

Metaphor in *Daphnis and Chloe*

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Metaphor is a slippery term. It may seem cowardly to offer a plain man's working definition without some theoretical underpinning, but other papers in this collection have offered helpful definitions, and it seems to me that a substantial discussion here would yield limited returns and would not materially advance our understanding of the phenomena in the text of Longus' *Daphnis and Chloe* that I want to consider. Let me say simply, then, that by metaphor (on a micro-level) I understand taking a word (or occasionally a small group of related words) with a widely or universally accepted meaning in relation to one sphere or category of discourse and using it or them to refer more or less meaningfully to a different sphere or category of discourse.¹

Different genres vary markedly in their uses of metaphor, and so too within any one genre do different authors. Within the Greek novelists my impression has been that Heliodorus is richest in metaphor. By contrast large proportions of narrative and description in *Daphnis and Chloe* proceed with only rare recourse to metaphor. What metaphor we do find falls chiefly into three main groups, with a fourth which is less well represented, and may even be seen as a sub-species of the third. There are also a few cases that belong to no one of these four groups: these I have gathered together in an Appendix. The four categories are:

¹ For a recent collection of essays on metaphor in Greek and Latin writing see Boys-Stones 2003, particularly his introduction and the chapters by Doreen Innes and Michael Silk. Of earlier literature Silk 1974, and Padel 1992, remain important. Stanford 1936, though bearing many marks of its date, still offers some useful insights.

- (1) Terms which describe (a) the psychosomatic symptoms and concomitants of desire and (b) a social aspect of desire.
- (2) Terms which attribute (a) to animals, to plants and even to inanimate nature responses one might expect only from humans or other anthropomorphs, or to the relations of humans to animals or to plants a relation one might expect only between humans (b) to humans features that one might expect only in plants.
- (3) Terms which can be argued to bear not only a literal meaning within the story but also to bear a metapoetic meaning, directing a reader's attention to the literary qualities of the text or to the literary activity of its author.
- (4) Terms which allude to the world of learning inhabited by writer and readers.

1a Symptoms and concomitants of desire

The terms used by Longus to describe the psychosomatic symptoms and concomitants of desire have a history going back to Greek poetry of the archaic period: not surprisingly in an author who has chosen to set his story on Lesbos and to make it one of ἔρωσ the majority leads us back to Sappho, but there are a few examples traceable by us – and presumably by both Longus and the πεπαιδευμένοι who were his readers – to Archilochus, Hesiod and even Homer. There are bound to be intertexts we cannot detect because we no longer have access to canonical works still read in the second and third centuries A.D. – a prime example of which I would argue to be the *Cypria*.

The most prominent group draws on the vocabulary of heat, fire, and burning (with occasional appearances of its opposite, cold): here for ancient readers as for us the point of reference is the poem of Sappho cited by Longinus and known from papyri, fr. 31 Voigt. Such terms are so closely interwoven with ones denoting physical pain that although it is clear that they are formally different I shall attempt to treat them together. Occasionally the intertext is the poetry of Theocritus instead of or as well as that of Sappho.

Pain and fire

On occasion pain is experienced but not attributed to fire: the association of pain with love begins in the preface, when the writer expresses the wish that

his work *λυπούμενον παραμυθήσεται* (pr. 3). In Book One Daphnis feels pain in his heart as if it were being eaten by poison *ἥλγει τὴν καρδίαν ὡς ἐσθιομένην ὑπὸ φαρμάκων* (1.32.4); in Book Four Astylos is said by *litotes* ‘to be not unfamiliar with the pain of desire’, *οὐκ ἄπειρος ἐρωτικῆς λύπης* (4.17.1). More often, however, terms for pain are tied in with terms for fire and burning.

One sequence runs from 1.13 to 1.17. After Chloe has been smitten by Daphnis, whom she has now seen naked, her soul, *ψυχή*, is gripped by love-pain, *ἄση*, 1.13.5,² and she claims physical pain that is related to burning: *ἀλγῶ*,³ *λυποῦμαι*, and *καίομαι*, each begin one of a sequence of three short sentences. She is mystified that she has pain but no wound, *ἔλκος* (1.14.1).⁴ Then she contrasts her pain with that caused by bramble-scratches and bee-stings: whatever it is that now jabs at her heart, *τοῦτ' δὲ τὸ νύττον μου τὴν καρδίαν*, is more pungent than all these things, *πάντων ἐκείνων πικρότερον* (1.14.2). Soon after this monologue the cow-herd Dorcon in turn begins to desire Chloe and over a number of days his soul becomes more inflamed – *μᾶλλον τὴν ψύχην ἐξεπυρσεύθη* (1.15.1). Then Chloe gives Daphnis the fateful kiss that is capable of raising temperature – *πάνυ ... ψύχην θερμᾶναι δυνάμενον* (1.17.1).⁵ The consequence is that Daphnis, as if not kissed but bitten, *δηχθείς*, often feels cold, *ἐψύχετο*,⁶ and is unable to control his throbbing heart, *τὴν καρδίαν παλλομένην* (1.17.2).⁷

After this fire-imagery recurs from time to time until 3.13. When summer comes, it too is said to inflame the couple: *ἐξέκαε δὲ αὐτοὺς καὶ ἡ ὥρα τοῦ ἔτους* (1.23.1). Heated up, *θαλπόμενος*, by summer's manifestations of nature's fecundity, Daphnis leaps into rivers and drinks their water so as to

² Longus probably draws the term from Sappho fr. 1.3 Voigt, though it may also have stood in fr. 96.17 Voigt, and Longus will also know its use at Eur. *Medea* 245.

³ Cf. Theoc. 3.52 *ἀλγέω τὰν κεφαλάν*.

⁴ This is the nearest that Longus or any novelist gets to the not uncommon metaphor of *ἔλκος* for the wound of desire, for which cf. Eur. *Hipp.* 530, Callim. *Anth.Pal.* 12.134 (= *HE* 1103–8), Theoc. 11.15, 30.10.

⁵ *θερμαίνειν* is much less commonly used of the fire of desire than *καίω* and its compounds: our first case is Pindar *Ol.* 10.87.

⁶ Cf. Sappho 31.13 Voigt, Theoc. 2.106.

⁷ A throbbing heart (to recur 2.7.5) has no poetic model, but is already in Achilles Tatius 2.37.10, 5.27.1. Like Daphnis' symptoms as enumerated in his following monologue, *ἐκπηδῶ μοι τὸ πνεῦμα, ἐξάλλεται ἡ καρδία* (1.18.1), it should probably be treated as literal and not metaphorical.

quench the fire within him, ὡς τὸ ἔνδοθεν καῦμα σβέσσω (1.23.2).⁸ An unusual variant on the image is found when Dorcon, dying, ‘recovers an ember of his former desire’ for Chloe, ὀλίγον ἐκ τοῦ πρότερον ἔρωτος ἐμπύρευμα λαβών (1.29.1).⁹ A similar set of symptoms recurs when Philetas describes his desire for Amaryllis, (the similarity is crucial to Philetas’ aim of explaining ἔρωτος to the young couple): psychological pain, ἤλγουν τὴν ψυχὴν, palpitating heart, τὴν καρδίαν ἐπαλλόμεν, coldness, τὸ σῶμα ἐψυχόμεν, but also heat, since he went into rivers thinking he was burning up, εἰς ποταμοὺς ἐνέβαινον ὡς καόμενος (2.7.5). The couple then reflect that they show similar symptoms: ἀλγοῦσιν οἱ ἐρῶντες ... καὶ ἡμεῖς ... κάεσθαι δοκοῦσι .. καὶ παρ’ ἡμῖν τὸ πῦρ (2.8.2): they make a plausible leap in their metaphorical inference – what they experience can be called πῦρ. At this point we may recall, or even re-read, the phrase just used to describe the god Eros as ‘blond like fire’, ξανθὸς ὡς πῦρ (2.4.1). Since fire-metaphor has been recurrent we may decide that this comparison with fire goes far beyond hair-colour. So too later, when the winter households of herding folk have to be warmed by a huge fire, πῦρ (3.3.3), we are encouraged to think of the ‘fire’ that is consuming the separated lovers. Metaphorical uses are adding resonance to literal uses.

At the end of Book Two the time that the couple once more spend together makes them ‘hotter’, τούτοις ἅπασι θερμότεροι γενόμενοι καὶ θρασύτεροι, (2.39.1). Later, Chloe’s reassurance to Daphnis that the hot sun will melt the snows of winter that part them brings the response ‘If only it could be so hot’, οὕτω .. θερμός, ‘as the the fire burning my heart’, ὡς τὸ καῖον πῦρ τὴν καρδίαν τὴν ἐμήν, (3.10.4). Then in the second spring the sexual activities of goats inflame the young people – ἐξεκάνοντο πρὸς τὰ ἀκούσματα καὶ ἐτήκοντο πρὸς τὰ θεάματα, 3.13.3: the parallel with Book One’s description of summer (1.23.1–2) prompts us to give the goats’ sexual activities a similar place in Longus’ universe to the inanimate catalysts of 1.23.1–2.

⁸ Longus may recall Hesiod’s lines on the aphrodisiac effect of summer heat, *Works & Days* 582, as he had shortly before done with his mention of σκόλυμοι at 1.20.3.

⁹ In Greek the metaphorical use of ἐμπύρευμα has no parallel known to me in erotic literature – rather it has a philosophical use, of vestiges of life in the body, perhaps already in Democritus, cf. Proclus in *republicam* II 113.6 Kroll. The closeness of Vergil’s phrase (*Aen.*4.23) *veteris vestigia flammae* needs to be weighed in considering whether Longus knew any Latin literature, the case for which has now been well made by T.K.Hubbard (forthcoming).

This use of fire-imagery at 3.13.3 is Longus' last exploitation of it in his presentation of Daphnis and Chloe. It is as if Daphnis' sexual experience with Lycanion extinguishes the fire, or at least dampens it down. It reappears only once, of Gnathon's desire for Daphnis, exacerbated, προσεκκαυθείς (4.16.1), by his failed assault on Daphnis (4.12).¹⁰

Other images of desire

Four other groups of images are used to describe the effect of desire on the soul. One of these has only a single but important example: in an image derived from Plato's *Phaedrus*, Eros, says Philetas, gives wings to souls, τὰς ψυχὰς ἀναπτεροῖ (2.7.1).¹¹ Here the Platonic allusion points the reader to the similarity between Philetas' λόγος and a Platonic μῦθος.

Each of the other three groups is represented by several examples. We found ἐτήκοντο, 'they began to waste away' linked with burning-imagery at 3.13.3, and τήκομαι is earlier used in author-narrative of the emotions of Chloe – ἐτήκετο (1.24.1) – and of Daphnis – τήκεται ἢ ψυχῇ (1.18.1).¹² Daphnis himself says that he is afraid he himself will melt before the winter snow: δέδοικα μὴ ἐγὼ πρὸ ταύτης (sc. the snow) τακῶ (3.10.3). Only once does Longus use the alternative metaphor from the same field 'wither', μαραίνεται, when Daphnis describes his own state at 1.18.2, where the idea is drawn from the life-cycle of the blooming violets and hyacinths with which he contrasts himself.¹³ We are invited to ponder the analogy between losing one's freedom to predatory pirates and losing it to an object of desire. Another group transfers imagery from the language of war.¹⁴ Both Daphnis and Chloe finds themselves prisoners of their mutual gaze – ἐγένετο ἤδη τῶν ὀφθαλμῶν ἄλωσις, (1.24.1).¹⁵ Then at the end of the book, after the capture of Daphnis by pirates, the love-sick Daphnis imagines he has left his soul

¹⁰ In a parallel sub-plot Lampis wants Chloe for his wife (4.7.1), but we are never told he desires her.

¹¹ Cf. Pl. *Phaedrus* 246a1 ff, 249d4 ff and esp. 255c.

¹² For τήκομαι of supposed physical wasting cf. Theoc. 1.66, 82, 2.82. It is unusual with ψυχῇ.

¹³ μαραίνεται, only here in Longus, is not used with a personal subject by other novelists: Xen.Eph. uses it of κάλλος, 1.5.6, 2.6.3, Achilles Tatius of ἀκμή, 1.8.9.

¹⁴ As far as I know our earliest example is Archilochus 23.17ff West.

¹⁵ Although the verb is common of erotic captivation, cf. Xen.Eph. 1.3.1. etc, only Longus here and *Anacreontea* 26.3 West seem to use the noun in this way.

with the pirates, ignorant as he yet is of the piracy of Eros, ἔτι ἀγνοῶν τὸ Ἔρωτος ληστήριον (1.32.4).¹⁶

A final group relates to consumption and repletion. One person can fill another with an emotion – as Daphnis filled Lamon and his family with rejoicing, εὐφροσύνης ἐμπλήσας (2.24.4), or at the end of Book Two Daphnis and Chloe ‘enjoyed their fill of each other until nightfall’, ἐνέπλησαν ἕως νυκτὸς ἀλλήλους (2.38.2). ἀπλήστως, insatiably, soon moved out from its presumably original use of food and drink, but Longus may be the first to use it of sexual desire:¹⁷ Daphnis gazes ἀπλήστως at Chloe when she has begun to snooze, (1.25.1), and when kissing Daphnis and Chloe ‘after tasting the delight that lies in a kiss they began to take their fill of pleasure insatiably’, γευσάμενοι τῆς ἐν φιλήματι τέρψεως ἀπλήστως ἐνεφοροῦντο τῆς ἡδόνης (2.11.1). Here tasting, γευσάμενοι, complements the terms ἀπλήστως and ἐνεφοροῦντο.¹⁸ Tasting is also used of Daphnis’ first experience of ἔρωτος in the form of Chloe’s kiss and his verbal reaction to it, οἷα πρῶτον γεύομενος τῶν ἔρωτος καὶ ἔργων καὶ λόγων (1.19.1): that this ‘taste’ is an oral experience might be argued to make the use only just metaphorical.

So too with Longus’ uses of ‘sweet’, γλυκύς. When he uses it of kisses, having Daphnis say Chloe’s mouth is ‘sweeter than honeycombs’, κηρίων γλυκύτερον (1.18.1), and Gnathon talk of ‘sweet kisses’, γλυκέα φιλήματα (4.17.6), I am tempted to take it as literally of the kisses’ taste, just as a φίλημα is ‘honey-like’, μελιτώδης (2.18.1). A similar case might be made for the ‘sweet smell of ripe fruit’, γλυκεῖα ... τῆς ὀπώρας ὀσμῆς (1.23.1): the scent suggests the sweetness that will be tasted. Other cases however are more clearly metaphorical, as when Lamon’s story of Syrinx is ‘a tale sweeter than a song’, μῦθον ὠδῆς γλυκύτερον (2.35.1), when rustics’ leisure in winter makes it seem καὶ μετοπώρου καὶ ἡρος αὐτοῦ γλυκύτερον (3.4.1), or when Daphnis after finding the 3,000 drachmas thinks the sea sweeter

¹⁶ Cf. Asclepiades’ description of prostitutes as τὰ ληστροκὰ τῆς Ἀφροδίτης, *Anth.Pal.* 5.5 (=HE 1000) and Maccius’ of Eros as ληστὰ λογισμοῦ, *Anth.Plan.* 198.3 (=GP 2538).

¹⁷ Neither the adjective ἀπλήστος nor the adverb ἀπλήστως appears in any other place in Longus or the other novelists. Most classical uses relate to food or money, but cf. Xen. *Cyr* 4.1.14 where it related to ἡδονή.

¹⁸ For this use of ἐμφορεῖσθαι cf. already Hdt. 1.55.1, and, in a contemporary writer, Lucian *Philopseudes* 39.

than land, τὴν θάλασσαν ἐνόμιζε τῆς γῆς γλυκύτερον (3.28.3). The two remaining cases might at first sight be taken as equally metaphorical. Daphnis notes that sheep and goats find the sexual act sweet and that it conquers the bitterness of desire, γλυκὺ τι ὡς ἔοικέν ἐστι τὸ ἔργον καὶ νικᾷ τοῦ ἔρωτος τὸ πικρὸν (3.14.3), then very shortly after this Lycaenion describes the sexual act in which she is about to initiate Daphnis as different from, and sweeter than, a kiss, an embrace and what rams and billy-goats do: ἄλλα ταῦτα πηδήματα καὶ τῶν ἐκεῖ γλυκύτερα (3.17.2). The two passages are so close that they must be read together, and Lycaenion's comparison with kissing connects them in turn with the earlier passages where kisses have been described as 'sweet'. Longus thus presents a view of the sexual act as sweet in a sense that is almost literal.

1b Desire in society

Another aspect of desire is brought out by two of Longus' three uses of 'payment', μισθός. What I take to be the literal use appears at 2.33.3: Lamon tells the story of Syrinx that he persuaded a Sicilian goatherd to sing for the μισθός of a goat and a syrinx – exchangeable goods are offered as the price either of other goods or, as here, of a service. I pass over the interesting implication for Longus' view of the marketability of literary products of this allusion to the sometimes mercenary poet Theocritus (though cf. below on κτήμα). Longus' two other uses, quite close together, relate to sex. Lycaenion says to Daphnis that another man (other than...?) taught her how to have sex, taking her virginity as a μισθός (3.19.2). A few chapters later Daphnis, now equipped with the concept and word μισθός, promises to tell Chloe the tale of Echo for a μισθός of ten kisses (3.22.4). We may briefly wonder why Daphnis doesn't ask for Chloe's virginity as a μισθός, and take the chance to teach her about rather more than the story of Echo: but Longus has given reasons for Daphnis' hesitation, and, more important, he intends to present their consummation at the end of Book Four as entirely reciprocal, and indeed as symmetrical as Daphnis' greater experience will allow. So the element of μισθός in Lycaenion's autobiography helps mark off her approach to sex from that of the couple.

2a i Anthropomorphisation of the inanimate¹⁹

In the vintage that opens Book Two the manufacture of wine is assimilated to human and animal reproduction by the term ‘generation’, γένεσις, in the phrase ‘as one might expect in a festival of Dionysus and the generation of wine’, οἶον ἐν ἑορτῇ Διονύσου καὶ οἴνου γενέσει, (2.2.1), complementing Longus’ explicit descriptions here of the couple’s sexual attractiveness. The hint reappears in the second vintage, that of Book Four: ordinary grapes are taken off for pressing, but the rustics are described as ‘taking grapes in their prime stalk and all, so that it might be possible for the party which came from the city to have the image and pleasure of the vintage’: τῶν βοτρώων τοὺς ἡβῶντας ἐπὶ κλημάτων ἀφαιροῦντες, ὡς εἶη καὶ τοῖς ἐκ τῆς πόλεως ἐλθοῦσιν ἐν εἰκόνι καὶ ἡδονῇ γενέσθαι τρυγητοῦ (4.5.3). Longus’ use of the term εἰκῶν prompts the reader to be alert to symbolism, and the metaphorical ἡβῶντας leave little doubt as to how to read the signs: the plump grapes are, like Daphnis and Chloe, ready for plucking, and the city toffs might well expect to have first refusal.

The cheeses presented by Dorcon are ‘noble’, τυρίσκων τιῶν γεννικῶν, 1.19.1 – perhaps reminding us that Chloe is but Dorcon is not.²⁰ In the first spring scene the joints of reeds used to make a syrinx are ‘knees’, γόνατα, 1.10.1: the metaphor is attested as early as Herodotus (3.98),²¹ and might be thought no metaphor at all, but it is at the least intriguing that it is used by the Lesbian writer Theophrastus of the joints that develop in wheat plants as spring succeeds winter and the plants are no longer in ‘blade’, for which his term is γλόη.²² Ivy too acquires animal features: the thicket where Daphnis was found has ivy ‘straying across’ it, κιττὸς ἐπιπλανώμενος (1.2.1).²³ Pines can be competitors with Daphnis’ syrinx-playing, just as Chloe’s singing competes with nightingales: ὁ μὲν ἐσύριζεν ἀμιλλώμενος πρὸς τὰς πίτυς, ἡ δὲ ἦδε ταῖς ἀηδόσιν ἐρίζουσα (3.24.2).

¹⁹ Inevitably many cases in this category might be claimed rather to be ‘personification’. Even if that term is sometimes appropriate, they must still be seen against Longus’ whole metaphorical system.

²⁰ The extension from humans to objects starts with Old Comedy, Antiphanes fr. 45 K = 47 K-A.

²¹ Hdt. 3.98.3.

²² Theophrastus *Hist. Plant.* 8.2.4

²³ ἐπιπλανᾶσθαι is very rare, and it may be Longus’ use that caught the eye of Heliodorus, 3.5.6, 7.17.1.

Like the couple, the earth sheds clothes – the clothing of snow it has had in winter: τῆς δὲ γῆς γυμνουμένης (3.12.1): Longus uses the verb only in two other places, of Daphnis (1.24.2) and Chloe (3.24.3), and it is not far-fetched to propose that the nakedness of the earth here reminds us of the recurrent nakedness of the couple. The idea is complementary to that whereby Longus suggests (in a formula chiefly found in *ecphraseis* of works of art) that ‘one might have imagined’ (εἴκασεν ἄν τις) that the sun, being a lover of beauty (φιλόκαλον ὄντα), was stripping the young people naked so as to admire them, part of a sequence where inanimate rivers and winds are made to join the chorus of animal noises elicited by the first spring and where the apples that fall to the ground do so through ἔρωσ:

ἠδεῖα μὲν τεττίγων ἠχη, γλυκεῖα δὲ ὀπώρας ὀδμή, τερπνὴ δὲ ποιμνίων βληχί. εἴκασεν ἄν τις καὶ τοὺς ποτάμους ἄδειν ἠρέμα ῥέοντας καὶ τοὺς ἀνέμους συρίττειν ταῖς πίτυσιν ἐμπνέοντας καὶ τὰ μῆλα ἐρῶντα πίπτειν χαμαὶ καὶ τὸν ἥλιον φιλόκαλον ὄντα πάντας ἀποδύειν (1.23.1).

Heat can grow tired: κοπάσαντος τοῦ καύματος (1.8.2) – although the verb is almost always used of natural phenomena, etymology suggests a literal sense of animate subjects. The sea too is anthropomorphised. The waves ‘spit out’ the wallet whose contents will allow Daphnis to marry Chloe, βαλάντιον .. ὑπὸ τοῦ κύματος ἀπεπτύσθη (3.27.4).²⁴ Sounds acquire life-force: so the rowers’ songs are ‘cast’ ashore – the verb is one used of sailors being cast ashore: σαφῆ δὲ ἐξέπιπτεν εἰς τὴν γῆν τὰ τῶν κελευστῶν ἄσματα (3.21.3). This is appropriate when we are about to be introduced to the physics and mythology of Echo.

2a ii Anthropomorphisation of animals

The animal kingdom is assimilated to humanity in several ways. Cicadas are garrulous, λάλοι (1.14.4, cf. 1.25.3) as are grasshoppers (3.24.2).²⁵ One effect of this can be seen when a cicada flies into Chloe’s bosom for shelter: when Daphnis has delicately – or indelicately – used his hand to extract it,

²⁴ Longus may recall the simile of *Iliad* 4.426 where the stormy sea spits out brine (on the shore): ἀποπτύει ἄλδος ἄχην.

²⁵ For grasshoppers’ chatter cf. Theoc. 5.34 καὶ ἀκρίδες ὧδε λαλεῦντι.

Chloe kissed it and ‘put it back chattering into her bosom’: αὐθις ἐνέβαλε τῷ κόλπῳ λαλοῦντα, 1.26.3. Since we have recently read that the love-struck Daphnis used to be a greater chatterer than grasshoppers (1.17.4) we are prompted to notice that Daphnis has not yet progressed to chatting with Chloe with his head resting on Chloe’s breasts.

In a description that activates the work’s recurrent focus on issues of learning rams are implied to be ἀμαθειῖς when Daphnis as called κριῶν ἀμαθέστερος (3.14.5). By a similar trope one billy-goat’s possible sexual relations with another’s nanny-goats is termed adultery: ‘each billy-goat had his own nanny-goats and kept an eye on them to make sure another did not secretly commit adultery with them’, καὶ ἕκαστος εἶχε ἰδίας καὶ ἐφύλαττε μή τις αὐτὰς μοιχεύσῃ λαθῶν (3.13.3). This is the only use of either verb or noun from the root μοιχ- in the work, and is strikingly close to the passage where Daphnis covertly has adulterous sex with Chromis’ wife Lycaenion, observed by neither Chromis nor Chloe (3.17–18).

Less striking, perhaps, is the use of the term αἰχμάλωτος ‘prisoner of war’ for the sheep and goats which, like Chloe, have been captured by the Methymnans (2.22.4). Although the term had been used in earlier writers for things (e.g. χρήματα, νῆες, cf. LSJ s.v.) its use of animals further tightens the bond between the couple and their animal kingdom. The closeness between human and animal actors is also visible in the way many characters are compared to animals.²⁶ One such case is a metaphor: Chloe’s mother tells Daphnis that Chloe would rather sleep with a handsome pauper than with a ‘rich ape’, πιθήκῳ πλουσίῳ (3.26.4).

2b Anthropomorphs as plants

Echo’s physical and sexual prime is described as ἄνθος (3.24.3): this is so common a term for the phenomenon in other writers²⁷ that it might almost be dismissed as a dead metaphor. But in a text where the parallel between nature and humanity is constantly drawn (note especially Daphnis’ self-comparison with flowers, 1.18.2), and shortly before a voluptuous description of an apple that symbolises Chloe (3.33–4) it makes a significant contri-

²⁶ For a full discussion see Bowie 2005.

²⁷ Though its only other conjunction with the root παρθέν- is in Archilochus fr. 196A.27 West. First of physical prime in *Iliad* 13.484, in its other early erotic uses (Mimnermus fr. 4.1 West, Solon fr. 25.1 West) ἥβης ἄνθεα means ‘the delights of youth’.

bution to the network of terms linking the natural world with that of anthropomorphs.

2c Body-parts with a mind of their own

It is part of the same slippage that parts of the body can be treated as having volition: when Chloe is woken by the cicada ‘she rubbed her eyes which wanted to go on sleeping’: τὸς δὲ ὀφθαλμοὺς ἀπέματτεν ἕτι καθεῦδειν θέλοντας (1.26.2). If one of the lovers’ body-parts are autonomous, what will happen to Longus’ careful delay of their consummation? The threat is not realised, except in so far as nature takes over in Daphnis’ encounter with Lycaenion.²⁸ It is an unsurprising extension of this conceit that seasons too can have volition, ‘when the harvest demanded immediate attention’: ἐπείγοντος τοῦ τρυγητοῦ (2.1.1).²⁹ The verb reinforces our impression that the cycle of the seasons plays almost as an important part as Eros himself in dictating the progress of the couple’s shallow learning-curve.

All these images contribute to what was arguably a major part of Longus’ literary agenda, to present a world in which the element of nature, φύσις, in Daphnis and Chloe’s discovery of Eros is reinforced and symbolised by a recurrent invitation to see humans, animals and even inanimate nature as functioning on similar principles.

3 Literary and meta-literary activity

Metaphors relating writing and reading literary works begin with the preface’s claim that the work is both an ἀνάθημα and a κτῆμα, ‘a pleasing possession for all men’, κτῆμα τερπνὸν πᾶσιν ἀνθρώποις (pr. 3). The intertextuality with Thucydides (1.22.4) may blunt our sense that the term κτῆμα is a metaphor,³⁰ but in both Thucydides and Longus it arguably is, and one that here contributes to the elision of the boundary between that which represents (Longus’ work) and that which is represented (the painting): a fine painting can be a κτῆμα which its owner can treasure, show to his

²⁸ αὐτὴ γὰρ ἡ φύσις λοιπὸν ἐπαίδευε τὸ πρακτέον.

²⁹ It must be admitted that several other first and second century AD authors have the non-classical use of a non-personal subject and the sense ‘was pressing’ cf. LSJ IV.2 and 3.

³⁰ For an important discussion of this and other terms in the proem see Hunter 1983, 49–52.

friends, contemplate selling in a time of crisis, but in the ancient world few if any single books acquired that status. A further contribution to the issue of ‘possession’ is made later in Book One by the phrase used of Daphnis when he first admires Chloe’s hair, eyes and complexion ‘as if he had acquired eyes for the first time’: ὥσπερ τότε πρῶτον ὀφθαλμοὺς κτησάμενος (1.17.3). Eyes, like texts, can be viewed as possessions, but they are beneficial possessions only if they are used.³¹ These two cases of metaphorical possession may prepare the reader to question the appropriateness of the term in a third case: possession is the relationship Lycaenion wishes to establish between herself and her prospective lover, Daphnis – ἐπεθύμησεν ἔραστην κτήσασθαι (3.15.2) – but it is not one we are ever told that either Daphnis or Chloe wish to establish vis-à-vis the other. The last of the four uses of κτήσασθαι by Longus is ‘straightforwardly’ literal, when the couple are described at the narrative’s closure as ‘having acquired very many flocks of sheep and goats’, ἀγέλας δὲ προβάτων καὶ αἰγῶν πλείστας κτησάμενοι (4.39.1), but even this use may be seen as re-opening the issue of what can and cannot be a possession, κτήμα.

A different set of terms draws attention to the author’s creative skills. The meadow in front of the Nymphs’ cave is γλαφυρός (1.4.3): perhaps in the sense ‘hollow’ or ‘concave’, so that McCail’s ‘sunken’ is more likely than Lindsay’s ‘neatly flourishing’. But neither is very apt, and the epithet was surely chosen because it evokes a particular ‘polished’ or ‘elegant’ literary style.³² A little later in Book One Eros’ creation of a plot within the narrative (which can also be read as the creation of a plot-component by the author) is described as ‘moulding’: τοίανδε σπουδῆν Ἔρωσ ἀνέπλασε (1.11.1). This act of creativity re-emerges in Philetas’ garden in Book Two – ‘all the flowers and plants are the creations of Eros, all the plants are his’: τὰ ἄνθη πάντα Ἔρωτος ἔργα, τὰ φυτὰ πάντα τούτου ποιήματα (2.7.3). True, this is no longer a metaphor, but given that the other, and much more common, sense of ποιήματα is what we find in Longus’ only other use of this word, viz ‘poems’ (2.31.2), its deployment here invites us to pursue the parallel between Eros and his beautiful but natural rustic creations on one hand and Longus and his elegantly crafted prose-ποίημα on the other.

³¹ εἰ δὲ μή ... ματαιοτέρας τὰς φρένας ἐκτησάμην (Philetas speaking at 2.6.2) might suggest ἐκτησάμην to be a dead or dormant metaphor when used of human attributes, but even a dormant metaphor can be re-activated by context.

³² Cf. LSJ s.v. γλαφυρός III.4

A further aspect of Longus' creativity comes out in the work's sole use of the term σοφιστής when Astylos wryly comments on Gnathon's eloquence in justifying his desire for Daphnis: 'Eros produces great sophists', μεγάλους ὁ Ἔρως ποιεῖ σοφιστάς (4.18.1). Astylos displays his own, and assumes Gnathon's, literary culture by adapting a famous line of Euripides,³³ but at this late stage in the work he also invites Longus' readers to assess how accomplished an erotic work has been composed by the writer whom some think was clearly a sophist.

A rather different issue which straddles the world of the creator and the world created by Longus is 'neglect', ἀμέλεια. The presence of Pan in the paintings of the temple of Dionysos is referred to the lack of neglect on the part of the painter: 'nor had Pan been neglected', οὐδὲ ὁ Πάν ἠμέλητο (4.3.2). This is presumably metaphor, or at least a trope, in so far as the painter's neglect or otherwise is not to be taken as the actual reason for Pan's appearance or non-appearance in his paintings; but Longus' choice of an oblique mode of expression is arguably the result of his recurrent interest in ἀμέλεια. Our first meeting with ἀμέλεια is when Lamon feels concern that a kid is being neglected by its mother-goat, ἀμέλουμενον (1.2.2), and the immediately following suggestion that he contemplated 'neglecting', ἀμελήσαι (1.3.1), the exposed child reminds us that its parents had shown an extreme form of ἀμέλεια. In the first spring the couple's still innocent foreplay causes Chloe to neglect her sheep (1.10.2), then desire first makes Chloe neglect food, τροφῆς ἠμέλει (1.13.6) and Daphnis neglect his goats, ἠμέλητο καὶ ἡ ἀγέλη (1.17.4). That neglect can also have a part in erotic relationships has just been shown by Dorcon's neglect, ἀμέλεια, of Daphnis in order to press his suit with Chloe. These instances of culpable or understandable ἀμέλεια culminate in Book One in the ἀμέλεια shown by Chloe for her sheep when she discovers that Daphnis has been captured by pirates (1.28.3).

Similar neglect of flocks marks the couple's mutual help in the vintage (2.1.3); neglect of food as a symptom of a desire is pondered by the couple (2.8.2, twice). Neglect then vanishes from Book Two until in the couple's ballet Chloe mimes Syrix ignoring, ἀμελοῦσα, her suitor: we are suddenly confronted with the possibility that one partner in this couple will start to neglect the other. That is the basis of Chloe's extraction of an oath from Daphnis at the end of the book, and her fear of ἀμέλεια comes out in her

³³ ποιητὴν δ' ἄρα Ἔρως διδάσκει, κἄν ἄμουσος ἦ τὸ πρῶν, Eur. fr. 663 Nauck, also reworked by Nicias of Miletus, *SH* 566.

language when she discounts an oath by the god Pan: his eroticism makes him untrustworthy, and if Daphnis neglects an erotic oath to Pan, Pan will neglect to punish him: ἀμεληθεὶς ἐν τοῖς ὄρκοις ἀμελήσει σε κολάσαι (2.39.3).

The possible consequences of even apparently trivial ἀμέλεια are then explored early in Book Three: it is the escape of one of Dryas' sheepdogs with a piece of meat – it had watched for a moment of inattention, ἀμέλειαν φυλάξας – that enables Daphnis make contact with Chloe in deep midwinter (3.7.1). That this phrase is neither causal nor inattentive becomes clear when ἀμέλεια reappears *fortissimo* at the end of Book Three:³⁴ the apple plucked (with heavy symbolism) by Daphnis is there because a(nother) plucker had neglected to bring it down, ἠμέλησε καθελεῖν, (3.33.4); his decision to pluck it against Chloe's wishes is perceived as ἀμέλεια of Chloe both by her and by the narrator – Χλόης κωλυούσης ἠμέλησεν. ἡ μὲν οὖν ἀμεληθεῖσα (3.34.1) – and she runs off in anger to her sheep.

It is against this background that the reader approaches 'nor had Pan been neglected', οὐδὲ ὁ Πᾶν ἠμέλητο (4.3.2). First, this resurrects the earlier cases of ἀμέλεια and their sometimes unpredictable contributions to the advancement of the plot; second, it recalls the pivotal case of Pan's miraculous assistance to the couple in Book Two despite their failure to honour him hitherto – we realise that though neither Pan nor Longus had called this ἀμέλεια it clearly was a flagrant case of inattention; finally the artistic context of this (lack of) ἀμέλεια invites us to contrast Longus' own scrupulous attention to detail in his literary work with the variety of ἀμέλεια displayed by his characters. That this ἀμέλεια has not run its course is shown late in Book Four when Daphnis, rediscovered by his real parents, has almost forgotten Chloe, something he perceives as ἀμέλεια when he apologises to her (4.29.5).

Two other, related terms also tie together the writer and the written. These are the noun εἰκόν and various forms of the verb μιμεῖσθαι. The noun εἰκόν is stretched to mean anything that stands in a mimetic relationship to something else. When Daphnis and Chloe fall to the ground while kissing they recognise their posture as 'the figure of their dreams', τῶν ὀνείρων τὴν εἰκόνα (2.11.2); earlier the surface of the wolftrap had been landscaped so as to be 'a replica of the earth that had been there before', τῆς πρότερον γῆς

³⁴ I find it hard to believe that ἐς καμάτων ἀμέλειαν is the correct text at 3.21.2, but if it is it can be seen as further extending the range of the operation of ἀμέλεια in Longus' world.

εἰκόνα (1.11.2). In each case Longus seeks to remind us of the issue of *mimesis* central to the themes of his work, *mimesis* of which his preface insists his own writing is an example. Hence some of his uses of μιμεῖσθαι extend it too into the realm of metaphor. In this same wolfttrap scene the sense of τῆς πρότερον γῆς εἰκόνα is immediately refashioned in the phrases ‘it was not earth but it imitated earth’, γῆ οὐκ ἦν ἀλλὰ ἐμίμητο γῆν (1.11.2). Earth cannot be imitative, even if its landscapers aim at imitation. Nor can an unconscious body be imitative, but in the attack of Pan on the Methymnans ‘one lay imitating the posture of a corpse’, σχῆμά τις ἐκείτο νεκροῦ μιμούμενος, (2.25.4) while in Dionysophanes’ garden the cluster of ivy berries ‘in their size and darkening colour imitated grapes, ὁ κόρυμβος αὐτοῦ μέγας ὄν καὶ μελαίνομενος βότρυν ἐμιμεῖτο (4.2.3). These cases where the inanimate is described as ‘imitating’ reinforce those where Daphnis and Chloe learn by imitation (e.g. 1.9.2), and the whole *assemblage* keeps reminding us of the literary work’s claimed imitation of a (mimetic) painting.

Two remaining instances are more open to debate. First, ‘a prize for victory’, νικητήριον. When Daphnis has plucked the apple so manifestly symbolic of Chloe and presented it to her, he compares it to the golden apple awarded to Aphrodite and himself to Paris, saying ‘I give this to you as a victory-prize’, τοῦτο ἐγὼ σοι δίδωμι νικητήριον (3.34.2). But it is only a recognition of excellence, not of victory, since as far as Daphnis is concerned Chloe has not been in competition with any other girl. Given the not uncommon use of νικητήριον in contexts of artistic competition,³⁵ I am tempted to see the apple as a prize awarded by Longus to his own creation of the novel *Chloe*.³⁶

Finally, Longus’ last word. On her wedding night Chloe learns that what had happened in the woods had been shepherds’ games, ποιμένων παίγνια (4.40.3). Now Longus does indeed use the verb play, παίζειν, in several different contexts. He uses it of some of the couple’s innocent activities, e.g. 1.11.1; of Eros’ behaviour in the garden Philetas says that ‘he was playing’, ἐπαιζεν (2.4.1); Syrinx would play with Nymphs, συνέπαιζεν (2.34.1); Chloe says to Daphnis ‘You are pulling my leg’, παίζεις ἀπατών με, when he

³⁵ Cf. LSJ s.v. νικητήριος II. *Chloe* is, of course, competing with other novels.

³⁶ The original titles of the Greek novels are uncertain (for a good discussion see Whitmarsh (forthcoming)) but in the case of Longus Pan’s statement that Eros wants to make a myth of Chloe, παρθένον ἐξ ἧς Ἔρωσ μῦθον ποιῆσαι θέλει (2.27.2) supports the view that *Chloe* was his preferred title.

claims that a fire burns his heart (3.10.4); and in Book Four Gnathon refers to Astylos' habit of calling him Gnatharion as 'teasing', *παίζων* (4.16.1). None of these numerous cases of play is explicitly sexual, even if it is Eros in person who plays at 2.4.1. The idea that the lovers lying down naked together is to be seen as 'play' is thus new and metaphorical. At the time they do this they are deadly serious. That Longus chooses his last words to put the principal action of his four books into this metaphorical perspective is partly to be explained as the diminuendo of closure, partly, no doubt, as one way of saying that now and only now do the couple have serious, adult sexual relations. But the apparently technical literary term *παίγνιον* for a light-weight work (e.g. it was one category in the oeuvre of Philetas)³⁷ gives the phrase a meta-literary thrust: 'this work, gentle reader, has been a shepherds' romp'.

4 The world of learning

Terms for 'teaching' might be seen as a sub-set of 'the world of literature', but they probably deserve a separate category. In his preface Longus proclaims his work as one which will give preliminary instruction to the person who has not felt desire, *τὸν οὐκ ἐρασθέντα προπαιδεύσει*, (pr. 3). Perhaps this is not a strictly a metaphor, but this is not *παιδεία* in the sense that predominated in the literary and sophistic world of the late second or early third centuries AD (and is found at 1.8.1). Throughout his work Longus continue to play with the idea that instruction in *ἔρωσ* is a form of *παιδεία*. The most striking and important cases are (i) when, after Lycaenion's foreplay and manoeuvring, Daphnis is guided by his *φύσις*: 'for after that point nature herself instructed him what had to be done', *αὐτὴ γὰρ ἡ φύσις λοιπὸν ἐπαίδευε τὸ πρακτέον*, (3.18.4). Once completed, Lycaenion's instruction is termed 'an erotic tutorial', *ἔρωτικὴ παιδαγωγία* (3.19.1). This echoes the couple's night of pondering Philetas' exegesis in Book Two, an exegesis termed 'lessons', *παιδεύματα* (3.14.1): this pondering is termed a 'nocturnal tutorial', *νυκτερινὸν παιδευτήριον*, (2.9.1). It is characteristic of Longus that these central cases are set off by others which on their own would seem peripheral and trivial, and which also belong with the material discussed above at 2(a)(ii) (Anthropomorphisation of animals). So Longus writes that Chloe's

³⁷ Cf. Philetas fr. 10 & 11 Powell = fr. 23 Spanoudakis and the discussion in Spanoudakis 2002, 327–8.

sheep had been ‘taught’, ἐπεπαίδευντο, to respond to her voice, syrinx or hand-clapping (1.22.2), or calls the way Dorcon’s cows had been taught to respond to music ‘the cows’ instruction’, τὸ παιδεύμα τῶν βοῶν (1.31.2) or when Daphnis calls the Methymnans’ dogs ‘badly tutored’, κακῶς πεπαιδευμένουσ (2.16.2).

Conclusions

What emerges from these varied but interwoven exploitations of metaphorical language? The chief role of (1) (a) (Symptoms and concomitants of desire) may be to locate Longus’ writing ostentatiously and mimetically in the Greek literature of desire, ἔρωσ. That may be complemented by a possible function of (3) (Literary and metaliterary activity), i.e. to underline the literary origins and texture of the world Longus offers his readers: he is a self-conscious narrator who never wants his reader to forget that everything on the page is his novelistic creation.

The part played by (2) may be rather different. On a philosophical level it sets human desire, ἔρωσ, in the wider context of animal and even plant life, putting Longus in a tradition that goes back to Hesiod and Empedocles and appearing to offer a profounder λόγος of ἔρωσ than do his novelistic intertexts, in which its operation had been examined almost wholly in a human context. But it also presents to a readership whose social and political world was emphatically hierarchical a world in which such a hierarchy can be seen to break down. The Aristotelian hierarchy which placed human souls above animal souls, and these above vegetable souls, is challenged. So too is the hierarchy of the Greek πόλις that was endorsed by and was integral to the Roman imperial administration: the superiority of the city élites, οἱ πρώτοι τῆσ πολέωσ to the people, ὁ δῆμοσ, and of both to slaves, δοῦλοι or οἰκέται, is called into question. This may be seen as complementing other features of *Daphnis and Chloe* that I have argued elsewhere raise questions about Roman control of the Greek world. As some nine hundred years of Greek literary artists before Longus had shown, metaphor is good to think with.

Appendix

I gather in an appendix the few cases of metaphor in Longus that do not seem to fall into the above categories.

διαντλᾶν. In the phrase ‘she drained toilsome days’, ἡμέρας διήντλει μοχθηράς (4.9.1), the verb is used to give tragic colour to the reactions of Chloe when she fears Daphnis will be punished for Lampis’ destruction of the master’s garden, LSJ notes only metaphorical uses of the verb.

ἔνθεος. When the couple have had their lesson from Philetas, have failed to apply it, and have had a night of erotic dreams, they get up and go off to herd ἐνθεώτεροι (2.10.2). On one level this is metaphorical, like the English ‘enthusiastic’, but it is on another and, in Longus, more important, level it is literal: the god Eros is working within them.³⁸

ἐπιρρωνύναι. The verb is used not of physical but of psychological strengthening, ἐπιρρωνύουσα, (2.23.2) as in many classical instances (cf. LSJ s.v.).

καθαρός. Daphnis postpones kissing Chloe until he has kissed all other members of her family ‘so that her kiss may remain untainted’, ἵνα τὸ ἐκείνης καθαρὸν μείνη φίλημα (3.11.3). This may not be the most obvious choice of phrase, but it reminds the reader that the maintenance of Chloe’s ‘purity’, in the sense of virginity, is an issue throughout the work (cf. especially Dionysophanes’ question to Daphnis at 4.31.3).

καταφέρειν. In the phrase ‘sunk into a deep slumber’, εἰς βάθον ὕπνον κατενεχθέντος (4.34.1) the metaphor is paralleled in imperial (though not classical) writing (e.g. Lucian *DMeretr.* 2.4) and may be unremarkable, but might perhaps be here to remind us of the surprising turn of events towards the end of Book One where (in Longus’ only other use of the verb) the pirates’ weaponry pulled them down to sea-bed, τὰ ὄπλα κατήνεγκεν ἐς βυθόν (1.30.4).

μαλθάσσειν. Gnathon is described as ‘softening up’, μαλθάσσειν (4.11.4), Daphnis by praising his goats and offering to secure his freedom. The metaphor’s pedigree in Attic tragedy (cf. Soph. *Ant* 1194. Eur. *HF* 298), immediately after Gnathon has been termed a θεατής not of Daphnis but of his goats, suggests that Longus is underlining the generic oddity of this tragic spectacle.³⁹

³⁸ Cf. Xen. *Smp.* 1.10.

³⁹ I shall discuss Longus’ take on Attic tragedy in Bowie 2006.

ὄνειροπολεῖν. The verb ‘I have dreams’, ὄνειροπολῶ, is once used literally (3.9.5) but three times of waking fantasy or speculation (3.32.3, 4.6.3, 30.3) The ontological status of such fantasising is cast into doubt by the recurrence and importance of real dreams in the work.

ὄχημα. Daphnis’ fall into the wolf-trap is cushioned by his having a goat as his ‘vehicle’, ὄχημα (1.12.2). This borders the cluster of metaphors that relates the animal and the human world, but does not quite fall within that cluster. It also makes a contribution to the recurrent contrast between ways of the city (where an ὄχημα is an ὄχημα) and of the country, where later in Book One Daphnis swims ashore effortlessly between two cows ‘as if driving a waggon’, ὥσπερ ἐλαύνων ἄμαξαν (1.30.5). We are not told exactly how Dionysophanes and Cleariste come from the city (4.13), but it must be with the ‘horses, waggons, and much luxury’, ἵπποις καὶ ζεύγεσι καὶ τρυφῇ πολλῇ, with which they returned to it (4.33.2).

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