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Appendix

Tragic and Paratragic Elements in Longus' *Daphnis and Chloe*

Maria Pia Pattoni

Abstract

Regarding the influence of theatrical genres on the *Pastoralia* of Longus, criticism mainly focused on the numerous and evident elements of contact with New Comedy. However, in the merging of literary genres that the cultured and refined text of this novel presupposes, also tragic models receive significant importance, often in contexts in which the characters mourn the loss of something precious. In most cases, it is a question of generic reuse of expressive forms or motifs borrowed from the tragic genre: sometimes, specific hypotexts are read in filigree, especially Sophoclean. The analysis of the steps involved in this phenomenon highlights Longus' adoption of paratragic mechanisms in various aspects similar to the ways in which comedy writers relate to the 'high' genres.

1.

On the question of the influence of dramatic genres on Longus, critics have generally focused on his novel's numerous and obvious resemblances to New Comedy,[1] while much less attention has been devoted to echoes of tragedy. In this paper I shall deal with some examples of tragic appropriation and analyse how tragic 'presences' are embedded in his narratives.

The passages which show a strong intertextual relationship

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1 Longus' relationships with the new comedy have been studied, among others, by Hunter 1983: 67-71; Billault 1991: 143-51; Crismani 1997: 87-101 (with further bibliographical references); Morgan 2004; Morgan and Harrison 2008: 224. On the influence of Attic tragedy in some episodes of Longus' novel see Pattoni 2004: 84-90; 2005: 9-16. Bowie (2007: 338-52) offers a list of tragic intertexts which might be relevant for Longus, "argued for on grounds of language or (less often) content" (340). Since he includes a large number of potential cases, not all instances are equally cogent, as Bowie's own comments often note (on this see also Battezzato 2009).

with tragedy have many features in common, most notably their situational context. A character lamenting the loss of a beloved (person or animal) consistently shows a tendency to use expressive forms taken from the typical patterns of the tragic *threnos*: on three occasions Daphnis bewails the loss of Chloe (in 2.22-3 as a consequence of the raids carried out by the Methymnaeans; in 3.26 because he is afraid that she will marry a richer suitor; in 4.28.2-3 because of her kidnapping by Lampis); in 4.8.3-4 Lamon, against the background of his family's despairing cries, utters a proper funeral lamentation for the flowers razed to the ground by Lampis and incorporates all the formal patterns which epic and tragedy employed in lamentations for young men dead on the battlefield; in 3.16.2-4 Lycaenion, playing the role of the desperate woman (ἀκριβῶς μιμησαμένη τὴν τεταραγμένην, "skilly counterfeiting that she was scared"), addresses a speech of supplication to Daphnis, asking him to bring back her stolen goose: and again the typical features of high literary genres are reworked for a situation that the reader immediately recognises as fictitious. In all these cases, where reference to tragedy is particularly evident (mostly as a reinterpretation of tragic speech in general, but sometimes as a reworking of specific intertexts), the problem which has provoked the character's suffering is finally overcome in the inevitable happy ending just as in comic genres: and it is with comedy that Longus shares a penchant for parodistic distortion of solemn language.

2.

An example of this literary situation is Daphnis' reaction to the abduction of Chloe in 2.22-3. The transition from a typically bucolic context (Daphnis was absent because he was cutting green leaves for his goats) to a tragic situation (the discovery of the raid by the Methymnaeans and the violation of the Nymphs' sanctuary, from which Chloe was forcibly snatched) is announced, in the short narrative introduction, by a gesture typical of a tragic actor: Daphnis "throws himself to the ground" (ἔρριψεν ἑαυτὸν χαμαὶ) and from there, in an attitude which recalls the one that Hecuba

often adopts in Euripides' Trojan dramas,[2] he delivers his pathetic monologue:

2.22.1 "'Ἀφ' ὑμῶν ἡρπάσθη Χλόη, καὶ τοῦτο ὑμεῖς ἰδεῖν ὑπεμείνατε; ἡ τοὺς στεφάνους ὑμῖν πλέκουσα, ἡ σπένδουσα τοῦ πρώτου γάλακτος, ἧς καὶ ἡ σῦριγξ ἥδε ἀνάθημα; 2. Αἶγα μὲν οὐδὲ μίαν μοι λύκος ἥρπασε, πολέμιοι δὲ τὴν ἀγέλην καὶ τὴν συννέμουσαν. Καὶ τὰς μὲν αἶγας ἀποδεροῦσι καὶ τὰ πρόβατα καταθύσουσι, Χλόη δὲ λοιπὸν πόλιν οἰκήσει. 3. Ποίοις ποσὶν ἄπειμι παρὰ τὸν πατέρα καὶ τὴν μητέρα ἄνευ τῶν αἰγῶν, ἄνευ Χλόης, λιπεργάτης ἐσόμενος; ἔχω γὰρ νέμειν ἔτι οὐδέν. 4. Ἐνταῦθα περιμενῶ κείμενος ἢ θάνατον ἢ πόλεμον δεύτερον. Ἆρα καὶ σύ, Χλόη, τοιαῦτα πάσχεις; ἆρα μέμνησαι τοῦ πεδίου τοῦδε καὶ τῶν Νυμφῶν τῶνδε κἀμοῦ; ἢ παραμυθοῦνταί σε τὰ πρόβατα καὶ αἱ αἶγες αἰχμάλωτοι μετὰ σοῦ γενόμεναι."

[2.22.1 "(1) Chloe was snatched away from you: and could you bear to see this – the girl who used to weave garlands for you, who used to pour you libations of the freshest milk, who offered you these very pipes there? (2) Not a single goat of mine was ever snatched off by a wolf, but now enemies have snatched off the herd and the girl who helped me look after them. They will skin the goats, sacrifice the sheep – and Chloe will spend the rest of her life in a city! (3) How can I take the steps that will lead me back to my father and mother, without the goats, without Chloe, to be out of work? For I have nothing left to graze. (4) No, I shall lie here and wait for death – or a second war. And you too, Chloe, do you feel like this? Do you remember this plain, these Nymphs, and me? Or are you comforted by the sheep and the goats taken prisoner with you?"][3]

After a sorrowful apostrophe to the indifferent and uncaring Gods, who failed to protect the pious Chloe (2.22.1) – cf. in part. Eur. *Tro.* 1060ff., 1240ff., 1287ff., where the responsibility of the fall of Troy

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2 About the act of falling down to the ground in tragedy, see Telò 2002: 9ff. Hecuba is lying on the ground at the very beginning of *Trojan Women*, she gets up, but then she falls down again at 462; in *Hecuba* she falls down to the ground at 438; in both dramas, as Daphnis does in 2.22.4, Hecuba expresses the wish she would not get up ever more: *Tro.* 466-8 and *Hec.* 501-2.

3 All translations of Longus are from Reardon 1989.

is ascribed to the Gods, who forgot the honours they received –, Daphnis imagines the girl's future: this is another point of contact with the Trojan dramas, where the captive women, waiting to be deported on Greek ships, indulge in conjectures about their destination (see e.g. *Hec.* 444ff. and *Tro.* 185ff.).

However, the solution chosen by Longus – to make Daphnis speak, rather than the captive Chloe – directly recalls the Homeric archetype which is the model of the Euripidean scenes: i.e. *Il.* 6.454ff., where Hector predicts Andromache's slavery in a Greek city, working at the loom or carrying water for a foreign mistress. As often with Longus, an epic-tragic motif becomes a bucolic one: the worst destiny that Daphnis, a shepherd, can imagine for Chloe is a city-life *tout court* (no matter what she does or whose servant she is, as in the literary models here recalled), a destiny that can be compared to the cruel sacrifice of a sheep or goat (τὰς μὲν αἶγας ἀποδεροῦσι καὶ τὰ πρόβατα καταθύσουσι, Χλόη δὲ λοιπὸν πόλιν οἰκήσει, 2.22.2)[4]: the comparison with the much worse fate of the animals has an obviously ironical effect.

Daphnis' thoughts return to Chloe at the end of the monologue: he imagines her in the company of sheep and goats, which share her captivity and offer her their *consolatio* (παραμυθοῦνταί σε τὰ πρόβατα καὶ αἱ αἶγες αἰχμάλωτοι μετὰ σοῦ γενόμεναι;, 2.22.4)[5]. This is another typical situation in Euripides' Trojan dramas, where a chorus of captives stands by the main character, sharing her sorrow and offering support. The analogy with a dramatic chorus is explicitly recalled by the narrator himself at the end of the episode: when Chloe is released with her animals, they gather around her "just like a chorus (ὥσπερ χορός), jumping and bleating, like people expressing joy" (2.29.1). So the sympathy of a 'humanised' chorus of animals changes from the initial kommatic song of sorrow to a final joyful hyporchema, in keeping with the happy ending.

If the references to Chloe are drawn from the literary model

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4 "They will flay the goats and sacrifice the sheep, and Chloe – from now on will live in a town."

5 "Do you find some consolation in the sheep and goats that are your fellow prisoners?"

of the captive Trojan women,[6] when Daphnis says that he spared slavery but was deprived of his flock has to resort to a different dramatic model. In particular, in the question he poses in 2.22.2

> ποίοις ποσὶν ἄπειμι παρὰ τὸν πατέρα καὶ τὴν μητέρα ἄνευ τῶν αἰγῶν, ἄνευ Χλόης, λιπεργάτης ἐσόμενος;

> ["With what feet shall I return to my father and mother, without the goats, without Chloe, to be jobless?"]

we can hear an echo of the words uttered by the Sophoclean Ajax after he discovers the slaughter of the flocks:

> Καὶ ποῖον ὄμμα πατρὶ δηλώσω φανεὶς
> Τελαμῶνι; πῶς με τλήσεταί ποτ' εἰσιδεῖν
> γυμνὸν φανέντα τῶν ἀριστείων ἄτερ;
> (*Ai.* 462-4)

> ["And what eye shall I show appearing to my father Telamon? How will he bear to look at me when I appear naked, without the trophies?"]

Just as Ajax, deprived of his ἀριστεῖα (meed of valour),[7] was ashamed to meet his father, so Daphnis, deprived of his goats, is

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6 In the whole episode we can find many analogies between the Trojan myth and what happens on the Methymnaeans' ship. In 2.25, for example, after describing their festive revelry after the raid (ἔπινον, ἔπαιζον, ἐπινίκιον ἑορτὴν ἐμιμοῦντο, "they drank and made marry, as if they had been celebrating a feast in honour of a victory", 2.25.3), Longus uses a narrative pattern recurring in the tales on the Trojan war: the sudden night assault against the unconscious army during a feast. And yet, here the motif is 'bucolized' by Longus with the presence of Pan himself as a warrior god: it is a sort of revenge of the pastoral world on the raiders from the city. And the fact that in 2.26.5 the Methymnaeans wonder if the origin of Pan's μῆνις (wrath) could be a looting of a shrine, can be interpreted as a reference to a literary *topos* once more connected to the Trojan myth, and precisely to Athena's μῆνις for the pillage in her temple at Ilius: the night storm which assailed the Greek fleet is here represented by the subversion of the natural elements which strikes the sailor men of Methymna, while they are bringing home their rich spoils, just as it happened to their Greek ancestors.

7 The reference is here to the arms of Achilles, which Odysseus gained without deserving them.

ashamed to go home empty-handed: and if the Sophoclean he-
ro stressed the concept of deprivation in a double construction,
of clear Iliadic origin (γυμνὸν . . . τῶν ἀριστείων ἄτερ, see *e.g. Il.*
21.50 γυμνὸν ἄτερ κόρυθός τε καὶ ἀσπίδος),[8] Daphnis translates
the duplication into the symmetrical, anaphoric style beloved of
Longus (ἄνευ τῶν αἰγῶν, ἄνευ Χλόης). And the two solutions to
the predicament Ajax then figures out – fighting his enemies or
death (*Ai.* 466ff.) – are precisely those that Daphnis imagines for
himself: "I shall wait . . . for death or for another war!" (περιμενῶ
κείμενος ἢ θάνατον ἢ πόλεμον δεύτερον, 2.22.4). However, in rela-
tion to the original model, Longus introduces a subtle but impor-
tant variation which creates a parodic effect. The formulation used
by tragic heroes contains references to the ὄμμα ('eye' or 'face'),
as we find, in addition to *Ai.* 462, in the reuse of the same motif
by the Sophoclean Oedipus in *OT* 1371-3: ὄμμασιν ποίοις βλέπων
/ πατέρα ποτ' ἂν προσεῖδον εἰς Ἅιδου μολών, / οὐδ' αὖ τάλαιναν
μητέρ(α).[9] Daphnis here, on the contrary, has replaced the words
ποίοις ὄμμασιν ("with what eyes") with the atypical ποίοις ποσίν
("with what feet"): the change of reference from eyes to feet pro-
duces an almost comical lowering of the stylistic tone.[10] And the

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8 "Naked, without helmet or shield". For the epic formula γυμνός (or
γυμνωθείς) with the meaning of 'deprived of his armor' see also *Il.* 13.389;
16.312, 400 and 815; 18.122, 693 and 711; 18.21; 22.124, etc.

9 "What sort of eyes would I need, to look at my father when I meet him
in Hades, and at my poor mother?". In their turn, the words of Oedipus are
a reformulation – adapted to the specific context of the character who, after
having blinded himself, is now justifying his gesture – of the more general
concept: 'how shall I dare to watch': cf. also Soph. *Phil.* 110 πῶς βλέπων, Eur.
IA 455 ποῖον ὄμμα συμβαλῶ, Herod. 1.37 τέοισί με χρὴ ὄμμασι . . . φαίνεσθαι,
and, in paratragic context, Plaut. *Cas.* 939-40 *nec (scio) meam ut uxorem aspi-
ciam contra oculis.* The participle βλέπων is ambiguous between a meaning
related to ποίοις ὄμμασιν ("with which eyes watching") and an absolute one
(in the poetic meaning of "if my eyes could see").

10 The formulation, so atypical that it is usually ignored by the transla-
tors (cf. e.g. Lowe 1908: 83: "how shall I dare to go home to father and moth-
er"; Thornley 1916: 97-8: "with what face can I now come into the sight of my
father and my mother"; Schönberger 1989⁴: 107: "wie soll ich denn vor Vater
und Mutter treten"; Balboni 1973: 565: "chi mi darà la forza di tornare da mio
padre e da mia madre"; Monteleone 1987: 256: "come ardirò tornare da mio

lowering to a realistic register is also stressed by the reference to Daphnis' future as "unemployed": the epic word γυμνός, indicating nudity, in the Iliadic sense of being "deprived of weapons", which afflicted Ajax, is replaced by the otherwise unattested *hapax* λιπεργάτης, indicating the fear of being "deprived of a job" and thus of the means of subsistence. The aristocratic ideals of the epic-tragic heroes are substituted with the more modest desires of the humble characters of the bucolic world.

Also in Daphnis' case, as we saw with Chloe, ironical distance has the function of anticipating the happy ending of the story, where the tragic patterns of the Sophoclean Ajax are reversed. If Ajax was hated by the gods (ἐμφανῶς θεοῖς / ἐχθαίρομαι, Soph. *Ai.* 457; and see also 445ff. where Athena's hatred for the hero is emphasised), Daphnis is supported by Pan, Eros and the Nymphs, who visit him in dreams to give their reassurance:

2.23.1 Τοιαῦτα λέγοντα αὐτὸν ἐκ τῶν δακρύων καὶ τῆς λύπης ὕπνος βαθὺς καταλαμβάνει. Καὶ αὐτῷ αἱ τρεῖς ἐφίστανται Νύμφαι, μεγάλαι γυναῖκες καὶ καλαί, ἡμίγυμνοι καὶ ἀνυπόδετοι, τὰς κόμας λελυμέναι καὶ τοῖς ἀγάλμασιν ὅμοιαι. 2. Καὶ τὸ μὲν πρῶτον ἐῴκεσαν ἐλεοῦσαι τὸν Δάφνιν· ἔπειτα ἡ πρεσβυτάτη λέγει ἐπιρρωννύουσα. "Μηδὲν ἡμᾶς μέμφου, Δάφνι· Χλόης γὰρ ἡμῖν μᾶλλον ἢ σοὶ μέλει. Ἡμεῖς τοι καὶ παιδίον οὖσαν αὐτὴν ἠλεήσαμεν καὶ ἐν τῷδε τῷ ἄντρῳ κειμένην [αὐτὴν] ἀνεθρέψαμεν. 3. Καὶ νῦν δὲ ἡμῖν πεφρόντισται τὸ κατ' ἐκείνην, ὡς μήτε εἰς τὴν Μήθυμναν κομισθεῖσα δουλεύοι μήτε μέρος γένοιτο λείας πολεμικῆς. 4. Καὶ τὸν Πᾶνα ἐκεῖνον τὸν ὑπὸ τῇ πίτυϊ ἱδρυμένον ὃν ὑμεῖς οὐδέποτε οὐδὲ ἄνθεσιν ἐτιμήσατε, τούτου ἐδεήθημεν ἐπίκουρον γενέσθαι Χλόης; συνήθης γὰρ στρατοπέδοις μᾶλλον ἡμῶν καὶ πολλοὺς ἤδη πολέμους ἐπολέμησε τὴν ἀγροικίαν καταλιπών· καὶ ἄπεισι τοῖς Μηθυμναίοις οὐκ ἀγαθὸς πολέμιος. 5. Κάμνε δὲ μηδέν, ἀλλ' ἀναστὰς ὄφθητι Λάμωνι καὶ Μυρτάλῃ, οἳ καὶ αὐτοὶ κεῖνται χαμαί, νομίζοντες καὶ σὲ μέρος γεγονέναι τῆς

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padre e da mia madre"; Burlando 1997: 61: "con quale coraggio mi presenterò a mio padre e a mia madre"; Morgan 2004: 69: "how can I go home to my father and mother"), finds its justification in the peculiar context: it is functional both to the verb ἄπειμι (the initial idea to return home involves the reference to the motor organ, the feet) and to the decision, expressed shortly thereafter, to remain lying in the same place.

ἁρπαγῆς· Χλόη γάρ σοι τῆς ἐπιούσης ἀφίξεται μετὰ τῶν αἰγῶν, μετὰ τῶν προβάτων, καὶ νεμήσετε κοινῇ καὶ συρίσετε κοινῇ· τὰ δὲ ἄλλα μελήσει περὶ ὑμῶν Ἔρωτι".

[(2.23.1) While he was talking in this way, a deep sleep took him out of his tears and pain. The three Nymphs appeared to him as tall, beautiful women, half-naked and barefooted, their hair flowing free – just like their images. (2) First of all, they seemed to be feeling sorry for Daphnis. Then the eldest spoke, encouraging him. "Don't blame us, Daphnis. We care about Chloe even more than you do. We were the ones who took pity on her when she was a child, and when she was lying in this cave, we saw to it that she was nursed. (3) Even now we have paid attention to her situation and made sure she won't be carried off to Methymna to become a slave and won't become part of the spoils of war. (4) You see Pan over there, his image set up under the pine, who's never received from you even the honor of some flowers – well, we've asked him to be Chloe's protector. He's more used to army camps than weare, and he's already left the country and fought a number of wars. And when he attacks the Methymneans, they won't find him a good enemy to have. (5) Don't make yourself anxious. Get up and show yourself to Lamon and Myrtale. Like you, they're lying on the ground, thinking that you are part of the plunder too. Chloe will come to you tomorrow, with the goats and with the sheep, and you will graze together and play the pipes together. All your other affairs will be taken care of by Love".]

In predicting to Daphnis that 'Chloe will come back with goats, with sheep', the Nymphs make use of the asyndetic and anaphoric expression μετὰ τῶν αἰγῶν, μετὰ τῶν προβάτων, which reverses the dicolon ἄνευ τῶν αἰγῶν, ἄνευ Χλόης of Daphnis' lament in 2.22.3. And if there the dicolon was immediately followed by the prospect of "losing his job", here, in a symmetrical and reverse way, the dicolon is followed by the prospect of *keeping* his job as a shepherd together with the beloved Chloe (νεμήσετε κοινῇ καὶ συρίσετε κοινῇ, 2.23.5).

A similar reversal can also be seen with Daphnis' parents, who are represented as the antithesis of Ajax' father. In the Sophoclean play, we are told that Telamon has an irritable temper:

in *Ai.* 1008ff. Teucer expresses profound fear at having to face his father and break the news of Ajax' death to him: a father "who, even when good fortune befalls him, is not wont to smile more brightly then before" (1010-11), "a choleric man (ἀνὴρ δύσοργος), harsh in his old age (ἐν γήρᾳ βαρύς), who loses his temper even without a cause (πρὸς οὐδὲν εἰς ἔριν θυμούμενος, 1017)"; Telamon's hard reaction, which Teucer predicts in *Ai.* 1019-21 (he will be banished from home, and cast off: ἄπωστὸς γῆς ἀπορριφθήσομαι, 1019) perfectly coincides with the mythical tradition. In reversing the tragic pattern of the severe father, unable to accept his son's defeats, the Nymphs take care to stress that Lamon and Myrtale are overwhelmed by pain, no less than Daphnis, for they think that he is part of the Methymnaeans' spoils; "they also are prostrated on the ground" (οἳ καὶ αὐτοὶ κεῖνται χαμαί, 2.23.5): in this unnecessary and therefore significant detail, we can recognise the narrator's intention to establish a comparison with Daphnis' despair, which was expressed by the same 'tragic' gesture (ἐνταῦθα καὶ ἔρριψεν ἑαυτὸν χαμαὶ, "there he threw himself down on the ground", 2.21.3; see also ἐνταῦθα περιμενῶ κείμενος, "I'll go on lying here", 2.22.4). Encouraged by the Nymphs, Daphnis stops weeping, picks up the foliage he had cut (the reprise of this motif, which marked the beginning of the episode in 2.20.2, warns the reader that the tragic parenthesis ends here and Daphnis returns to his usual role of bucolic character) and comes back to his parents, who receive him with open arms: ἀράμενος τὰς φυλλάδας, ἃς ἔκοψεν, ἐπανῆλθεν εἰς τὴν ἔπαυλιν, καὶ τοὺς ἀμφὶ τὸν Λάμωνα πένθους ἀπαλλάξας, εὐφροσύνης ἐμπλήσας (2.24.3).[11] With the return to the inevitable happy ending, any tragic echo definitively fades away.

3.

After Chloe is abducted for the second time, by Lampis (4.28), Longus shows us Daphnis in a pathetic *solo*:

11 "Taking up the green branches which he had cut, he returned home, where he relieved Lamon and his household of their anxiety and filled them with joy."

4.28.2 Ὁ δὲ ἔξω τῶν φρενῶν γενόμενος οὔτε εἰπεῖν πρὸς τὸν πατέρα ἐτόλμα καὶ καρτερεῖν μὴ δυνάμενος εἰς τὸν περίκηπον εἰσελθὼν ὠδύρετο "ὦ πικρᾶς ἀνευρέσεως" λέγων· "πόσον ἦν μοι κρεῖττον νέμειν; 3. πόσον ἤμην μακαριώτερος, δοῦλος ὤν. Τότε ἔβλεπον Χλόην, τότε <ἤκουον Χλόης λαλούσης>. Νῦν δὲ τὴν μὲν Λάμπις ἁρπάσας οἴχεται, νυκτὸς δὲ γενομένης <καὶ συγ> κοιμήσεται. Ἐγὼ δὲ πίνω καὶ τρυφῶ καὶ μάτην τὸν Πᾶνα καὶ τὰς αἶγας καὶ τὰς Νύμφας ὤμοσα".

[(4.28.2) He went out of his mind; but he didn't dare to speak to his father; nor could he bear it either, and so he went to the yard and expressed his misery in these words: "How horrible it is that I've been recognized! How much better it was for me to be a herdsman! How much happier I was when I was a slave! Then I looked at Chloe; then <I listened to Chloe chattering>. Now Lampis has carried her off and gone away with her; and when night come, he'll sleep with her too! While I'm drinking and living in luxury and my oath to Pan and to the goats is worth nothing".]

Daphnis' outburst has some interesting points of contact with two Homeric monologues characterised by the most distinctive dramatic contexts: *Il.* 21.273ff. (Achilles is about to be killed by the river Xanthus) and *Od.* 5.299ff. (Odysseus, while escaping from Calypso on his raft, is hit by a sea storm).[12] After a narrative introduction which stresses the strong dismay of the involved character (ᾤμωξεν, *Il.* 21.272; ὀχθήσας, *Od.* 5.298; ὠδύρετο, Long. 4.28.2), the monologue begins with a deprecatory formula – half way between *indignatio* and *threnos* – on the present situation (*Il.* 21.273-4, *Od.* 5.299-300, Long. 4.28.2-3); thus, with a flashback to the past, the character claims that he would prefer to go back to his previous state, which, although negative, nonetheless had advantages that the present one does not, rather than be in the present condition: "I'd rather have died hit by the hand of Hector", claims Achilles in *Il.* 21.279-80, "at least a brave man would have killed me";[13] "I'd rather have died fighting at Troy", claims Odysseus in

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12 On the features shared by these two monologues, in which the main character believes that he will soon die, see Pattoni 1998: 29-31.

13 Cf. *Il* 21.279-80: ὥς μ' ὄφελ' Ἕκτωρ κτεῖναι ὃς ἐνθάδε γ' ἔτραφ'

Od. 5.308-11, "at least I would have received funeral rites and the Achaeans would have honoured me";[14] "I'd rather have lived as a servant, a shepherd of flocks", claims Daphnis in 4.28.3, "at least I could have stayed with Chloe". Finally, after the wishful flashback, through the transitional formula νῦν δέ ("but now": see *Il.* 21.281; *Od.* 5.312; Long. 4.28.3),[15] the character returns to a more desperate lament for his present sadness. In this case, as in the first of Daphnis' *solos* in 2.22, the narrator seems to smile and keep his distance, because what is under threat here is not the character's life itself, as in both the Homeric patterns, but the love between Daphnis and Chloe, in accordance with the common reductive process of Hellenistic origin which transforms heroic themes into erotic ones. However, the happy ending is soon restored: in the Homeric models thanks to a god who hears or sees the hero in distress (Poseidon and Athena in the case of Achilles in *Il.* 21.284-97, Ino Leucothea in that of Odysseus in *Od.* 5.332-53); in Longus the salvation comes from a comic version of the *deus ex machina*, namely Gnathon: after he has eavesdropped on Daphnis' monologue, in a typically comic dramatic device, he changes from parasite into soldier and with a lightning raid he brings Chloe back to Daphnis' arms (4.29). The vivid narration of Gnathon's *Blitz* is also constantly enriched by parody: military terms are applied to a bucolic context (for example in 4.29.3 the narrator suggests that Lampis would have been bound and carried off "as a prisoner from a war", ὡς αἰχμάλωτον ἐκ πολέμου τινός, if he had not managed to escape in time).

4.

Another place characterised by the parodic rewriting of motifs

ἄριστος· / τώ κ᾽ ἀγαθὸς μὲν ἔπεφν᾽, ἀγαθὸν δέ κεν ἐξενάριξε.

14 Cf. *Od.* 5.308-11: ὡς δὴ ἐγώ γ᾽ ὄφελον θανέειν καὶ πότμον ἐπισπεῖν / ἤματι τῷ ὅτε μοι πλεῖστοι χαλκήρεα δοῦρα / Τρῶες ἐπέρριψαν περὶ Πηλεΐωνι θανόντι. / τώ κ᾽ ἔλαχον κτερέων, καί μευ κλέος ἦγον Ἀχαιοί.

15 *Il.* 21.281 = *Od.* 5.312 νῦν δέ με λευγαλέῳ θανάτῳ εἵμαρτο ἁλῶναι ("instead, now it's my wretched fate to perish miserably"); Long. 4.28.3 νῦν δὲ τὴν μὲν . . . ἐγὼ δὲ ("instead, now she . . . and I").

from 'high' literary genres is when Lamon's family weeps for the garden razed to the ground by Lampis (4.7.5-9.1):

4.7.5. Ἰδὼν δὲ πᾶν τὸ χωρίον δεδηωμένον καὶ ἔργον οἷον ἐχθρός, οὐ λῃστής, ἐργάσαιτο, κατερρήξατο μὲν εὐθὺς τὸν χιτωνίσκον, βοῇ δὲ μεγάλῃ θεοὺς ἀνεκάλει, ὥστε καὶ ἡ Μυρτάλη τὰ ἐν χερσὶ καταλιποῦσα ἐξέδραμε καὶ ὁ Δάφνις ἐάσας τὰς αἶγας ἀνέδραμε· καὶ ἰδόντες ἐβόων καὶ βοῶντες ἐδάκρυον.

4.8.1 Καὶ ἦν μὲν καινὸν πένθος ἀνθῶν· ἀλλ' οἱ μὲν πτοούμενοι τὸν δεσπότην ἔκλαον· ἔκλαυσε δ' ἄν τις καὶ ξένος ἐπιστάς· ἀποκεκόσμητο γὰρ ὁ τόπος καὶ ἦν λοιπὸν γῆ πηλώδης. Τῶν δὲ εἴ τι διέφυγε τὴν ὕβριν, ὑπήνθει καὶ ἔλαμπε καὶ ἦν ἔτι καλὸν καὶ κείμενον. 2. Ἐπέκειντο δὲ καὶ μέλιτται αὐτοῖς συνεχὲς καὶ ἄπαυστον βομβοῦσαι καὶ θρηνούσαις ὅμοιαι. Ὁ μὲν οὖν Λάμων ὑπ' ἐκπλήξεως κἀκεῖνα ἔλεγε· 3. "Φεῦ τῆς ῥοδωνιᾶς, ὡς κατακέκλασται· φεῦ τῆς ἰωνιᾶς, ὡς <κατα>πεπάτηται· φεῦ τῶν ὑακίνθων καὶ τῶν ναρκίσσων, οὓς ἀνώρυξέ τις πονηρὸς ἄνθρωπος. Ἀφίξεται τὸ ἦρ, τὰ δὲ οὐκ ἀνθήσει· ἔσται τὸ θέρος, τὰ δὲ οὐκ ἀκμάσει· μετόπωρον, τὰ δὲ οὐδένα στεφανώσει. 4. Οὐδὲ σύ, δέσποτα Διόνυσε, τὰ ἄθλια ταῦτα ἠλέησας ἄνθη, οἷς παρῴκεις καὶ ἔβλεπες, ἀφ' ὧν ἐστεφάνωσά σε πολλάκις; Πῶς δείξω νῦν τὸν παράδεισον τῷ δεσπότῃ; Τίς ἐκεῖνος θεασάμενος ἔσται; Κρεμᾷ γέροντα ἄνθρωπον ἐκ μιᾶς πίτυος ὡς Μαρσύαν· τάχα δὲ καὶ Δάφνιν, ὡς τῶν αἰγῶν ταῦτα εἰργασμένων."

4.9.1 Δάκρυα ἦν ἐπὶ τούτοις θερμότερα, καὶ ἐθρήνουν οὐ τὰ ἄνθη λοιπόν, ἀλλὰ τὰ αὐτῶν σώματα. Ἐθρήνει καὶ Χλόη Δάφνιν εἰ κρεμήσεται καὶ ηὔχετο μηκέτι ἐλθεῖν τὸν δεσπότην αὐτῶν καὶ ἡμέρας διήντλει μοχθηράς, ὡς ἤδη Δάφνιν βλέπουσα μαστιγούμενον.

[(4.7.5) He saw the whole place devastated, in a way an enemy, not a thief, would have gone to work. At once he ripped his tunic in pieces and called on the gods with a great shout, so that Myrtale dropped what she was doing and ran out, and Daphnis left his goats and ran up. Seeing it, they shouted, and, shouting, they wept:

(4.8.1) a new kind of mourning – for flowers. They cried from fear of what their master would do; but even a stranger would have cried if he had been there, for the place was completely ruined, and all the ground was now a muddy mess – except that

any flowers that had escaped the assault still kept some bloom and shine and were still lovely even as they lay on the ground. (2) The bees hung over them too, making a continuous, ceaseless humming, as though mourning. Lamon was shocked and said: (3) "Oh, the bed of roses – how they've been broken down! Oh, the hyacinths and narcissi, that some evil man has dug up! Spring will come, and they will not flower. Summer will come, and they will not reach full bloom. Another autumn will come, and they will not form a garland for anyone. (4) Lord Dionysus, didn't you feel sorry for these poor flowers? You used to live beside them and I look at them, and I often made you garlands with them. How shall I show the garden to the master now? And what will be his reaction when he sees it? There's an old man he'll string up on one of the pines, like Marsyas; and perhaps he'll think that goats did this and string up Daphnis too!".

(4.9.1) At this there were even hotter tears, and now they were not mourning for the flowers, but for their own bodies. Chloe mourned too at the thought that Daphnis would be strung up, and prayed that their master might no longer come, and lived through days of utter misery, as though she was already seeing Daphnis being whipped.]

The connection of the episode to the main story shares many features with the narrative situation of 2.22: Lamon, who was about to begin his daily work, like Daphnis in 2.20.2, sees his garden destroyed and gives expression to his despair with tears, desperate acts (as Daphnis threw himself to the ground, Lamon tears off his tunic), and direct speech. The key to reading the whole passage is in the introductory statement by the narrator at 4.7.5: the whole place was devastated "as only an enemy, not a thief, could have done" (πᾶν τὸ χωρίον δεδῃωμένον καὶ ἔργον οἷον ἐχθρός, οὐ λῃστής, ἐργάσαιτο, 4.7.5). Dionysophanes' garden after Lampis' raid is thus compared to a battlefield after an armed fight: flowers which lie dead on the ground (κείμενον 4.8.1) correspond to young soldiers fallen in war, reversing the viewpoint of the literary tradition, where the image of a cut-off flower is introduced as a simile for mortally wounded warriors.[16] And as the soldiers fallen on the

16 See. Hom. *Il.* 8.306-8, 17, 53ff.; Stesich. fr. S15, col. II 14-17 Davies; Ap.

battlefield are given a ritual lament, so the destroyed flowers also receive a regular *threnos*, which translates into bucolic language the formal patterns of funeral lamentation, already fixed by a rich literary tradition starting from the *Iliad* and continuing, through tragic versions, into the rhetorical treatises of the Second Sophistic (see Birchall 1996: 2-7).

The literary patterns are clearly perceivable in the narrative frame too. The reaction of this peasant family to the destruction of flowers recalls the distraught response of the Trojan royal family to the death of Hector in *Il.* 22.405ff. (see also Myrtale's reaction to the βοῇ μεγάλῃ of Lamon in 4.7.5, ἡ Μυρτάλη τὰ ἐν χερσὶ καταλιποῦσα ἐξέδραμε, "Myrtale at once threw down what she had in her hands and ran out", just like Andromache in *Il.* 22.448, who drops her spindle when she hears the loud screams). In the Iliadic patterns there is also constant reference to the community which echoes the family mourning: it could be a ritual lament of women (expressed by the formula ἐπὶ δὲ στενάχοντο γυναῖκες, *Il.* 19.30, etc.) or the whole city of Troy, which joins Priam's desperation in *Il.* 22.408ff. ("The dear father gave a pitiful groan, and the people around him were weeping throughout the city"; for the Trojan people weeping see also *Il.* 24.776 "So [Helen] spoke in tears, and the huge crowd joined in lament"). In Longus, as also when Dorcon is buried in 1.31.4, the relatives are joined in their lament by animals sympathetic to the dead: bees in the case of the flower. And for the bees humming, just as for Dorcon's cows bellowing, the narrator makes an explicit comparison to funeral lamentations: "bees buzzing almost as if they were lamenting" (μέλιτται . . . βομβοῦσαι καὶ θρηνούσαις ὅμοιον, 4.8.2); "this was the cows' way of lamenting their dead herdsman" (ταῦτα θρῆνος ἦν τῶν βοῶν ἐπὶ βουκόλῳ τετελευτηκότι, 1.31.4).

Finally, in the literary models, the general situation of lamentation gives prominence to the voices of the closest relatives in the form of direct speech: here the same role is played by the gar-

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Rh. 3.1396-403; Verg. *Aen.* 9.435-7, 11.68-71; Nonn. *D.* 11.280ff., Q. S. 1.659ff. (for an application of this image to erotic contexts see Sapph. fr. 105c V., Cat. 11.22-3 e 62.39ff.). Cf. also Lazzeri 2006: 145-58, with further bibliographical references.

dener Lamon, whose *threnos* is based on epic-tragic *gooi*. After the introductory series of three lamenting interjections, which are a parodic echo of similar tragic formulae ("Alas for my rose garden; it's all broken down! Alas for my bank of violets; it's all trampled! Alas for my hyacinths and daffodils" etc., φεῦ τῆς ῥοδωνιᾶς, ὡς κατακέκλασται· φεῦ τῆς ἰωνιᾶς, ὡς <κατα>πεπάτηται· φεῦ τῶν ὑακίνθων καὶ τῶν ναρκίσσων κτλ., 4.8.3), Lamon grieves over the fact that flowers will not blossom again in spring, nor grow in summer nor decorate anybody's head in autumn. The bucolic situation requires an adaptation of the typical motif of funeral lamentation - the regret that the dead will not enjoy any happiness in the future - according to a *topos* most frequently used for young people dead before their time,[17] to whom the flowers are here assimilated (the chronological sequence of the seasons mentioned here by Lamon alludes to the length of human life, from early youth to full maturity).

The next section of the *threnos* has many points in common with Daphnis' lament in 2.22: after an apostrophe to Dionysus, in which the god is blamed because he had no mercy for the unfortunate flowers (4.8.4; see Daphnis' analogous reproach of the Nymphs in 2.22.1), Lamon asks himself how he will dare to show the garden to his master, whose angry reaction he fears (see Daphnis' analogous fear of his parents in 2.22.3). In fact, as the narrator has pointed out in introducing the lament, it is precisely the fear of punishment by Dionysophanes that gives rise to the unusual lament ("It was mourning for flowers, a thing without precedent", καὶ ἦν μὲν καινὸν πένθος ἀνθῶν, 4.7.5); the same motive is confirmed in the final epilogue too: "they were sorrowing not for flowers but for their own persons" (4.9.1). Here Longus is consciously and somewhat ironically reworking an almost constant characteristic of epic-tragic funeral laments, where, besides mourning the dead, the survivors grieve for themselves because of the tragic doom which awaits them.

17 See Alexiou: 1974; premature death is frequently associated to denied nuptial rites or to the joy of generating kids, as in Antigones' lament on herself in Soph. *Ant.* 814ff. and 867, or in Hecuba's lament on Astyanax in Eur. *Tro.* 1169. A parodic reprise of the motif is Luc. *Luct.* 13.

Chloe too participates in the collective weeping (4.9.1): her anguish for Daphnis is expressed by Longus with the term διαντλέω, following a nautical metaphor (from ἄντλος, 'hold of a ship', or 'bilge-water') expressed in various ways in many tragic texts (see *e.g.* Aesch. *PV* 84, 375; Eur. *Andr.* 1216, *HF* 1373, *Ion* 927, fr. 454.3 Kn., *Cycl.* 10, 110; Enn. *Trag.* fr. 103 R.[3] *quantis cum aerumnis illum exanclavi diem*). However, as usual in Longus, the inevitable happy ending soon arrives: in this case, with an interesting reversal of the tragic norm, thanks to the arrival of an atypical messenger. If in tragedy the entrance of a messenger is usually connected to some painful news, here Dionysophanes' messenger – reassuring in his very name (Eudromus, 'the good runner') and well disposed towards Daphnis (*eunous*) from the beginning – in announcing the arrival of his masters, promises to give them all possible support in resolving the situation positively, and ensuing events completely bear out his promise.

5.

In contrast to the parodic rewritings of tragedy in episodes characterised by a happy ending, in the only section of the novel which deals with a real death – Dorcon's killing in the first book – the narrator downplays the pathos of the situation as far as possible and tries instead to exploit not the tragic, but the epic dimension of the character. Like some of the major Homeric heroes, Dorcon dies at the end of an *aristeia*, a rustic one of course, in keeping with the character's status: when he lies on the ground, mortally wounded, he tells Chloe that the pirates tore him to pieces like an ox, while he was fighting to defend the herd (οἱ γάρ με ἀσεβεῖς λῃσταὶ πρὸ τῶν βοῶν μαχόμενον κατέκοψαν ὡς βοῦν, 1.29.1). It is a bucolic version of the simile that in the *Odyssey* evokes Agamemnon's death, in an analepsis as in Longus, at first narrated by Proteus in 4.534f., then by Agamemnon himself in *Od.* 11.409-11: "Aegisthus . . . killed me . . . as one cuts down an ox at his manger" (ἀλλά μοι Αἴγισθος τεύξας θάνατόν τε μόρον τε / ἔκτα σὺν οὐλομένῃ ἀλόχῳ οἶκόνδε καλέσσας, / δειπνίσσας, ὥς τίς τε κατέκτανε βοῦν ἐπὶ φάτνῃ).

In Longus' version, the Homeric simile, which compares a king slain in the dining room and an ox knocked down in a cattle-shed, is transferred to a new rustic context and applied to a herdsman, and so becomes even more appropriate: much more legitimately than Agamemnon, Dorcon can say of himself that he has been knocked out "like an ox"!

The end of this episode maintains the epic tone of the beginning. Like the great heroes of epic poetry, Dorcon is granted the honour of a solemn burial: a tumulus is erected, and many trees are planted all around it (γῆν μὲν οὖν πολλὴν ἐπέθεσαν, φυτὰ δὲ ἥμερα πολλὰ ἐφύτευσαν, 1.31.3). This narrative detail recalls the exceptional funeral honours given to Eetion, Andromache's father and king of Thebae, by Achilles and the mountain Nymphs:[18] "Achilles piled a grave mound over it (the body), and the nymphs of the mountains . . . planted elm trees about it" (ἠδ᾽ ἐπὶ σῆμ᾽ ἔχεεν· περὶ δὲ πτελέας ἐφύτευσαν / νύμφαι ὀρεστιάδες κοῦραι Διὸς αἰγιόχοιο, *Il.* 6.419-20). After the offerings (all of pastoral nature, of course), the ceremony ends with the atypical funeral lament of Dorcon's cows (1.31.4):

> Ἠκούσθη καὶ τῶν βοῶν ἐλεεινὰ μυκήματα καὶ δρόμοι τινὲς ὤφθησαν ἅμα τοῖς μυκήμασιν ἄτακτοι· καὶ ὡς ἐν ποιμέσιν εἰκάζετο καὶ αἰπόλοις, ταῦτα θρῆνος ἦν τῶν βοῶν ἐπὶ βουκόλῳ τετελευτηκότι.

> [There was the sound of the cows mournfully mooing, and the sight of them charging around aimlessly as they mooed. In the estimation of shepherds and goatherds, this was the cows' way of lamenting for their dead herdsman.]

This scene may be viewed as the bucolic equivalent of the funeral rites of some of the greatest epic characters (Patroclus, Hector and, in the *Aethiopis*, Achilles himself). The mournful note of the corresponding epic scenes is now fading in the bucolic elegy: if in 1.29.1 Dorcon was compared to an ox, leader of the herd, now the cows

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18 Cf. e,g, τιμῆσαι in Long. 1.31.3, compared to σεβάσσατο in *Il.* 6.417, both at the introduction of the scenes. A parodic reprise of the particular motif of the trees planted around the grave is in Trimalchion's testament in Petron. 71.7.

themselves are humanised and take the role that, in the funeral laments of epic poems, was attributed to the comrades of the dead. It is thus a case – like many others in Longus – of contamination between homologous situations in different genres: the *pathetic fallacy* typical of pastoral poetry on the one hand,[19] and, on the other, the funeral lament of the fellow-soldiers and the relatives of the hero who died on the battlefield. The running of the cows and their mournful bellowing are the bucolic version of the funeral honours for Patroclus in *Il.* 23.13-6 and for Achilles in *Od.* 24.68-70: as a last homage paid to their leader, the warriors, on foot or on horseback, joust around the funeral pyre, raising high their lament.[20] And as at the beginning of the episode with the ox-simile, at the end too the reprise of the epic model implies an inevitable distance from the model, dispelling pathos with a smile.

The middle tone – characteristic of Longus' *Pastoralia*, in constant balance between the sympathetic acceptance and ironical distance towards the treated matter – together with the aim of redeeming the character of Dorcon after his previous failures,[21] seem to explain in this episode the choice of literary patterns that systematically derive from epic, not from tragedy. On the other hand, the tragic allusions, that inevitably activate (comic) effects of paratragedy, are more frequent in contexts where the happy ending is total and unconditional, as we saw with Daphnis' lament in 2.22-23 or Lamon's in 4.8.3-4.

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19 See Dick 1968: 27-44, and Buller 1981: 35-42.
20 On this ritual see Andronikos 1968: 14-15.
21 See in part. the episode of the ambush to Chloe in 1.21.

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