; very

indignantly (ĭn-dĭg'nənt-lē) *adv.* angrily; in annoyance

E PREDICT

Reread lines 16–36. Based on Arachne's boasting, what do you predict will happen next?

F CULTURAL VALUES

Reread lines 37–50. What value does Arachne fail to show respect for? Explain.

At last Arachne's fame became so great that people used to come from far and wide to watch her working. Even the graceful nymphs would steal in from stream or forest and peep shyly through the dark doorway, watching in wonder the white arms of Arachne as she stood at the
20 loom and threw the shuttle² from hand to hand between the hanging threads or drew out the long wool, fine as a hair, from the distaff³ as she sat spinning. "Surely Athena herself must have taught her," people would murmur to one another. "Who else could know the secret of such marvelous skill?"

Arachne was used to being wondered at, and she was **immensely** proud of the skill that had brought so many to look on her. Praise was all she lived for, and it displeased her greatly that people should think anyone, even a goddess, could teach her anything. Therefore, when she heard them murmur, she would stop her work and turn round **indignantly** to say,
30 "With my own ten fingers I gained this skill, and by hard practice from early morning till night. I never had time to stand looking as you people do while another maiden worked. Nor if I had, would I give Athena credit because the girl was more skillful than I. As for Athena's weaving, how could there be finer cloth or more beautiful embroidery than mine? If Athena herself were to come down and compete with me, she could do no better than I." **E**

One day when Arachne turned round with such words, an old woman answered her, a grey old woman, bent and very poor, who stood leaning on a staff and peering at Arachne amid the crowd of onlookers.
40 "Reckless girl," she said, "how dare you claim to be equal to the immortal gods themselves? I am an old woman and have seen much. Take my advice and ask pardon of Athena for your words. Rest content with your fame of being the best spinner and weaver that mortal eyes have ever beheld."

"Stupid old woman," said Arachne indignantly, "who gave you a right to speak in this way to me? It is easy to see that you were never good for anything in your day, or you would not come here in poverty and rags to gaze at my skill. If Athena resents my words, let her answer them herself. I have challenged her to a contest, but she, of course, will not come.
50 It is easy for the gods to avoid matching their skill with that of men." **F**

At these words the old woman threw down her staff and stood erect. The wondering onlookers saw her grow tall and fair and stand clad in long robes of dazzling white. They were terribly afraid as they realized

2. **shuttle**: a device used in loom weaving to carry thread back and forth between other threads held lengthwise.

3. **distaff**: an attachment for a spinning wheel that holds unspun wool, cotton, or flax.

that they stood in the presence of Athena. Arachne herself flushed red for a moment, for she had never really believed that the goddess would hear her. Before the group that was gathered there she would not give in; so pressing her pale lips together in **obstinacy** and pride, she led the goddess to one of the great looms and set herself before the other. Without a word both began to thread the long woolen strands that hung from the rollers and between which the shuttle would move back and forth. 60 Many skeins⁴ lay heaped beside them to use, bleached white, and gold, and scarlet, and other shades, varied as the rainbow. Arachne had never thought of giving credit for her success to her father's skill in dyeing, though in actual truth the colors were as remarkable as the cloth itself. **G**

Soon there was no sound in the room but the breathing of the onlookers, the whirring of the shuttles, and the creaking of the wooden frames as each pressed the thread up into place or tightened the pegs by which the whole was held straight. The excited crowd in the doorway began to see that the skill of both in truth was very nearly 70 equal but that, however the cloth might turn out, the goddess was the quicker of the two. A pattern of many pictures was growing on her loom. There was a border of twined branches of the olive, Athena's favorite tree, while in the middle, figures began to appear. As they looked at the glowing colors, the spectators realized that Athena was weaving into her pattern a last warning to Arachne. The central figure was the goddess herself, competing with Poseidon⁵ for possession of the city of Athens; but in the four corners were mortals who had tried to strive with gods and pictures of the awful fate that had overtaken them. The goddess ended a little before Arachne and stood back from 80 her marvelous work to see what the maiden was doing.

Never before had Arachne been matched against anyone whose skill was equal, or even nearly equal, to her own. As she stole glances from time to time at Athena and saw the goddess working swiftly, calmly, and always a little faster than herself, she became angry instead of frightened, and an evil thought came into her head. Thus, as Athena stepped back a pace to watch Arachne finishing her work, she saw that the maiden had taken for her design a pattern of scenes which showed evil or unworthy actions of the gods, how they had deceived fair maidens, resorted to trickery, and appeared on earth from time to time in the form of poor and humble 90 people. When the goddess saw this insult glowing in bright colors on Arachne's loom, she did not wait while the cloth was judged but stepped forward, her grey eyes blazing with anger, and tore Arachne's work across.

obstinacy

(*öb'stə-nə-sē*) *n.* the act of being stubborn or disobedient

G PREDICT

Who do you think will win the weaving contest? Add this prediction to your chart.

Language Coach**Comparison of**

Modifiers In lines 70–71 the author writes “the goddess was the quicker of the two.” When two things, groups, or actions are being compared, use the comparative form: “Athena was quicker than Arachne.” Since *quick* is a one-syllable word, and since it has a regular comparison form, you simply add *-er* to make the comparative form. Do not add the word *more* to the comparative form of a one-syllable word; it's incorrect to say “more quicker.”

4. **skeins** (skānz): lengths of thread or yarn wound in long, loose coils.

5. **Poseidon** (pō-sīd'n): in Greek mythology, the god of waters, earthquakes, and horses.




◀ Analyze Visuals

What human qualities do you see in this illustration of Arachne as a spider?

Then she struck Arachne across the face. Arachne stood there a moment, struggling with anger, fear, and pride. “I will not live under this insult,” she cried, and seizing a rope from the wall, she made a noose and would have hanged herself. **H**

The goddess touched the rope and touched the maiden. “Live on, wicked girl,” she said. “Live on and spin, both you and your descendants.”⁶ When men look at you, they may remember that it is not wise to strive
100 with Athena.” At that the body of Arachne shriveled up; and her legs grew tiny, spindly, and **distorted**. There before the eyes of the spectators hung a little dusty brown spider on a slender thread.

All spiders descend from Arachne, and as the Greeks watched them spinning their thread wonderfully fine, they remembered the contest with Athena and thought that it was not right for even the best of men to claim equality with the gods. 

H CULTURAL VALUES

In what ways does Arachne’s behavior show disrespect for the gods?

distorted (dĭ-stōrt’əd)
adj. twisted out of shape; misshapen

6. **descendants** (dĭ-sĕn’dənts): persons whose ancestry can be traced to a particular individual.



READING 3 Analyze, make inferences, and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts.

Comprehension

- 1. Recall** In “Apollo’s Tree,” what is special about each of Cupid’s two arrows?
- 2. Recall** In addition to her skill as a weaver, what makes Arachne’s work so beautiful?
- 3. Clarify** What final warning does Athena try to give Arachne through the designs she weaves into her cloth?

Literary Analysis

- 4. Interpret** Reread lines 1–12 and 54–56 of “Apollo’s Tree.” What does Apollo mean when he says that the wounds from Cupid’s weapons are worse than those from his own arrows? Explain your answer.
- 5. Identify Cultural Values in Myths** People living in ancient Greece didn’t always behave as expected. Make a chart like the one shown. Under each of the three values, list details that show how characters in each myth demonstrate or disregard the value.

<i>Ancient Greek Values</i>		
<i>Respect Elders</i>	<i>Respect the Gods</i>	<i>Know Your Place</i>

- 6. Analyze Predictions** Look at the chart you filled in while reading “Apollo’s Tree” and “Arachne.” Complete the chart by noting what actually happened in the story. Which of your predictions were correct?
- 7. Draw Conclusions About Theme** In what ways does Arachne’s pride bring about her downfall? What does this tell you about how the ancient Greeks viewed pride?

Extension and Challenge

- 8. Creative Project: Art** In “Arachne,” Athena and Arachne include designs in their weavings that are intended as messages for each other. Sketch how you imagine these designs look, using the descriptions in the myth as your guide.

Can PRIDE ever hurt you?

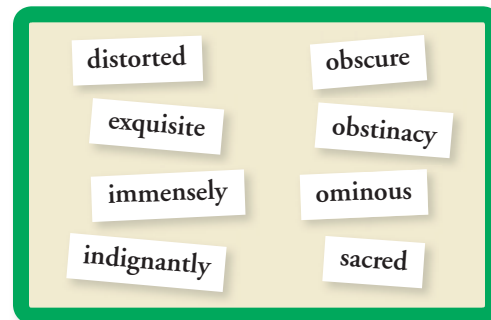
Recall your discussion with classmates about the dangers of pride. How did the examples of the negative effects of too much pride compare with the events of this myth? Explain whether you think the myth of Arachne is a powerful warning against the dangers of pride.

Vocabulary in Context

▲ VOCABULARY PRACTICE

Choose the vocabulary word that best completes each sentence.

1. The funhouse mirror made her body look strangely ____.
2. The ____ town couldn't be found on her map.
3. Her positive attitude made Kiana ____ popular.
4. The site of the grave was considered ____ by the mourners.
5. When asked if she was lying, Lola denied it ____.
6. The ____ diamond sparkled brightly.
7. Kyle's ____ often got him in trouble at school.
8. The ____ clouds carried with them a terrible thunderstorm.



ACADEMIC VOCABULARY IN SPEAKING

- circumstance
- contribute
- element
- significant
- tradition

What **circumstances contribute** to Athena's treatment of Arachne? In a small group discuss whether Arachne deserves the punishment she receives. Use at least two of the Academic Vocabulary words in your response.

VOCABULARY STRATEGY: GREEK AND LATIN AFFIXES

Many English words and word parts come from ancient Greek and Latin. Knowing the meanings of Greek and Latin affixes helps you recognize and understand related words and build your vocabulary. Look at these **prefixes**—affixes that appear at the beginning of a word. Fill in the final column of the chart with other examples of words that use each prefix.



READING 2A Determine the meaning of grade-level academic English words derived from Latin and Greek affixes.

Prefix	Meaning	Example	Your Examples
anti- (Greek)	against	antidote	
de- (Latin)	from; away; down	decline	
multi- (Latin)	many	multiply	
uni- (Latin)	one	universe	
re- (Latin)	again; back	rewind	
in-, im- (Latin)	not	impossible	
sub- (Latin)	under	submarine	
dia- (Greek)	through, across	diameter	
inter- (Latin)	between; among	interweave	
micro- (Greek)	very small	microscope	

Interactive Vocabulary **THINK** central

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Conventions in Writing

◆ GRAMMAR IN CONTEXT: Form Compound Sentences

An **independent clause** contains a subject and a verb and can stand alone as a sentence. A **simple sentence** contains one independent clause. A **compound sentence** contains two or more independent clauses. The clauses are joined either by a comma and a coordinating conjunction such as *and*, *or*, *but*, or *so*, or by a semicolon.

Original: Cupid played with Apollo’s bows. Apollo became angry.
(Each simple sentence contains one independent clause.)

Revised: Cupid played with Apollo’s bows, and Apollo became angry.
(The compound sentence contains two independent clauses joined by a comma and a coordinating conjunction.)

PRACTICE Combine each pair of simple sentences to form a compound sentence. Use the coordinating conjunction that most clearly shows the relationship between the two ideas.

1. The arrow hits Daphne. She feels a sharp pain.
2. Apollo falls in love with Daphne. Daphne runs away from him.
3. Arachne is a skillful weaver. Athena is a better weaver.
4. Arachne is rude to Athena. The goddess turns her into a spider.

For more help with simple and compound sentences, see page R63 in the *Grammar Handbook*.



ORAL AND WRITTEN CONVENTIONS 19C Use complete simple and compound sentences.

READING-WRITING CONNECTION



Increase your understanding of “Apollo’s Tree” and “Arachne” by responding to this prompt. Then use the **revising tip** to improve your writing.

WRITING PROMPT

Short Response: Write a Letter or Speech
Imagine that you are a friend of Arachne and you are concerned that her behavior will get her into trouble. Write a **letter** or **speech** in which you urge her to be less boastful.

REVISING TIP

Review your response. Does your letter or speech use compound sentences? If not, revise your writing.

Interactive
Revision

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