

The Narrator as Hunter: Longus, Virgil and Theocritus

MICHAEL PASCHALIS
University of Crete

Introduction

‘One day while hunting on the island of Lesbos, I chanced upon the most beautiful sight I had ever seen in a grove of the Nymphs (Ἐν Λέσβῳ θηρῶν ἐν ἄλσει Νυμφῶν θέαμα εἶδον κάλλιστον ὧν εἶδον), an image inscribed (εἰκόνα γραπτήν), a narrative of desire (ἱστορίαν ἔρωτος). The grove was also beautiful (καλόν) ... but the painting was more delightful (τερπνότερα), both for its extraordinary artistic skills and its depiction of an erotic story (τέχνην ἔχουσα περιττήν καὶ τύχην ἐρωτικήν) ... as I watched and marveled a desire seized me to ‘counterscribe the painting’ (write a verbal equivalent)¹ (ιδόντα με καὶ θαυμάσαντα πόθος ἔσχεν ἀντιγράψαι τῆ γραφῆ). I searched out an interpreter of the painting and I carefully crafted (ἐξεπονησάμην) four books, a dedicatory offering to Eros, the Nymphs, and Pan, and also a delightful possession (κτῆμα ... τερπνόν) for all people. It will heal the [love]sick and comfort the sufferer [in love], remind the one who has loved and teach in advance the one who has not. For certainly, no one has ever escaped Eros, and no one will, as long as beauty exists and eyes can see. I pray that the god [Eros] may grant me to write the love story of others and yet remain in possession of my senses and sobriety (σωφρονοῦσι)’.²

In the opening line of the prologue of *Daphnis and Chloe* the narrator is not introduced as a shepherd-poet, according to the venerable Hesiodic and bu-

¹ On the various renderings of this phrase see Wouters 1994, 139.

² For the text of Longus I have relied on Reeve 1994. The translation of the prologue is by Zeitlin 1994, 150–151. For further bibliography on Longus the reader is referred to Morgan 1997, an excellent survey of most of the issues touched upon in this article.

colic tradition and as the pastoral subject of *Daphnis and Chloe* would probably have demanded; neither is he represented as a gardener, despite the analogy with the georgic labor (ἐξεπονησάμην) of Philetas the gardener (2.3.3)³ and despite interpretations of κτήμα as ‘garden’;⁴ nor is he depicted as a mere *xenos*, that is as a mere outsider like those who throng to the place to admire the painting and worship the Nymphs (in other novels they usually visit *city* attractions⁵). He is, instead, portrayed as a hunter (θηρῶν).

In discussions of the prologue the capacity of the narrator as hunter is either ignored or treated in a cursory way. I cite the following examples. Chalk discusses hunting as one of a complex of ‘autumnal themes’ without including the narrator, and as far as the prologue is concerned the reader surmises he would have liked to see *Eros* depicted as a hunter rather than the narrator.⁶ Pandiri notes that the text identifies the narrator as ‘a hunter rather than as a shepherd’ and points out that ‘he ranges himself alongside the urban gentlemen holiday-makers and hunters’ to appear later in the novel. In her analysis the narrator is primarily a ‘guide’ (an exegete and a spiritual guide) and a master gardener.⁷ Zeitlin, in her comprehensive study of *Daphnis and Chloe* entitled ‘The Poetics of Eros’, relegates the portrayal of the narrator as a hunter in a note; in this she repeats Pandiri’s association of the narrator with other urban hunters in the novel but notes also that, despite his urban status, he is also ‘designed to become part of the life and landscape he describes’.⁸ In ‘Gardens of Desire’ Zeitlin considers the narrator’s status as a composite and novel figure (‘a sophist rhetorician who would match the *graphê* of his writing to the *graphê* of the painting he sees; a man of the city who would insinuate himself into the pastoral milieu; a new kind of *praeceptor amoris* borrowed from the world of lyric; and a new kind of erotic rival

³ In his capacity as hunter the narrator resembles also *Eros* as τρυγῶν (2.4) in Philetas’s garden.

⁴ In discussing κτήμα ... τερπνὸν in relation to κτήμα ... κάλλιστον, the term used to identify the urban master’s land property, Pandiri (1984, 18) suggests for κτήμα the meaning ‘piece of land’ and argues that ‘Longus’ work is, on an immediate and literal level, a cultivated estate’ and that the author is ‘like a master gardener’ who will improve on nature and create art’; cf. also Zeitlin 1990, 451–454 on the notion of the work as garden. Our own interpretation will lay the emphasis on κτήμα as ‘possession’, ‘piece of property’.

⁵ Saïd 1994, 224–232

⁶ Chalk 1960, 47–48.

⁷ Pandiri 1984, 116.

⁸ Zeitlin 1990, 443 note 80.

in the genre of romance') but makes no mention of the narrator as hunter.⁹ To my knowledge, only Mark Edwards has given some attention to the opening θηρῶν: he cites Plato's *Sophist* 218c–223, where the sophist is described as a huntsman (actually as a hunter of men) and concludes that 'by his trope of hunting the sophist [Longus] has declared his occupation and intent to any reader who is shrewd enough to penetrate his candour'.¹⁰

The present paper investigates the significance of portraying the narrator metaphorically as a hunter in terms of the devising of the subject-matter and the composition of *Daphnis and Chloe*. It traces the contextual features of hunting and its analogies to other activities within Longus' novel and examines its relationship to this novel's major constituent genres, pastoral and romance. With regard to the former, it is Theocritean and especially Virgilian bucolic that receives the closest attention. Finally, the relation between town and country remains a fundamental interpretative angle throughout this discussion.¹¹

Hunting in the ancient novel

In the tradition of the ancient novel hunting in the countryside is a common recreation activity of urban dwellers. In the words of Susanne Saïd 'the positive countryside [in the Greek novel] is above all a world of hunting'.¹² Prominent cases of town-bred hunters in *Daphnis and Chloe* are the rich Methymnean youths in Book 2.12 and the younger master *Astylos* in Book 4.11, whose very name, as Pandiri notes, proclaims his urban identity (ἄστυ, 'city').¹³ Both travel to the countryside to enjoy its delights and both exercise this activity for their recreation and pleasure: the former visit the countryside in order to indulge in various pleasant pastimes (2.12.3 *τέρψεις δὲ ποικίλας ἐτέρποντο*), like fishing, hunting and bird-catching; and the latter devotes himself to hunting, being a rich young man given to pleasure (*τροφῶν ἀεὶ*) which in this case he seeks to find in the exotic enjoyments of the country (4.11.1 *εἰς ἀπόλαυσιν ξένης ἡδονῆς*). The narrator-hunter of the prologue

⁹ Zeitlin 1994, 149–150.

¹⁰ Edwards 1997, 239–240.

¹¹ *Daphnis and Chloe* has also strong links with New Comedy, on which see Hunter 1983, 67–71; Pandiri 1984, 127–130; Zeitlin 1990, 427–428.

¹² Saïd 1999, 89.

¹³ Pandiri 1984, 116.

shares with these hunters the pursuit of τέρψις, which he finds in the beautiful grove (ἄλλος; cf. 2.12.2 παράδεισοί τε καὶ ἄλση, in the adventure of the young Methymneans) and in the even more ‘delightful’ (τερπνοτέρα) painting.

Longus, Theocritus and the Virgilian *Eclogues*

The relationship of Longus’ novel to the bucolic and pastoral tradition has attracted much attention over the years. A good idea of this relationship is provided by the studies of Lia Rafaella Cresci and Bernard Effe.¹⁴ Cresci’s study shows that Longus not only worked with elements drawn from the pastoral stock but turned directly to Theocritus and succeeded in combining and reversing the *topoi* of the bucolic tradition in an original, and meaningful way. Her conclusion is worth quoting: ‘...it is important to stress how profoundly the *topoi* of the pastoral tradition influence the invention, the linking, and the internal structure of the episodes of the novel and how Longus found himself working within the context of a very rigid tradition’ (242). Effe sees Longus’ novel as the mixing of two genres, the hexameter genre of the bucolic idyll and the prose genre of the erotic novel, and concentrates on the bucolic in an effort to define the reception and communicative function it would have had in the early empire. His investigation concludes that within *Daphnis and Chloe* there is a self-contradictory development: the author’s basic intention to oppose to urban reality a positive counter picture of an ideal rural world conflicts with attitudes which result from an urban point of view and progressively dominate the field.

The prologue may be taken to offer an ideal picture of the constituent elements of Longus’ novel *before* it is turned into a narrative: the grove and the painted scenes stand respectively for pastoral and romance, φύσις and τέχνη, static and dynamic aspects of space and time. When these elements merge, the pastoral setting will expand spatially. It will be enriched by incorporating the gardens and *paradeisoi* known from other novels, frequently as urban features surrounding a villa;¹⁵ and to accommodate the world of

¹⁴ Originally published in 1981 and 1982 respectively, recently translated into English and republished in the volume *Oxford Readings in The Greek Novel*, edited by Simon Swain: Cresci 1999; Effe 1999.

¹⁵ Saïd 1999, 89.

adventure,¹⁶ it will extend to the sea: traditionally incompatible with pastoral life in Theocritus¹⁷ and Virgil, the sea will now become the gateway for all hostile incursions and intrusions. Temporally, the fusion of the genres will set the cycle of seasons in motion to which, as Chalk showed, the erotic experiences of Daphnis and Chloe become assimilated following an analogous progress from birth to maturing to the second autumn, the time of final fulfillment and fruition.¹⁸ The lovers' adventures in space will now become internalized and turn into a 'voyage dans le temps'.¹⁹

To sum up, in Longus' novel there is constant communication with the outer world but it is different from what we encounter in other novels: Daphnis and Chloe do not travel outside the country except when they go to town at the end; instead, their pastoral world is constantly open to peaceful visits and especially to violent intrusions.²⁰ The painted scenes at the grove of the Nymphs are bracketed by intrusions from the outer world ('exposed children ... a pirate raid, an foreign army incursion'.²¹ Now, a reading of the novel that lays the emphasis on a pastoral world exposed to intrusions from outside would inevitably invite a comparison with Virgilian bucolic. As a matter of fact, thirty years ago Eleanor Leach explored the persistent relationship of modern pastoral with 'reality' ('the pastoral demands a relationship with reality, either the reader's world of reality or some image contained within the poem itself') and traced the roots of this later tradition to Virgil's *Eclogues*. Leach was more specifically concerned with the abandonment of the pastoral world and detected in the individual *Eclogues* a feeling of 'disappointment, frustration and lost illusion'.²² But her systematic reading of the *Eclogues* from this perspective is more broadly useful as

¹⁶ Cf. Cresci 1999, 242: 'it is the need for adventure, of narrative plot, of unforeseen events characteristic of the novel that drastically reshapes the perspective of the Longian Arcadia'.

¹⁷ Cresci 1999, 216.

¹⁸ Chalk 1960.

¹⁹ This point was succinctly made by Reardon 1971, 376–379.

²⁰ This does not mean that the cruder or violent aspects of Longus' world ought to go unnoticed; see Pandiri 1984, 119–122, on 'the intruder from within', keeping in mind, however, that this world is the product of fantasy rather than a realistic representation (Scarcella 1970).

²¹ I mean the exposure of city-born Daphnis and Chloe, the pirate raid of 1.28–32, and the invasion of the foreign army following the unfortunate excursion into the country of the young Methymneans (2.12–31); the latter occasions resulted in the temporary seizure of Daphnis and Chloe, respectively by pirates and raiding soldiers.

²² Leach 1974, 47–48.

stressing the constant communication of Virgil's bucolic world with the greater world.

One could trace this parallelism between the Virgilian *Eclogues* and Longus' *Daphnis Chloe* in a number of cases. For instance, in *Eclogue* 1 Tityrus goes to town but returns to the country, just like Daphnis and Chloe go to town at the end and make a definitive return to the fields in 4.37. Also in *Eclogue* 1, bucolic *otium* disturbed by war is re-established through the intervention of an urban god who conspicuously substitutes for the bucolic deity; in an analogous fashion the miraculous intervention of the god Pan in Longus' novel brings back the peace to the country ravaged by the Menthymnean army and frees Daphnis from their hands. The case of Tityrus who regains his freedom (he had been a rural slave), his land and bucolic *otium* by going to Rome and obtaining the intervention of a 'young god' has also a parallel in Longus: at the end of the story the δεσπότης of the estate, a town-dweller who bears the speaking name *Dionysophanes*,²³ grants the parents of Daphnis their freedom, land and animals.

Literature on Virgil and Longus is scanty and centered on few passages. DuQuesnay discussed the remarkable correspondences between *Ecl.* 2.31–9 and Longus 2.32–7 but argued for a common Hellenistic source, possibly Philitas of Cos, a point originally made by Hubaux.²⁴ The influence of Philitas of Cos on Hellenistic and Roman Poetry and Longus became a major issue in the 1980s and the 1990s and discussions involved Virgil as well: Bowie, who noted Philitas' resemblance to Theocritus' Lykidas and argued that a Philitean pastoral was the common source, attributed to the same source the coincidence between *Ecl.* 1.5 and Longus 2.7.6;²⁵ and Richard Thomas discussed the relationship of Longus' Philitas to Virgil's old Corycian (*Georg.* 4.125–148) within a broader genealogical 'stemma' descending from Philitas and involving also Virgil's Tityrus in *Eclogue* 1.²⁶ Corresponden-

²³ Cf. Chalk 1960; Morgan 1997, 2255–2260 (on Merkelbach and his critics).

²⁴ DuQuesnay 1979, 60, and the notes on 58–60; but cf. also Hunter 1983, 81–82, who adduces parallel Greek passages for the Virgilian ones noted by DuQuesnay and concludes as follows: 'We must, unfortunately, wait in the hope that one day the sands of Egypt will be as kind to Philitas as they have been to some of his contemporaries and successors'.

²⁵ Bowie 1985.

²⁶ Thomas 1992. On the poetical fragments of Philitas see now Spanoudakis 2002. His Introduction summarizes the main issues in Philitas' possible influence on later poetry and prose, though he does not share the view that pastoral poetry originated with him. On Philitas, Virgil, and Longus see 12–16, 64–67, and *passim*.

dences of Longus with Virgil's *Eclogues* and *Georgics* are also noted by Vieillefond, in whose view it is not impossible that Longus may have read Virgil.²⁷ Our contribution to the subject is not intended as an argument that Longus wrote with Virgil's poetry in mind²⁸ or that they both drew on the same source or sources, but rather as an exposition of parallel developments in ancient pastoral.

The urban hunter in the *Eclogues*

Within the tradition of ancient bucolic poetry hunting makes a significant appearance in Virgil's *Eclogues*. Clausen notes that 'hunting is one of the pleasures of pastoral life in Virgil, *Ecl.* 3.12–13, 75, 5.60–61, 7.29–30, 8.28, 10.55–60; a pleasure virtually unknown to the herdsmen of Theocritus'.²⁹ Indeed, references to hunting in Theocritus are marginal and incidental (1.16–17, 110, 135; 5.106–107; 8.58–59) and, most importantly, the intrusion of an outsider into the bucolic world for the purpose of hunting is completely unknown.

On the contrary, such cases occur in Virgil's *Eclogues* 2 and 10.³⁰ Specifically, in *Ecl.* 2.28–29 Corydon envisages himself and 'urbane and urban' Alexis,³¹ slave and probably lover of the town-dweller Iollas, as living together in the 'rude fields' (*sordida rura*) and 'humble cottages' (*humilis ...casas*) and 'hunting deer' (*figere ceruos*). The invitation to hunt in the rustic world serves the purpose of satisfying an unreciprocated homosexual passion and it is possible that Corydon had met Alexis in one of his master's hunting expeditions. Immediately next (31–39) Corydon promises to instruct Alexis in playing the syrinx, which he had received from the hands of dying Damoetas, and emulate the god Pan, the inventor of this musical instrument. It is precisely this last passage, which, as seen above, attracted scholarly attention for its obvious correspondences with Longus 2.32–37: old Philetas is second only to Pan in playing the syrinx and tells the

²⁷ 1987, CXXIX–CXXXI.

²⁸ Cf. Mittelstadt 1970, 215.

²⁹ Clausen 1994, on *Ecl.* 2.29. One of the very few cases in Theocritus concerns a mythical figure, Adonis (1.110). It is worthy of mention in this respect that even in the very poem that mourns Adonis' mortal wounding by a boar, Bion's *Lament for Adonis*, hunting itself receives only a passing reference (60–61).

³⁰ DuQuesnay 1979, 60

³¹ DuQuesnay 1979, 66.

is second only to Pan in playing the syrinx and tells the tale of Syrinx and Pan; then Philetas plays his pipes and Daphnis dances an imitation of Pan and plays Philetas' syrinx himself; Daphnis receives the pipes from Philetas' hands and is recognized as his successor. Thus the overall picture turns out to be this. In Virgil an inhabitant of the bucolic world driven by *amor* attempts to attract an urban outsider into the country, in order to enjoy with him the pleasures of deer hunting and become a bucolic flute player and singer.³² Considering that old Philetas is something like a *persona* of the narrator within *Daphnis and Chloe*, the analogies with Longus should not perhaps go unnoticed: the narrator enters the pastoral world for the purpose of hunting, becomes involved in an aesthetic-erotic relationship with the pastoral locale and the painted romance scenes and undertakes to turn them into a narrative under the impulse and the auspices of Eros.

In *Ecl.* 10.50–60 the poet Cornelius Gallus withdraws into Virgil's Arcadia, becomes temporarily assimilated to the Theocritean Daphnis of *Idyll* 1 and laments his abandonment by Lycoris. In lines 50–60 he vows to abandon his urban love elegies for the Sicilian (bucolic) mode, to carve his *amores* on the soft bark of trees, and to range over Maenalus in the company of the nymphs and hunt the wild boar (like Amyntas in *Ecl.* 3.75) with Parthian and Cretan skill, seeking to assuage his erotic passion (*medicina furoris*). In the end Gallus will admit the omnipotence of Amor and fully realize that Arcadia cannot save him. But during his Arcadian adventure he adapted the generic code of his poetry to the bucolic code: the rejected lover became a hunter in Arcadia and thus adapted an elegiac motif to the world of the *Eclogues*; he carved his elegies on trees; and he sang his elegies in a bucolic tone. There are obvious analogies with *Daphnis and Chloe* in terms of the blending of genres and spaces: our urban narrator poses as hunter and visitor of the grove of the Nymphs in a prose 'Arcadia' (so called by Cresci); develops an aesthetic-erotic relationship with the 'beautiful grove' and the 'delightful painting'; and undertakes to weave them together into a pastoral romance. His work will have a therapeutic value for the lovesick and will comfort the sufferer—at this point we recall the suffering Gallus and the attempts to comfort his grief. The narrator declares that that no-one has ever escaped or will escape Eros (cf. *Ecl.* 10.69 *omnia uincit Amor*) and prays that

³² The association of hunting and literary composition will find its most explicit expression in Nemesianus' *Cynegeticon*, a poem on hunting which also owes a lot to Virgil's agricultural and pastoral didactic as well as to the *Eclogues*; see Paschalis 2000, 221–232.

he may write of the love story of others and yet remain in possession of his own senses. While Gallus is taken over by *furor* as he assumes the *persona* of the elegiac lover, perhaps drawn from his own *Amores*, the narrator effectively turns his *πóθος* into literary creation and poses as a *praeceptor amoris* who knows the ‘medicine for love’ and will later reveal it through old Philetas, his alter ego (2.7.7; cf. Theocr. 11.1–3).

Finally, it is worthy of note that Gallus’ first visit to Virgil’s bucolic world was also connected with generic mixing along a similar line: in 6.64–73 he appears wandering by the banks of the river Permessus and is next honored by the Muses on Mt Helicon; there he is given by the shepherd-poet Linus Hesiod’s pipes and is nominated his successor, and is invited to sing of the Grynean Grove, sacred to Apollo. In other words an expanded bucolic world receives an elegiac poet and instructs him to compose an aetiological poem that has a sacred grove at its heart. This would be strikingly similar to what happens in Longus’ prologue where the grove of the nymphs functions at the same time as a locus of initiation and as the core of the narrator’s pastoral romance. The theme of poetic succession in the Helicon scene picks up an already familiar Virgilian-Longan theme discussed above in connection with Ecl. 2. 31–39 (Corydon, Damoetas and Alexis) and Longus 2.32–37 (Philetas and Daphnis).

Desire, hunting, and possession: the narrator and ‘wolfish’ characters

The two rhyming datives of place that frame *θηρῶν* in the opening phrase of *Daphnis and Chloe* (Ἐν Λέσβῳ θηρῶν ἐν ἄλσει Νυμφῶν) create an ambiguity as to exactly *where* the narrator was hunting and *what* he was hunting. And since, as Edwards notes, the author would appear ‘to have captured nothing but the picture’ and his hunting adventure ‘consisted wholly in the construction of the book that it prefigures’,³³ the reader could be subtly induced to understand the opening phrase metaphorically and envisage the narrator as ‘hunting for’ his subject-matter (a metaphorical sense of *θηρῶν*) at the very setting of his future novel, in other words as being in the phase of devising his subject-matter (*inuentio*).

³³ Edwards 1997, 239; immediately next, however, he steers away from this metaphor by addressing the Nymphs as sources of poetic inspiration and the sophist as a huntsman.

One way to support this interpretation would be by studying the nature of the narrator's reaction. Zeitlin correctly pointed out that the typical situation in the Greek novel is the reaction of lovers to erotic paintings as pertinent to their own amorous conditions and observed in this connection that our narrator displays his infatuation with the poem in a way that makes him 'an aesthetic rival, aroused by the yearning to match and surpass another's *graphesis* in a contest of word over image'.³⁴ To be specific, the sight of the beautiful erotic paintings arouses in the narrator a quasi erotic desire (πόθος) — personified Πόθος was the child of Aphrodite — to construct a verbal version of them. Now, in *Daphnis and Chloe* there is a recurring process that starts with 'seeing' and leads to eros and the concomitant 'desire to possess' (κτήσασθαι) the desired object. This process is prominent in the display of sexual desire and provides the underlying structure of the novel's plot: the arousal of desire and the gradually increasing pressure towards sexual fulfillment, which occurs in the very last lines of the novel. But it is also manifested as a process of aesthetic nature that aims at satisfying the gaze; or, as in the prologue, as a combined aesthetic-erotic process where desire is channeled into literary creation and satisfied when the raw material of the story has been transformed into a κτήμα τερπνόν.

Hunting in *Daphnis and Chloe* can be a situation that thematizes the process referred to above. The episodes that involve the three 'wolfish' characters of the novel offer relevant examples.³⁵ These characters are Dorcon, who disguises himself as a wolf and preys on Chloe (1.20–22), and the town-bred *Lykainion* (3.15–19) and *Gnathon* (4.11–12, 16–20) who bear names that suggest 'wolfish' qualities and prey on young Daphnis.³⁶ The pastoral perspective³⁷ in Longus cannot be irrelevant to the portraying of violent or urban sexual desire as a wolf-like feature. Indeed, there are several references to real wolves in *Daphnis and Chloe* that have a role in the plot;³⁸

³⁴ Zeitlin 1994, 151.

³⁵ On wolves as hunters in Longus see Chalk 1960, 47.

³⁶ On these characters see Epstein 1995, who, however, illuminates their contrasting qualities as both pursuers and saviors. With regard to Gnathon he notes that 'the lupine imagery is not as fully developed'.

³⁷ Regardless of other factors, like, for instance, the association of Lykainion with New Comedy (see Hunter 1983, 68–69, noting also the connection of her name with prostitution and loose morals; Pandiri 1984, 127–128). Gnathon's pedigree is complex; among other links Hunter (1983, 71) sees also a possible association with the bucolic tradition. On wolves in the bucolic world cf. Segal 1981, 197.

³⁸ Epstein 1995, 65–66.

Dorcon who disguises himself as a wolf is an oxherd,³⁹ and traditionally the analogy between erotic desire and animal desire is found in Theocritus (10.30–31) and is best known from the homosexual context of its Virgilian re-phrasing in the already familiar *Eclogue 2* (63–65): *torua leaena lupum sequitur, lupus ipse capellam, / florentem cytisum sequitur lasciuia capella, / te Corydon, o Alexi: trahit sua quemque uoluptas* ('the grim lioness pursues the wolf, the wolf himself the goat, the wanton goat the flowering clover and Corydon pursues you, Alexis; each is led by his desire').

Lykainion, whose name means 'little she-wolf', is the young city-bred wife of the farmer Chromis who satisfies her own erotic desire under the pretext of instructing Daphnis to make love to Chloe (3.15–19). She saw the beautiful youth as every day he drove his goats before her eyes to the pasture and back (αὐτῆ ἡ Λυκαίνιον ὄρωσα τὸν Δάφνιν καθ' ἐκάστην ἡμέραν παρελαύνοντα τὰς αἰγὰς) and was seized by the desire to get him as her lover (ἐπεθύμησεν ἐραστὴν κτήσασθαι). Behaving as her 'wolfish' name suggests, she hid and ambushed Daphnis and used various tricks (ἐπιτεχνᾶται). Eventually she managed to have her own pleasure by taking advantage of his problem with Chloe: she convinced the inexperienced youth that he was making him a favor, taught him the art (τέχνη) of making love and triumphed over her erotic rival ('remember that I made you a man before Chloe will', are her words as she parts with Daphnis, 3.19).

Lykainion is an expert in the art (τέχνη) of love; she acts as hunter and uses conventional hunting tricks (τέχνη) to overcome her erotic rival and possess the object of her desire; in the process she also becomes a *praeceptor amoris* to Daphnis. There are striking analogies between *Lykainion* and the narrator, one of which is that the latter's art aims also at ἐρωτική παιδαγωγία as we are told in the prologue: 'to teach in advance the one who has not loved' (τὸν οὐκ ἐρασθέντα προπαιδεύσει).⁴⁰ When we first encounter the viewer-narrator in the beautiful grove of the Nymphs, which is the very core of the novel's pastoral setting and where delightful painted romance scenes are exposed, the θέαμα ... κάλλιστον has seduced him and aroused in him the hunter's instinct. The viewer's πόθος does not, however, need a hunter's 'tricks' nor does it require that he should 'seize and carry off' the object of desire,⁴¹ the beautiful paintings. It is instead channeled into

³⁹ His very name, as Epstein suggests (1995, 59), reminds us of the 'roe-deer' (δορκάς).

⁴⁰ Zeitlin 1990, 433, and the whole section on 'art and eros' (430–436).

⁴¹ Zeitlin 1990, 433.

the process of literary composition: visual pleasure is transformed into an erotic desire (πόθος) to rival the τέχνη of the paintings. The reader is thus invited to envisage hunting, which consists in spotting, pursuing and capturing the game, as a metaphor that covers the rhetorical stages of literary composition, starting with the stage of *inuentio* which is described in detail and then proceeding with the stages of *dispositio* and *elocutio* (τέτταρας βίβλους ἐξεπονησάμην). The description of the work of literature as κτήμα ... τερπνόν lays the emphasis on *possession* as the final stage in a fruitful aesthetic-erotic relationship.⁴²

Desire and fruition: Longus and Theocritus

The aesthetic relationship of the narrator to his κτήμα τερπνόν displays similarities with the relationship of Dionysophanes to his estate: the latter already possesses a κτήμα κάλλιστον (1.1), a παράδεισος fashioned with great skill (τέχνη), and looks forward to fully enjoying it in all its beauty when he visits the place in Book 4 (εἰς πᾶσαν θεᾶν ἡδονῆς. ...ὡς ὀφθεῖη καλός, 4.1–2); and the former undertakes to make a work of literature out of the ἄλσος and the εἰκόν and turn them into κτήμα τερπνόν, a delightful possession, though not just for himself and his immediate circle but for the enjoyment of all people. In other words, the narrative employs the same language to portray urban attitudes towards the country as such and towards the country as the setting of a piece of literature.

As regards the former, in *Daphnis and Chloe* the country is constructed by the desirous gaze of the town dweller and exists only for fruition, to serve his pleasure (τέρψις). Being a κτήμα κάλλιστον the pastoral world of Longus offers itself to hunters (like the narrator) and to those who wish to savor the experience of fruit-gathering and especially vintage (like the Methymnean youths in 2.12.1: διαθέσθαι τὸν τρυγητὸν ἐν ξενικῇ τέρψει θελήσαντες, or the landowner and his son in 4.5.2: ὡς εἶη καὶ τοῖς ἐκ τῆς πόλεως ἐλθοῦσιν ἐν εἰκόνι καὶ ἡδονῇ γενέσθαι τρυγητοῦ). For the country which is designed to serve the *terpsis* of the townspeople in ancient bucolic poetry we turn to Theocritus, and specifically to the seventh *Idyll*, which constitutes in addi-

⁴² Zeitlin 1990, 433: ‘... he desires to compete with it as a way of arriving at the source of its fascination over him and thus, it might be implied, to *possess* it [italics mine] more fully by writing its story’.

tion the only case of direct contact between town and country in the *Idylls*. A townsman by the name Simichidas is on his way with friends to attend the harvest festival to Demeter at a country estate; he meets the goatherd (or so he looks) Lycidas; the two travelers exchange songs until their ways part and the company from the town reach their destination; they join the harvest-party and feast in a shady *locus amoenus* by the threshing-floor. The *locus amoenus* is sacred to the Nymphs and is watered by a spring flowing down from their grotto. Harvest time is the time of fulfillment and fruition: next to the heap of barley awaiting to be winnowed there is an abundance of ripe fruit. As the narrator says, ‘All things were fragrant of rich harvest and fruit-time. Pears at our feet and apples at our side were rolling plentifully, and the branches hung down to the ground with their burden of sloes’ (143–146).⁴³

πάντ' ὥσδεν θέρεος μάλα πίονος, ὥσδε δ' ὀπώρας.
 ὄχνοι μὲν πὰρ ποσσί, παρὰ πλευραῖσι δὲ μάλα
 δαμυλέως ἀμῖν ἐκυλίνδετο, τοῖ δ' ἐκέχυντο
 ὄρπακες βραβύλοισι καταβρίθοντες ἔραζε·

Now, it has been noted that a direct reminiscence of this description is found in *Daphnis and Chloe* 3.33.3: ‘There was plenty available because it was the time of the year when everything is ripe. There were lots of wild pears and lots of cultivated ones; lots of apples, some of which had already fallen, some were still on trees. Those on the ground were more fragrant; those on the branches were fresher in color. The former smelt like wine; the latter shone like gold’ (3.33):⁴⁴

Ἦν δὲ ἀφθονία πολλή διὰ τὸ τῆς ὥρας πάμφορον· πολλαὶ μὲν ἀχράδες,
 πολλαὶ δὲ ὄχνοι, πολλὰ δὲ μήλα, τὰ μὲν ἤδη πεπτωκότα κάτω, τὰ δὲ ἔτι
 ἐπὶ τῶν φυτῶν, τὰ ἐπὶ τῆς γῆς εὐωδέστερα, τὰ ἐπὶ τῶν κλάδων
 εὐανθέστερα· τὰ μὲν οἶον οἶνος ἀπῶζε, τὰ δὲ οἶον χρυσὸς ἀπέλαμπε.

There is, however, an essential difference between Theocritus and Longus. Despite the fact that harvest time invites fruit-picking as well and that ripe fruit lies abundantly around the urban visitors, even at their very feet, Theocritus’ party do not pick the fruit. On the contrary, *Daphnis* will next

⁴³ Translated by Gow 1952.

⁴⁴ Translated by Gill 1989.

climb to an apple tree and pluck the topmost apple and offer it to Chloe, as Paris offered his to Aphrodite; the Sapphic pedigree of the apple suggests its identification with Chloe and its plucking anticipates the future ‘plucking’ of the girl herself.⁴⁵ ‘I saw it and could not resist picking it’, says Daphnis to Chloe. It is precisely the mechanism of desire described earlier and the assimilation of human desire to the natural cycle of seasons that differentiates at this point Longus from Theocritus.

Desire and violent possession: Longus and Virgil

As noted above, the country in Longus is precarious in the sense that it is exposed to violent possession (ἀρπαγή) from the outside world, as in the cases of the pirate raid (1.28–32) and the invasion of the foreign army following the unfortunate excursion of the young Methymneans (2.12–31). These occasions result in the temporary seizure of Daphnis and Chloe.

For invasion into, and possession of, the pastoral world we turn to Virgilian bucolic, and specifically to two poems that received and profoundly transformed the influence of Theocritus’ seventh *Idyll*. In *Eclogue* 1 Virgil’s bucolic world is disrupted at the very moment of its introduction. Dispossessed Meliboeus goes into exile as his land has passed into the hands of a *barbarus* and *impius miles*, who will enjoy its crops and its fruit. It is worth mentioning at this point that the Methymnean soldiers in Longus seize the flocks and the corn, take advantage of the recent vintage (2.20.1) and seek the τέρψις of protracted feasting (2.25.2–3):

... καὶ πολλὰ μὲν ἤρπαζε ποίμνια, πολὺν δὲ σῖτον καὶ οἶνον, ἄρτι πεπαυμένου τοῦ τρυγητοῦ ...

... ἀνήκε τοὺς Μηθυμναίους εἰς τέρψιν εἰρηλικήν. οἱ δὲ ἔχοντες πάντων ἀφθονίαν ἐκ τῆς ἀρπαγῆς ἔπινον, ἔπαιζον, ἐπινίκιον ἑορτὴν ἐμιμοῦντο. ἄρτι δὲ παυομένης ἡμέρας καὶ τῆς τέρψεως ἐς νύκτα ληγούσης...

In *Ecl.* 9 the new occupant of the land is referred to as ‘the immigrant who is in possession of the land’ (2–3 *aduena nostri ... possessor agelli*). He has sent Menalcas and probably Moeris away; on their way to town, where the

⁴⁵ Hunter 1983, 73–76, on Longus and Sappho.

new landowner lives, Moeris and Lycidas recall passages from Menalcas' poetry, who had been unable to save his farm with his songs. Among these songs there are lines that tell of the fertility of the land and look forward to the enjoyment of its fruit in the years to come (50 *carpent tua poma nepotes*). While, however, in *Daphnis and Chloe* the disruption of the pastoral world is always removed and order is re-established through divine intervention, in Virgil this happens only once, in *Eclogue* 1: Tityrus goes to town and regains from the 'young god' his land and his bucolic *otium*.

Hunting and the pressure towards fruition and possession:
some concluding remarks

In Longus the country remains an urban construct, as in Theocritus and Virgil, but attitudes and relationships change, primarily under the pressure of the mechanism of desire described above.⁴⁶ One of the things we miss, for instance, in *Daphnis and Chloe* is that middle ground between town and country or between country and exile, where the rustic inhabitants or the urban visitors of Theocritus' and Virgil's bucolic worlds exchange songs, engage in literary and intellectual play or meditate on the fantasy, pleasures or loss of the bucolic world. Things are different in Longus' novel: the combination of desire and possession has caused Theocritus' *óðós*, Virgil's *uia* and their pace to disappear or to become internalized. Now it is *δρόμος* ('running') that has become the dominant word for the relationship of the country to the outer world: as a component of *καταδρομή* and *ἐπιδρομή*, *δρόμος* renders the 'raids' of pirates and the 'incursion' of soldiers; and as a component of the name *Εὐδρομος*, the 'running' messenger who carries from town to country the commands of the *δεσπότης* to gather the grapes but leave some bunches intact for the visitors' eyes to feast upon (4.5.2 (*ὥς εἴη καὶ τοῖς ἐκ τῆς πόλεως ἐλθοῦσιν ἐν εἰκόνι καὶ ἡδονῇ γενέσθαι τρυγητοῦ*) it serves the urban pressure for visual or other kind of *τέρψις*. The desire to possess or to enjoy what one already possesses is a pressure that leaves no space for meditation.

⁴⁶ Cf. Effé 1999; Saïd 1999.

Hunting is a manifestation of this pressure towards fruition and possession, and in Longus' fantasy world it characterizes both urban and pastoral attitudes. As seen above, in his capacity as hunter the narrator resembles Lykainion who becomes seduced by the sight of beautiful Daphnis, is seized by the desire to possess him and uses all the tricks of her τέχνη to achieve her end. He also resembles Daphnis who, driven by eros when the snow prevents him from seeing Chloe, devises the pretext (σόφισμα) to exercise the τέχνη of bird-catching in order to have the ἀπόλαυσις of seeing her (3.4.5 ἐς θέαν τῆς Χλόης)—his unspoken intention would be to 'catch' Chloe as well (cf. 3.6.1 ὄρνιθας καὶ τὴν Χλόην περιμένων).⁴⁷ As a matter of fact, the plot of *Daphnis and Chloe*, from the moment desire is aroused by the sight of Daphnis' beautiful naked body to the last line of the novel, is geared towards, and develops under, the ultimate goal of sexual fulfillment; in the course of maturing passion Daphnis becomes a bird catcher (3.5–8) and he also plucks the topmost apple for Chloe — both activities look forward to this moment of fulfillment and possession (κτήσασθαι).

The metaphor of the narrator as hunter is a manifestation of this general pressure towards enjoyment and possession of the desired object, intended to render the process of devising and writing a pastoral novel the very plot of which underlies this very same mechanism of desire. The narrator-hunter is present at the site of his future novel and 'hunts' for his subject-matter; he is seized by the πόθος to match and surpass the erotic paintings; and he is immediately next immersed in the πόνος of producing his four books under the impulse and the auspices of Eros and of reaching the moment of fulfillment when his work becomes a κτῆμα ... τερπνὸν πᾶσιν ἀνθρώποις, 'a delightful possession for all people'. Longus recalls at this point Thucydides' claim that his history of the Peloponnesian war will be a κτῆμα ἐξ αἰεί, 'an everlasting possession' (1.22). In this way he prominently inserts the term κτῆμα in the semantic area of *literary composition* while at the same time claiming for *his own* ἱστορίαν ἔρωτος not only lasting usefulness (as a cure for love and an instrument of instruction) but also and principally what Thucydides devalues, lasting and universal delight (τέρψις).⁴⁸

⁴⁷ Cf. Chalk 1960, 37 and 41. To be noted that the highest concentration of θηρῶν and cognates occurs in the winter episode (3.3–11).

⁴⁸ On Longus and Thucydides see, among others, Pandiri 1984, 117–118; Hunter 1983, 47–50; Teske 1991, 2–7; Wouters 1994, 142–143.

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