

**THE STORY OF DAPHNIS AND
CHLOE: A GREEK PASTORAL;
EDITED WITH TEXT,
INTRODUCTION, TRANSLATION
AND NOTES**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649713479

The Story of Daphnis and Chloe: A Greek Pastoral; Edited with Text, Introduction, Translation and Notes by Longus & W. D. Lowe

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

LONGUS & W. D. LOWE

**THE STORY OF DAPHNIS AND
CHLOE: A GREEK PASTORAL;
EDITED WITH TEXT,
INTRODUCTION,
TRANSLATION AND NOTES**

THE STORY OF
"DAPHNIS ⁺ AND CHLOE,"

A GREEK PASTORAL BY
LONGUS

EDITED WITH TEXT, INTRODUCTION,
TRANSLATION AND NOTES

BY

W. D. LOWE M.A.

Editor of the *Cena Trimalchionis* of Petronius Arbiter
Tales of the Civil War from Caesar Book III
Scenes from the Life of Hannibal Livy
Selections from Lucretius Book V

Lecturer in Education Durham University
Junior Censor University College Durham
Formerly Scholar of Pembroke College Cambridge

CAMBRIDGE
DEIGHTON BELL AND CO.
LONDON GEORGE BELL AND SONS

1908 //

[All Rights reserved]

Cras amet qui numquam amavit, quique amavit
cras amet.

Pervigilium Veneris

ΛΟΓΓΟΤ
ΠΟΙΜΕΝΙΚΩΝ
ΤΩΝ ΚΑΤΑ
ΔΑΦΝΙΝ ΚΑΙ ΧΛΟΗΝ
ΛΟΓΟΙ ΤΕΤΤΑΡΕΣ

Note: both translation and text
have been "expunged."



PROLOGUE

1. Once while I was a-hunting in Lesbos I happened to see in a grove sacred to the Nymphs the fairest sight that ever I saw, a story of love told by a painter's hand.

The grove itself was delightful, rich in trees and flowers and well supplied with streams fed by a single spring which watered the whole glade. But still more charming than these was the painting which showed skill and taste in the unfolding of the love-story, so fair indeed that many a stranger was attracted by its reputation to visit it, some coming to pray to the Nymphs, others to see the picture.

It represented women with newly born infants, others wrapping their babes in swaddling-clothes, little children lying exposed and then being suckled by sheep or adopted by shepherds, young lovers plighting vows of love, an attack by a band of pirates and invasion by a hostile force.

ἑστρεψέ και τήχη τήχη. Cf. 4. c. 2 ἄλλοι... ἡ τούτων φέρεται εἶναι τήχη.

κοσμοῦσθαι, doubtless with reference to the rich clothing found on the exposed infants, Daphnis and Chloe.

ἄριστον, a Greek father had absolute right to decide whether he would rear his infant child or not: if he refused to do so, the child was exposed, perhaps on a neighbouring hillside, and left to its fate. The accidental discovery and subsequent bringing up of these exposed children were very favourite devices

among Greek dramatists and novelists: the final restoration to their parents was usually effected by the recognition of some valuable heirloom secreted in the infant's clothing.

τοῖσιν ἀπέθρονον, as in the case of Daphnis and Chloe, who were suckled by a she-goat and a ewe before being taken up by the herdsmen, *τοῖσιν ἀναπαύμενοι*.

ἐναντιόθεν, 'exchanging vows of love.'

ἄγνωτον, as we shall see in the second book piracy was indulged in by Lesbian nobles.

2. Πολλὰ ἄλλα καὶ πάντα ἐρωτικὰ ἰδόντα με καὶ θανμάσαντα πόθος ἔσχεν ἀντιγράψαι τῇ γραφῇ. καὶ ἀναζητησάμενος ἐξηγητὴν τῆς εἰκότος τέτταρας βίβλους ἐξεπονησάμην, ἀνάθημα μὲν Ἔρωτι καὶ Νύμφαις καὶ Πανί, κτήμα δὲ τερπνὸν πᾶσιν ἀνθρώποις, ὃ καὶ νοσοῦντα ἰάσεται καὶ λυπούμενον παραμυθήσεται, τὸν ἐρασθέντα ἀναμνήσει, τὸν οὐκ ἐρασθέντα προπαιδεύσει. πάντως γὰρ οὐδεὶς Ἔρωτα ἔφηνεν ἢ φεύζεται, μέχρι ἂν κάλλος ᾗ καὶ ὄφθαλμοὶ βλέπωσιν. ἡμῖν δὲ ὁ θεὸς παράσχοι σωφρονούσι τὰ τῶν ἄλλων γράφειν.

2. Ἐξηγητὴν, usually an expounder of dreams and oracles, but Pausanias uses the word in the meaning of a guide to temples, cf. *περιηγητής*, the cicerone or guide at Delphi. Luc. *Caluina*. 5 ὁ περιηγητὴν τῷ εἰκότι, the man to explain the picture: the picture-

tout is a common character in all the great modern galleries.

κτῆμα, as Thuc. 1. 32 calls his history κτῆμα ἐς δὲ εὐχέλεια.

τὸν ἐρασθέντα ἀναμνήσει, so in *Pervigil. Veneris* i cras amet qui nunquam amavit, quique amavit cras amet.

2. While I was gazing on and admiring these and other love scenes in the painting, suddenly I was seized by a longing to write an idyll to describe it. So I found a man to explain it for me and I have written a story in four books, an offering to the god of Love and to the Nymphs and Pan, and a joy for ever to mankind to heal their sickness and soothe their grief, to recall the sweets of love to those that have tasted them and to initiate those who have not into its secrets. For no man has been able to avoid the shafts of Love, nor will be able, as long as eyes can see and beauty reigns. And may the god of Love grant us power to tell the loves of others in all purity of heart.

ὁ θεὸς ἠγάπητος, Longus prefaces his story with the orthodox prayer to the gods to crown his efforts with success. Compare the opening lines of the *Iliad* and *Odyssey*, also Milton, *Paradise Lost*, 'Of man's first dis-

obedienc...sing, heavenly Muse.' Pericles himself used to utter a silent prayer before beginning a speech.

ἠρώματα, with full self-control, not carried away by the feelings.