

## 6

### Longus and the Myth of Chloe

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It had been a very difficult night for the Methymnean expedition. True, they were laden with spoils, and they even had a captive: an uncommonly beautiful shepherdess named Chloe. But when they tried to rest for the night, scarcely a mile from the scene of their easy victory over the unarmed and unprepared Mytilenean shepherds, their sleep was disturbed by terrifying prodigies and portents. Day-break brought no relief, and the entire army was on the verge of panic.<sup>1</sup> Then their general-in-chief, Bryaxis, fell suddenly asleep at midday; and when he awoke, his report was strange and unsettling. He had seen a vision of the god Pan, who had upbraided him for his and his soldiers' depredations. To disturb the peace of Pan's favorite pasturelands was bad enough, and worse to desecrate the grotto of the Nymphs; but the worst crime of all was to lay violent hands on Chloe, "παρθένον ἐξ ἧς Ἔρωσ μῦθον ποιῆσαι θέλει."<sup>2</sup> Pan's orders to Bryaxis had been peremptory and unambiguous: on pain of instant annihilation, he was to release Chloe and all the livestock his army had seized. Bryaxis, still shaking from the vividness of his dream-vision, ordered that all these things be done as the god had commanded. And so it was that Chloe, accompanied by all the sheep and goats (whose horns had sprouted ivy in honor of the occasion),

<sup>1</sup> Pun intended.

<sup>2</sup> Longus, *Daphnis and Chloe* II. 27. All quotations from Longus are taken from the Teubner edition of M. D. Reeve (Leipzig 1982); further references will be incorporated into the text.

returned home unscathed, to the limitless delight of her lover, Daphnis, and the happy satisfaction of her family and neighbors.

Longus' *Daphnis and Chloe*, unlike the other Greek romances,<sup>3</sup> is not replete with vividly dramatic episodes, a fact which makes this scene, the abduction and rescue of Chloe, all the more striking. Nowhere else in all of *Daphnis and Chloe* is the irony with which Longus handles the familiar conventions of the romance more obvious. Any reader of Chariton, or Heliodorus, or Achilles Tatius will at once recognize the familiar motif of the abducted heroine; but no sooner has Longus led us into this familiar territory than he confounds us by introducing a god to rescue Chloe, and by surrounding the narrative with patently Dionysian imagery.<sup>4</sup> So striking indeed is the Dionysian flavor of this and other passages that some scholars (particularly Kerényi, Merkelbach, and Chalk) have taken the mysteries to be at the very core of *Daphnis and Chloe*; that is, they have argued that the course of the two lovers' erotic education parallels or represents the experiences of an initiate into one or another of the mystery cults. But criticism on Longus has moved, by and large, in other directions, and the "initiation" thesis has found few new adherents in more recent years.<sup>5</sup>

It is certainly not the central purpose of the present study to resuscitate (or, for that matter, to euthanize) the initiation thesis. But it seems to me that, in the process of moving beyond an obsession with mystical symbolism, at least one important clue to Longus'

<sup>3</sup> I deliberately beg (or rather postpone) the question of whether or not *Daphnis and Chloe* is a romance, not because I consider the matter unimportant, but rather because the issue transcends the scope of this article. See the discussions of the romance/novel problem by William E. McCulloh, *Longus*, Twayne World Authors Series 96 (New York 1970), p. 22 and pp. 79-90; Arthur Heiserman, *The Novel before the Novel* (Chicago 1977), p. 4 (including note 2 on page 221) and pp. 130-45; the second chapter of Ben Edwin Perry's *The Ancient Romances: A Literary-Historical Account of their Origins*, Sather Classical Lectures 37 (Berkeley and Los Angeles 1967); and J. W. Kestner, "Ekphrasis as Frame in Longus' *Daphnis and Chloe*," *Classical World* 67 (1973), p. 168.

<sup>4</sup> See H. H. O. Chalk, "Eros and the Lesbian Pastorals of Longus," *Journal of Hellenic Studies* 80 (1960), p. 41; McCulloh, pp. 13-15 and p. 93; Heiserman, p. 138; R. Merkelbach, *Roman und Mysterium in der Antike* (Munich 1962); and Karoly Kerényi, *Die griechische-orientalische Romanliteratur in religionsgeschichtlicher Beleuchtung: Ein Versuch* (Tübingen 1927).

<sup>5</sup> For a detailed refutation of the initiation thesis, see M. Berti, "Sulla interpretazione mistica del romanzo di Longo," *Studi Classici e Orientali* 16 (1967), 343-58; M. Geyer, "Roman und Mysterienritual," *Würzberger Jahrbücher für die Altertumswissenschaft* n. f. 3 (1977), pp. 179-96; and Heiserman, pp. 140-45. No one denies the presence of religious symbolism in *Daphnis and Chloe*, but most critics now see this as ancillary to Longus' literary methods and goals.

intentions has been, if not left behind, at least excessively demystified. Pan, it will be recalled, tells Bryaxis in Book II that Eros wishes to make a *μῦθος* of Chloe. For Kerényi, Chalk, and the others, to make a *μῦθος* of Chloe is to make her an initiate.<sup>6</sup> More recent scholarship has either reinterpreted the phrase *παρθένον ἐξ ἧς Ἔρως μῦθον ποιῆσαι θέλει*, or passed over it. To Heiserman, for example, the *μῦθος* of Chloe is the text of *Daphnis and Chloe* itself, which makes of *μῦθον ποιῆσαι* a fairly sophisticated example of romantic irony.<sup>7</sup> But I wish to argue here that the phrase means rather more than that; that it is, in fact, fully as programmatic as the initiation theorists supposed. Specifically, I hope to show here that Longus proceeds, in a very specific and traceable way, to make of Chloe, not an initiate, but rather, quite literally, a *μῦθος*.

The first step in the process of discovering what the *μῦθος* of Chloe really means is to make a connection that, to my knowledge, no previous study of *Daphnis and Chloe* has made. Few aspects of Longus' work have generated as much critical comment as the three *αἴτια* that appear at I. 27, II. 34, and III. 23.<sup>8</sup> In each of the three stories (respectively, those of Phatta, Syrinx, and Echo), a mortal maiden or Nymph is transformed after a confrontation with some sort of male antagonist. Several things seem to be agreed upon by all: first, that these stories, though they appear to be digressive and are homologous to the learned digressions found in the other romances, are in fact closely bound to the development of the plot; that there is an increasing level of violence in the stories; and that Chloe is in some sense to be identified with all three "mythical" heroines. There has also been some recognition that all three *αἴτια* occupy similar structural positions in their respective books.<sup>9</sup> But no one seems to have

<sup>6</sup> See Chalk, p. 45.

<sup>7</sup> See Heiserman, p. 138. "Romantic irony," as used here, means the calling into question, by the text itself, of that "willing suspension of disbelief" necessary to the operation of fiction, usually by a deliberate breaking or manipulation of the point of view. Despite the name, romantic irony (so called from its prevalence in the Romantic novels of early nineteenth-century Europe) is not commonly found in the other Greek romances, but it is definitely a salient feature of Longus' style. For the concept of romantic irony, I am indebted to a public lecture by Professor Lilian R. Furst, entitled "Irony and Romantic Irony," delivered on April 6, 1983, in West Lafayette, Indiana. For further discussion, see Prof. Furst's forthcoming book, *Fictions of Romantic Irony*.

<sup>8</sup> See Marios Philippides, "The 'Digressive' *Aitia* in Longus," *Classical World* 74 (1980), pp. 193-99; Stavros Deligiorgis, "Longus' Art in Brief Lives," *Philological Quarterly* 53 (1974), pp. 1-9; the article by Kestner cited above; and the discussions of the *αἴτια* by Chalk, p. 40, and McCulloh, pp. 65-66.

<sup>9</sup> See the articles by Deligiorgis and Kestner.

realized or developed the possibility that the phrase *παρθένον ἐξ ἧς Ἔρωσ μῦθον ποιῆσαι θέλει* is a direct allusion to the three *αἴτια*. The implications of this perception for the interpretation of *Daphnis and Chloe* are, in my opinion, profound. My intention here is to work out those implications; more specifically, to show, by a close examination of the structure of *Daphnis and Chloe*, how Longus uses the replication of framing devices in Books I through III to create the *μῦθος* of Chloe in Book IV.

The analysis of narrative structure is fraught with peril for the incautious critic. A safe course must somehow be steered between the Scylla of imposing an *a priori* structural scheme on the text and the Charybdis of perversely refusing to see what is manifestly there. The present study attempts to find that safe course in an inductive, rather than deductive, approach. My contention is that Longus repeats certain groups of themes and images in essentially chiasmic order, so that a kind of frame is created around each *μῦθος*: that is, ring composition. Certain of the correspondences out of which these rings are built are obvious; others become apparent only when the structure of surrounding rings invites us to look for correspondence. Some readers will certainly refuse to accept one or another of the correspondences I will list, and others will just as certainly find some that I seem to have omitted or overlooked. But the overall scheme is, I believe, sound enough that it does not stand or fall upon one or two correspondences.

Two further *caveats* seem to be in order. In no way do I mean to suggest that Longus' structure is a rigid or perfectly symmetrical one; those who might want geometrical or numerological precision and significance will be disappointed. Nor would I care to argue that the structural scheme I will outline here is anything more than a device. I am not a structuralist. In and of itself, it means nothing that Longus uses ring composition. Rather, the structure points to certain thematic relationships that a strictly linear, diachronic reading of *Daphnis and Chloe* might fail to reveal; and, in so doing, that structure gives us the key to the novel.

My procedure will be as follows: for each of the first three books, I will begin by presenting a schematic diagram of the ring that frames the *μῦθος* of that book.<sup>10</sup> I will then proceed to briefly explain any of the correspondences listed in the diagram that are either especially

<sup>10</sup> Considerations of space and the limits of the subject forbid me to develop here the structural analysis of *Daphnis and Chloe* beyond the framing of the *μῦθοι*. I believe I have detected one other ring in each book, which seem to frame some sort of *ἀγών*. It also seems to me that this whole structure is prefigured in the Prologue. These points I hope to develop in a future article.

difficult or especially interesting. What we will see in Book IV is that the episode of Lampis' abduction of Chloe and her rescue by Gnathon is framed by the narrative in a way that is precisely parallel to the ring pattern established in the first three books. Once the narrative has thus suggested that we juxtapose that particular episode to the *μῦθοι* of Books I–III, the significance of the second abduction and rescue of Chloe, which might easily be overlooked in all the excitement of the recognitions and reconciliations in Book IV, should become clear.

### BOOK I

- A. Chloe watches Daphnis bathe (24. 1).<sup>11</sup>
- B. Daphnis and Chloe play games (24. 2–3).
- C. Daphnis teaches Chloe to play the pipe (24. 4).
- D. The grasshopper is captured and sings (26. 1–2).
- E. The myth of Phatta (27. 1–4).
- D'. Daphnis is captured and cries out (28. 1–2).
- C'. Dorcon teaches Chloe to play the pipe (29. 1–2).
- B'. Daphnis and Chloe bury Dorcon (31. 2–3).
- A'. Daphnis watches Chloe bathe (32. 1–4).

The beginning and ending of this ring are clearly marked by parallel incidents. At 24. 1, Chloe sees Daphnis taking a bath in the stream, and the sight of his naked body, which had earlier caused her to fall into that peculiar affliction of which she does not yet know the name, moves her with its beauty:

*ἡ μὲν γὰρ γυμνὸν ὀρώσα τὸν Δάφνιν ἐπ' ἀθροῦν ἐπέπιπτε τὸ κάλλος, καὶ ἐτήκετο  
μηδὲν αὐτοῦ μέρος μέμψασθαι δυναμένη . . .*

At 32. 1, the situation is reversed, and Daphnis, for the first time, sees the perfection of Chloe's undraped form:

*καὶ αὐτὴ τότε πρῶτον Δάφνιδος ὀρώντος ελοῦσατο τὸ σῶμα, λευκὸν καὶ καθαρὸν  
ὑπὸ κάλλους καὶ οὐδὲν λουτρῶν ἐς κάλλος δέμενον . . .*

The connection between B and B' is admittedly tenuous; I have included it here because at 31. 3, Daphnis and Chloe place on the grave of Dorcon the garlands they had made at 24. 2.

The correspondence between the grasshopper's intrusion (D) and

<sup>11</sup> Arabic numerals in parentheses refer to the relevant passages of the text.

that of the pirates (D') may also seem tenuous, but becomes clearer if both passages are read carefully. Indeed, this correspondence is not original with me: Deligiorgis was the first to point out how the grasshopper and the pirates frame the *αἴτιον* of the wood dove (i.e. Phatta, Greek *φάττα*).<sup>12</sup>

To the exegesis of the *μῦθος* itself I have little to add.<sup>13</sup> The maiden Phatta is confronted by a male antagonist; she vies with him, is overcome, and is then transformed by divine intervention into a bird, who continues to mourn her loss in her song. That Chloe is to be identified with this hapless girl is made abundantly clear by the way the story is introduced: *ἦν παρθένος, παρθένε, οὕτω καλὴ καὶ ἔνεμε βούς πολλὰς οὕτως ἐν ὕλῃ . . .* (I. 27. 2). As Deligiorgis has noted, the motif of cattle trained to obey musical commands, which is central to the *αἴτιον*, plays a prominent role in the narrative that follows; and the fact that Chloe rescues Daphnis by playing a certain tune upon the shepherd's pipe thus further identifies her with Phatta.<sup>14</sup>

## BOOK II

- A. Pan keeps his promise (28. 1–3).
- B. Daphnis and Chloe are reunited in the fields (30. 1).
- C. A goat is sacrificed to Pan (31. 2).
- D. Chloe sings and Daphnis plays (31. 3).
- E. The old men brag about their youth (32. 3).
- F. Daphnis and Chloe entreat Philetas to play (33. 1).
- G. Tityrus is sent to fetch the pipe (33. 2).
- H. The myth of Syrinx (34. 1–3).
- G'. Tityrus returns with the pipe (35. 1).
- F'. Philetas plays the pipes (35. 3).
- E'. Dryas dances a Dionysiac dance (36. 1–2).
- D'. Daphnis and Chloe dance the parts of Pan and Syrinx (37. 1–2).
- C'. Philetas offers his pipe to Daphnis (37. 3).
- B'. Daphnis and Chloe are reunited in the fields (38. 3).
- A'. Daphnis and Chloe exchange oaths of fidelity (39. 1–6).

<sup>12</sup> Deligiorgis, pp. 1–2.

<sup>13</sup> See Philippides, pp. 195–96; Heiserman, p. 136; Chalk, p. 40.

<sup>14</sup> Deligiorgis, p. 4.

The opening and closing of this ring are not so apparent as in Book I. Still, there are important connections between A and A'. Pan's intervention and rescue of Chloe is preceded and announced by the Nymphs, who appear to Daphnis in a dream, and assure him that Pan, despite the fact that Daphnis and Chloe have paid him no attention, will save Chloe.<sup>15</sup> We have already seen how dramatically Pan keeps his promise. At 39. 1, however, Chloe alludes to the fickleness of Pan (*θεὸς ὁ Πᾶν ἐρωτικός ἐστὶ καὶ ἄπιστος*); and since Daphnis had already identified himself with Pan in the mimetic dance at 37. 1, Chloe feels justified in asking him to swear an oath of fidelity. At both A and A', then, the issue of male fidelity is raised. No resolution occurs here, however; indeed, Daphnis will, after a fashion, break his oath, and the consequences of his sexual infidelity, though not at all what one might expect, will prove to be profound.<sup>16</sup>

Daphnis is a goatherd, and so the goat offered to Pan at 31. 2 in thanksgiving for Chloe's deliverance is "his" animal in a more or less totemic sense. The offering up of the goat to Pan (C) is answered by the transmission of potency, symbolized in Pan's instrument, the *σύριγξ*, to Daphnis.

The correspondence D–D' is based on the complementary roles played by the two lovers making music together.<sup>17</sup>

At 32. 3 (E) and 36. 1 (E'), old men recall their youth. In the first instance, the old men of the vicinity exchange stories of their youthful exploits; in the latter, Dryas, Chloe's presumed father, dances the kind of dance no one expects an old man to do.<sup>18</sup>

Others before now have noted that the *αἴτιον* of Syrinx introduces an element of violence—more specifically, the threat of rape—that is, or seems to be, missing from the Phatta story in Book I.<sup>19</sup> The very explicit identification of Daphnis and Chloe with Pan and Syrinx at 37. 1 brings this threat to bear directly on Chloe. Chloe responds by demanding an oath of fidelity from Daphnis; but it is clear that she does not fully understand the nature of the threat that hangs over her. On one level, indeed, Chloe had already faced the threat of rape at the hands of the Methymneans.<sup>20</sup> But her subsequent behavior gives no hint that she really knows any more now about

<sup>15</sup> *Daphnis and Chloe* II. 23. 4.

<sup>16</sup> See below.

<sup>17</sup> This depends, of course, on our understanding "music" as broadly as the Greeks understood *μουσική*.

<sup>18</sup> Dryas' dance reminds one of the absurd and almost pathetic behavior of the aged Cadmus and Tiresias in the first episode of Euripides' *Bacchae*.

<sup>19</sup> Philippides, p. 196; McCulloh, pp. 65–66.

<sup>20</sup> Philippides, *ibid.*

the sexual nature of male aggression than she knew before. Otherwise, much of what follows in *Daphnis and Chloe* would have little point.

### BOOK III

- A. The rams pursue the ewes (13. 1).
- B. Daphnis and Chloe try to consummate their relationship (14. 1).
- C. Lykainion asks Daphnis for help (16. 1-4).
- D. Lykainion propositions Daphnis (17. 1-3).
- E. Lykainion teaches Daphnis a lesson (18. 3).
- F. Lykainion explains why Daphnis should not yet apply the lesson he has learned (19. 2-3).
- G. Daphnis decides not to use his knowledge on Chloe (20. 2).
- H. A ship sails by, carrying fresh fish for the tables of the rich in Mytilene (21. 1-4).
- I. Daphnis knows what an echo is, but Chloe does not (22. 1).
- J. Daphnis tries to learn the tunes (22. 1).
- K. Chloe hears the echoes (22. 2).
- L. Chloe promises ten kisses (22. 4).
- M. The myth of Echo (23. 1-5).
- L'. Chloe pays her debt (23. 5).
- K'. Daphnis' voice echoes (23. 5).
- J'. Daphnis practices piping (24. 2).
- I'. Daphnis knows how to consummate their relationship, but Chloe does not (24. 3).
- H'. Suitors come for Chloe, bearing rich gifts (25. 1).
- G'. Dryas stalls the suitors (25. 3).
- F'. Myrtale explains why Daphnis cannot marry Chloe yet (26. 4).
- E'. The Nymphs appear to Daphnis and give him instructions (27. 2).
- D'. Daphnis asks for Chloe's hand in marriage (29. 2).

C'. Dryas goes to ask Lamon and Myrtale to allow the marriage (30. 2).

B'. Daphnis acts like a husband (33. 1–3).

A'. Daphnis fetches the apple, over Chloe's objections (34. 1).

The correspondence A–A' depends upon our perception of the sexual overtones of the scene at 34. 1, wherein Daphnis fetches an apple from the very top of a tree and brings it down to Chloe—who, it should be noted, would rather he had not. Both the description of the apple (καὶ ἐν μῆλον ἐπέκειτο ἐν αὐτοῖς ἄκροις ἀκρότατον, μέγα καὶ καλὸν καὶ τῶν πολλῶν τὴν εὐωδίαν ἐνίκα μόνον . . . III. 33. 4) and Chloe's attempt to prevent Daphnis from plucking it are reminiscent of a fragment of Sappho's:

οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρω ἐπ' ὕσδω,  
ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλοδρόπης·  
οὐ μὲν ἐκλελάθοντ', ἀλλ' οὐκ εἰδύναντ' ἐπίκισθαι.<sup>21</sup>

At both A and A', then, males are in pursuit of females.

The correspondence B–B' is suggested by the contrast between the ignorance and ineptness Daphnis displays at 14. 1, and the self-aware confidence of his conduct at 33. 1.

Deligiorgis was the first to point out the correspondence H–H'.<sup>22</sup> Twice already men have come from the sea to plunder, pillage, and kidnap; indeed, the sea seems to have no other symbolic function in *Daphnis and Chloe* than to import trouble. This particular ship may seem to pose no threat to the lovers' tranquillity; but it is not long before suitors come to Dryas for Chloe's hand, and the threat of separation adumbrated by the ship at 21. 1 becomes real. This correspondence is further strengthened by the contrast struck in both passages between Daphnis' servile status and the wealth of his real or potential rivals.

Both I and I' develop a theme that dominates the psychological development of *Daphnis and Chloe* after Daphnis' encounter with Lykainion at 18. 3.<sup>23</sup> In both passages, Daphnis knows something that Chloe does not. In fact, the kind of essential equality that existed between them before has been disrupted by Daphnis' initiation, guided

<sup>21</sup> Fr. 105a (Lobel–Page). The resemblance is noted by McCulloh, pp. 75–76; Philippides, p. 197; and others.

<sup>22</sup> Deligiorgis, pp. 3–4.

<sup>23</sup> See D. N. Levin, "The Pivotal Role of Longus' *Daphnis and Chloe*," *Rivista di Studi Classici* 25 (1977), pp. 5–17; Chalk, p. 44, seems to understand Lykainion's function, but not the effect her lessons have on the relationship between Daphnis and Chloe. See also McCulloh, p. 67.

by Lykainion, into the mysteries of sexuality. The superior knowledge that Daphnis displays at I and I' reflects the knowledge of sex he has chosen, temporarily, to conceal.

The immediate frame for the myth of Echo in Book III is very similar to the framing of the Syrinx story in Book II: in both instances, someone makes a promise before the story is told and fulfills it afterward.

The *σπαραγμός* of Echo is the most violent by far of the three *αἵτια*. As Chalk and others have noted, Longus' version of the myth of Echo, which is utterly different from the more familiar Ovidian version, resembles the *σπαραγμοί* of Orpheus or Zagreus.<sup>24</sup> That Chloe is to be identified with Echo in some sense is made clear in several ways: first, she has already been identified with the heroines of the first two *αἵτια*, Phatta and Syrinx; secondly, Echo, like Chloe, *τρέφεται ὑπὸ Νυμφῶν . . .* (23.1); and finally, the bloodshed of the *σπαραγμός* recalls Lykainion's admonition that Chloe, being a virgin, will cry out and bleed (19. 2-3). All this could easily lead us into a psychoanalytical jungle from which we might not easily extricate ourselves; and indeed, it is not the purpose of the present study to work all this out. Suffice it to say, that Chloe is admonished by this story (and, implicitly, by its teller) to yield her virginity gracefully when the proper time comes.

And this leads, finally, to Book IV and the *μῦθος* of Chloe:

#### BOOK IV

- A. Chloe flees to the woods in fear (14. 1).
- B. Daphnis looks like Apollo tending Laomedon's sheep (14. 2).
- C. Daphnis and Chloe feast together (15. 4).
- D. Daphnis is promised to Gnatho (17. 1-19. 2).
  - E. Astylus fetches Daphnis and presents him to his father; he is richly dressed for the first time (20).
  - F. Dionysophanes tells how he came to expose Daphnis (24. 1-4).
  - G. Rumor reports that Dionysophanes had found a son (25. 3).
  - H. Daphnis dedicates his *pastoralia* (26. 2-4).
  - I. The myth of Chloe (27. 1-32. 2).

<sup>24</sup> Chalk, p. 42; Deligiorgis, pp. 3-4; McCulloh, p. 66.

H'. Chloe dedicates her *pastoralia* (32. 3-4).

G'. Mytilene rejoices that Dionysophanes has found a son (33. 3).

F'. Megacles tells how he came to expose Chloe (35. 1-5).

E'. Chloe is fetched and presented to Megacles, dressed in fine clothes for the first time (36. 1-3).

D'. Chloe is given to Daphnis in marriage (37. 1-2).

C'. Daphnis and Chloe feast together (38. 1).

B'. A temple is built to Eros the Shepherd (39. 2).

A'. Chloe learns the lesson (40. 1-3).

It was to be expected, and should now be apparent, that the pattern of concentric rings established in Books I through III is carried through here into Book IV. Once again, Longus uses paired motifs and images to convert a linear, diachronic narrative into a synchronic frame.<sup>25</sup> The ring begins and ends, as it should, with Chloe. At 14. 1, she flees to the woods in an excess of childish, maidenly fear at the advent of such an important personage as Dionysophanes. At 40. 1-3, however, she learns at last *ὅτι τὰ ἐπὶ τῆς ὕλης γερόμενα ἦν ποιμένων παίγνια*.

The correspondence B-B' is based on the image of a divinity in an unusual guise. At 14. 2, Longus alludes to the well-known story of Apollo tending Laomedon's sheep; the whole point of the story is the incongruity of the God of Light serving as a shepherd. At 39. 2, we encounter another divinity who is almost as unlikely a shepherd as Apollo: Eros.<sup>26</sup>

The contrast between the pederastic "marriage" contemplated by Gnathon, which indeed precipitates the *dénouement* of *Daphnis and Chloe*, and the long-awaited marriage of the two young lovers at 37. 1, which is the fulfillment of the plot, is an important one.<sup>27</sup> Eros always has two sides, two natures: one fertile and benevolent, the other appetitive and brutish. It may well be that Longus' final statement about Eros is that human happiness depends upon the channeling of the power of Eros into constructive, perhaps

<sup>25</sup> For the relationship of the temporal and the spatial in *Daphnis and Chloe*, see the article by Kestner cited above; see also M. C. Mittelstadt, "Longus, *Daphnis and Chloe*, and Roman Narrative Painting," *Latomus* 26 (1967), pp. 752-61.

<sup>26</sup> Note also the incongruity of Pan the Soldier.

<sup>27</sup> Chalk, pp. 46 and 51; Heiserman, pp. 141-42.

(pro)creative, outlets.<sup>28</sup> In this connection, it may be of importance that Gnathon later redeems himself by rescuing Chloe from the clutches of Lampis.

Nothing, to my mind, makes Longus' penchant for the chiasmic arrangement of narrative details more obvious than the sequence EF-F'E'. At 23. 2, Daphnis, now dressed as the young nobleman he has been discovered to be, is presented to his new-found father, Dionysophanes; chapter 24 consists of the latter's account of how he had come to expose his infant son. But the sequence of narrative and presentation is exactly reversed in the case of Chloe: Megacles tells the assembled company (at 35. 1-5) how he, too, had once been compelled to expose a child; only when his story is over, however, is that child, Chloe, presented to her real father (36. 1). Like Daphnis, before, she is now seen resplendent in the rich dress of the class to which she was born.

In Books I through III, the immediate frame of the *μῦθος* has been rather obvious.<sup>29</sup> Any reader who has caught on to Longus' methods cannot fail to notice the careful parallelism of the events narrated at H and H': *ἐνταῦθα ὁ Δάφνις συναθροίσας πάντα τὰ ποιμενικὰ κτήματα διένειμεν ἀναθήματα τοῖς θεοῖς . . .* (26. 2); *. . . καὶ ἀνετίθει καὶ Χλόη τὰ ἐαυτῆς . . .* (32. 3). And it is precisely the carefulness of that pairing that isolates and defines the *αἴτιον* of Book IV: the *μῦθος* of Chloe. For if we assume that the correspondence H-H' is the immediate frame, then the portion of the text that intervenes is in the precise structural position in Book IV occupied by the *αἴτια* of Phatta, Syrinx, and Echo in Books I-III. This observation virtually demands that the passage 27. 1 - 32. 2 be set into juxtaposition to those *αἴτια*. Such a juxtaposition produces some remarkable results:

1. In Books I-III, the *αἴτιον* centers on a young unmarried woman; Phatta is a shepherdess, and Syrinx and Echo are nymphs. Chloe is a young unmarried woman, a shepherdess who, as an infant, was found in a grotto sacred to the Nymphs, and who has clearly been under their special protection.
2. In Books I-III, the female protagonist is threatened by a male antagonist. Phatta is confronted by a young boy who sings more sweetly than she does, while the two nymphs are both pursued

<sup>28</sup> Chalk, p. 51; Philippides, p. 199; Mittelstadt, "Love, Eros," pp. 320-32. Like Heiserman, p. 131, I do not find Longus' ideas about Eros especially original or profound; unlike him, however, I do not believe that a concern with "ideas" as such informs *Daphnis and Chloe*, for reasons that will become apparent.

<sup>29</sup> See Deligiorgis, whose remarks on framing adumbrate much of the present discussion.

by Pan. Chloe is abducted by the brutish Lampis, a disappointed suitor.

3. In Books I–III, there is a moment when all seems lost, and the male aggressor is on the point of victory. The anonymous shepherd boy in Book I enjoys unalloyed victory, but Pan is ultimately disappointed in his hopes; similarly, Lampis seems about to gain his prize when Gnathon, quite unexpectedly, redeems himself by saving Chloe.
4. The female protagonists in Books I–III are all transformed as a result of their various encounters with male aggression. All three become “musical”—they make pleasing sounds. All are common, not to say ubiquitous, natural phenomena.<sup>30</sup> The transformation of Chloe is somewhat more complex. Dryas, Chloe’s presumed father, is motivated by her abduction to present the *γνωρίσματα* he had found with her when she was a baby; her true identity remains a mystery, but it is clear that she is no shepherd’s daughter. The last obstacle to her marriage to Daphnis has been removed, and the nature of her “musical” transformation is revealed. She will become a wife.

All this seems to suggest that a *γυνή* is somehow to be compared to a dove, a reed pipe, or an echo. The point of connection, it seems to me, is music, or, more specifically, the delight induced by music. As noted above, all three transformed maidens become sources of sweet sounds, and it is precisely through their confrontations with male aggression that they become so. Chloe, as a result of her particular confrontation with male aggression, becomes a married woman, a wife, whose primary function in life (at that time and place) will be to please her husband.<sup>31</sup> To Daphnis, then, she is a *κτῆμα τερπνόν*. Put baldly:

wife : husband :: music : hearer

That a Greek wife was her husband’s *κτῆμα*, an asset to be possessed, would be a self-evident truth to any ancient Greek audience. That the marks of her excellence would be the delight she gave her husband is less obvious; indeed, such an assumption might seem to rest on shaky ground. Even a passing reference to Pomeroy’s well-

<sup>30</sup> Deligiorgis, p. 6.

<sup>31</sup> Recent experience has taught me that a disclaimer of sorts may well be necessary here. Whether or not one approves of the view of marriage and the role of wives here ascribed to Longus, such a view is entirely consonant with the prevailing attitudes in antiquity on this matter. Those who are offended by all this have a quarrel with Longus, not with me.

known book on the role of women in ancient Greece will suggest that a wife, even a "good" wife, was not necessarily expected to give erotic pleasure to her husband, who would presumably look elsewhere for that.<sup>32</sup> But, as Mittelstadt points out, by the second century of our era new ideas were emerging.<sup>33</sup> The other Greek romances had long since set the pattern of erotic attraction culminating in marriage. So Longus cannot really be credited with any fundamentally new vision of marriage.

But there is still something quite new about the *μῦθος* of Chloe, the building of a narrative around the transformation of a girl from *παρθένος* to *γυνή*. It has already been suggested by others that Longus dwells upon precisely that aspect of erotic development so much taken for granted by the other romances: the flowering of attraction into erotic passion.<sup>34</sup> What is prelude in most of the other romances has here become the primary theme. Thus marriage is not (*pace* Chalk *et al.*) a metaphor for initiation, but rather the reverse: initiation is a metaphor for marriage. The evocations of and allusions to the mysteries that pervade *Daphnis and Chloe* are, structurally and thematically, subservient to the theme of marriage.

This is not to say, however, that the final significance of the *μῦθος* of Chloe lies in the transformation that marriage represents. Marriage is not the "privileged layer" of interpretation, but rather points beyond itself to the theme with which, I would contend, *Daphnis and Chloe* is most closely concerned: the theme of literature. For the *κτῆμα* *τερπνόν* that Longus promises in the Prologue and delivers in Book IV is not a wife for Daphnis, but a novel for us, the readers.

. . . τέτταρας βίβλους ἐξεπονησάμην, ἀνάθημα μὲν Ἐρωτι καὶ Νύμφαις καὶ Πανί, κτῆμα δὲ τερπνόν πᾶσι ἀνθρώποις, ὃ καὶ νοσοῦντα ἰάσεται, καὶ λυπούμενον παραμυθήσεται, τὸν ἐρασθέντα ἀναμνήσει, τὸν οὐκ ἐρασθέντα προπαιδεύσει.  
(Prologue 3)

Another member, then must be added to the earlier analogy:

music : hearer :: wife : husband :: story : reader

What binds together music, wife, and story is the figure of Chloe: a wife-to-be, who is identified with a series of musical maidens, and becomes a *μῦθος*.

One of the great problems for any writer of narrative in antiquity was the problem of validation. Ancient readers were simply not prepared to accept out-and-out fiction; only in comedy did an author

<sup>32</sup> S. Pomeroy, *Goddesses, Whores, Wives, and Slaves* (New York 1975).

<sup>33</sup> Mittelstadt, "Love, Eros," pp. 305 ff.

<sup>34</sup> *Ibid.*

enjoy any sort of freedom in contriving a plot. For the Roman comic poets, who clearly felt compelled to follow plot lines borrowed from the Greeks, even that freedom was, if not denied, at least abridged.<sup>35</sup> And when prose fiction first began to appear in the Greco-Roman world, it did so rather fearfully and quite tentatively at first. In the "Ninus Fragment," we see traces of a fictional plot, but the story, oddly, is built around well-known mythological characters. The first romance to survive intact, Chariton's *Chaireas and Kallirhoe*, purports to be a "true" story, and the heroine is made out to be the daughter of the Syracusan στρατηγός Hermocrates. Achilles Tatius' *Leukippe and Kleitophon* is a first person narrative, ostensibly told to the authorial persona by Kleitophon. One might argue that Longus, too, feels compelled to find some external point of reference in order to validate his narrative. His work is presented as an extended *ekphrasis*; and there is also the *ἐξηγητής* consulted, the Prologue says, by the author. But the fact remains that Longus, in the Prologue, clearly represents his work as his own creation—*ἐξεπονησάμην*, he says, "finxi." The story derives its validation, not from any mythical or historical (or pseudohistorical) datum, but from itself, from its own construction. In fact, the whole structure I have described above shows that Longus has chosen to make his own myth. Whatever we may think of the result, the fact remains that mythopoesis (or, to be more precise, the separation of mythopoesis from tradition) is the essence of that newness which the term "novel" connotes, and constitutes an essential beginning for the conception of fiction.

What the *μῦθος* of Chloe finally means, then, is the emancipation of fiction. The judgment of McCulloh, that *Daphnis and Chloe* is "the last great creation in pagan Greek literature," takes on a deeper significance perhaps unsuspected by McCulloh.<sup>36</sup> The great writers of both Greek and Roman literature derive their power, then and now, from their ability to evoke from their respective cultural traditions a voice that speaks to and from the collective psyche, which is embodied in that tradition. When Longus, in Greek, and Apuleius, in Latin, almost simultaneously develop the project of writing narratives that are not derivative from tradition, we are clearly standing at the threshold of a new era.

It is, then, precisely in the manner of its formation that the significance of the *μῦθος* of Chloe lies. There is conscious irony in Pan's telling Bryaxis that Eros will make a *μῦθος* of Chloe. For it is

<sup>35</sup> I leave aside the issue of *contaminatio*, which would not be an issue if the observation just made were not sound.

<sup>36</sup> McCulloh, p. 15.

indeed Eros, within the fictive frame of reference, who controls the action, but it is Longus who has made the *μῦθος*. Chloe becomes the wife of Daphnis, but it is we, the readers, who have the *κτῆμα τερπνόν*, which is *Daphnis and Chloe* itself. When we see further how Longus has used three “myths” (in the ordinary sense) to make a fourth of his own creation, we begin to see how and why Longus, far from immersing us in a story, maintains a certain distance from it all. He does not hide his brush strokes, because that would defeat his purpose. What we are really seeing is not a simple tale of incredibly simple children, but the very act of literary creation, and the genesis of fiction.

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